

Diogenes

Jörg Fauser
The Snake Mouth

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Original title: *Das Schlangenmaul*



Jörg Fauser Das Schlangenmaul

Roman · Diogenes

Grubby backyard clubs, dark gambling dens, and in their midst politicians and wheeler-dealers. Dangerous and wanton.

»The sun played in her hair and she played with her pearls and looked like the cover of a fancy woman's magazine – or like a million bucks, a million you would have a harder time getting to than that in the bank.«

»Search expert for unusual cases« is what Heinz Harder calls himself in his small ad. In real life an unemployed, burnt-out glossy magazine hack, his first client is rich and beautiful and looking for her disappeared daughter. For the »journalist, detective and knight in shining armour«, things get increasingly dangerous in the Berlin of fly-by-night businessmen, illegal clubs and dubious political and financial dealings where the trail leads him.

Now in a new edition, with a foreword by Friedrich Ani.

Book factsheet

Contemporary Literature
320 pages
11.6 x 18.4 cm
June 2019

World rights are handled by Diogenes

Film rights are handled by Diogenes

Movie adaptations

2006: ROHSTOFF. Ein Film über den Schriftsteller Jörg Fauser mit Franz Dobler
Director: Christoph Rüter
Cast: Bekannte und unbekannte Schauspieler

1998: Das Frankfurter Kreuz
Director: Romuald Karmakar
Screenplay: Jörg Fauser
Cast: Michael Degen, Manfred Zapatka

1985: Der Schneemann. Kokain ist sein Geschäft
Director: Peter F. Bringmann
Screenplay: Matthias Seelig
Cast: Marius Müller-Westernhagen, Polly Eltes, Oliver Lentz

Awards

- 2020 *Rohstoff* in der Kategorie »Bester Interpret« (Lars Eidinger) auf der Shortlist für den »Deutschen Hörbuchpreis«
- 1988 Postum »Friedrich-Glauser-Preis« auf der Criminale

Praise

The Snake Mouth

»The plot has got everything it takes to make it a riveting novel. And it also has the special note of being based on a true story.« – Birgit Ruf / Nürnberger Nachrichten

»Jörg Fauser deftly captures the mood in this depleted, spent cityscape, one which also fascinated individuals like David Bowie and Iggy Pop.« – Frank Schäfer / Junge Welt, Berlin

»Seven hours just flew by – and I found myself regretting that Jörg Fauser never wrote an entire crime series based around Heinz Harder.« – Monika von Aufschnaiter / BR2, Munich

»Brutal criminals, corrupt and career-obsessed politicians and their wives, prostitutes in the sadomasochistic netherworld – Jörg Fauser paints a grim picture of the Federal Republic, as ugly as it is realistic.« – Renate Naber / WDR 5, Cologne

»It's all about the city as beast, a place where no crime goes unpunished; about burnt-out dreams of honour and justice; about scraps of a jazz track blown by the wind through night streets wet with rain . . .« – Martin Compart / (German author)



Jörg Fauser (1944 – 1987) was born near Frankfurt. After dropping out of university, he spent some years living in Istanbul and London, making a living in office jobs, as an airport worker and night watchman, among other things. In 1974, he switched to writing. His novels, poems, newspaper articles and short stories occupy an exceptional position in German literature. Jörg Fauser died in an accident on a motorway near Munich on the night after his birthday. »At first, I didn't want to become a professional writer, I just wanted to write. I imagined a normal existence while producing a few eternal things on the side.«

Jörg Fauser



You Just Cling On to What You've Got
464 pages
2023



The Tour
288 pages
2022



Kant
128 pages
2021



A Friendship
368 pages
2021



The White of the Eye
464 pages
2021



The Snowman
304 pages
2020



The Club We All Play In
400 pages
2020



Marlon Brando
288 pages
2020

Praise (cont'd)

Jörg Fauser

»They [Fauser's texts] remain amongst the best long-form journalism written in the German language over the last fifty years. [. . .] to read Fauser is to explore the soul of the old Federal Republic. [. . .] Fauser [. . .] composes his texts with the drive and furor of the language-obsessed desperado [. . .]« – Peter Henning / Aargauer Zeitung

»Just like you always return to Chandler in American literature, you should refer to Fauser time and again in German literature. It helps to survive.« – Stefan Maelck / mdr2, Halle/Saale

»The future of the German-language crime novel truly began with *The Snowman* and *The Snake Mouth*, far away from the so-called socio-crime novels emulating the *Beck* series by the Swedish writing team Sjöwall/Wahlöö« – Friedrich Ani / (German author)

»No other German writer captured the dark – and therefore authentic – soul of the Federal Republic better than the underground-highbrow wordsmith Jörg Fauser.« – Berliner Zeitung

»The literary industry may sing the praises of book after book, but the writing of Jörg Fauser, who received neither awards nor grants during his lifetime, will outlive many of them.« – Franz Dobler / BR2 Kultur, Munich

»Stylistically speaking, his novel *Raw Material* seems more fitting to the present day than to 1984.« – Helmut Böttiger / deutschlandfunk.de

»The literary element in Fauser's writing was rooted in his ability to condense reality and, in the process, build uncompromisingly upon his own experiences.« – Helmut Böttiger / deutschlandfunk.de

»This author is a walking contradiction, but his timeless tone makes his work feel absolutely contemporary.« – Helmut Böttiger / deutschlandfunk.de

»Reading Fauser is an experience, even today. [. . .] By reading Fauser, you not only discover more about the colourful – and increasingly so – Federal Republic, but also about life itself.« – Martin Oehlen / Kölner Stadt-Anzeiger

»He had something of the beatnik about him, but also an element of aristocratic Englishness. [. . .] You'll be amazed at how fresh his writing feels.« – Michael Köhlmeier / rbb, Berlin

»His texts convey so much about the reality of West German life in the 1970s and 1980s.« – Dunja Welke / rbb, Berlin

»Jörg Fauser is a cult writer and hidden gem rolled into one.« – Stefan Kister / Stuttgarter Zeitung

»Fauser's long-ago present day seems to always be responding to the current present day, and vice versa.« – Katja Kullman / taz, Berlin

»Fauser, the master of shades of grey, doesn't pander to black-and-white thinking.« – Isabell Nina Schirra / Süddeutsche Zeitung, Munich



Jörg Fauser
Alles muss ganz anders werden
 Erzählungen 1975–79
 Diogenes

Everything Must Be Completely Different
 288 pages
 2020



Jörg Fauser
Ich habe große Städte gesehen
 Die Gedichte
 Diogenes

I Have Seen Big Cities
 352 pages
 2019



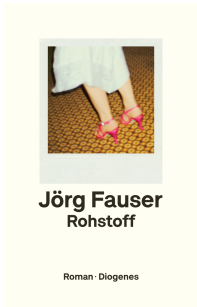
Jörg Fauser
Caliban Berlin
 Kolumnen 1980–84
 Diogenes

Caliban Berlin
 368 pages
 2019



Jörg Fauser
Rohstoff Elements
 Diogenes

Raw Material Elements
 320 pages
 2019



Jörg Fauser
Rohstoff
 Roman · Diogenes

Raw Material
 352 pages
 2019



Jörg Fauser
Der Strand der Städte
Blues für Blondinen
 Essays · Diogenes

The Beach in the Cities / Blues for Blondes
 352 pages
 2009



Jörg Fauser
Mann und Maus
 Gesammelte Erzählungen und Prosa II
 Diogenes

Man and Mouse
 528 pages
 2009

Praise (cont'd)

»Like almost no one else, Fauser had a talent for linking coarse realism and poetry.« – Volkhard App / NDR1, Hanover

»Hard-hitting on the attack, with tender fervour in adoration, always operating along the ravages of time.« – Neue Zürcher Zeitung

»Whatever he wrote left its mark.« – Der Spiegel, Hamburg

»When has an author, before or after, ever taken such a euphoric and existential position as a writer?« – Volker Weidermann / Frankfurter Allgemeine Zeitung

»There are moments of sardonic humour as he plumbs the depths of human desperation and degradation.« – The Sunday Telegraph, London

»His books are documents of the will to survive. There are masterpieces in his rich oeuvre. Those who find them, think: This is what it is really like, life. That is the greatest compliment you can make to literature.« – Philipp Holstein / Rheinische Post, Düsseldorf

»An unforgotten pioneer of pop literature.« – Christoph Sator / Mannheimer Morgen

»Jörg Fauser was a crosser of borders and a driven man, his style similarly breathless and feverish as his spurt of life between dropout and drug tourist, city magazine and prose, popular and high culture.« – Hendrik Werner / Die Welt, Berlin

»To this day, Fauser has remained a subcultural hero . . .« – Peter Henning / Die Zeit, Hamburg

»The Clint Eastwood of German literature.« – Franz Dobler / (German author)

»I think Fauser is a genius!« – Lars Eidinger / (German actor)

»Full of integrity, believable and always at the top of his game, Jörg Fauser remained true to two artistic principles: »Every well-told story is a thriller« and »Good entertainment is about taking a certain stance.« – D.B. Blettenberg / (German author)

»Jörg Fauser (1944–1987), the »German Bukowski«, was a sublime storyteller, poet and journalist.« – NZZ am Sonntag, Zurich

»The Clint Eastwood of German literature.« – Franz Dobler / (Author)