

## Summary

The work analyzes Walter Benjamin's philosophy of language presenting it as an ontological and cognitive basis of his early thought (1916–1925).

The investigation starts from a detailed study of an unpublished reflection “On language as Such and on the Language of Man”. The analysis of the text contrasts its metaphysical interpretation with its deconstructive reading opting for a hermeneutical approach. Benjamin's philosophy of language is presented as a theory in which all being is conceived as language. Benjamin not only constructs a metaphysical conception according to which all human beings express themselves to God by naming existing things, but simultaneously defines constitutive property of (all) language, namely its “immediacy”, i.e. the fact that language is primarily not a medium of communication.

However, the text “On language” describes also a (biblical) fall which causes a loss of immediacy and a rise of the multiplicity of languages. The area of (fallen) plurality of languages is investigated in the “The Task of the Translator”, which focuses on the relation and kinship of languages. This kinship is based on the fact that all languages want to say the same thing, namely the “pure language”. The analysis of “The Task of the Translator” stresses the semantic and, in this sense, conceptual aspect of languages: the thematization of this aspect explores the possibility of a restitution of pure language.

After the detailed analyses, the focus shifts on the two most important works of this period, namely on Benjamin's *The Concept of Criticism in German Romanticism* and on his essay on Goethe's *Elective Affinities*. This excursion aims at another important element of Benjamin's philosophy of language, i.e. the concept of the “expressionless”. The exposition of these two texts has a dual purpose: on the one hand, it presents Benjamin's philosophy of art and his concept of (art) critique in the light of his philosophy of language, on the other hand, it enriches this philosophy by extracting important thoughts concerning philosophy of language out of the concrete application of the critique of art.

The last part of the work consists in an exposition of the “Epis-temo-Critical Prologue” to Benjamin's book on *The Origin of Ger-*

*man Tragic Drama*. Benjamin himself conceived it as the “second stage” of his early reflection on language. The philosophy of language is transformed into the theory of ideas identified with names. The most important question is how, according to Benjamin’s theory of knowledge, ideas are presented: here we come back to the question of the immediacy of language, or, more precisely, of the possibility of an original idea in the corrupt world of history.