

Daniel Bensaid Marx Mode Demploi 2012

Verzamelde opstellen van de Engelse wijsgeer (1872-1970)

"The Society of the Spectacle" by Guy Debord (translated by Ken Knabb). Published by Good Press. Good Press publishes a wide range of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten?or yet undiscovered gems?of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Throughout the nineteenth century, German philosophy was haunted by the specter of the French Revolution. Kant, Hegel and their followers spent their lives wrestling with its heritage, trying to imagine a specifically German path to modernity: a "revolution without revolution."

Trapped in a politically ossified society, German intellectuals were driven to brood over the nature of the revolutionary experience. In this ambitious and original study, Stathis Kouvelakis paints a rich panorama of the key intellectual and political figures in the effervescence of German thought before the 1848 revolutions. He shows how the attempt to chart a moderate, reformist path entered into crisis, generating two antagonistic perspectives within the progressive currents of German society. On the one side were those socialists—among them Moses Hess and the young Friedrich Engels—who sought to discover a principle of harmony in social relations, bypassing the question of revolutionary politics. On the other side, the poet Heinrich Heine and the young Karl Marx developed a new perspective, articulating revolutionary rupture, proletarian hegemony and struggle for democracy, thereby redefining the very notion of politics itself.

The fall of the Berlin Wall marked the end of the Cold War but also the rise of a melancholic vision of history as a series of losses. For the political left, the cause lost was communism, and this trauma determined how leftists wrote the next chapter in their political struggle and how they have thought about their past since. Throughout the twentieth century, argues Left-Wing Melancholia, from classical Marxism to psychoanalysis to the advent of critical theory, a culture of defeat and its emotional overlay of melancholy have characterized the leftist understanding of the political in history and in theoretical critique. Drawing on a vast and diverse archive in theory, testimony, and image and on such thinkers as Karl Marx, Walter Benjamin, Theodor W. Adorno, and others, the intellectual historian Enzo Traverso explores the varying nature of left melancholy as it has manifested in a feeling of guilt for not sufficiently challenging authority, in a fear of surrendering in disarray and resignation, in mourning the human costs of the past, and in a sense of failure for not realizing utopian aspirations. Yet hidden within this melancholic tradition are the resources for a renewed challenge to prevailing regimes of historicity, a passion that has the power to reignite the dialectic of revolutionary thought.

An accessible introduction to the author of Capital and coauthor of The Communist Manifesto, with a focus on his relevance in today's world. Few thinkers have been declared irrelevant and out-of-date with such frequency as Karl Marx. Hardly a decade has gone by since his death in which establishment critics have not announced the death of his theory. And yet, despite their best efforts to bury him, Marx's specter continues to haunt his detractors more than a century after his passing. As the boom and bust cycle of global capitalism continues to widen inequality around the world, a new generation is discovering that the problems Marx addressed in his time are remarkably similar to those of our own. In this engaging and accessible introduction, Alex Callinicos demonstrates that Marx's ideas hold an enduring relevance for today's

activists fighting against poverty, oppression, environmental destruction, and the numerous other injustices of the capitalist system. First English-language collection of writings by the legendary nineteenth-century insurrectionist Louis Auguste Blanqui (1805–1881) was one of the most important and controversial figures in nineteenth-century French revolutionary politics, and he played a major role in all of the great upheavals that punctuated his life—the insurrections of 1830, 1848 and 1870–71. Adamant that a just and egalitarian society can only be established by revolutionary means, he recognised that no insurrection can succeed if it fails to overcome the coercive resources of the state, and no revolutionary government can endure if it betrays the principles that alone earn and deserve mass support. At odds with followers of Proudhon on the one hand and of Marx on the other, Blanqui commanded unrivalled authority in French revolutionary circles during parts of his own lifetime but was quickly forgotten (if not derided) after his death. This is the first collection of Blanqui's writings ever published in English, and it includes new and complete translations of his best-known texts: *Instructions for an Armed Uprising* and *Eternity by the Stars*. With material drawn from all his most important publications and speeches, as well as from the full sweep of his voluminous manuscripts and correspondence, this wide-ranging anthology will enable anglophone readers and political activists to arrive at their own critical assessment of Blanqui's thought and legacy for the first time.

Negli anni Ottanta, in piena offensiva neolibera, Newsweek poté intitolare trionfalmente «Marx è morto». Ma certi fantasmi hanno la pellaccia: oggi Marx è di nuovo fra noi. In questi tempi di sbandamento ideologico e crisi del capitalismo, è un grande sollievo riscoprire la capacità liberatoria del suo pensiero. Ma chi era Marx? Che cos'ha detto veramente? Marx, istruzioni per l'uso offre un'introduzione completa e divertente al suo pensiero, la sua vita, l'opera: associando le vignette di uno dei maggiori disegnatori e la trattazione divulgativa e brillante di uno dei massimi filosofi francesi, presenta in tutta la sua attualità il pensiero del principale teorico dell'anticapitalismo. Bensaid legge infatti il Capitale come un romanzo poliziesco: alla ricerca del valore perduto, rintraccia i meccanismi dell'accumulazione del capitale fino a penetrare il segreto del feticismo delle merci e a spiegare le ragioni profonde dell'odierna crisi. Al tempo stesso rigoroso e spassoso, Marx, istruzioni per l'uso è una preziosa cassetta degli attrezzi per il pensiero e l'azione.

"Is it meaningful to call oneself a democrat? And if so, how do you interpret the word?" In responding to this question, eight iconoclastic thinkers prove the rich potential of democracy, along with its critical weaknesses, and reconceive the practice to accommodate new political and cultural realities. Giorgio Agamben traces the tense history of constitutions and their coexistence with various governments. Alain Badiou contrasts current democratic practice with democratic communism. Daniel Bensaid ponders the institutionalization of democracy, while Wendy Brown discusses the democratization of society under neoliberalism. Jean-Luc Nancy measures the difference between democracy as a form of rule and as a human end, and Jacques Rancière highlights its egalitarian nature. Kristin Ross identifies hierarchical relationships within democratic practice, and Slavoj Žižek complicates the distinction between those who desire to own the state and those who wish to do without it. Concentrating on the classical roots of democracy and its changing meaning over time and within different contexts, these essays uniquely defend what is left of the left-wing tradition after the fall of Soviet communism. They confront disincentives to active democratic participation that have caused voter turnout to decline in western countries, and they address electoral indifference by invoking and reviving the tradition of citizen involvement. Passionately written and theoretically rich, this collection speaks to all facets of modern political

and democratic debate.

Few scholars have done more than Harry Harootunian to shape the study of modern Japan. Incorporating Marxist critical perspectives on history and theoretically informed insights, his scholarship has been vitally important for the world of Asian studies. *Uneven Moments* presents a selection of Harootunian's essays on Japan's intellectual and cultural history from the late Tokugawa period to the present that span the many phases of his distinguished career and point to new directions for Japanese studies. *Uneven Moments* begins with reflections on area studies as an academic field and how we go about studying a region. It then moves into discussions of key topics in modern Japanese history. Harootunian considers Japan's fateful encounter with capitalist modernity and the implications of uneven development, examining the combinations of older practices with new demands that characterized the twentieth century. The book examines the making of modern Japan, the transformations of everyday life, and the collision between the production of forms of cultural expression and new political possibilities. Finally, Harootunian analyzes Japanese political identity and its forms of reckoning with the past. Exploring the shifting relationship among culture, the making of meaning, and politics in rich reflections on Marxism and critical theory, *Uneven Moments* presents Harootunian's intellectual trajectory and in so doing offers a unique assessment of Japanese history.

Dans les années 80, en pleine offensive néolibérale, le magazine Newsweek pouvait titrer, triomphalement: "Marx est mort." Mais les spectres ont la peau dure. Aujourd'hui, Marx est de retour. En ces temps de crise fracassante du capitalisme et de grande débandade idéologique, on le redécouvre. Même le très libéral conseiller de l'Élysée, Alain Minc, s'est récemment déclaré "marxiste" - sans rire - en matière d'analyse économique. Mais qui fut Marx? Qu'a-t-il vraiment dit? Ce petit ouvrage offre une introduction ludique à sa pensée, sa vie, son oeuvre. Un panorama clair et souvent drôle qui associe bande dessinée et philosophie, humour et esprit de synthèse pour présenter dans toute son actualité la pensée du principal théoricien de l'anticapitalisme. Marx est resté célèbre pour son explication des contradictions et des crises du capitalisme. Pour en savoir plus, on suivra le roman policier du Capital : à la recherche de la valeur perdue, on retracera les mécanismes de l'accumulation du capital jusqu'à percer le secret du fétichisme de la marchandise. A la fois aide-mémoire, cours d'introduction et lecture récréative, Marx, mode d'emploi offre une petite trousse à outils pour la pensée et pour l'action.

Excavating Marx's early writings to rethink the rights of the poor and the idea of the commons in an era of unprecedented privatization The politics of dispossession are everywhere. Troubling developments in intellectual property, genomics, and biotechnology are undermining established concepts of property, while land appropriation and ecological crises reconfigure basic institutions of ownership. In *The Dispossessed*, Daniel Bensaïd examines Karl Marx's early writings to establish a new framework for addressing the rights of the poor, the idea of the commons, and private property as a social institution. In his series of articles from 1842-43 about Rhineland parliamentary debates over the privatization of public lands and criminalization of poverty under the rubric of the "theft of wood," Marx identified broader anxieties about customary law, property rights, and capitalist efforts to privatize the commons. Bensaïd studies these writings to interrogate how dispossession continues to function today as a key

modality of power. Brilliantly tacking between past and present, *The Dispossessed* discloses continuity and rupture in our relationships to property and, through that, to one another. In addition to Bensaïd's prescient work of political philosophy, *The Dispossessed* includes new translations of Marx's original "theft of wood" articles and an introductory essay by Robert Nichols that lucidly contextualizes the essays.

A philosopher and activist, eager to live according to ideals forged in study and discussion, Daniel Bensaïd was a man deeply entrenched in both the French and the international left. Raised in a staunchly red neighbourhood of Toulouse, where his family owned a bistro, he grew to be France's leading Marxist public intellectual, much in demand on talk shows and in the press. A lyrical essayist and powerful public speaker, at his best expounding large ideas to crowds of students and workers, he was a founder member of the Ligue Communiste and thrived at the heart of a resurgent far left in the 1960s, which nurtured many of the leading figures of today's French establishment. The path from the joyous explosion of May 1968, through the painful experience of defeat in Latin America and the world-shaking collapse of the USSR, to the neoliberal world of today, dominated as it is by global finance, is narrated in *An Impatient Life* with Bensaïd's characteristic elegance of phrase and clarity of vision. His memoir relates a life of ideological and practical struggle, a never-resting endeavour to comprehend the workings of capitalism in the pursuit of revolution.

Georges Sorel "argues that the idea of progress formed an essential part of the justification and defense of the rising administrative classes in France at the time of progressive ideology that has insured the Revolution." -- Jacket.

L'effondrement des dictatures de l'Est européen n'est pas seulement une bonne nouvelle politique. C'en est une aussi pour la pensée, et notamment pour la tradition critique qui, depuis des siècles, travaille à mettre au jour le fondement du règne de la marchandise. Marx fut longtemps considéré comme le plus perspicace analyste de ce pouvoir-là. Et puis le dogmatisme s'empara de sa légende, lui construisit un mausolée, et annexa son oeuvre. Que l'on n'attende pas pour autant de ce livre la révélation d'une pensée pure, enfin débarrassée de ses scories politiques. Car à y regarder de près, il apparaît clairement que Marx aura passé sa vie à se chamailler avec son ombre, à se débattre avec ses propres spectres. Et il s'agit bien moins ici d'opposer un Marx originel à ses contrefaçons que de secouer le lourd sommeil des orthodoxies afin de dégager la cohérence théorique d'une entreprise critique dont l'actualité ne fait pas de doute: le fétichisme marchand n'a-t-il pas conquis jusqu'aux confins de la planète? En montrant d'abord ce qu'à coup sûr la pensée de Marx n'est pas: ni une philosophie de la fin de l'histoire, ni une sociologie empirique des classes annonçant l'inévitable victoire du prolétariat, ni une science propre à mener les peuples du monde sur les chemins de l'inexorable progrès. Ces trois critiques _ de la raison historique, de la raison économique, de la positivité scientifique _ se répondent et se complètent. Elles sont au coeur de l'entreprise critique de Marx, et forment donc logiquement l'armature de ce livre. En expliquant ensuite, et du même mouvement, à quoi peut servir aujourd'hui la relecture des grands textes (*Le Capital* surtout), en quoi ils contribuent à répondre aux interrogations contemporaines sur le sens de l'histoire et la représentation du temps, sur le rapport qu'entretiennent les contradictions sociales et les autres modes de conflictualité (selon le sexe, la nationalité,

la religion), sur la validité du modèle scientifique dominant, ébranlé par les pratiques scientifiques elles-mêmes. De ce Marx intempestif _ n'hésitant pas à rompre en son temps avec les canons scientifiques et politiques les plus largement partagés, ressuscité quand on croyait ses cendres définitivement dispersées _, il fallait dresser le bilan après inventaire. Voilà qui est fait avec science, esprit de suite et verve critique. Daniel Bensaïd est maître de conférences de philosophie à l'université de Paris-VIII. Il a publié plusieurs ouvrages, parmi lesquels: *Moi, la Révolution, remembrances d'un bicentenaire indigne* (Gallimard, 1989), *Walter Benjamin, sentinelle messianique* (Plon, 1990), *Jeanne, de guerre lasse* (Gallimard, 1991), *La Discordance des temps* (Editions de la Passion, 1995).

We often hear that selves are no longer formed through producing material things at work, but by consuming them in leisure, leading to 'meaningless' modern lives. This important book reveals the cultural shift to be more complex, demonstrating how people in postindustrial societies strive to form meaningful and moral selves through both the consumption and production of material culture in leisure. Focusing on the material culture of food, the book explores these theoretical questions through an ethnography of those individuals for whom food is central to their self: 'foodies'. It examines what foodies do, and why they do it, through an in-depth study of their lived experiences. The book uncovers how food offers a means of shaping the self not as a consumer but as an amateur who engages in both the production and consumption of material culture and adopts a professional approach which reveals the new moralities of productive leisure in self-formation. The chapters examine a variety of practices, from fine dining and shopping to cooking and blogging, and include rare data on how people use media such as cookbooks, food television, and digital food media in their everyday life. This book is ideal for students, scholars, and anyone interested in the meaning of food in modern life.

Without denying the contradictory character of Marx's thought, Daniel Bensaïd sets out to demonstrate that it was not a philosophy of the end of history, an empirical sociology of classes, or a positive science of economics positing an inexorable progress towards an ineluctable communism. Instead, Marx's 'critique of political economy' encompassed three great critiques of the scientific and political canons of its age—of historical reason, sociological rationality and scientific positivism—which make the thinker from the nineteenth century fully relevant to the twenty-first century of global capitalism. Indeed, we find here a 'post-postmodern Marx' able to inhabit a contemporary world replete with contingency, emergency and contradictory temporalities. Published in France on the eve of the strikes of 1995 that signalled a profound revolt against la pensee unique, *Marx for Our Times* is an invitation to rediscover our foremost contemporary, Karl Marx.

The Parisian research scholar and author of *Manhunts* offers a philosophical perspective on the role of drone technology in today's changing military environments and the implications of drone capabilities in enabling democratic choices. 12,500 first printing.

"Celui qui voit ne sait pas voir" : telle est la présupposition qui traverse notre histoire, de la caverne platonicienne à la dénonciation de la société du spectacle. Elle est commune au philosophe qui veut que chacun se tienne à sa place et aux révolutionnaires qui veulent arracher les dominés aux illusions qui les y maintiennent. Pour guérir l'aveuglement de celui qui voit, deux grandes stratégies tiennent encore le haut du pavé. L'une veut montrer aux aveugles ce qu'ils ne voient pas : cela va de la pédagogie explicatrice des cartels de musées aux installations spectaculaires destinés à faire découvrir aux étourdis qu'ils sont envahis par les images du pouvoir médiatique et de la société de consommation. L'autre veut couper à sa racine le mal de la vision en transformant le spectacle en performance et le spectateur en homme agissant. Les textes réunis dans ce recueil opposent à ces deux stratégies une hypothèse aussi simple que dérangeante : que le fait

de voir ne comporte aucune infirmité ; que la transformation en spectateurs de ceux qui étaient voués aux contraintes et aux hiérarchies de l'action a pu contribuer au bouleversement des positions sociales ; et que la grande dénonciation de l'homme aliéné par l'excès des images a d'abord été la réponse de l'ordre dominant à ce désordre. L'émancipation du spectateur, c'est alors l'affirmation de sa capacité de voir ce qu'il voit et de savoir quoi en penser et quoi en faire. Les interventions réunies dans ce recueil examinent, à la lumière de cette hypothèse, quelques formes et problématiques significatives de l'art contemporain et s'efforcent de répondre à quelques questions : qu'entend exactement par art politique ou politique de l'art ? Où en sommes-nous avec la tradition de l'art critique ou avec le désir de mettre l'art dans la vie ? Comment la critique militante de la consommation des marchandises et des images est-elle devenue l'affirmation mélancolique de leur toute-puissance ou la dénonciation réactionnaire de l'"homme démocratique" ?

The last man, man of the street, man of the crowd, man of the masses, mass-man; that's how THEY represented Bloom to us at first: as the sad product of the time of the multitudes, as the catastrophic child of the industrial era and the end of all enchantments. But even there, no matter the name, there's still that shiver; THEY shiver before the infinite mystery of ordinary man. Each of us feels a pure force growing behind the theatre of our qualities, hiding out there; a pure force that we're all supposed to ignore. What's left is the necessary anxiety we think we can appease by demanding of one another a rigorous absence from each other's selves, and an ignorance of a force which is common, but is now unqualifiable, because it is anonymous. And the name of that anonymity is Bloom.

Jacques Hassoun, écrivain, théoricien, était avant tout clinicien, clinicien des sujets mais aussi clinicien de l'histoire et du politique. Toute son oeuvre, même la plus théorique, est nourrie de clinique. Si la cure, lieu du vif de l'analyse, nécessite un savoir-faire, elle relève d'autre chose que d'un simple apprentissage. Savoir écouter, savoir entendre, demande une disponibilité, désir d'analyse et/ou désir du psychanalyste, qui entre en résonance avec la propre culture de l'analyste. Or les domaines religieux, historique, politique, linguistique, littéraire..., tous constitutifs de la culture, étaient familiers à Jacques Hassoun qui savait les travailler dialectiquement pour affiner son écoute. Ainsi, pour lui, la psychanalyse, considérée comme une praxis, s'enseigne certes, mais surtout se transmet. Tout aussi bien passion que nécessité éthique, ce souci de transmission ne l'a jamais lâché. Reprendre son oeuvre en y apportant un regard contemporain permet à la pensée de Jacques Hassoun de maintenir cette dynamique de transmission qui appelle toujours transformation et invention et non répétition. Les auteurs, psychanalystes, sociologues, journalistes, réunis ici, ne commentent pas son oeuvre mais interrogent sa pertinence au regard de l'actualité où la psychanalyse et, de manière générale, le lien social sont mis à mal.

Some years figure more keenly in the collective memory than others. This volume explores how 1968 has come to be perceived in France, Germany, Italy, U.S., Mexico & China, & how various national preoccupations with order, political violence, individual freedom, youth culture & self-expression have been reflected.

L'art ouvre des brèches et nous précipite au cœur de passages inattendus, nous incite à explorer des vides susceptibles d'être comblés et à expérimenter de fulgurants décalages; instaurant, selon la formule d'Adorno, « le chaos dans l'ordre ». Dès lors, l'art est un appel à l'émergence de ce qui n'est pas encore, ébauchant non l'irréalisable mais l'irréalisé. Alors si comme le pense Olivier Neveux, « ce monde est insupportable » il n'est d'autre solution que sa révolution et l'art y peut quelque chose, malgré tout.

What is the relationship between democracy and critical thinking? What must a citizen in a democracy know to make the word democracy meaningful? In *A Short Course in Intellectual Self-Defense*, historian and educator Normand Baillargeon provides

readers with the tools to see through the spin and jargon of everyday politics and news reporting in order to decide for themselves what is at stake and how to ask the necessary questions to protect themselves from the manipulations of the government and the media. Whether the issue be the call to what we're told will be a bloodless war, the "debate" around Intelligent Design, or the meaning of a military expenditure, Baillargeon teaches readers to evaluate information and sort fact from official and media spin. In *History and Revolution*, a group of respected historians confronts the conservative, revisionist trends in historical enquiry that have been dominant in the last twenty years. Ranging from an exploration of the English, French, and Russian revolutions and their treatment by revisionist historiography, to the debates and themes arising from attempts to downplay revolution's role in history, *History and Revolution* also engages with several prominent revisionist historians, including Orlando Figes, Conrad Russell and Simon Schama. This important book shows the inability of revisionism to explain why millions are moved to act in defence of political causes, and why specific political currents emerge, and is a significant reassertion of the concept of revolution in human development.

'Echt, het woord "islamofobie" is slecht gekozen als daarmee de haat wordt bedoeld die bepaalde idioten tegen moslims koesteren. En het is niet alleen slecht gekozen, het is ook gevaarlijk. [...] De strijd tegen racisme richt zich tegen alle vormen van racisme, maar waartegen is de strijd tegen islamofobie gericht? Tegen de kritiek op een godsdienst of tegen de afschuw van zijn beoefenaars, omdat ze van buitenlandse afkomst zijn?' Charb, vanaf 1992 een van de pijlers van Charlie Hebdo en een fervent voorvechter van gelijke rechten, getuigt van zijn ongerustheid over het feit dat hij de strijd tegen racisme verdrongen ziet worden door een strijd voor de bescherming en de promotie van een godsdienst. De term 'islamofobie' suggereert immers dat het erger is om de islam - dat wil zeggen, een manier van denken die op zich prima aanvechtbaar is - te verafschuwen dan moslims. Maar kritiek hebben op een godsdienst is geen misdrijf, terwijl iemand discrimineren op grond van zijn religieuze afkomst dat ontegenzeggelijk wel is. Dit essay laat goed zien dat zowel racisten als radicale islamisten, demagogische politici en luie journalisten met het woord 'islamofobie' prima uit de voeten kunnen.

"Qu'est-ce qu'un démocrate, je vous prie ? C'est là un mot vague, banal, sans acception précise, un mot en caoutchouc." Cette question, ce jugement sans appel d'Auguste Blanqui datent d'un siècle et demi mais gardent une actualité dont ce livre est un signe. Il ne faut pas s'attendre à y trouver une définition de la démocratie, ni un mode d'emploi et encore moins un verdict pour ou contre. Les huit philosophes qui ont accepté d'y participer n'ont sur le sujet qu'un seul point commun : ils et elles rejettent l'idée que la démocratie consisterait à glisser de temps à autre une enveloppe dans une boîte de plastique transparent. Leurs opinions sont précises dans leurs divergences, voire contradictoires - ce qui était prévu et même souhaité. Il en ressort, pour finir, que tout usé que soit le mot "démocratie", il n'est pas à abandonner à l'ennemi car il continue à servir de pivot autour duquel tournent, depuis Platon, les plus essentielles des controverses sur la politique.

Il y a plus de vingt ans, en pleine offensive néolibérale, le magazine Newsweek pouvait titrer, triomphalement : « Marx est mort ». Mais les spectres ont la peau dure. Aujourd'hui, Marx est de retour. En ces temps de crise fracassante du capitalisme et de

grande débandade idéologique, on le redécouvre. Mais qui fut Marx ? Qu'a-t-il vraiment dit ? Ce petit ouvrage offre une introduction ludique à sa pensée, sa vie, son œuvre. Un panorama clair et souvent drôle qui associe bande dessinée et philosophie, humour et esprit de synthèse pour présenter dans toute son actualité la pensée du principal théoricien de l'anticapitalisme. Marx est resté célèbre pour son explication des contradictions et des crises du capitalisme. Pour la connaître, on suivra le roman policier du Capital : à la recherche de la valeur perdue, on retracera les mécanismes de l'accumulation du capital jusqu'à percer le secret du fétichisme de la marchandise. À la fois aide-mémoire, cours d'introduction et lecture récréative, Marx, mode d'emploi offre une petite trousse à outils pour la pensée et pour l'action.

Has Jewish modernity exhausted itself? Flourishing between the age of Enlightenment and the Second World War, the intellectual, literary, scientific and artistic legacy of Jewish modernity continues to dazzle us, however, in this provocative new book, esteemed historian Enzo Traverso argues powerfully that this cultural epoch has come to an end. Previously a beacon for critical thinking in the Western world, the mainstream of Jewish thought has, since the end of the war, undergone a conservative turn. With great sensitivity and nuance, Traverso traces this development to the virtual destruction of European Jewry by the Nazis, and the establishment of the United States and Israel as the new poles of Jewish communal life. This is a compelling narrative, hinged upon a highly original discussion of Hannah Arendt's writings on Jewishness and politics. With provocative chapters on the relationship between antisemitism and Islamophobia, the ascendance of Zionism, and the new 'civil religion of the Holocaust', *The End of Jewish Modernity* is both an elegy to a lost tradition and an intellectual history of the present.

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The Paris Commune of 1871 was one of the first working class attempts at the social emancipation of the oppressed and exploited. Between 18 March and 29 May 1871, the popular classes succeeded for a while in breaking their chains. It was a short period when people could take control of their lives. The Paris Commune is an inspiration today. The memory of the past and its struggles strengthens the fight for the utopia of the future. This book, *The Paris Commune - An ode to emancipation*, is a collection of writings by Daniel Bensaïd, Olivier Besancenot, Sandra Bloodworth, Judy Cox, Penelope Duggan, Mathilde Larrère, Michael Löwy, Kay Mann, Eric Toussaint.

An impassioned defense of the freedom of speech, from Stéphane Charbonnier, a journalist murdered for his convictions
On January 7, 2015, two gunmen stormed the offices of the French satirical newspaper Charlie Hebdo. They took the

lives of twelve men and women, but they called for one man by name: "Charb." Known by his pen name, Stéphane Charbonnier was editor in chief of Charlie Hebdo, an outspoken critic of religious fundamentalism, and a renowned political cartoonist in his own right. In the past, he had received death threats and had even earned a place on Al Qaeda's "Most Wanted List." On January 7 it seemed that Charb's enemies had finally succeeded in silencing him. But in a twist of fate befitting Charb's defiant nature, it was soon revealed that he had finished a book just two days before his murder on the very issues at the heart of the attacks: blasphemy, Islamophobia, and the necessary courage of satirists. Here, published for the first time in English, is Charb's final work. A searing criticism of hypocrisy and racism, and a rousing, eloquent defense of free speech, Open Letter shows Charb's words to be as powerful and provocative as his art. This is an essential book about race, religion, the voice of ethnic minorities and majorities in a pluralistic society, and above all, the right to free expression and the surprising challenges being leveled at it in our fraught and dangerous time. Tout semble opposer ces deux auteurs majeurs : quoi de commun entre le champion de la gauche anticapitaliste et celui de la droite libérale, voire hyperlibérale ? Pourtant, une lecture attentive de leurs oeuvres majeures (Le Capital et Richesses des Nations) révèle quelques convergences au-delà de divergences réelles. Voici un ouvrage pour ceux qui souhaitent mieux connaître ces deux auteurs.

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