

The Structure of a Scholarly Article

Abstract—usually indented or italicized at the beginning of the article, the abstract provides a summary of the research, including its purpose, significant results, and implications. Read the abstract to quickly gauge if the article suits your paper's topic.

(Mitchell)

The Ghost of History

Title

HAMLET AND THE POLITICS OF PATERNITY

Subtitle

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Abstract. Shakespeare's Hamlet, following the Bible and possibly the Koran, has been the subject of the most and best commentary of any text in the world. This situation is so overwhelming that it can no longer in itself be commented on. It does not mean, however, that there is nothing new to be said about Hamlet. It only proves, assuming it proves anything at all, the persistence of desires that are deceptively rewarded in literary works. This is not only true of Hamlet, but of all great works. They give rise to the idea that they achieve their greatness through progressive development as types of fascination—endless spiritual preoccupations through which culture is cultivated and renews itself. This self-delusion does not reside in the fascination that keeps the reader imprisoned, but rather in a deceptively deepened perception of the works' identity.

Adieu, fanvomes! Le monde n'a plus besoin de vous?

Footnote—will be referenced at the end of the article

Historically, the *Hamlet* commentators have been willing to leave certain ideas alone, as if identifying ambiguities and inconsistencies over explaining them was the goal. In the case of *Hamlet* there are mountains of literature on such forms of defense or denial, and every attempt at a new interpretation must inevitably run the risk of its own belatedness, that consequently confronts it with the obvious question: why didn't someone come up with it before. Even in the densest of receptions like *Hamlet's*, the latency of that which has not been discovered lies relatively motionless beneath the surface of the thousands of known details of a story that has by now been retold and

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and his Diana—furnished with the mythical name of a chaste Queen—in whose requiem Hamlet's consolation was included, cannot but attest to it in a distant echo of the theatrical thunder of 1603.

References—At the end of the article, you will find the author's references that were annotated throughout the article with footnotes

1. This essay, translated by Kirk Wetters, first appeared in German as a chapter of *Hamlet, Hypothesen der Macht* (Berlin: Kulturverlag Kadmos, 2000, 2nd ed. 2004). It has been revised by the author and improved by Peter Goodrich. To him and Stephen Greenblatt, the author owes more than could be made visible in notes.
2. Paul Valéry, "De la crise de l'esprit" (1919), *Oeuvres*, Jean Hytier, ed. (Paris: Gallimard, 1957), I: 994.
3. Jacques Derrida, *De l'esprit* (Paris: Galilée, 1987), 98.
4. Uwe Steiner, "Traurige Spiele—Spiel vor Traurigen: Zu Walter Benjamins Theorie des barocken Trauerspiels," *Allegorie und Melancholie*, Willem van Reijen ed. (Frankfurt am Main: Suhrkamp, 1992), 116.