

To everyone his or her *Pygmalion*” (p. 439). Beyond Gibbs’s book is the open sea of the cultural adaptations of Shaw and his works in the age of globalization, the subject of another book being published by the University Press of Florida Bernard Shaw Series.

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Trauma and Ethics in the Novels of Graham Swift: No Short-Cuts to Salvation

STEF CRAPS

Brighton and Portland, Sussex Academic Press, 2005

230 pp., ISBN: 1-84519-004-1, £45.00 (hb)

Working across the fields of ethical criticism and trauma theory, this volume offers a detailed and innovative study of the fiction of Graham Swift, providing perceptive readings of all his major novels. Craps traces across Swift’s writing an increasing engagement with trauma, dividing the work into three phases: the early period, which is marked by an emergent interest in trauma; a “middle period” characterised by a strong preoccupation with trauma and its effects; and a late period, in which Swift explores ideas of recovery and regeneration. However, Craps rightly resists describing Swift’s oeuvre in terms of a linear trajectory that progresses from acting out to working through. In true deconstructive fashion, Craps complicates or disrupts the very model that he has elaborated, suggesting that Swift can be read equally productively as a writer who alternates between novels that are in turn broadly despairing and affirmative, although each work contains elements of both.

Craps brings to Swift criticism a sophisticated engagement with ethics. His focus throughout is on undecidability, which he locates at the heart of the ethical. As his title implies, Craps is resistant to previous Swift criticism that has suggested there are possible “short cuts” to either redemption or working through. His readings, which are often particularly illuminating in relation to the endings of the novels, persuasively demonstrate that for Swift these are ongoing and potentially interminable processes and that for his protagonists there are no easy answers or solutions. Craps also makes a valuable contribution to trauma studies in highlighting its ethical dimension. He points out that trauma is itself uncertainly suspended between acting out and working through and that, in its concern with the not fully known, trauma theory is necessarily concerned with alterity and otherness. In what is arguably the strongest chapter of the book, Craps extends and elaborates on Ortwin de Graef’s recent critique of the notion of sympathy. Craps reveals the inherent ambivalence of sympathy—which is exclusive as well as inclusive—and persuasively demonstrates that in *Last Orders* Swift both advocates sympathy as the basis of an ethical community and exposes or lays bare its violent exclusion of alterity.

The reader is left suspended or undecided between the two conflicting interpretations, in a mode of critical engagement.

Craps's readings of Swift are exemplary and the study is tightly focused on critical interpretations of the novels. There are, however, questions raised by the book which call for a slightly broader focus in places. While I have a clear sense of the importance of trauma and ethics in Swift's writing, I remain uncertain as to whether this concern is particular to Swift; whether it could be seen as broadly characteristic of the post-war British novel (Pat Barker comes readily to mind as a novelist who has also been intensely preoccupied with questions of trauma, regeneration and recovery); or whether it is part of a broader shift in contemporary fiction, concerned as it often is to negotiate the aftermaths of war and modernity. Likewise, the instances of trauma in Swift's fiction tend to centre either on war or on sexual violence, which are disruptive both for the individual and for broader familial and community structures. I was left wondering whether there is any significance in the kinds of traumatic events that Swift so consistently highlights in his fiction. These are minor reservations, however; overall, this is a clearly argued, intelligent and engaging study, which makes valuable contributions both to the field of trauma studies and to Swift criticism.

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Aspects of English Negation

YOKO IYEIRI (Ed.)

Amsterdam, Philadelphia and Tokyo, John Benjamins and Yushodo Press, 2005

xii + 239 pp., ISBN: 9-7890-2723-23, €90.00

The book contains eleven papers on negation in English. The first part of the volume, consisting of six papers, has a diachronic orientation. The second part, under the title "Aspects of Negation in Present-Day English", offers another five papers. Several of the papers were originally presented at a conference in Japan in 2003, but there are also some contributions commissioned by the editor. In the Introduction the editor surveys work on negation from about 1987.

Three studies on Old English lead off the diachronic part. In the first of these Jun Terasawa examines the issue of authorship in relation to Cynewulf on the basis of a number of negative constructions, and then examines their use in Cynewulf's signed poems. In the second study, by Michiko Ogura, the focus is on the rendering of selected negative elements in Old English psalter glosses, and she sheds light on features of variety and conformity in her material. In the third, Okhado Masayaki draws on data from *Beowulf*, among other sources, to argue that clauses introduced by *no/na* should be kept separate from those introduced by *ne*.

Moving to papers with a primary focus on later historical stages of the language, the editor's contribution takes up the "not + finite" verb construction. There has