



Simultan: Erzählungen

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Ingeborg Bachmann veröffentlichte 1972 mit "Simultan" ihren zweiten Erzählungsband, der ihre letzte Buchveröffentlichung seit dem Ende der sechziger Jahre parallel zu den Arbeiten am "Todesarten" Projekt war. Mit diesem haben sie das Thema der von der Männergesellschaft verletzten, im Leben behinderten Frau gemeinsam. In der umfangreichsten Erzählung des Bandes, "Drei Wege zum See," findet sich denn auch der vorläufig abschliessende Satz zum Patriarchat: "...solange es diesen Neuen Mann nicht gab, konnte man nur freundlich sein und gut zueinander, eine Weile. Mehr war nicht daraus zu machen, und es sollten die Frauen und die Männer am besten Abstand halten..."

Simultan: Erzählungen Details

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Rebecca says

All of the stories are well written and I remember finding a nice strangeness to them but only the last story, the title one "Three Paths to the Lake" really hit me - if you are deciding to just read one I would recommend that one.

I'm just reviewing this from memory but what I remember is that "Three Paths to the Lake" - the story, brought up issues very relevant to, well, people like myself today. Mainly the issue of all the suffering in the world and how we can go on with our lives with this knowledge - I'll look up the quotation and add it.

una_sussa says

Cinque racconti per cinque protagoniste: un'interprete in viaggio in Italia assieme ad un uomo; Beatrix, singolare donna dormiente, insofferente a tutto e tutti; Miranda, che sta perdendo la vista ma preferisce vedere a suo modo piuttosto che vedere come tutti gli altri; una madre ottantenne che vive nel timore del figlio; una celebre fotografa di mezza età, nel suo rapporto con il padre, il fratello e i suoi amori.

Simultaneamente la Bachmann inserisce parti di sé in ciascuna di queste donne, le sue paure e i suoi problemi (per esempio, quello della vista). Con un solo gesto, simultaneamente, coglie gli stessi drammi di incomprendimento, solitudine e apprensione che frastagliano lei e altre donne, tutt'altro che eroine. Gli uomini, in realtà, sono delle comparse, ma il rapporto con loro non genera giudizi, viene registrato e appurato nei dettagli che generano sfumature psicologiche da cogliere e far proprie liberamente, in lettura.

Questi racconti hanno un'eleganza immediata che sbigottisce. Non sono un urlo di condanna né una richiesta di aiuto; piuttosto, sono la creazione di un intelletto e una sensibilità Definitiva, che qui fa pace con se stessa e con l'altro da sé.

Sara says

«Desde que cumpliera los cuarenta, cada vez estaba más aburrida. Jean Pierre, el segundo, dijo que en otra ocasión había vivido con una vienesa, una mujer de increíble ambición, intérprete simultánea, pero que era una suerte que aún quedasen mujeres como ella, como Elisabeth, de las que nunca abandonarían su carrera profesional por un hombre, pues era evidente que la abandonada había sido siempre ella, por algún idiota, desde luego, era una pena, por los dos, pues aquella aventura le había dejado bastante tocado y le asfixiaba la mera idea del matrimonio, incluso con alguien como Elisabeth».

Andreja says

Eigentlich 0 Sterne!

Wahrscheinlich das schlechteste Buch das ich je gelesen habe. Die Charaktere kann man nicht ausstehen. Nehmen wir mal Beatrix. Was für ein narzisstisches Möchtegern. Wer solch eine Frau ausstehen kann oder sogar zum Freundeskreis zählt hat doch nicht alle Tassen im Schrank. Das Buch war Pflichtlektüre und jede Seite fühlte sich an als ob mein Gehirn einen Spaziergang durch die Hölle mach.

Der Schreibstil hat mir überhaupt nicht gefallen und wenn ich die Charaktere mit einem Wort beschreiben müsste, wäre das "pretentious".

David says

Stunning. Brilliant, demanding stories, intertwined by themes and recurring characters. Bachmann should be better known, but perhaps she's too jagged or too honest. Her portrayals of how men and women interact are consistently excellent, the small persistent misunderstandings and how hard it can be to even communicate. Her women, too, battle for respect and autonomy. This is strong and inspiring stuff.

I began my reading of Ingeborg to explore how she influenced Thomas Bernhard, another favorite of mine. Now, for me, she stands alongside him, shoulder to shoulder, two Austrian literary behemoths, brutal and unflinching in their honesty and dedication to their singular approaches to literary art.

Intortetor says

non è stato facile entrare in questo libro: il primo racconto, "simultaneo", non mi pareva roba da strapparsi i capelli, e temevo uno di quei libri che si finiscono solo perchè cominciati.

poi con "problemi problemi" sono entrato davvero in sintonia con Ingeborg Bachmann, con la sua scrittura, con le sensazioni che voleva darmi, ed è stato difficile smettere.

per farla breve: abbiamo cinque storie con cinque protagoniste, diversissime tra loro eppure legate da una certa inquietudine, da un certo non appartenere al contesto in cui si trovano, da rapporti affettivi decisamente complicati (è un tagliare con l'accetta, ma non ho voglia di spoilerare nulla).

e se le prime quattro storie sono dei gioiellini (sì, anche quella prima che inizialmente non mi aveva convinto: nel corso della lettura mi sono ritrovato a ripensare a cosa avevo letto, e inevitabilmente ho riletto il racconto sotto una luce diversa) la quinta, che dà il titolo al libro, è superlativa, e vale da sola la lettura del libro.

Jonathan says

I read this as part of the German Literature Month 2013 (GLM3) which has been an enjoyable experience and well worth checking out. I had several German-language books already on my TBR list so I had no problem finding books to read. However, this year the organisers wanted reviewers to include more female writers than in previous years. When I looked at my 'read' list I noticed that I hadn't read a single book by a female German writer which surprised me - I had started *The Piano Teacher* a few years ago but abandoned it for some reason. Since I started actively looking for female German-language writers I've found quite a few that have piqued my interest and I shall probably try *The Piano Teacher* again. It's strange though, and something I'd never noticed before, that male German writers seem to overshadow female German writers.

Another thing that I've noticed is that a lot of the German-language books that I've read and those that I want to read seem to be Austrian writers. Of the four that I've included in GLM3 three are Austrian writers (Adalbert Stifter, Robert Musil & Ingeborg Bachmann) - the other one, Herta Müller, is Romanian. Other books that were on my list were also by Austrian writers, e.g. Joseph Roth, Thomas Bernhard, Stefan Zweig. I hadn't noticed just how many great writers were Austrian.

Anyway, on with this book. The English title is *Three Paths to the Lake* and the original German title is *Simultan*, originally published in 1972. It's a short-story collection consisting of five stories: *Word for Word*, *Problems Problems*, *Eyes to Wonder*, *The Barking* and *Three Paths to the Lake*.

So, *Word for Word* kicks off the collection and tells the story of Nadja, an interpreter, travelling in Italy with a recent male acquaintance or casual boyfriend, Ludwig Frankel. The narrative is mostly stream-of-consciousness with current observations, recent memories, older memories, thoughts and multi-lingual musings along the way; occasionally the narrative is from Ludwig's perspective. Although Nadja and Ludwig get on together reasonably well, there's no real connection between them. When they go to see a stone figure of Christ on a hilltop, she refuses to go to the top claiming she's dizzy; when Ludwig returns he exults over the view. They prepare to return to Rome, Nadja has a mini-crisis when she fails to translate an Italian sentence from a bible and when they leave a bar she mishears chants of 'Adorni' (a cyclist) as 'Auguri'.

Problems Problems is an amusing narrative from Beatrix's point of view. She's a female *Oblomov* who likes sleeping and not much else, as everything seems to be too much trouble. She certainly doesn't want to work with other people as they 'smelled bad'. She does like getting her hair and nails done though and this is where she heads off to in the latter part of the story. She intends to meet her 'boyfriend' Erich, who's already married to a suicidal wife. Only, it all ends up a bit of a disaster.

Eyes to Wonder is a story about Miranda whose eyesight is deteriorating; yet she doesn't like wearing glasses or contact lenses as she finds normal vision horrific. She thinks she sees things better her way.

The Barking concerns 'Old Frau Jordan', an eighty-year-old mother to Leo, a professor, who rarely visits her. She lives off of the money provided by Leo and is slightly scared of him. Leo's latest wife, Franziska starts to visit Frau Jordan and gets to know her; she helps her out as well, though Frau Jordan is eager that Leo doesn't know about it. As Franziska gets to know the old woman she hears stories about Leo's childhood, his father's early death and his mother's early life raising Leo on her own. The old woman begins hearing dogs barking when others can't hear them. They think she wants a dog as a pet but she doesn't. The visits from Franziska end and eventually the old woman dies.

The longest story, at 95 pages, is *Three Paths to the Lake*. It's from Elisabeth Matrei's point-of-view, a fifty-year old journalist who's visiting her elderly father in her childhood home on the edge of a town near a lake and mountains. Elisabeth has travelled a lot and has had many lovers and a failed marriage. In the story we learn about Elisabeth's past and current life in Paris. She takes daily walks in the countryside, sometimes with her father but more often alone - she enjoys the solitude. She decides to return home after a week, has an interesting meeting at the airport with someone from her past and finds out that things have changed at home on her return.

The middle three stories were probably my favourites as I thought they worked better as short stories. The last story was good but I found that Elisabeth's memories of her love affairs and early life were not as interesting as the relationships between herself, her father and brother. The first story was, for me, the weakest, though still good. Overall, this was a really good short-story collection that concentrated mainly on flawed female characters and was well worth reading; I shall have to read more of her books.

Anetq says

Women and their (mostly neurotic) lives. Much is untold - and their relationships are especially unclear and wrapped in the untold. Maybe in the spirit of the times (1972) they mostly seem to let the men think they need them, when it is often not so. Or maybe it is and they are hiding the truth from both themselves and the

continuamente in giro per il mondo che torna nella casa del padre, in Austria, per una breve vacanza, in cerca di una difficile riconciliazione con le proprie radici, ma soprattutto con se stessa.

Ma forse è più ancora nel più conciso (ed essenziale) racconto precedente "Il Latrato" (il più breve della raccolta) che scorgo la reale grandezza di questa scrittrice, che ci dipinge qui il ritratto di un'anziana vedova che vive il tramonto della propria esistenza nella venerazione di un figlio arido, un medico assorbito da se stesso, dalla propria carriera e dal proprio successo.

La presa di coscienza avverrà da parte della giovane nuora, che aveva preso l'abitudine di andare a farle visita di continuo sostituendosi al marito negli obblighi filiali.

Un vero gioiellino di scrittura (ed è particolarmente a questo racconto che concedo le 5 stelle, e senza il quale forse non mi sarei spinto oltre le 4).

Melanie says

Of the five stories in this volume, the central three were definitely my favorite, and I especially liked 'Das Gebell.' A lot of people in my class disliked the female protagonists in these stories, but the only who bothered me was the main character of 'Ihr glücklichen Augen,' an effect I think was intentional on Bachmann's part.

Sabina says

Simultan je druga zbirka kratke proze, avstrijske pisateljice Ingeborg Bachmann. Vsebuje pet kratkih zgodb: 1. Simultan; 2. Probleme Probleme; 3. Ihr glücklichen Augen; 4. Das Gebell; 5. Drei Wege zum See.

Simultan

Simultana prevajalka potuje po Italiji s poroženim moškim. Odkrije, kako tuja sta si lahko dva loveka drug drugemu. Zastavi si vprašanje Warum?. Odgovora ne bi bilo, če bi z Ludwigo govorela v francoščini. Sedaj ko je lahko z nekomer končno lahko spregovorila v svojem maternem jeziku, ki ga ni govorila od svojega 18. leta več, se ji porajajo misli o medsebojnem odnosu do Ludwiga. Kadar prevaja, se mora popolnoma osredotočiti na besede govornika, v popolni tišini poslušati le njegove misli, tukaj ni mesta za lastne misli. Sedaj, ko je na politnicah, je popolnoma izrpana, pri prevajanju je lahko vzdržala največ pol ure, včasih je morala prevajati 45 minut, kar je bila popolna norost. Zvečer, ko se je vrnila v hotel, ni več mogla prebirati vsebine velikih besedil, prav je to bilo zelo pomembno, preverjati vsak dan nove izraze, dolge besedne zveze v besedilih, kemije ni marala, kmetijstvo ji je bilo všeč, teme beguncev še kar, dobro ji je šlo z dvema jezika, francoskega ali italijanskega, enega od teh, bo morala opustiti, da ji glave ne raznese. Vse, kar je on izvedel o njej, da ji mnogokrat ni šlo dobro. Da bi izvedel kaj več o njej, tega niti ne bi želela. Ko je ležala z njim, ni mogla niti hliniti zanimanja za njegove teme, o katerih ji je pripovedoval, da ima lahko nekdo pri tridesetih že arteriosklerozo, razlagal ji je o vseh mogočih stvarih, zakaj letala letijo, razložil ji je delovanje termometra, barometra, kako je sestavljena železnica in kako pivo, kakšna je bila situacija v Alžiriji nekoč in kakšna je danes, in je večino preslišala. Če bi bil njen mož in bi ga morala zagovarjati na sodišču, bi to bilo, kot da stoji pred popolnim tujcem. Njene misli so bile redko kdaj kaj drugega kot njeno delo, poslušanje in prevajanje misli drugih, poistovetovanje z drugimi ljudmi, njihovim svetom in njihovim načinom razmišljanja.

V tej zgodbi se pojavita dva pojavi, ki sta si v tesnem medsebojnem odnosu, odtujenost od lastnega jaza je zaradi tesnobe, ki jo povzroča zmešnjava mnogih jezikov, pogovori s samim seboj se nehajo in šele v svojem lastnem jeziku ustvari lastno identiteto, začne razmišljati o sebi, pa tudi o tem, kako se je znašla s tem

moškimi, s katerimi nima nič skupnega. Sedaj ko ji je on povrnil njen lasten jezik, je možno spoznavanje in zavedanje svojega bistva skozi poslušanje lastnih misli, vendar se že pojavi dvom, da tudi ta jezik, nemški jezik izginja, Ludwig ji zastavi vprašanje, ali misli, da bo nekoč prevladal samo en jezik. S tem vprašanjem se v njej porodi drugi dvom v lastno identiteto, kaj bo počela, če ljudje ne bodo več potrebovali prevajalcev. Podvomi v lastno identiteto. Podvomi v možnost jezika, da izražajo lastnosti ljudi. Dvom v (ne)zmožnost izražanja situacij, misli in čustev, v katerih človek lahko opredeljuje lastno identiteto skozi jezik, je zelo pogosta tematika pri sodobnih avstrijskih pisateljicah. Deloma je k temu prispevala druga svetovna vojna, saj so avtorji po njej, želeli očistiti jezik, ki je bil zlorabljen za zločine, kakor je nekoč napisala Ilse Aichinger, da lepih besed ne potrebujemo več, sedaj bo pisala "Schlechte Wörter" (naslov njene zbirke kratke proze).

Probleme Probleme

so pogledi dvajsetletne Beatrix na življenje v 70ih – 80ih letih 20. stoletja na Dunaju. Ljudje, s katerimi je obkrožena, praznina vsakdana, kompleksni odnosi med njo, poročeni moški Erich in njegova žena Guggi, vse to predstavlja v njenih mislih njen odnos do tega sveta: 'GRAUENVOLL'. Zato išče pred tem svetom lahko najde le v spanju in obiski pri RENÉ-ju...

"Alle bei RENÉ verstanden sie auch besser als andere Menschen, es behagte ihr darum nur die Atmosphäre in der Rotenturmstraße, im ersten Stock, und es sollte nur keiner mehr kommen und verlangen, dass sie sich ein Beispiel nähme an ihrer Cousine Elisabeth, die studiert doktoriert hatte und sich abrackerte, dieses Musterkind, und das hatte es davon, mit seiner ganzen Gelehrtheit, dass es schon dreißig Jahre alt war und vor lauter Selbständigkeit, Demütigungen und aussichtslosen Existenzkämpfen doch nirgend richtig unterkam, sich obendrein nicht einmal zum Friseur wagen und darum wirklich wie dreißigjährige aussah" (Simultan. S. 53-54).

kjer lahko razmišlja o svetu, ki jo obkroža. Svet dvajsetletnice se giblje v zaspanem jutru ob kavicah in popoldnevi pri obisku frizerja, nekaj, čemur se približa le od zunaj, z opazovanjem svojega lastnega jaza in osebe, ki jih pozna. Kakšno pa je lahko opazovanje samega sebe z več različnimi lasuljami, kot mlade osebe, ki igra več vlog in še ni uspela najti svoje vloge. Zelo dobro pa analizira življenja odraslih, ki jo obkrožajo. Tudi tako je življenje.

Spričo zapletene medsebojne komunikacije podvomi v možnost izražanja svojih misli s pomočjo jezika. V iskanju izgovorov pred velikimi odločitvami izzvenijo pojmi pojmi kot so vest, zvestoba, krivda v prazno za govorca, na poslušalca pa naredijo velik vtis:

"Aber Guggi konnte sie als Grund anführen und ihr eigenes schlechtes Gewissen, das sie deswegen nicht mehr zur Ruhe kommen lasse. Beatrix mochte besonders gern Worte wie Gewissen, Schuld, Verantwortung und Rücksicht, weil sie ihr gut klangen und nichts sagten. Man sollte überhaupt nur Worte mit anderen verwenden, die einem gar nichts sagten, weil man sonst unmöglich zurechtkam mit den anderen, und "Gewissen" würde eine Glaubwürdigkeit für Erich haben, der ja ein exemplarisches Beispiel dafür war, wie das funktionierte, wenn man einem Mann die unsinnigsten Worte servierte, denn er konnte nur mit denen etwas anfangen. Mit den heimlichen Worten und verheimlichten Gedanken von Beatrix wäre Erich doch in eine Abgründlichkeit gefallen oder zumindest völlig desorientiert worden. Eine Orientierung brauchte er, das war alles" (ebda. S. 70).

Zgodbe v tej knjigi so sekvence iz življenja, iztrgane iz vsakdanjega sveta v 70ih-80ih letih na Dunaju v Avstriji. Ne iščemo glavnih značilnosti, ne univerzalne resnice, ki je naš lasten jaz, opazujemo se in opazujemo svoj odnos do ljudi, s katerimi smo si zelo blizu. Odnosi med ljudmi so zelo zapleteni, že lastna čustva in misli je težko osvoboditi od ideje, ki jo imajo drugi o njih.

Na koncu zadnje zgodbe Elisabeth umre in iskaže se, da so vse zgodbe povezane med seboj.

Agnieszka says

This is my first Bachmann and I have to say that really liked her style. Vibrating, neurotic, full of hidden tension. It perfectly captures warped personality of the characters of five short stories published in this collection.

Five different women. Viennese, involved in strange male-female relationships. Uncertain, indecisive, suspended between anticipation and longing, with a sense of unspecified guilt, constantly analyze their problems, choose an escape from reality. These escapes take unusual forms : in learning languages, self-deception, blurred vision, in focus on physical appearance.

Nadja, heroine of *Simultan* and Elizabeth, protagonist of the title story have known several languages. Nadja is a translator while Elizabeth a journalist. They describe other people's problems , live someone else's life, letting their own life slip through their fingers. They know thousands words in different languages, but so what if they can not call what bothers them, what really matters to them. Uprooted and alienated travel all over the world, but in fact everywhere remain strangers .

Beatrix, young and jaded heroine of *Problems , problems* , embroiled in a quasi love affair with an older man, truly dreams only about spending time in the beauty salon, what ends up anyway with tragicomic disaster.

Miranda from *Eyes is a Wonder* denies reality, stubbornly refuses to wear glasses, convinced that her vision of the world is a better one though in fact is scared of that what she could really see . Old Frau Jordan from *The barking* devoted to his selfish son unexpectedly befriends with his young wife .

Stories, like psychological studies, nuanced, full of truths and half-truths, escapes from life, denials and omissions. Heroines travel inside themselves, consumed with desires and thoughts, traveling to countries where there is a common currency. On the obverse of the coin you can read “ the expectation “, on the back – “ resignation “. You already know the name of the coin, don't you ? You pay with it constantly.

Frabe says

Cinque racconti - del 1972, anno precedente la scomparsa prematura dell'autrice - con altrettante donne per protagoniste: tratteggiandole con grande classe, Ingeborg Bachmann ne evidenzia soprattutto le debolezze, l'incapacità di vivere, se non pienamente, almeno con sufficiente coerenza e padronanza di sé. Ho trovato più convincenti i primi quattro racconti, ben calibrati nell'ambito della loro estensione classica, meno il quinto, quello conclusivo che dà il nome alla raccolta, lungo cento pagine e più disomogeneo.
