

highly oppositional discussions. In terms of the fatwa, these personal insights, often obscured by academic arguments, are most revealing, ample evidence here in Rushdie's own words to support his assertion to John Banville that "My life has been wrecked" (161). Unfortunately, the pathos of this fact is somewhat of a stalling point: while Reder may have honourable intentions, a disproportionate percentage of the book is a discussion of exactly that which he wants to avoid, as interviewers after 1988 find it impossible to move towards other issues. This would be excusable if later interviews answer those questions that have been foregrounded, but they don't: we never find out why a paperback *Satanic Verses* was released after earlier interviews suggest its impracticality.

This collection reveals further the complex personality that has made Rushdie such an enigmatic figure. Although dominated by the fatwa, and subject to the repetition that is always inherent in such publications, the interviews manage to cover the wide spectrum of issues surrounding the author: his politics, literary position and, more important than anything, unique and varied body of writing. For this reason, the book should be embraced as a welcome addition to already considerable resources available on both the author and on postcolonial fiction generally. As Reder so rightly acknowledges, what is most valuable about this publication is that "Rushdie is allowed for speak for himself" (xii). In the case of others such opportunity may be insignificant; for the author at issue here it carries a profundity and privilege that makes the book's publication a worthy event.

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Martin Harries. *Scare Quotes from Shakespeare: Marx, Keynes, and the Language of Reenchantment*. Stanford: Stanford UP, 2000. Pp. 209. \$69.50.

In *Scare Quotes from Shakespeare: Marx, Keynes, and the Language of Reenchantment*, Martin Harries argues "that a particular aspect of modernity, reenchantment, discovers its image in appropriations of supernatural aspects in Shakespeare's plays" (9). As evidence for this contention, he points to the covertly reenchanting elements of "The Eighteenth Brumaire" and *The Economic Consequences of the Peace* by analysing their use of "scare quotes" (simultaneously acknowledging and distancing allusions to supernatural moments) from *Hamlet* and

Macbeth, respectively. Following the logic of allusion in each case, Harries begins with the more recent text and proceeds backwards to the source text, using the insights gained from his analysis of Marx and Keynes to read the supernatural elements of the Shakespeare plays.

His basic argument takes two forms. The first is that Marx and Keynes allude to the supernatural at moments when their analyses falter in the face of the seemingly irrational course of events. Confronted with the inexplicable, Harries contends, Marx and Keynes appeal to culturally-authoritative instances of the supernatural not as explanations for, but as markers of, the irrationality lurking behind the ostensibly rational (and rationalised) processes of modernity. The second, and more interesting, component of Harries' argument concerns the subversion of this simultaneously acknowledging and distancing tactic. Harries argues that Marx's use of supernatural imagery to describe the coming revolution and Keynes's use of it to characterize his prophetic capabilities radically undercut their demystifying projects.

The strongest part of Harries' discussion is his excellent textual analysis and close reading. His argument that Marx's scare quotes from *Hamlet* capture, prefigure, and embody "the coexistence of the archaic and the future, the residual and the emergent" (92) is both convincing and illuminating. In particular, his reading and (re-)translation of the phrase, "Well said, old mole! Canst work i' th'earth so fast?" (80) as it appears in Schlegel, Marx, and Hegel is fascinating. Harries' attention to the ways in which the various translations rework the original to serve particular political and philosophical ends is one of the book's highlights.

The subsequent discussion of *Hamlet* partakes of the same critical rigor, using a brand of "historical allegory" (9) to characterise the play as a dramatic conflict between the residual and the emergent. His reading of the scene in which Hamlet encounters the Ghost is spectacular. Bringing together the language of mining with that of military conflict, coinage, and wealth-generation, this part of Harries' book shows him at his best. His linguistic assiduousness meets his awareness of the play's central themes and its cultural context in a manner that both illuminates the play and reinforces his claim that "it is precisely *Hamlet's* figuring a modernity inextricably linked to ghostly injunctions that makes the play so telling an icon of modernity" (118).

The second half of *Scare Quotes from Shakespeare* begins by analyzing Keynes's reliance upon *Macbeth* as a source for images of witches and witchcraft which brings a new understanding to text. Harries argues that in both works there is a tension between endorsing a supernatural power if it appears to reinforce the "natural" state of things, and vilifying it if it appears to reinforce an "unnatural" state of affairs. Keynes participates in this activity by calling the designers of the Treaty of Versailles witches even as he claims clairvoyant power for his critique of

the Treaty. Harries extends his discussion to the question of whether a prophesy merely predicts an event or if it has some power to cause it by relating Keynes' belief that his ostensibly disenchanting book foresaw the rise of the Nazi party to Banquo's simultaneous rejection of the prophesy which guarantees Macbeth's success and endorsement of the prophesy which guarantees his own.

In his reading of *Macbeth*, Harries argues that the play's construction of history not only illuminates Keynes's use of the supernatural, but also ratifies his larger argument. By setting the witches' supernatural predictions for Macbeth off against their prophesy of the future success of Banquo's line (leading up to James I in 1603 [171]), Harries demonstrates precisely how supernatural authority can simultaneously be evoked to delegitimize one version of history and to legitimize an alternative history. Coming after his incisive discussion of the same strategies in "The Eighteenth Brumaire," *Hamlet*, and *The Economic Consequences of the Peace*, this chapter sums up the book's thesis and provides a definitive example of the kind of historical consciousness Harries illuminates throughout.

Harries concludes by arguing that, thanks to the extinction of a monologic cultural tradition in which knowledge of Shakespeare could be taken for granted, the scare quote is no longer possible. In its place we have only the historian's "fantasy of deferred history," "a powerful stratum of twentieth-century supernaturalism" (156) which "summons what never was to provide shelter from past violence" (174). Thus Harries contends that mystification is still with us, as those who seek to explain the present all too frequently mystify its historical origins. As long as the emergent remains vague and indistinct, it seems, the best we can do is scour the carapace of the present for faults which might provide some clue as to the shape of things to come. In addition to being an excellent piece of literary criticism, Harries' study also provides a model for challenging and defamiliarising the "second nature" of history in its dominant formulation.

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