

LITERATURVERLAG DROSCHL

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RIGHTSLIST 2018



Mela Hartwig: *Inferno*

Novel, 216 pages

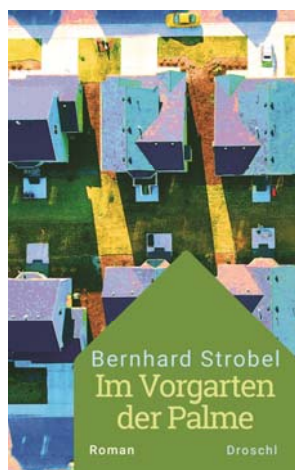
»*Inferno* is a real discovery. An expressive, almost cinematic piece of literature that gives a silhouette of the time between the first pogroms and the end of World War II.« (Paul Jandl, NZZ)

Vienna 1938. The »Anschluss« of Austria is imminent. It is a time of pogroms, of opportunists, of denunciations and enthusiastic nazis. In these times of upheaval 18-year-old Ursula has to decide which road to follow – will she be part of the brutal regime or join the Resistance. Nowhere can she be safe anymore, for »soon all walls will have ears and behind every door someone will eavesdrop«. Ursula's brother is trying to convince his family to join the national socialists, even the teachers at her painting school are party members. In those dark days that threaten not just Ursula's but many livelihoods, her boyfriend seems to be the only ray of hope. This novel's breathless prose disconcertingly mirrors Ursula's inner turmoil, her despair and her existential fears.

Between 1946 and 1948 Mela Hartwig, in her London exile, penned *Inferno* which has been published for the first time only now, 70 years later. It is remarkable how lucidly Hartwig analyses the Nazi era so shortly after the war.

»Finally Hartwig's most important novel has been published. She completed *Inferno* three years after World War II. Hartwig describes the pogrom in November 1938 and the fire of the synagogue with an oppressive intensity.« (Thomas Leitner, Falter)

»Impressive, if not vertiginous ... *Inferno* is like a precursor of Elias Canetti's *Crowds and Power*. It is time to acknowledge at last Mela Hartwig her condign place in the history of literature.« (Kathrin Hillgruber, Deutschlandradio)



Bernhard Strobel: *The palm tree in the front yard*

Novel, 188 pages

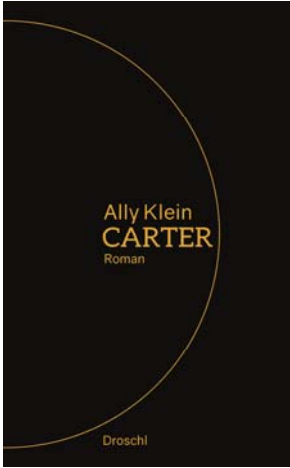
»Bernhard Strobel manages with the cold view of a surgeon to capture even the smallest proliferation in the mesh of a relationship. His novel is an interpersonal psycho-thriller.« (Ulrich Rüdener, Süddeutsche Zeitung)

Eagerly awaited, Bernhard Strobel's first novel strikes a dry and ironic note. His subtle, intimate portrayal of suburban life reveals what happens when a hint of mistrust creeps into an idyll.

»Congratulations, K.« This seemingly harmless message to Leidegger sparks a violent argument between him and his wife Martina. Theoretically, the two of them could lead a life of pure bliss, with their own house in the suburbs, a new-born daughter and, last but not least, a palm tree in their front yard. Little by little, however, the couple's relationship turns into a kind of static warfare, full of reproaches and excuses. Is it sad or rather funny? Is it a tragedy or a bitter comedy how Leidegger and Martina wear each other down slowly? It is a thin line between these two extremes, as this dry and ironic novel goes to show.

»The novel evolves into a bizarre psycho-comedy. Bernhard Strobels felicitous first novel shows subtle descriptions of the everyday life that is at the edge of lunacy.« (Wolfgang Schneider, Deutschlandfunk Büchermarkt)

»An exceptional and special novel about the power of thoughts.« (Nicole Lehmann, Herzensangelegenheit Buch)



Ally Klein: *Carter*

Novel, 208 pages

»There are books that take your breath, that fill every single muscle with highest tension, and that take possession of the reader. Ally Kleins debut novel is definitely one of those stirring books.« (Björn Hayer, Spiegel Online)

Carter, the main character, has a way of enchanting the people around her. That is also what she does to this story's nameless narrator who is vying for her attention from the first moment but never really seems to get close enough. That's because only Carter herself decides how close she allows people to get and how intimate her relationships to them will be. Hence she creates a fragile network of attracting and rejecting people, of letting them approach only to draw away again. In extremely graphic phrases, Ally Klein manages to capture even the slightest movement, the tiniest sensation, down to the smallest bodily details. Her language becomes almost tactile, positively etching itself into the reader's body. Rarely has a debut novel cast a comparable spell on the reader.

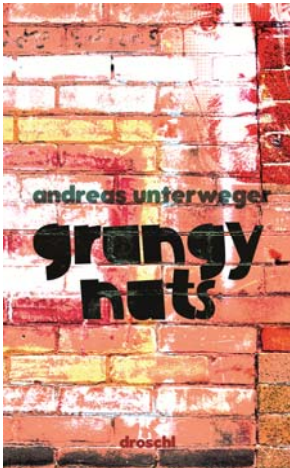
»An extraordinary intensive and impressive novel.« (Thorsten Martinsen, Feuilleton)

»With its consequence and language *Carter* is remarkable. Literature as an adventure – Ally Klein shows how it goes.« (Wolfgang Huber-Lang, APA)

Comments from this year's Bachmann Prize's jury debate where the author presented parts of *Carter*:

»From the first word this text had an impressive pull. What bowled me over from the beginning was the mix of precision and sensuality. I am thrilled.« (Stefan Gmünder)

»This text is alive, it is almost an organic composition – it is formidable.« (Michael Wiederstein)



Andreas Unterweger: *Grungy Nuts*

Stories, 160 pages

»One of the most promising young Austrian authors. « (Goethe institute)

Remember what it felt like, being 17? Andreas Unterweger sends the reader on an adventurous journey through time full of innuendo. His 17-year-old protagonists, room-mates who have their own grunge band, personify the frenzied spirit of this decade. Unterweger follows them through dramas unfolding in disco basements, witnesses their first lovesickness and watches while a bunch of »mermaids« turns a one-bedroom apartment upside down in dizzying speed.

With his puns, grotesque whims and brilliant phrasing, Unterweger sets off a literary Rube Goldberg machine.

»This author is extremely alert, a virtual seismograph.« (Werner Krause, Kleine Zeitung)

»Unterweger wrote a humorous book that is enarmoured with language.« (Angelika Grabher-Hollenstein, APA)

»A literary concept album with a visual prose-poetry that is accessible and catchy as well as it has the spirit of the teenage rebellion like the best songs of the history of rock music.« (Gerald Lind, literaturhaus.at)



Thomas Stangl: *Unknown Relations*

Novel, 272 pages

»One of the finest and most serious, and therefore best German-language writers of our times.« (Katja Gasser, ORF TV)

»You don't know everything about yourself, especially the most important things.« The author of this novel is becoming increasingly aware of this revelation.

During a trip to a conference in Western Africa, unknown areas of thought open up to a Viennese architect in his mid-forties. In sleepless nights, aimlessly wandering through the foreign city and making increasingly strange encounters, he is more and more alienated by his own ideas and actions, his responsibility and his routines as architect, European, father, son and husband. The more he questions himself, the more the pillars of his current life and his past start crumbling.

Unknown relations is a linguistic masterpiece, a large-scale reflection on existence, full of details and subtleties, false bottoms and hidden trails.



»A great novel!« (Paul Jandl, NZZ)

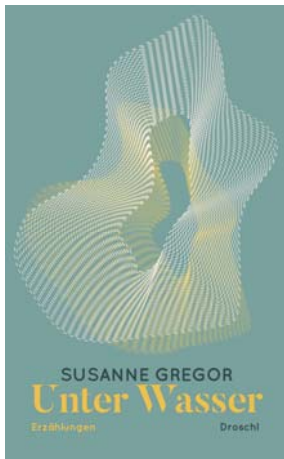
»Thomas Stangl's latest novel is one of the best you can read in contemporary fiction. The topic distinguishes › Unknown Relations ‹ from many other books: it is about the existence of the human being. No one else is capable of writing about this in such a radical and dense way.« (Werner Titz)

»Stangl pictures the characters of the novel so precisely and combines these descriptions with a meandering of the essay which seems so free and full of relish. All of this makes Thomas Stangl's latest novel unique.« (Wolfgang Popp, Ö1 Kulturjournal)

»Whoever's searching for silent sounds in our loud and noisy world, whoever's searching for a truth behind everything that's obvious will get addicted to this novel and its content.« (W. Huber-Lang, APA)

»Stangl combines political and private issues so that every kind of reading that is stuck in clichés gets shattered.« (Katja Gasser, ORF)

»Stangl's writing opens spaces you can only imagine in literature ... This book concerns all of us: our perception, the deepest parts of ourselves.« (Petra Nagenkögel, Die Presse)



Susanne Gregor: *Under Water*

Stories, 120 pages

Shortlist Alpha-Literaturpreis 2018

»In Gregor's writing you feel this kind of mercilessness that astonishes you while reading this book. We absolutely do need writers like Susanne Gregor in contemporary fiction.« (Anton Thuswaldner, Salzburger Nachrichten)

The stories of *Under Water*, told by eight different female narrators, are taken straight from life. They revolve around relationships with all their ups and even more of their downs, and around life, love and losses. The atmosphere in these stories sizzles and crackles, it grinds and crumbles, and eventually, whole worlds are upended, in details as well as in the bigger picture.

These stories are about wriggling out of complicated, desperate situations but also about capturing specific moments of life. Whether it is emotional and physical wounds that make a couple's life unbearable, diseases that unshingle the foundations of a relationship or natural disasters that take decisions out of the protagonist's hands – Gregor manages to convey her messages with an outstanding sense for moods. She modulates her tone with masterful precision, creates different notions of silence and cold, of outbursts and evasion, of longing hopes and sorrow. By gently entering the emotional worlds of her protagonists, Gregor makes us suffer with them or reject them, but unfailingly rouses our empathy – which is a sign of true art.

»This book outshines a lot of other books of contemporary Austrian fiction. *Under Water* combines a dense content and precise language in a way that's rare nowadays.« (Cornelius Hell, ex libris)

»It's fantastic how Gregor raises the dosage, her tone stays dry and objective, but gets more evil from story to story, and this goes on and on and on.« (Sebastian Fasthuber, falter)

»Gregor's shortstories catch the particular feelings precisely.« (Alexander Wagner, fm4)

»Susanne Gregor's psychological sensitive stories deal with closeness and distance.« (Miriam Mairgünther, Buchkultur)

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