

The study *Baudelaire's concept of modernity in the reception of his translators Walter Benjamin and Friedhelm Kemp* deals with the question of the extent to which literary translations represent a specific interpretation of original poetic texts. It thus fits into the field of research on the definition, reception and translation of modern poetry and examines, by way of example, the translations of Charles Baudelaire's *Tableaux parisiens* by Walter Benjamin (1923) and Friedhelm Kemp (1962), which are read as interpretations of the underlying poetics. The study also analyses relevant theoretical material produced by both translators and establishes a connection between these writings and the respective versions of the *Tableaux parisiens*. The concept of translation is subsequently interpreted as the primacy of poetics in Benjamin's work and of mediation in Kemp's. These two approaches ultimately form the basis for dealing with differences and deviations in the translations from the original text. The analysis of this category reveals how the translations implement the poetics of the original text, how Baudelaire is read in them, and how the translators position themselves in the panorama of the reception of his *modernité*. Within the framework of this study, *modernité* is understood in a broad sense as an open space for interpretation, according to a definition by Umberto Eco, and in a narrower sense as a space between two poles (the transitory and the eternal, or the pure and the impure), which opens up a spectrum of experiences in the perception of the city, ranging from fleeting snapshots to the poet's intense spiritual experiences. The translations are thus understood as readings of Baudelaire, which must be regarded as specific manifestations of a clearly defined reception in time, developing analogously to the open space for interpretation of *modernité*, which in turn forms the historical and cultural frame of reference for the creation and reception of the original. The translations represent two examples of perspectives on the original that also exist within the context of their own socio-historical reality, are influenced by it, and refer to it in their statements or make observations about it. They therefore have the potential to make claims about the original and its poetics in their own context of origin, as well as about the translator's imagination, socio-cultural circumstances and working methods.