

Contents

“If We Had the Word”:
Inventing Language for the Memories Within
Foreword by *Gisela Brinker-Gabler* 1

Ingeborg Bachmann: To Die for Berlin
Translated by *Lilian Friedberg* 7

Part I. On Lyrics and Language

1 / The Music of the Unspoken
Peter Filkins 18

2 / Bachmann’s Allegorical Lyrics and the
Subversion of History
Frederick Garber 33

3 / “Pont Mirabeau . . . Waterloo Bridge . . .”:
A Contrastive Reading of Apollinaire’s “Le Pont
Mirabeau” and Ingeborg Bachmann’s “Die Brücken”
Sabine Gölz 47

4 / To Live with an Instinctive Resistance to
Language: Bachmann on Wittgenstein
Barbara Agnese 93

Part II. *Todesarten*

5 / Ingeborg Bachmann’s “Eyes to Wonder”:
Towards a Structural Interpretation
Robert Pichl 115

6 / “A man, a woman . . .”: Narrative Perspective and Gender Discourse in Ingeborg Bachmann’s <i>Malina</i> <i>Monika Albrecht</i>	127
7 / <i>Senza Pedale</i> : Metaphors of Female Silence in <i>Malina</i> <i>Karen Achberger</i>	150
8 / “It was murder”: Who Framed <i>Malina</i> ? <i>Ingeborg Majer-O’Sickey</i>	170
9 / Living and Lost in Language: Translation and Interpretation in Ingeborg Bachmann’s “Simultan” <i>Gisela Brinker-Gabler</i>	187
10 / The Woman Who Rode Away: Postcoloniality and Gender in “Three Paths to the Lake” <i>Sara Lennox</i>	208

Part III. Remembrance and History

11 / The Significance of Remembrance as a Motif and Structural Dimension in the Work of Ingeborg Bachmann <i>Andrea Stoll</i>	221
12 / “Beneath the Rubble”: Correspondences in the Writing of Ingeborg Bachmann and Inge Müller <i>Karen Remmler</i>	241

13 / “Every name in history is I”: Bachmann’s Anti-Archive <i>Michael Eng</i>	262
Contributors	285
Index	287