

Walter Benjamin S The Task Of The Translator

The striking actuality of Walter Benjamin's work does not rest on a supposed "usefulness" of his philosophy for current concerns, but rather on the high "legibility" to which his oeuvre has come in the present. Indeed, this legibility is a function of critique, which unearths the truth-content of a work in a constellation of reading with the present, and assures thereby that the work lives on. Following this methodological tenet, this book approaches Benjamin's work with two foci: the actuality of his critique of violence, a central and unavoidable topic in the contemporary political-philosophical debate, and the actuality of his critique of experience, which perhaps is not as conspicuous as that of his critique of violence but constitutes, nonetheless, the bedrock upon which his whole philosophy rests.

Walter Benjamin is often viewed as a cultural critic who produced a vast array of brilliant and idiosyncratic pieces of writing with little more to unify them than the feeling that they all bear the stamp of his "unclassifiable" genius. Eli Friedlander argues that Walter Benjamin's corpus of writings must be recognized as a unique configuration of philosophy with an overarching coherence and a deep-seated commitment to engage the philosophical tradition. Friedlander finds in Benjamin's early works initial formulations of the different dimensions of his philosophical thinking. He leads through them to Benjamin's views on the dialectical image, the nature of language, the relation of beauty and truth, embodiment, dream and historical awakening, myth and history, as well as the afterlife and realization of meaning. Those notions are articulated both in themselves and in relation to central figures of the philosophical tradition. They are further viewed as leading to and coming together in *The Arcades Project*. Friedlander takes that incomplete work to be the central theater where these earlier philosophical preoccupations were to be played out. Benjamin envisaged in it the possibility of the highest order of thought taking the form of writing whose contents are the concrete time-bound particularities of human experience. Addressing the question of the possibility of such a presentation of philosophical truth provides the guiding thread for constellating the disparate moments of Benjamin's writings.

Spanning the centuries, from the seventeenth to the twentieth, and ranging across cultures, from England to Mexico, this collection gathers together important statements on the function and feasibility of literary translation. The essays provide an overview of the historical evolution in thinking about translation and offer strong individual opinions by prominent contemporary theorists. Most of the twenty-one pieces appear in translation, some here in English for the first time and many difficult to find elsewhere. Selections include writings by Scheiermacher, Nietzsche, Ortega, Benjamin, Pound, Jakobson, Paz, Riffaterre, Derrida, and others. A fine companion to *The Craft of Translation*, this volume will be a valuable resource for all those who translate, those who teach translation theory and practice, and those interested in questions of language philosophy and literary theory.

No description available.

This book is the first to consider the presence of history and the question of historical practice in Walter Benjamin's work.

Benjamin, the critic and philosopher of history, was also the practitioner, the authors contend, and it is in the practice of historical writing that the materialist aspect of his thought is most evident. Some of the essays analyze Benjamin's writings in cultural history and the philosophy of history. Others connect his historical and theoretical practices to issues in contemporary feminism and post-colonial studies, and to cultural contexts including the United States, Japan, and Hong Kong. In different ways, the authors all find in Benjamin's specific notion of historical materialism a dialectic between textual and cultural analysis which can reinvigorate the relation between literary and historical studies.

The Colour of Experience

Body- and Image-space

Theoretical Questions

Theories of Translation

Walter Benjamin and the Demands of History

Gestural Imaginaries

Since first being identified as a distinct psychiatric disorder in 1943, autism has been steeped in contestation and controversy. Present-day skirmishes over the potential causes of autism, how or even if it should be treated, and the place of Asperger's syndrome on the autism spectrum are the subjects of intense debate in the research community, in the media, and among those with autism and their families. Bringing together innovative work on autism by international scholars in the social sciences and humanities, *Worlds of Autism* boldly challenges the deficit narrative prevalent in both popular and scientific accounts of autism spectrum disorders, instead situating autism within an abilities framework that respects the complex personhood of individuals with autism. A major contribution to the emerging, interdisciplinary field of critical autism studies, this book is methodologically and conceptually broad. Its authors explore the philosophical questions raised by autism, such as how it complicates neurotypical understandings of personhood; grapple with the politics that inform autism research, treatment, and care; investigate the diagnosis of autism and the recognition of difference; and assess representations of autism and stories told by and about those with autism. From empathy, social circles, and Internet communities to biopolitics, genetics, and diagnoses, *Worlds of Autism* features a range of perspectives on autistic subjectivities and the politics of cognitive difference, confronting society's assumptions about those with autism and the characterization of autism as a disability. Contributors: Dana Lee Baker, Washington State U; Beatrice Bonniau, Paris Descartes U; Charlotte Brownlow, U of Southern Queensland, Australia; Kristin Bumiller, Amherst College; Brigitte Chamak, Paris Descartes U; Kristina Chew, Saint Peter's U, New Jersey; Patrick McDonagh, Concordia U, Montreal; Stuart Murray, U of Leeds; Majia Holmer Nadesan, Arizona State U; Christina Nicolaidis, Portland State U; Lindsay O'Dell, Open U, London; Francisco Ortega, State U of Rio de Janeiro; Mark Osteen, Loyola U, Maryland; Dawn Eddings Prince; Dora Raymaker; Sara Ryan, U of Oxford; Lila Walsh.

This is a book-length commentary on Walter Benjamin's 1923 essay "Die Aufgabe des Übersetzers," best known in English under the title "The Task of the Translator." Benjamin's essay is at once an immensely attractive work for top-flight theorists of translation and comparative literature and a frustratingly cryptic work that cries out for commentary. Almost every one of the claims he makes in it seems wildly counterintuitive, because he articulates none of the background support that would help readers place it in larger literary-historical contexts: Jewish mystical traditions from Philo Judaeus's Logos-based Neoplatonism to thirteenth-century Lurianic Kabbalah; Romantic and post-Romantic esotericisms from Novalis and the Schlegels to Hölderlin and Goethe; modernist avant-garde foreclosures on "the public" and generally the communicative contexts of literature. The book is divided into 78 passages, from one to a few sentences in length. Each of the passages becomes its own commentarial unit, consisting of a Benjaminian interlinear box, a paraphrase, a commentary, and a list of

other commentators who have engaged the specific passage in question. Because the passages cover the entire text of the essay in sequence, reading straight through the book provides the reader with an augmented experience of reading the essay. Robinson's commentary is key reading for scholars and postgraduate students of translation, comparative literature, and critical theory.

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This book analyzes the development of Walter Benjamin's concept of experience in his early writings showing that it emerges from an engagement with visual experience, and in particular the experience of colour. It represents Benjamin as primarily a thinker of the visual field.

Even as a young man Benjamin possessed astonishing intellectual range and depth. His topics here include poetry and fiction, drama, philosophy, history, religion, love, violence, morality, mythology, painting and much more.

Walter Benjamin

An Anthology of Essays from Dryden to Derrida

Experience and Infinite Task

A Critical Edition

Walter Benjamins Metaphysics of Translation and Its Affiliates

Selected Writings: 1913-1926

Seminar paper from the year 2014 in the subject Literature - Comparative Literature, grade: 1,0, University of Tübingen, language: English, abstract: In "The Task of the Translator", Walter Benjamin sets forth what he believes to be the true goal of any work of translation. Instead of conforming to the reader, a translation should conform to the source and target language of the work, the purpose of which is to expose the relationship between the two languages, how each complements the other in its use. But is there more to Benjamin's Task than that? Walter Benjamin is commonly thought of as a Neukantianer because of his influence by the Marburger school, especially Cohen. Little is known, however, about his influence by Husserl's school of phenomenology. In this paper, we will determine Benjamin's influence by phenomenology by first developing a concise conception of intentionality based on a close reading of Husserl's principle work *Logische Untersuchungen*, as intentionality is the key term linking Benjamin to the phenomenological tradition. We will then provide a novel interpretation of Benjamin's essay "Die Aufgabe des Übersetzers" by focusing on his use of the phenomenological term 'intention' and, with help of Benjamin's fragments on the philosophy of language—where he also used the term intention in the phenomenological sense, provide a novel understanding of what Benjamin means by "das Gemeinte" and "die Art des Meinens" with respect to his theory of translation.

Gestural Imaginaries: Dance and Cultural Theory in the Early Twentieth Century offers a new interpretation of European modernist dance by addressing it as guiding medium in a vibrant field of gestural culture that ranged across art and philosophy. Taking further Cornelius Castoriadis's concept of the social imaginary, it explores this imaginary's embodied forms. Close readings of dances, photographs, and literary texts are juxtaposed with discussions of gestural theory by thinkers including Walter Benjamin, Sigmund Freud, and Aby Warburg. Choreographic gesture is defined as a force of intermittency that creates a new theoretical status of dance. Author Lucia Ruprecht shows how this also bears on contemporary theory. She shifts emphasis from Giorgio Agamben's preoccupation with gestural mediality to Jacques Rancière's multiplicity of proliferating, singular gestures, arguing for their ethical and political relevance. Mobilizing dance history and movement analysis, Ruprecht highlights the critical impact of works by choreographers such as Vaslav Nijinsky, Jo Mihaly, and Alexander and Clotilde Sakharoff. She also offers choreographic readings of Franz Kafka and Alfred Döblin. *Gestural Imaginaries* proposes that modernist dance conducts a gestural revolution which enacts but also exceeds the insights of past and present cultural theory. It makes a case for archive-based, cross-medial, and critically informed dance studies, transnational German studies, and the theoretical potential of performance itself.

"In this book Benjamin reveals Baudelaire as a social poet of the very first rank. More than a series of studies of Baudelaire, these essays show the extent to which Benjamin identifies with the poet and enable him to explore his own notion of heroism."--BOOK JACKET.

This illuminating study of Benjamin's final essay helps unlock the mystery of this great philosopher. Revolutionary critic of the philosophy of progress, nostalgic of the past yet dreaming of the future, romantic partisan of materialism—Walter Benjamin is in every sense of the word an "unclassifiable" philosopher. His essay "On the Concept of History" was written in a state of urgency, as he attempted to escape the Gestapo in 1940, before finally committing suicide. In this scrupulous, clear and fascinating examination of this essay, Michael Löwy argues that it remains one of the most important philosophical and political writings of the twentieth century. Looking in detail at Benjamin's celebrated but often mysterious text, and restoring the philosophical, theological and political context, Löwy highlights the complex relationship between redemption and revolution in Benjamin's philosophy of history.

Body and Image-Space will be invaluable to anyone interested in gender theory, post-structuralism, cultural anthropology and philosophy.

Essays on Charles Baudelaire

Walter Benjamin and the Actuality of Critique

The Writer of Modern Life

Toward the Critique of Violence

A Centennial Commentary on Walter Benjamin's "The Task of the Translator"

Worlds of Autism

Views from one of the most original cultural critics of the twentieth century, Walter Benjamin

Fifty years after his death, Walter Benjamin remains one of the great cultural critics of this century. Despite his renown, however, Benjamin's philosophical ideas remain elusive—often considered a disaggregated set of thoughts not meant to cohere. This book provides a more systematic perspective on Benjamin, laying claim to his status as a philosopher and

situating his work in the context of its time. Exploring Benjamin's theory of language, spoken and nonspoken, Rainer Rochlitz shows how Benjamin reconceptualized traditional ideas of language, art, and history. Offering an expansive assessment of a unique twentieth-century thinker, this volume provides an indispensable guide for readers of Benjamin's recently released collected works.

Marking the centenary of Walter Benjamin's immensely influential essay, "Toward the Critique of Violence," this critical edition presents readers with an altogether new, fully annotated translation of a work that is widely recognized as a classic of modern political theory. The volume includes twenty-one notes and fragments by Benjamin along with passages from all of the contemporaneous texts to which his essay refers. Readers thus encounter for the first time in English provocative arguments about law and violence advanced by Hermann Cohen, Kurt Hiller, Erich Unger, and Emil Lederer. A new translation of selections from Georges Sorel's *Reflections on Violence* further illuminates Benjamin's critical program. The volume also includes, for the first time in any language, a bibliography Benjamin drafted for the expansion of the essay and the development of a corresponding philosophy of law. An extensive introduction and afterword provide additional context. With its challenging argument concerning violence, law, and justice—which addresses such topical matters as police violence, the death penalty, and the ambiguous force of religion—Benjamin's work is as important today as it was upon its publication in Weimar Germany a century ago.

Critiquing the arcades of nineteenth-century Paris—glass-roofed rows of shops that served as early malls—the author, who wrote the work in the 1920s and 1930s, covers thirty-six still-trenchant topics, including fashion, boredom, photography, advertising, and prostitution, among others.

"True translation is transparent: it does not obscure the original, does not stand in its light, but rather allows pure language, as if strengthened by its own medium, to shine even more fully on the original. This is made possible primarily by conveying the syntax word-for-word; and this demonstrates that the word, not the sentence, is translation's original element. For the sentence is the wall in front of the language of the original, and word-for-word rendering the arcade."

(Walter Benjamin, "The Translator's Task") The book centers on Walter Benjamin's revolutionary essay 'The Translator's Task' (1923) which subverts some widespread assumptions concerning translation: that it serves for communication, that it transfers meaning, that it must not distort the translator's own language, and that it is inferior to the original. Benjamin overturns these assumptions by replacing the concept of translation as a merely linguistic operation with a metaphysical - or theological - concept of the same, derived from Jewish Kabbala and French Symbolisme. In 'The Translator's Task', as well as his earlier essay 'On Language as such and the Language of Man', he delineates a cosmic linguistic cycle of descent from, and ascent back to, God. The translator's task is to promote this ascent by deconstructing his own language in order to advance it towards a final 'Pure Language'. Following an analysis of Benjamin's approach, some of its affiliates are discussed in texts by Franz Rosenzweig, Paul Celan (as explicated by Peter Szondi) and Jacques Derrida. Rosenzweig, a translator like Benjamin, is shown to be concerned with more concrete aspects of translation, whereas Derrida's autobiographical 'Monolingualism of the Other', though not focussing on translation, is shown to be an innovative contribution to the metaphysics of translation. Finally, an attempt is made to deal with the question of whether and how this abstract approach can be of help for the concrete practice of Poetry translation. The great poet Hölderlin's German translations of Sophocles testify to the clear, though elusive, practical contribution of this approach and to the importance of Benjamin's legacy.

Translation as a Form

Walter Benjamin and Theology

Berlin Childhood Around 1900

Re-reading Walter Benjamin

Reflections

The Cambridge Companion to Walter Benjamin

A beautiful collection of the legendary thinker's short stories *The Storyteller* gathers for the first time the fiction of the legendary critic and philosopher Walter Benjamin, best known for his groundbreaking studies of culture and literature, including *Illuminations*, *One-Way Street* and *The Arcades Project*. His stories revel in the erotic tensions of city life, cross the threshold between rational and hallucinatory realms, celebrate the importance of games, and delve into the peculiar relationship between gambling and fortune-telling, and explore the themes that defined Benjamin. The novellas, fables, histories, aphorisms, parables and riddles in this collection are brought to life by the playful imagery of the modernist artist and Bauhaus figure Paul Klee.

If Walter Benjamin (with an irony that belies his seemingly tragic life) is now recognized as one of the century's most important writers, reading him is no easy matter. Benjamin opens one of his most notable essays, "The Task of the Translator," with the words "No poem is intended for the reader, no image for the beholder, no symphony for the listener." How does one read an author who tells us that writing does not communicate very much to the reader? How does one learn to regard what comes to us from Benjamin as something other than direct expression? Carol Jacobs' *In the Language of Walter Benjamin* is an attempt to come to terms with this predicament. It does so by teasing out such guidelines for criticism as Benjamin seems to offer in *The Origin of German Tragic Drama*. Jacobs reminds us of Benjamin's distinction between truth and knowledge. She above all insists on his method of philosophical contemplation as performance, on a performance that demands precise immersion in the minute details of subject matter. In what follows, Jacobs practices this immersion in the details of Benjamin's performance as she reads some of his key works: the autobiographical *Berlin Chronicle*, the apparently biographical study of Proust, the fictional autobiographical story of "Myslowitz -- Braunschweig -- Marseille," and those essays on the theory of language so crucial to an understanding of Benjamin, "The Task of the Translator," "Doctrine of the Similar," and "On Language as Such and on the Language of Man." "The essays

that follow were written over the span of an academic lifetime. They are the intermittent attempts from the late sixties through the early nineties in which I have tried to understand Benjamin, or rather, to understand his work, to come to terms with it, though never as a totality. I would like to believe he taught me how to read in the practice of interrupting intention. The process of contemplation that these essays perform, then, is marked by an unceasing pausing for breath (sometimes for many years)." -- Carol Jacobs, from *In the Language of Walter Benjamin*

*From around 1800, particularly in Germany, Greek tragedy has been privileged in popular and scholarly discourse for its relation to apparently timeless metaphysical, existential, ethical, aesthetic, and psychological questions. As a major concern of modern philosophy, it has fascinated thinkers including Hegel, Kierkegaard, Nietzsche, Freud, and Heidegger. Such theories have arguably had a more profound influence on modern understanding of the genre than works of classical scholarship or theatrical performances. *Tragedy and the Idea of Modernity* considers this tradition of philosophy in relation to the ancient Greek works themselves, and mediates between the concerns of classicists and those of intellectual historians and philosophers. The volume is organized into sections treating issues of poetics, politics and culture, and canonicity, and contributions by an interdisciplinary range of scholars consider themes of catharsis, the sublime, politics, and reconciliation, spanning 2,500 years of literature and philosophy. Although firmly anchored in the classical tradition, the volume suggests that the tradition of philosophical thought concerning tragedy has a major place in understandings both of ancient tragedy and of modernity itself.*

"This book is just that: reflections of a highly polished mind that uncannily approximate the century's fragments of shattered traditions." — Time A companion volume to *Illuminations*, the first collection of Walter Benjamin's writings, *Reflections* presents a further sampling of his wide-ranging work. Here Benjamin evolves a theory of language as the medium of all creation, discusses theater and surrealism, reminisces about Berlin in the 1920s, recalls conversations with Bertolt Brecht, and provides travelogues of various cities, including Moscow under Stalin. Benjamin moves seamlessly from literary criticism to autobiography to philosophical-theological speculations, cementing his reputation as one of the greatest and most versatile writers of the twentieth century. This text guides the reader through the varying approaches to translation studies in the latter half of the 20th century. Chronologically ordered and divided into clear sections, it collects together key essays, articles and book extracts.

The Disenchantment of Art

The True Life

Fire Alarm

Reading Walter Benjamin's 'On the Concept of History'

In the Language of Walter Benjamin

The Arcades Project

Not an autobiography in the customary sense, Benjamin's recollection of his childhood in an upper-middle-class Jewish home in Berlin's West End at the turn of the century is translated into English for the first time in book form.

Walter Benjamin and "The Task of the Translator". An Interpretation based on his Influence by Phenomenology GRIN Verlag

This collection of nine essays focuses on those writings of Walter Benjamin (1892-1940) on literature and language that have a direct relevance to contemporary literary theory, notably his analyses of myth, violence, history, criticism, literature, and mass media. In an introductory essay, David S. Ferris discusses the problem of history, aura, and resistance in Benjamin's later work and in its reception. Samuel Weber, in a reading of Benjamin's most influential essay, "The Work of Art in the Age of Mechanical Reproduction," analyzes the status of the image and technology in Benjamin's own terms and in the shadow of Heidegger. Rodolphe Gasché devotes himself to an analysis of Benjamin's dissertation on the German Romantics, providing a valuable guide to a major text that has yet to appear in English translation.

This book provides readers with the opportunity to survey the facts surrounding Benjamin's life and assess the interpretations of his texts.

This book follows the theme of sacred text from Benjamin's early writings on religion, Judaism, and language to the study of Baroque tragedy, modernism, history and the Paris Arcades. All of these writings reflect a commentary on the idea of the sacred text in Western culture.

The Bottom of the Jar

Benjamin's -abilities

Nation, Language, and the Ethics of Translation

Essays on Violence and Experience

Illuminations

Essays and Reflections

Offering a panoramic view of much of Benjamin's thought, and concentrating in particular on his early writings, this book derives from a philosophical analysis of readings and studies by Benjamin that have not heretofore been considered in detail. On The Concept of History is a politics & social sciences essay written by German philosopher and social science critic Walter Benjamin. On The Concept of History is one of Walter Benjamin's best known, and most controversial works. The politics & social sciences essay is composed of twenty numbered paragraphs in which Benjamin uses poetic and scientific analogies to present a critique of historicism. Walter Benjamin wrote the brief essay shortly before attempting to escape from Vichy France, where French collaborationist government officials were handing over Jewish refugees like Walter Benjamin to the Nazi Gestapo. Walter Benjamin completed On The Concept of History before fleeing to Spain where he unfortunately committed suicide. Benjamin's work is often required textbook reading in various subjects such as humanities, philosophy, and politics & social sciences.

'I'm 79 years old. So why on earth should I concern myself with speaking about youth?' This is the question with which renowned French philosopher Alain Badiou begins his passionate plea to the young. Today young people, at least in the West, are on the brink of a new world. With the decline of old traditions, they now face more choices than ever before. Yet powerful forces are pushing them in dangerous directions, into the vortex of consumerism or into reactive forms of traditionalism. This

is a time when young people must be particularly attentive to the signs of the new and have the courage to venture forth and find out what they're capable of, without being constrained by the old prejudices and hierarchical ideas of the past. And if the aim of philosophy is to corrupt youth, as Socrates was accused of doing, this can mean only one thing: to help young people see that they don't have to go down the paths already mapped out for them, that they are not just condemned to obey social customs, that they can create something new and propose a different direction as regards the true life.

This Companion offers a comprehensive introduction to the thought of the highly influential twentieth-century critic and theorist Walter Benjamin. The volume provides examinations of the different aspects of Benjamin's work that have had a significant effect on contemporary critical and historical thought. Topics discussed by experts in the field include Benjamin's relation to the avant-garde movements of his time, his theories on language and mimesis, modernity, his significance and relevance to modern cultural studies, and his autobiographical writings. Additional material includes a guide to further reading and a chronology.

In this book, Weber, a leading theorist on literature and media, reveals a new and productive aspect of Benjamin's thought by focusing the critical suffix "-ability" that Benjamin so tellingly deploys in his work. The result is an illuminating perspective on Benjamin's thought by way of his language - and one of the most penetrating and comprehensive accounts of Benjamin's work ever written.

Across the Spectrum of Neurological Difference

A Companion to the Works of Walter Benjamin

Tales out of Loneliness

A Commentary on Walter Benjamin's 'The Task of the Translator'

Dance and Cultural Theory in the Early Twentieth Century

What is it about Walter Benjamin's «Task of the Translator»? As it is clearly seminal to Translation Studies, why is it rarely, if ever, taken seriously? A re-examination of Benjamin's text in a broader context sheds light on this question and finally reveals the true potential of this text for Translation Studies and beyond.

In the Arcades Project, Walter Benjamin writes that his work is "related to theology as blotting pad is related to ink. It is saturated with it." For a thinker so decisive to critical literary, cultural, political, and aesthetic writings over the past half-century, Benjamin's relationship to theological matters has been less observed than it should, even despite a variety of attempts over the last four decades to illuminate the theological elements latent within his eclectic and occasional writings. Such attempts, though undeniably crucial to comprehending his thought, remain in need of deepened systematic analysis. In bringing together some of the most renowned experts from both sides of the Atlantic, Walter Benjamin and Theology seeks to establish a new site from which to address both the issue of Benjamin's relationship with theology and all the crucial aspects that Benjamin himself grappled with when addressing the field and operations of theological inquiry.

Offers letters from a leading German literary critic to the editors, Bertoldt Brecht, and others and recounts his long exile from the Nazis

The Age of Translation is the first English translation of Antoine Berman's commentary on Walter Benjamin's seminal essay 'The Task of the Translator'. Chantal Wright's translation includes an introduction which positions the text in relation to current developments in translation studies, and provides prefatory explanations before each section as a guide to Walter Benjamin's ideas. These include influential concepts such as the 'afterlife' of literary works, the 'kinship' of languages, and the metaphysical notion of 'pure language'. The Age of Translation is a vital read for students and scholars in the fields of translation studies, literary studies, cultural studies and philosophy.

In recent years, scholarship on translation has moved well beyond the technicalities of converting one language into another and beyond conventional translation theory. With new technologies blurring distinctions between "the original" and its reproductions, and with globalization redefining national and cultural boundaries, "translation" is now emerging as a reformulated subject of lively, interdisciplinary debate. Nation, Language, and the Ethics of Translation enters the heart of this debate. It covers an exceptional range of topics, from simultaneous translation to legal theory, from the language of exile to the language of new nations, from the press to the cinema; and cultures and languages from contemporary Bengal to ancient Japan, from translations of Homer to the work of Don DeLillo. All twenty-two essays, by leading voices including Gayatri Spivak and the late Edward Said, are provocative and persuasive. The book's four sections--"Translation as Medium and across Media," "The Ethics of Translation," "Translation and Difference," and "Beyond the Nation"--together provide a comprehensive view of current thinking on nationality and translation, one that will be widely consulted for years to come. The contributors are Jonathan E. Abel, Emily Apter, Sandra Bermann, Vilashini Cooppan, Stanley Corngold, David Damrosch, Robert Eaglestone, Stathis Gourgouris, Pierre Legrand, Jacques Lezra, Françoise Lionnet, Sylvia Molloy, Yopie Prins, Edward Said, Azade Seyhan, Gayatri Chakravorty Spivak, Henry Staten, Lawrence Venuti, Lynn Visson, Gauri Viswanathan, Samuel Weber, and Michael Wood.

The Translation Studies Reader

Translation As a Form

An Intellectual Biography

The Age of Translation

On the Concept of History

The Storyteller

The Bottom of the Jar is the journey of a boy finding his footing in the heart of Fez during the 1950s, as Morocco began freeing itself from the grip of the French colonial occupation. The narrator vividly recalls his first encounters with the ebullient city, family dramas, and the joys and turbulence of his childhood. He recalls a renegade, hashish-loving uncle, who at nightfall transforms into a beloved Homer, his salt-of-the-earth mother's impassioned pleas to a Divine ear, and his father's enduring generosity. Told in the spirit of a late-night ramble among friends where hilarious anecdotes and poignant recollections flow in equal parts, Laâbi's autobiographical novel offers us a generous glimpse into the formative experiences of a great poet, whose integrity and commitment to social justice earned him an eight-and-a-half year prison sentence during Morocco's "year of lead" in The 1970s. From the Trade Paperback edition.

Walter Benjamin and "The Task of the Translator". An Interpretation based on his Influence by Phenomenology

The Correspondence of Walter Benjamin, 1910-1940

A Philosophical Portrait

Translating Translation

Tragedy and the Idea of Modernity

Walter Benjamin on the Way to Language