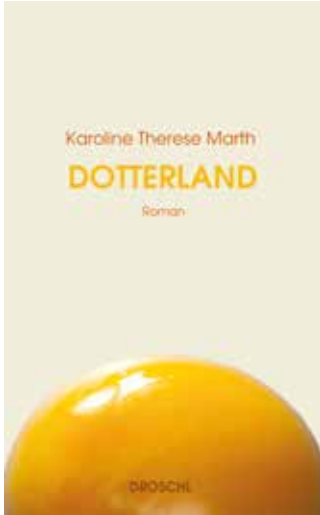


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© Antonia Schneider

**Karoline Therese Marth**

**Yolkland.** Novel

120 pages

»Yolkland« is what Kathlen calls her ideal world, where everything has that warm yellow touch. As is so often with wishful thinking: reality looks very different. Kathlen's world is as brittle and fragile as an eggshell, the carefree time is quickly over. The parents quarrel, do not give the children enough love and attention, divorce follows.

Kathlen is on her own, has to fight her way through and relies on friendships. But by puberty at the latest, the shell breaks completely apart – discovering and acting out sexuality, longing for security, parties, alcohol and drugs instead of school ... She zips out aimlessly to feel the world, but life threatens to slip away and overwhelms her: »I don't know what I'm missing, but something is missing.«

In her debut novel, Karoline Therese Marth tells the story of growing up and coming of age in the noughties in a way that is powerful and raw, yet at the same time gentle and right from the heart of life. Directness meets laconicness, honesty meets ennui, loneliness meets emotional confusion – and the novel goes straight to the heart.

»A remarkable debut novel. As unobtrusive as it is genuine, this coming-of-age story with its laconic tone pretty much captures the emotional turmoil of growing up in the urban and patchwork jungle.« (Trend)

»Karoline Therese Marth plays with collective childhood memories and associations and spins a text structure with linguistic accuracy that leaves plenty of room for subtle humour and nuances. An impressive debut.« (Judith Hoffmann, Ö1)

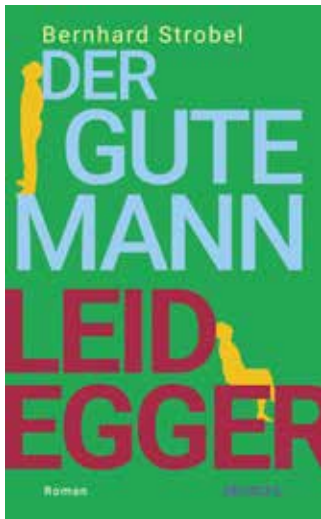
»An excellent debut novel that addresses the desire for security and love, adolescence and generational differences in an impressive way. I can only warmly recommend this slim book to you. It resonates and developed into a literary highlight after a few pages.« (literaturetochter, Instagram)

»A good debut, atmospheric and authentic with sentences that really thunder in!« (Melodrama, Instagram)



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**Bernhard Strobel**

**Good Man Leidegger.** Novel

192 pages

»Because it had turned out that way, Leidegger had been having an affair for several months.« Bernhard Strobel's second novel about a man in crisis begins so succinctly. Remorse is gnawing at him because he is cheating on wife Martina with his childhood sweetheart Kamilla. As an »affair operator« he gets in his own way, and as a self-employed photographer he is treading water.

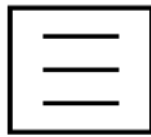
Male stereotypes are actually deeply repugnant to Leidegger, and yet clichés keep being imposed on him, which he would prefer to tear off immediately.

Bernhard Strobel makes fun of toxic masculinity in such a wonderfully funny way and cleverly spells out how a man gets himself further and further into trouble.

»In his new novel, Bernhard Strobel approaches the subject of masculinity in an unusually humorous way. A book about a small drama with great entertainment value.« (Florian Kölsch, ORF)

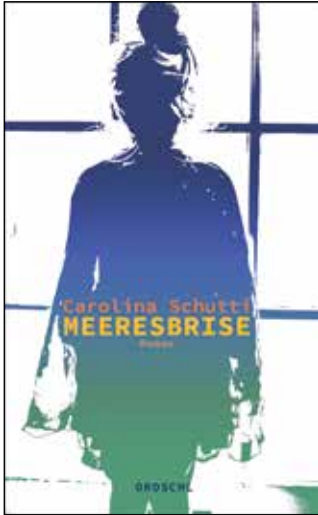
»Bernhard Strobel succeeds in something extremely artistic: he manages to keep you as a reader spellbound for 200 pages with this not-too-sympathetic brooding world champion, to latch onto his simple to obscure trains of thought and, in the end, to somehow look at your own failure at absurd everyday life a little more closely and mildly.« (Ulrich Rüdener, WDR)

»Strobel is unquestionably one of the most interesting voices of the young generation. Like only a few, he is able to put himself in the heads of his characters.« (Markus Bundi, Wiener Zeitung)



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© Simon Rainer

**Carolina Schutti**

**Ocean Breeze.** Novel

120 pages

Two daughters grow up without fathers; the mother of the two is overburdened by life. She tops up the social money with the sale of second-hand clothes and phone sex. Everything could be better and lighter ...

With lies and clever manipulation, the mother tries to shield her children from the outside world and at the same time binds them to herself. Hand in hand, she walks through the village with her two little princesses, although they are actually »disrespectful little monsters« who sometimes fight their way through everyday life in a beastly manner.

The girls' creepy, fairy-tale isolation begins to crack as the older of the two discovers the power of curiosity and begins to suspect that the world has more in store for her than just this small, painstakingly patched-together life.

»Carolina Schutti creates an incredible and sometimes uncanny effect. Literature that touches because it puts its fingers on the fragility of life.« (Bernd Melichar, Kleine Zeitung)

»With the current novel *Ocean Breeze* the author succeeds in a masterpiece on a narrow space.« (Sylvia Treidl, Buchkultur)

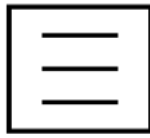
»A slim book, but one that holds a whole world within it, a world of lies and fairy tales with which a somehow strange mother has spun her two daughters.« (Martin Sailer, ORF Tirol)

»Schutti links fundamental themes such as family violence, resulting traumas and the construction of an imaginary protective world with the eventual attempt to break out of this life. A timely and important novel.« (Hubert Berger, Kronen Zeitung)

»Carolina Schutti's *Ocean Breeze* can be read in many ways: as a socially critical novel depicting the marginalization of a single mother and her two daughters in a village, as well as their exposure to poverty; as a coming-of-age novel depicting a girl's liberation from a narrow family world; as a literary artwork that brilliantly masters the narration. The grandiose thing about this novel is that it is everything at once.« (Anna Rottensteiner, Literature in Tyrol)

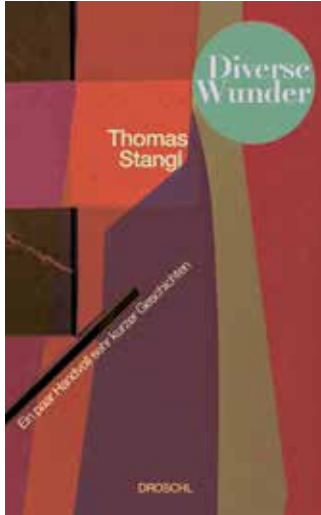


Recommended in **new books in german**: »With its striking fragmented structure and sparing yet beautiful use of language, *Meeresbrise* is a haunting novel about undisclosed trauma, social marginalisation, coming of age in a rural community and how we establish a life for ourselves. Schutti's sensitive way with words and keen eye for detail make this high-quality literary fiction with a captivatingly poetic touch.«



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© Jessica Schaefer

### Thomas Stangl

**Various Wonders.** A handful of very short stories

112 pages

These »handful of very short stories« are the next big step of a great author. Wit, the absurd-grotesque, the fantastic, and deep seriousness meet in this book – in the spirit of Kafka and Daniil Charms and with a pinch of Julio Cortázar.

Texts roamed by thoughtful animals and mini policemen promise final revelations; in a continued stories we read a sort of adventure novel and a prequel; some characters – such as a dog painter, someone’s nephew, an acrobat – recur so that we share in their lives, loves and sufferings; even Jesus, Wittgenstein, Trotsky as well as a shadow priest get their appearances. Strange things happen in this volume.

Thomas Stangl seduces us beyond the boundaries of reality into unexpected fictional realities and writes as playfully and fabulously as never before.

»Stangl, otherwise a novel-length master, takes short trips to the side of the world averted from everyday understanding and dreams with open eyes of radically different writing.« (Richard Kämmerlings, Welt am Sonntag)

»Fabulous, with what self-understanding and precision this book places itself in the spaces of literature.« (Klaus Kastberger, Die Presse)

»A profundity that is so wonderfully abnormal.« (Michael Pick, Literatüren)

»An author with a special idiosyncrasy and subtlety, and with lightness and precision of tone.« (Judith von Sternburg, Frankfurter Rundschau)

»This clairaudience towards what is going on beneath the surface is reminiscent of Büchner’s Woyzeck. As with him, tremendous sentences emerge from quiet seismographic fluctuations.« (Wolfgang Huber-Lang, APA)

»Stangl is opening doors of perception to us. He works to re-write the lost time. This is a piece of literature in which I feel very free.« (Iris Radisch)



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**Bodo Hell**

**Talented Trees**

With drawings by Linda Wolfsgruber

216 pages

Totally committed to factuality, Bodo Hell collects diverse, curious and interesting facts about *Talented Trees* like autumn leaves. From the maple to the Swiss stone pine, he gives a wide range of botanical, historical, cultural-historical, mystical and mythological, trivia, amazing, cunning and lists to the best and leads us through Austria's past and present.

»This volume is the encyclopedia of a life lived amidst the landscape and amidst all the experiences one can have there. A book that makes you happy.« (Klaus Kastberger, Die Presse)

»*Talented Trees* by Bodo Hell is a ravishing book. It's refreshing, as if you were walking down natural and cultural landscapes yourself at Hell's side.« (Julia Kospach, Falter)

»Bodo Hell is a chronicler, a collector, a recorder, a preserver of the animate and inanimate, which without him would perhaps fall into oblivion. Bodo's texts are without exception declarations of love, occasionally to people, often to flora, fauna, things, names: There is probably nothing that can escape his literary passion for collecting.« (Wolfgang Kühn, Wiener Zeitung)



**Antonio Fian**

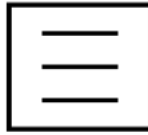
**Presidential songs. Poems**

72 pages

In his fourth volume of poetry, Antonio Fian presents pointed, amusing everyday stories full of subtlety. At the centre of the book is a »president« (of a bank? of a Rotary club? of a savings club? We don't know), a representative of a dying species, that of the patriarchal family father. Even though he may be striving at heart and always well-intentioned, his time is over: all the teachings and world-explaining wisdom of the universally interested man, his explanations about philosophy and poetry usually only cause his wife and children, even the cat, to shake their heads or are ignored altogether.

Antonio Fian succeeds in conjuring up the extraordinary out of the most ordinary situations and in reproducing conversations in which what is said often just misses the ear of the recipient and the finest situational comedy is achieved. He has recorded them in impeccable rhyming poems that place the presidential songs in a tradition of German-language poetry that reaches back through Ror Wolf and Robert Gernhardt to Christian Morgenstern and Wilhelm Busch.

»The book of the season could well be Antonio Fian's whimsical rhyming story ›Presidential Songs‹. The book is thin, funny, political, clear, and with a good drop of anarchy. (...) Once you have read this presidential monster work, autumn reading is probably eaten for this year. There is nothing that could surpass this book in time!« (Helmuth Schönauer)

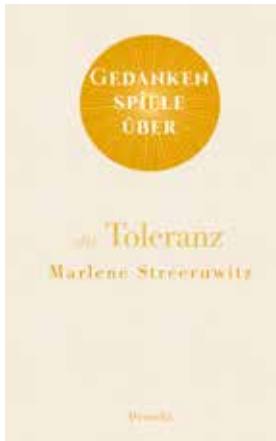


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## Mind-Games

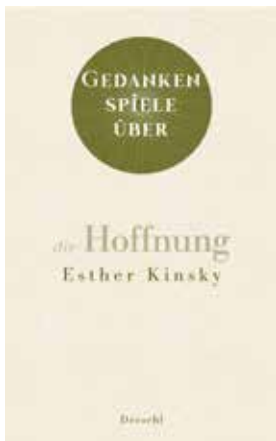
We at Droschl are taking time for short *Mind games* that invite you to pause, to playfully stimulate reflection and further thinking. For this purpose, we invite clever minds to approach a concrete word in thought.



**Marlene Streeruwitz**  
**Mind-Games about Tolerance**  
48 pages

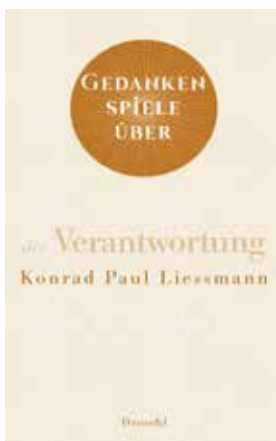
What does it take to leave behind a long tradition of intolerance and lack of freedom that runs through human history? What is the cultural context of tolerance and what does this mean for the worldwide introduction of tolerance?

Marlene Streeruwitz reveals personal experiences, looks at everyday life and looks at the course of the world. A plea for tolerance as a way to enforce basic rights.



**Esther Kinsky**  
**Mind-Games about Hope**  
48 pages

Hope is a phenomenon that defines human beings in a very essential way and is of the utmost importance for our lives. But what actually is hope? Is it a bird as undaunted as it is helpless, as described in Emily Dickinson's poem *Hope is the Thing with Feathers*? Is hope something sudden, »unexpected«, that comes upon us abruptly? In five chapters, Esther Kinsky explores the questions of how hope and action, as well as hope and time, are connected and how necessary utopia is as an expression of collective hope.



**Konrad Paul Liessmann**  
**Mind-Games about Responsibility**  
48 pages

Is an author actually responsible for what he writes? Of course not! Books are like children who have to be left to their fate. Books have to prove themselves and people have to take personal responsibility at some point. But wait: Since when do we bear responsibility for what we do? Doesn't responsibility always lie with others? If that's true: Isn't the person who shifts all responsibility for his own life far away from himself, preferably to society, literally »irresponsible«? To compensate, one can then gladly take on the responsibility for the great evils of this world. You see: It is dangerous to play with responsibility. It's good that you don't have to take responsibility for it.