

Translator's Note

Two terms in particular that recur in these essays need a word of explanation. The first, *sans-papiers*, is directly related to the title. A *sans-papiers* is someone “paperless”: “without (identity) papers.” The word is parallel to *sans-toit*, meaning a “roofless,” hence homeless, person. In U.S. English the equivalent to the *sans-papiers* is the *undocumented person*. This official category does not exist in British English, where *illegal immigrant* is pejorative and the milder term, *asylum seeker* (which can also be), does not cover all the cases of the *sans-papiers*. Because it includes the (lack of) paper essential to the French term, and because it is likewise nonjudgmental, I have generally used *undocumented* for *sans-papiers*, but have sometimes given the French or used the word *paperless*, too, where the connection with actual paper is important.

Another difficult term is *globalization*, for which the French equivalent is *mondialisation*. Derrida often points out that the two are not, however, the same: the geometrical or geographical “globe” of *globalization* lacks the social and historical sense of the “world” (*monde*) that is present in the French word. To introduce a neologism (*mondialization*, say) would not work, since the point is partly that *globalization*, regularly translated as or translating *mondialisation*, has become a cliché. So I have kept *globalization* as the default word, but indicated the places where Derrida is emphasizing its difference from the French word.

Derrida explains in his introduction (Chapter 1) that the essays in the volume were all “occasional” pieces, many of them written for journals or newspapers. (“The papers” in this sense provide an English but not a French resource for the book’s questions: the French word *journal*—“daily” [newspaper]—has no paper, whereas the English *paper* has nothing but.) *Papier machine* included a number of texts that are not in the present volume. A long essay, “Typewriter Ribbon: Limited Ink (2)” is translated by Peggy Kamuf, in Derrida, *Without Alibi* (Stanford, Calif.: Stanford University Press, 2002). In *Papier machine* this followed “The Book to Come,”

as three further lectures given at the Bibliothèque nationale de France. Three articles—"Taking Sides for Algeria," "For Mumia Abu-Jamal," and "Dead Man Running: Salut, Salut"—are in Derrida, *Negotiations*, edited and translated by Elizabeth Rottenberg (Stanford, Calif.: Stanford University Press, 2002). An additional lecture, *Fichus*, appears at the end of (the English) *Paper Machine*. The most recent piece in the book, this was Derrida's speech in acceptance of the Adorno Prize in Frankfurt in September 2001.

Finally, the French title, *Papier machine*, is not adequately translated by *Paper Machine*. *Papier-machine*—literally, "machine paper"—means typing paper, or any of its more recent equivalents such as printer paper. But the pairing of paper and machine is essential to the book's arguments both about the history of technology and about issues of immigration (the *sans-papiers*), so it did not seem appropriate to use the specific equivalent, which would lose many of the broader connotations of "paper machine."

All unattributed translations are by me. I have occasionally modified published translations to clarify the point being made in the present text.

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