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Max Oravin

Toni & Toni. Novel

112 pages

Nominated for Deutscher Buchpreis 2024.

Toni and Toni developed a dance performance some time ago and were on the verge of a big breakthrough – until an accident after the dress rehearsal on a euphoric night in a Viennese club changed everything. Since then, the two have been looking for their way back into life together.

Toni, a trained dancer, falls back into old patterns of self-harm. She lives a listless and series-watching life, rarely leaving her bed, while Toni, the narrator, practises Zen meditation and develops an obsession with Buddhist teachings and learning Japanese characters. Their mutual care and inner conflicts put the couple to a severe test.

Toni & Toni resembles a precisely composed choreography. With its overwhelming, rhythmic language, the text glides elegantly between the present and intense images of memories. From quiet, almost meditative descriptions to intoxicating outbursts, this impressive debut novel captures the passion, ecstasy and deep-seated inner turmoil of Toni and Toni.

»Max Oravin's debut novel proves that he is one of the most promising literary voices of the present day and sets a new standard for emotional and linguistic sophistication in modern literature.« (Zuckerkick)

»Highly recommended for readers who like to delve into poetic, profound texts away from the classic narrative forms.« (ins_lebenlesen)

»A masterpiece!« (Marco Lombardi)

»Artfully written and tangibly intense.« (Berliner Morgenpost)

»*Toni & Toni* is a special, breathless text that manages completely without literal speech and paragraphs, alternating between present and memory in strong images and rhythmic language. A great reading recommendation for this debut.« (Nicole Kleber)

»Oravin has written a remarkable novel about love in times of precariousness, in a language that is dense and full of meaning, with few points and no paragraphs.« (Alice Pfitzner, ORF)

»Regarding the style, this short novel is a delight; in terms of content, it hurts and yet is so tender that it feels like a sad embrace.« (Sarah Ricarda, Instagram)



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Ilse Helbich

Swallow Writing (Schwalbenschrift). Novel

248 pages

A life in Vienna - an impressive and poignant testimony.

»Is there a unique, significant event that turns a life's path in a new direction?«

In her autobiographical, very personal debut novel, Ilse Helbich looks back on the first half of her life in particular: she was born into a Viennese industrialist family in 1923. In a patriarchal era, she grew up between the Roaring Twenties, the economic crisis and National Socialism.

Without glorification, the book tells of growing up, becoming herself and asserting herself, from a small child to a woman with a doctorate, of love, marriage and motherhood, tells of aberrations and the horrors of war, asks about justice and paths of faith.

Ilse Helbich's first book from 2003 is now available in a new edition at Droschl.

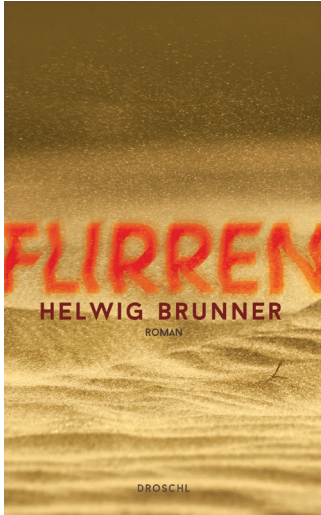
»The book is a venture. A novel, a literary monologue. A soliloquy. An autobiography. A literary intervention on the open heart ... A debut to be celebrated. A great text.« (Anja Knocke, Lesart)





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Helwig Brunner
Shimmering (Flirren). Novel
208 pages

Helwig Brunner imagines what life on this planet could look like in the 25th century.

What remains of life as we know it today? What of our values? And what will the retrospective view from the future of our current age look like? *Shimmering* proves to be a bundle of questions that fall back on us, our here and now, from a distant future.

It is the 25th century. Climate crisis, species extinction and nuclear disasters have turned the earth into an inhospitable planet that is difficult to live on. Heat and drought are shimmering on and above the world, glaciers are melting, the water is evaporating. Leonard, a researcher into the past, lives in a human area and works on behalf of a powerful authority to describe former sources of hope and devastating failures in human history. He looks at the dark heart of the 20th and 21st centuries and at the same time remembers the love of his life, Lea.

With his extensive expertise as an ecologist specializing in energy, Helwig Brunner has created a stirring novel. *Shimmering* is an attempt to rethink the obvious threats to human, civilizational and ecological well-being in unembellished and uncompromisingly precise language.

»A compelling and highly literary approach to a topic that concerns us all.«
(Bernd Melichar, Kleine Zeitung)

»In his novel, Brunner engages with ambivalent contemporary debates and comments on them in a convincing way thanks to exaggeration or distortion. *Shimmering* tells of the downfall in powerful images. The clever conception allows a view from the future onto a past that is our present and shows its powerful ghosts, illusions and omissions with regard to their all too possible consequences.« (Ursula Ebel, Die Presse)

»Helwig Brunner's novel is not only an impressive and unembellished depiction of our possible (or rather: probable) future, but also a wake-up call to become aware of human fragility.« (Christoph Hartner, Kronen Zeitung)

»I am thrilled by this atmospheric density.« (Wolfgang Popp, ORF)

»Here comes a poetic yet genre-appropriate science fiction novel about the last days of mankind. [...]. Brunner can scare you in a well-founded way, and he can also write literarily.« (Judith von Sternburg, Frankfurter Rundschau)

»With *Flirren*, Helwig Brunner has written a haunting literary warning that shines above all through the author's profound expertise.« (Ö1)



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Florian Dietmaier

The Compromises (Die Kompromisse) Novel

152 pages

**Awarded with Peter-Rosegger-Preis as outstanding debut
Shortlist Literaturpreis Fulda**

A whole life in stages – how can you reconcile major diplomatic world politics, including new, burgeoning or never-ending crises, with family and private life?

Peter, born in 1929, lives a classic diplomat's life: he has to change his place of residence regularly, travel the world and negotiate solutions in various political offices, pull strings in the background, be tactful in the foreground and reconcile family and career. In short, he has to make many compromises.

In his debut novel, Florian Dietmaier traces in stages a tireless life of diplomacy and family with all its ups and downs, in which not all needs were met. Meticulously researched, *The Compromises* sheds light on lesser-known episodes in world history between 1960 and 2020, focusing on small and micro-states, showing their importance in the hustle and bustle of the big political stage and the changing times.

»In his very first book, Dietmaier masterfully solves one of the most difficult tasks known to fiction, the connection between the private and the global political level.«
(from the jury statement Peter-Rosegger-Preis)

»In his first novel, which is well worth reading, Florian Dietmaier achieves a rare combination of extensively researched worldliness and an inner perspective that is reminiscent of his compatriot Arno Geiger in its psychological accuracy. In the end, he has covered an entire life and almost an entire century in just 150 pages.«
(Julia Schröder, Deutschlandfunk)

»*The Compromises* comprises just 150 pages. In this confined space, Dietmaier manages to capture a long life, which ends in 2019, in its private and professional entanglements.« (Christoph Schröder, Süddeutsche Zeitung)

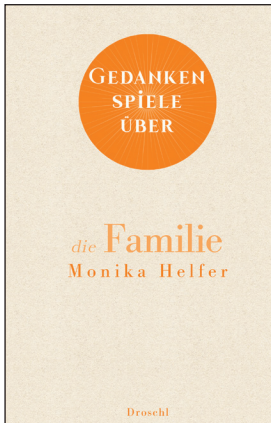
»The way Florian Dietmaier, born in 1985, brings a diplomat's life from 1960 to the present days to life is really great. What a lot of research he must have done! A contemporary historical document written in novel form – fantastic!« (filmsoundmedia.at)

»Florian Dietmaier tells the story of the life of a thoroughbred diplomat in clear, factual, at times emotionally barren language. In doing so, he poses the question of whether personal and national identities still play a role in a globally active world.«
(Andreas Puff-Trojan, Ö1 ex libris)



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Monika Helfer

Mind Games about Family

48 pages

Monika Helfer creates 16 scenes from families in her mind games. She shows ways of starting a family, leaving it, destroying it and saving it.

The short but great stories deal with existential issues, turning and tipping points, love and separation, life and death, getting by and getting away. They move between directness and gentleness with many nuances and cannot be pinned down to one unambiguous reading. The ambiguity and uncertainty ensure that the family fates, which are described with empathy and a great deal of knowledge of human nature, continue to circle around in your head even after you have finished reading.

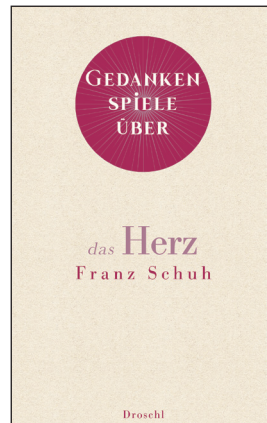
Franz Schuh

Mind Games about the Heart

48 pages

There is no other noun that is so metaphorically exploited as »the heart«. People take things to heart, right down to the heartfelt greetings. With so much cordiality among people, it's no wonder that this overemphasis doesn't go to the heart of a connoisseur of human nature like Lichtenberg, but to his nerves: »What they call the heart is far lower than the 4th waistcoat button.«

But it is also no wonder that the heart dominates our metaphorical (dis)order: The heart is a matter of life and death, the heart really does exist: for all its metaphorical overuse, it is also open to surgical intervention, even »heart transplantation«.



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© Clara Wildberger

Nava Ebrahimi

Who I would have become if everything had turned out differently

96 pages

An honest, profound examination of origin, identity and imagination

»Origin shapes our writing because it shapes the inner voices that we have to constantly deal with when writing.«

Nava Ebrahimi is one of those authors for whom interculturality is firmly inscribed both in her person and in her work. Her family fled from Iran to Germany in the early 1980s. Early on, Nava Ebrahimi was exposed to external ascriptions and had to find her own way

In the first part of the volume, the Bachmann Prize winner explores her self, her roots as an author and a person, and provides insights into how writing gradually pushed itself to the fore and became unavoidable for her. She shows why the in-between, the ambiguous, and filling in the gaps of what you can't see are so important to her. Part two focuses on writing, language and form. How difficult is it to use the first-person perspective? How does a process of cutting the cord between characters and author slowly take place during the writing process?

»The author reflects on her origins, her identity and how these are connected to imagination and writing.« (Carsten Hueck, Deutschlandfunk)

»Very interesting, exciting and very authentic ... I am impressed by the author's thoughts.« (einfach_esther, Instagram)

»Nava Ebrahimi's writing and self-contemplations are hyper-reflective, analytically differentiated and never reduced to writing or the self alone.« (Gerald Lind, literaturhaus.at)