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AESTHETICS OF THE ANTHROPOCENE: AN ANALYSIS OF GER-
MAN RAP'S CRITIQUE ON THE SURVEILLANCE SYSTEM OF
TIME.

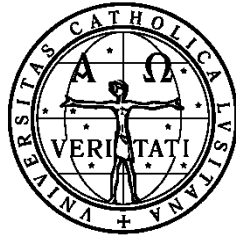
Dissertation submitted to Universidade Católica Portuguesa to
obtain a Master's Degree in Culture Studies
(Specialization: Performance and Creativity)

By

Lukas Maximilian Friedrich

Faculty of Human Sciences

September 2019



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ABSTRACT

Post-modernity is thought of as an era of contradictions. Mass media, the Web 3.0, and corporate governance cause an increasing level of insecurity regarding the validity of information. Furthermore, liberty is renamed into freedom to legitimize polluting and exploitive actions which appear altogether grounded on managerial interests. In Marcusian thought, this dissertation contributes to the function of the arts as means of knowledge production, while focusing on German rap as one of the most consumed forms of post-modern popular culture. The work at hand argues that to keep society under control, the metaphysical element of time has been gradually turned into a tool of surveillance. Drawing on Kutschera's concept of aesthetics, a critical, textual analysis of eight contemporary German rap lyrics is conducted. The two-sided argumentation firstly focuses on a vertical time axis of post-industrial society, in which time has become the object of a trade-off calculation between physical and digital control and one's individual material wealth. The second part argues along a horizontal time axis. Physical control mechanisms have been in place since the days of imperialism, as the principles of colonialism moved through time and space to secure the current hegemony of Western nation-states. Hence, climate change and the refugee movements were caused and are fostered. The dissertation closes with a change of perspective, which is achieved through two affirmative rap lyrics. In turn, possible lines of further research are generated.

Keywords: Rap – Aesthetics – Surveillance – Anthropocene – Capitalocene – Digitalization – Labor – Warfare

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Part I

Chapter 1: Introduction

“Zeiten ändern dich Junge ob du willst oder nicht [...] Also denk‘ an mich, wenn ich dir sag Zeiten ändern Sich¹“

- Bushido

Rumblings surged through the German media. Celebrities from all kinds of profession did not hold back their indignation. It was quite a shocker when back in November 2011 Anis Mohamed Youssef Ferchichi, alias Bushido, was awarded a ‘Bambi²’ – for integration. The outrage among former awardees went so far that schlager singer Heino returned his trophy from 1990 to the awarding publishing house (Pittelkau, 2011). How could it happen that the rapper about whom “one must know that he created the nastiest lyrics in his career, in which women and gays were treated like waste³” (Hoff, 2011: n.p.), was given a price for everything his craft apparently disguises? While every major music prize contains categories like rap or urban music, the 2011 Bambi awards entered new territory, because for the first the previously relatively isolated category of rap, became directly linked to what would become Germany’s pre-eminent societal issue of the second half of this decade. About seven years later, in April 2018 the peculiar relationship of rap and award ceremonies hit another milestone, when Farid Hamed El Abdellaoui, alias Farid Bang, and Felix Blume, alias Kollegah, won the Echo⁴ in the category of *Hip-Hop/Urban national*. Their album contains contentious, antisemitic lyrics, for which the aftermath of the ceremony led to the Echo-Award being abandoned, with questions about artistic liberty starting to come about (Struzh, 2018).

Rap music in Germany is no phenomenon of the new millennium, in fact “there has been rap in Germany for about thirty years⁵” (Wolbring, 2015: 21). Thereby, the adaptations of the American pioneers cannot be denied (Bennett, 1999; Dirke, 2004; Dietrich and Seelinger, 2013; Wolbring, 2015). That is because “[hip hop] in Frankfurt, as in other German cities, was originally influenced by the US American rap groups featured on local and national radio [...] Frankfurt is especially privileged by being the home of American Forces

¹ See Ferchichi (2010) – “Zeiten ändern dich” [Recorded by Bushido]: “Times change you boy if you like it or not [...] so think of me, when I tell you times are changing”

² The *Bambi* is an annual German TV- and Media-Award.

³ See Hoff (2011: n.p.): “Wer Bushido auszeichnet, muss wissen, dass der in seiner Karriere die übelsten Texte kreierte, in denen Frauen und Schwule wie Aussatz behandelt wurden.“

⁴ The *Echo* was a German Music Award.

⁵ See Wolbring (2015: 21): “In Deutschland wird bereits seit etwa dreißig Jahren gerappt.“

Network” (Bennett, 1999: 81). Bennett’s account discloses the two main sources of the development of rap in Germany: television and the military, for which “a small jam-culture developed, which maintained strongly oriented on American role models for which it was mostly rapped in English⁶” (Wolbring, 2015: 21). From an underground culture to the “most likely [...] quantitatively most significant form of contemporary German-speaking lyrical poetry⁷” (ibid.: 55), rap trod an impressive path. Said path originated in isolated hotspots of American GI stations, which received assistance by the “U.S.-based cultural imperialism, in that rappers benefit[ed] from the disproportionate exposure of U.S. artists around the world facilitated by music industry marketing muscle” (Rose, 1994: 19).

Drawing on the line of Bushido at the beginning, times have changed indeed. Therefore, a look into the emergence of German rap and its rise to the top of the realm of popular culture and the problems which arose along the way are presented. Firstly, however, the differentiation of rap and hip-hop shall be explained. From there on, this work emphasizes the former, with references to the latter if necessary.

This historical revision starts in the United States because the philosophical understanding of hip-hop’s initiators will shape an important divide in its later stages. Since a comprehensive revision is far out of the scope of this work, the following outline shall concentrate on the key figures and developments, which shape the contemporary condition of German rap. There is a de facto consensus that the hip-hop movement comprises the overarching “African-American and Afro-Caribbean youth culture composed of graffiti, breakdancing, and rap music” (Rose, 1994: 2). In this token, Adam Bradley and Andrew Dubois add that “[r]ap was the voice of this culture, the linguistic analog of hyperkinetic dance moves, vividly painted subway cars, and skillfully mixed break beats” (2010: xxix). Current research places the advent of the hip-hop culture into the Bronx, New York City of the early 1970s (Rose, 1994; Bennett, 1999; Bradley, 2009; Bradley and Dubois, 2010; Wolbring, 2015) and according to rapper Chuck D, “[t]he best place to start is the holy trinity, the founding fathers of hip-hop: Kool Herc, Grandmaster Flash, and Afrika Bambaataa” (Bradley and Dubois, 2010: 792). With Wolbring, Herc popularized the by Flash invented breakbeat: “Joseph Saddler, known as Grandmaster Flash, is ascribed to have invented the

⁶ See Wolbring (2015: 21): “... entwickelte sich eine kleine Jam-Kultur, die stark an amerikanischen Vorbildern orientiert blieb und in der entsprechend zumeist auf Englisch gerappt wurde.“

⁷ See (ibid.: 55): “Mit hoher Wahrscheinlichkeit handelt es sich beim deutschsprachigen Rap um die quantitativ bedeutsamste deutschsprachige Lyrikform der Gegenwart.“

breakbeat by using two record players [...] However, popularity gained the new music through Clive Campell, alias Kool DJ Herc, who hosted so-called *block parties* in the Bronx⁸ (Wolbring, 2015: 18). It is Bambaataa, though, who deserves particular emphasis. It was him, who “almost singlehandedly quelled the New York City gang wars of the 1970s with his message of peace, unity, love, and having fun” (Chuck D in Bradley and Dubois, 2010: 793). Bambaataa’s philosophical claims are the deeply embedded values of the hip-hop culture, thus of its vocal signifier rap. These values spilled over onto the early days of the German rap scene, “from that moment when a young Haitian from Heidelberg adjudge his bobble hat to be the crown which initiated a wondrous chain of self-fulfilling predictions⁹” (Wehn and Bortot, 2019: 9).

That young Haitian-German is Frederik Hahn, known as Torch. Along with his colleagues, he founded the rap group *Advanced Chemistry*. What united the members was their multiethnic backgrounds. Torch’s significance for the development of German rap is fundamental. While there were some odd tries to mimic American rap and copy it with German lyrics during the 1980s, Torch was “the first, who consequently demonstrated that rapping in German may function and create an own authenticity¹⁰” (ibid.: 28). What is more, Torch and *Advanced Chemistry*, avowed themselves to Bambaataa’s so-called *Zulu Nation*, under which “[h]ip-hop was read and embraced as a genuine articulation of dissent or resistance to mainstream culture and was imagined to transcend the specific national and social situation” (Dirke, 2004: 100). In timely coherence, the other critical rap crew of German rap’s early days came about, namely the Stuttgart native *Fantastischen Vier*. The ‘Fantas’ popularity is still conceivable in the contemporary realm, but back in the late 1980s, their approach to rap was essentially different than the one of *Advanced Chemistry* and the other crews that emerged. Composed of four middle-class non-migrant Whites, “the, in terms of wordplay, basally positive and largely apolitical style of the *Fantastischen Vier* [...] let rap from the start of its popularization appear adaptable for teenagers of the civic middle-class¹¹”

⁸ See Wolbring (2015: 18): “Joseph Saddler, bekannt als Grandmaster Flash, soll mit Hilfe zweier Plattenspieler den *Breakbeat* erfunden haben [...] Populär wurde die neue Musik allerdings durch Clive Campell alias Kool DJ Herc, der in der New Yorker Bronx so genannte *Block Parties*, d.h. Stadtteilbeste veranstaltete.“

⁹ See Wehn and Bortot (2019: 9): “... von dem Moment, da ein junger Heidelberger Haitianer seine Pudelmütze zur Krone erklärte und damit eine wundersame Kette sich selbst erfüllender Prophezeiungen einleitete.“

¹⁰ See Akim Walta in Wehn and Bortot (2019: 28): “Er [Torch] war [...] der Erste, der konsequent demonstriert hat, dass Rap in deutscher Sprache funktionieren kann und eigen Authentizität erzeugt.“

¹¹ See Wolbring (2015: 22): “Der wortspielerische, grundsätzlich positive und weitest gehend apolitische Stil der fantastischen Vier [...] ließ den Rap bereits zu Beginn seiner Popularisierung auch für Jugendliche der bürgerlichen Mitte adaptierbar erscheinen.“

(Wolbring, 2015: 22). The Fantas did not hold back their monetary interests, about which Smudo, one of the four crew members said: “We wanted to take the next step and become real stars: meet girls, make money, no damn studying¹²” (Wehn and Bortot, 2019: 48). The pioneering competition of Advanced Chemistry and the Fantas rendered a socio-cultural representation for essentially everybody and showed an early glimpse of the developing struggle of hip-hop’s key principles. The year 1992 may thereby be regarded as the landmark of German rap’s arrival in the mainstream: Advanced Chemistry issued *Fremd im eigenen Land*; the Fantastischen Vier *Die, da?*¹³. Just by the name of the titles one can identify the key notion of both songs. While the former deals with the sense of otherness, the latter concerns the interest in a woman. On that general note, German rap build a likely coincidental parallel with its American role model. That is because the first recognized commercially successful rap song was by no means in line with the political condition of the ‘holy trinity’. In 1979 the Sugar Hill Gang released *Rapper’s Delight*. With Adam Bradley,

[m]ost people are aware that “Rapper’s Delight” was rap’s first mainstream radio hit. Some are aware of its controversial history – how Sylvia Robinson, the founder of Sugar Hill Records, assembled a group of pizza-delivery boys and [...] how the song does not reflect the authentic spirit of rap (2009: 16).

The song effectively created the sub-genre of *Fun Rap*. In their assembly as a group of outsiders, the Sugar Hill Gang furthermore became the blueprint of the Fantastischen Vier. On the other hand, Advanced Chemistry’s *Fremd im eigenen Land* followed the line of Grandmaster Flash’s 1982 release *The Message*, the inaugural piece of *Conscious Rap*, which essentially recalls the condition of the Bronx in the 1970s and early 1980s, after “racial succession and immigration patterns were reshaping the city’s population and labor force [...] toward a low-wage, low-employment economy” (Rose, 1994: 28f.). Projecting the dichotomy of New York City’s founding rap scene onto Germany sketches the image, which Samy Deluxe explained in Wehn and Bortot: “With the exemption of the Fantas, German rap was [...] like giving presentations. One looked for a topic, for instance, environmental destruction or racism, and wrote a text about it – either in favor of something or

¹² See Smudo in Wehn and Bortot (2019: 48): “Wir wollten richtige Stars werden: Mädchen kennenlernen, Geld verdienen, das scheiß Studium nicht machen.“

¹³ *Fremd im eigenen Land* (Foreign in the own country); *Die da?* (Her there?)

against something else¹⁴” (2019: 72). The systematical split into *Conscious Rap* and *Fun Rap* can be observed in Germany right from the start of rap’s commercial success (Dirke, 2004; Wolbring, 2015). Once the shift from English to German was completed and the commercial success came about, after *Die da?* simultaneously opened the realm of rap for more comical lyrics, German rap experienced the downside of public awareness. On that Sabrina Setlur, one of Germany’s pioneering female rappers recalled that “nobody cared about the sexist, politically incorrect texts of US rap. For that we rapped in German, people looked at us much more precisely¹⁵” (Wehn and Bortot, 2019: 85). Thus, the increased authenticity in the wake of switching to the native language came at the expense of institutional caution. The amount of swearing, whose tradition may partially be traced back to “the competitive spirit of these Greek rhyme contests [capping]” (Bradley, 2009: 176), entered new heights. As Setlur admits: “The language was rough, and of course one is emphasizing the profane parts [...] in raps. But this is how we talk. That was our slang¹⁶” (Wehn and Bortot, 2019: 85). The commercial success of this new style of rap, may have been the indicator of what was about to come of age, at the end of the 1990s.

Geographically, even after the fall of the Soviet Union and the subsequent teardown of the Iron Curtain, the German rap scene mostly resided in the area of the former Federal Republic. In the late 1990s, the rap scene of Berlin eventually started its assault by importing the latest development of American rap: the *Gangsta Rap*. In Chapter 2.1, the three categories are explained further, for that we shall now focus on the historical importance: “Gangsta-Rap is the very sub-genre of rap, which since the middle of the last decade has probably drawn the highest attention of (post-)adolescent pop culture¹⁷” (Dietrich and Seelinger, 2013: 114). The commercially leading figure of this new genre was Savaş Yurderi alias Kool Savas, whose vulgar lyrics “raised national attention and rendered the previously »rather unhurried« rap interesting for new audiences¹⁸” (Wolbring, 2015: 24). In the following the

¹⁴ See SamyDeluxe in (Wehn and Bortot, 2019: 72): “Bis auf die Fantas war deutscher Rap [...] wie Referate halten. Man hat sich ein Thema gesucht, zum Beispiel Umweltzerstörung oder Rassismus, und dann einen Text darüber geschrieben – entweder für etwas oder gegen etwas anderes.“

¹⁵ See Setlur in (Wehn and Bortot, 2019: 85): “die sexistischen, nicht politisch korrekten US-Texte haben aber keinen interessiert. Dadurch, dass wir auf Deutsch gerappt haben, wurde bei uns viel genauer hingeschaut.“

¹⁶ See (ibid.: 85): “Klar war die Sprache derb, und natürlich forciert man das Derbe [...] beim Rappen. Aber so haben wir damals gesprochen. Das war unser Slang.“

¹⁷ See Dietrich and Seelinger (2013: 114): “Gangsta-Rap ist jenes Sub-Genre des Rap, das seit Mitte der sog. »Nuller-Jahre« die wohl größte Aufmerksamkeit (post-)adoleszenter Popkultur auf sich gezogen hat.“

¹⁸ See Wolbring (2015: 24): “Der Berliner Rapper King Kool Savas erregte [...] bundesweit Aufsehen und macht den bis dahin »recht betulichen« für neue Zielgruppen interessant.“

songs' topics subsequently adopted misogyny, violence, and drug abuse into the standard repertoire. Therefore "the width of German media from feuilleton to boulevard sophisticatedly discussed (and in the majority of cases scandalized) the topic of gangsta-rap¹⁹" (Dietrich and Seelinger, 2013: 114). Regardless of the personal perception of the appeal of gangsta-rap, with the popularization of this sub-genre, the values of rap's founding figures have become challenged through the "longstanding practice of verbal warfare" (Bradley, 2009: 176), which degenerated into a contest of hitherto unprecedented vulgarity. In this notion, Levent Soysal ascribed rap to be "an expressive genre that crosses analytical boundaries with seeming effortlessness [...] and manages to create moral, cultural, commercial, and political tremors of varying degrees" (2004: 79). Soysal, in turn, discloses what Dietrich and Seelinger (2013) have described as glocalization, with rap being its pre-eminent artistic expression. That is because the German branch of gangsta rap gradually erased the notwithstanding existent political messages of the American ghetto aesthetic, out of which the US gangsta rap drew its legitimization. In Germany, however, it was rendered apparent that "in this game that one wins, who most loudly and convincingly screams the most anti-social crap²⁰" (Wehn and Bortot, 2019: 304). With the rise of vulgarity and violent contents within the lyrics, the popularity of rap as such rose alike, which led to a gradual increase of exploitation through media and record labels, by systematically exploiting the youths attitude against the preponderant code of the establishment which is represented through Louis Althusser's (1971) list of ideological apparatuses. As the commercial success subsequently took over as the fundamental value of rap, the protagonists started to become "influenced by pressures from elites in the music industry. To maximize sales, record industry moguls encourage provocative, edgy lyrics [...] [A] directly proportional relationship has developed between rap music's explicitness and the sale of its records" (Weitzer and Kubrin, 2009: 6).

What is rendered, is the mechanism of technological machine, in which fosters the "absorbent power of society depletes the artistic dimension by assimilating its antagonistic contents [...] in a harmonizing pluralism, where the most contradictory works and truths peacefully coexist in indifference" (Marcuse, 1964:64). Marcuse's *One-Dimensional Man*

¹⁹ See Dietrich and Seelinger (2013: 114): "Während das Thema Gangsta-Rap in der Breite der deutschen Medienlandschaft vom Feuilleton bis hin zu Boulevard umfangreich diskutiert (und in der Mehrzahl der Fälle auch skandalisiert) wurde..."

²⁰ See Curse in (Wehn and Bortot, 2019: 304): "In diesem Spiel gewinnt derjenige, der am lautesten und überzeugendsten die asozialste Scheiße erzählt."

draws on large parts of what Theodor Adorno and Max Horkheimer famously criticized as the culture industry. In powerlessness to the technological machine

in the culture industry, too, the liberal tendency to give full scope to its able men survives. To do this for the efficient today is till the function of the market, which is otherwise proficiently controlled; as for the market's freedom [...] it was a freedom for the stupid to starve. Significantly, the system of the culture industry comes from the more liberal industrial nations^{21,22} (1994/1969: 140).

In the realm of rap that equalization practices gradually extinguished meaningful lyrics. For the managerial purposes of the record industry, the genre of rap became incrementally monotonous. Thereby rap “has to beware of falling for the fallacy, which the arts made in the proclamation of the l’art pour l’art²³” (Coudenhove-Kalergi, 1925: 148). Already Oscar Wilde noted that “whenever a community or a powerful section of a community, or a government of any kind, attempts to dictate to the artist what he is to do, Art either entirely vanishes, or becomes stereotyped, or degenerates into a low and ignoble form of craft” (1891: 29). That process was fostered even more with the possibilities that derived with the emergence of the internet, which causes that “one has to search really good music in between all the trash somewhat longer²⁴” (Wehn and Bortot, 2019: 12).

Another aspect of the industrialization of rap is the growing showmanship of materialism. Because rap prides itself in producing “bases of knowledge about social conditions, [...] and quite often serve[s] as the cultural glue that fosters communal resistance” (Rose, 1994: 100), one of the harshest criticisms is that “rappers extol their own achievement of consumerist luxury” (Shusterman, 1991: 623). Thereby, the artists gradually decouple themselves from their origins under oppression, by becoming part of the liberal machine. Shusterman aims to justify that practice by drawing on the history of slavery, during which Blacks “[h]aving long been denied a voice because they were property” (ibid.: 623). Therefore, the amenities of the prosperity “may function essentially as signs of an economic independence which enables free artistic and political expression” (ibid.: 623). While these arguments may

²¹ See Adorno and Horkheimer (1994/1969: 140): “Damit überlebt auch in der Kulturindustrie die Tendenz des Liberalismus, seinen Tüchtigen freie Bahn zu gewähren. Sie jenen Könnern heute aufzuschließen, ist noch die Funktion des sonst bereits weithin regulierten Marktes, dessen Freiheit [...] für die Dummen in der zum Verhungern bestand. Nicht umsonst stammt das System der Kulturindustrie aus den liberalen Industrieländern.“

²² The translations of Adorno and Horkheimer (1944/1969) are taken from the English translation *Dialectic of Enlightenment*.

²³ See Coudenhove-Kalergi (1925: 148): “... [muss] sich hüten, in den Irrtum zu verfallen, den die Kunst bei der Proklamierung des l’art pour l’art begangen hat.“

²⁴ See Wehn and Bortot (2019: 12): “Wirklich gute Musik muss man zwischen all dem Schrott etwas länger suchen.“

hold for African-American rap, it was already shown that the political legitimization of rap music was intrinsically abandoned. It is rather that “[i]n a materialist culture of competitive status-seeking, paying more means showing off” (Göpel, 2016: 85). These symptoms are unapologetically confirmed by rapper Shindy who clarifies that “it may well be that you get the black sweater for eight euros, but if you wear the one for 700 euros, you just feel differently²⁵” (When and Bortot, 2019: 421). In this reading, rap has moved into a conformist status of the liberal society, which fosters the permanent fight for new heights of economic achievements, in which the term industry links the artistic craft to the mind-boggling hyper-production of the global commerce. In this token, it appears that the cultural values of rap’s early days have been erased for a product that is well embedded into the corporate machine. In attempting to differentiate the discourse on rap, one shall therefore rightfully “differ at least two distinct dimensions of the political: 1.) The political orientation of the contents and 2.) The political potential of the actions²⁶” (Wolbring, 2015: 79).

This is what this work aims for. To do so, however, it is nevertheless necessary to leave the discussion on rap quickly and look at globalized liberalism as such, to understand the condition of contemporary society. It is well investigated that modern thought, “the divide that separates exact knowledge and the exercise of power – let us say nature and culture” (Latour, 1993: 3), is a deceptive understanding. To challenge the thought of divinity of human agency, “during the last decade[s] there has been a genuine shift in the scientific community’s perception of global environmental problems” (Homer-Dixon, 1991: 79). Scientific research has come to the almost unanimous verdict that the man-induced impact of the global eco-systems has become of such force that it can no longer be disregarded. At the outset of the new millennium, Paul Crutzen and Eugene Stoermer (2000: 17) coined this new epoch, asking: “Have we entered the Anthropocene?” The term is widely accepted to investigate the effect of human act on nature (Evans and Reid, 2014; Grove and Chandler, 2016; Wakefield, 2017; Chandler, 2018; Luisetti, 2018; Baskin, 2019; Massuno, 2019), for which “it seems to us more than appropriate to emphasize the central role of mankind in geology and ecology” (Crutzen and Stoermer, 2000: 18). The etymologic meaning as the “Epoch of Men” (Wakefield, 2017: 77), however, renders the issue that “concepts such as the

²⁵ See Shindy in (Wehn and Bortot, 2019: 421): “Kann ja sein, dass du den schwarzen Sweater für acht Euro bekommst, aber wenn du den für 700 Euro anhast, fühlst du dich einfach anders.“

²⁶ See Wolbring (2015: 79): “Zu unterscheiden wären zumindest zwei verschiedene Dimensionen des Politischen: 1.) Die politische Ausrichtung der Inhalte und 2.) Das politische Potential der Handlungen.“

Anthropocene often have a homogenizing effect, as if there could be a single ‘we’ of humanity, as if ‘we’ would all be equal in formation of the Anthropocene” (ibid.: 90).

The term Anthropocene is thus fraudulent in the way that it subsumes the world population into one category, which implies that every individual contributed in the same way to the global climate crisis. Moreover, the concept utterly disregards, the disavowals of the global population, due to the asymmetric distribution of wealth. Thus, “the Anthropocene – as a historical rather than a geological argument – is inadequate” (Moore, 2016a: 3) and requires a more historically profound epistemological framework. Therefore, Moore proposed re-coining the current socio-ecologic era into *Capitalocene*, which “signifies capitalism as a way of organizing nature – as a multispecies, situated, capitalist world-ecology [...] and the era of capitalism as a world-ecology of power, capital, and nature” (ibid.: 6). To conclude with Justin McBrien: “The ‘Anthropocene’ displaces the origins of the contemporary crisis onto the human being *as species* rather than *as capital* [...] The Anthropocene says ‘humanity’ put the earth under its power, that it could either save or destroy it” (2016: 119). In this understanding, this dissertation’s object of critique is in line with the argument of the Capitalocene restricted “to the wealthy early industrialized societies. Those acquired their materialistic and organizational advantages [...] because they stepped onto the capitalistic growth path earlier than others²⁷” (Sommer and Welzer, 2014: 16). Trimming the hypothetical world-society down to the so-called First World is, of course, no sufficiently conducted reduction to provide a sophisticated analysis. A further narrowing is done through the songs, objects of study, which are introduced in Chapter 2.1. The mediating effect concretizes the object of critique in two-fold fashion: through a subject-object-swap in terms of the historical subject and in terms of that historical subject’s actions.

The concept of the Capitalocene removes the arbitrary element of that which comes along with Foucault’s (1969/1972) identified break-ups of historical continuity. In that regard, Richard David Precht argues that “we still do not live in the Anthropocene, but in the Monetocene – the era of money. However, nobody is obliged to come to terms with it. The legacy of the Enlightenment is to imagine the future as designed by humans²⁸” (2018: 260f.).

²⁷ See Sommer and Welzer (2014: 16): “... auf die wohlhabenden frühindustrialisierten Gesellschaften. Diese haben sich ihre materiellen und organisatorischen Vorteile [...] dadurch erworben, dass sie früher als andere den kapitalistischen Wachstumspfad eingeschlagen [...] haben.“

²⁸ See Precht (2018: 260f.): “Noch leben wir nicht im Anthropozän, sondern im Monetozän – dem Zeitalter des Geldes. Doch niemand ist gezwungen, sich damit abzufinden. Das Erbe der Aufklärung ist, sich die Zukunft als vom Menschen gestaltet zu denken.“

The terminology of Monetocene is effectively interchangeable. More importantly, the Capitalocene as a strictly historical concept cannot shape the future. Its epistemological findings, however, may equip contemporary discourse – academically and politically – with the necessary tools to turn life in the twenty-first century into the “Epoch of Men” (Wakefield, 2017: 77). As for the present, it is nevertheless necessary to engage with the capitalogenic understanding as a function of capitalism, “the remarkable remaking of land and labor beginning in the long sixteenth century” (Moore, 2016b: 94). The brief excursus on the current constitution of power, society, and nature lets us return to the core topic of this work: rap.

Picking up Wolbring’s (2015) claim of differentiation, this work draws on that demand in aiming to revive the understanding of rap as an artform of the marginalized population. Theoretically, rap is therefore in a unique position to evade the subjection to the technological machine. Since some rappers never abandoned the foundation as “a cultural expression that prioritizes black voices from the margins of urban America” (Rose, 1994: 2), rap is a particular form of aesthetic expression, that “calls the facts by their name [...] But art has this magic power only as the power of negation. It can speak its own language only as long as the images are alive which refuse and refute the established order” (Marcuse, 1964: 65). In this way, rap’s explicit language becomes a powerful tool to joggle the walls of the ivory tower of the neo-liberal condition, which can be done in two different ways depending on the mental condition of the artist: on a positive note or a negative (Sternberg and Lubart, 1998). The principle of guidance, however, remains untouched, because the “decisive distinction is not the psychological one [...] between sanity and neurosis, but that between the artistic and the societal reality. The rupture with the latter, the magic or rational transgression, is an essential quality of even the most affirmative art” (Marcuse, 1964: 66). If the ‘decisive distinction’ is not the psychological then the guiding function of that arts works in a utopian and dystopian way alike: for the former through pull-effects; for the latter by push-mechanisms.

In its current state as “a neoliberal soundtrack²⁹” (Wehn and Bortot, 2019: 422), rap contributes to the capitalogenic condition of contemporary world system, in which Shusterman ascribed rap to be “a postmodern popular art which challenges some of our [...] conventions which are common not only to modernism as an artistic style and ideology but to the philosophical doctrine of modernity and its differentiation of cultural spheres” (1991:

²⁹ See Szillus in (Wehn and Bortot, 2019: 422): “HipHop is ein neoliberaler Soundtrack geworden.”

614). In that regard, this work aims to draw on another call by Shusterman who urges to “help rap develop its better aspects by affirming one of rap’s founding and still most central genres – “knowledge rap” [...] devoted to the integration of art with the pursuit of knowledge in the aim of ethical growth and sociopolitical emancipation” (2003: 422). Of course, this claim brings about the problem of the culture industries and its systematic erasure of dissent. Yet, due to rap’s fundamental condition as an expression of the marginalized population and the still entrenched values of Bambaataa’s Zulu Nation, rap may be in the position to escape the practices of the technological machine by keeping its position of negation of the liberal code of postindustrial society (Marcuse, 1964). One key element of that liberal code is an institutional ensuring lack of security that emerges from a lack of knowledge, which may, in turn, be leveraged into a tool of manipulation. In this regard, Evans and Reid postulate:

That which remains unknown must become known or else we remain slaves to chance. Here we encounter both an irresolvable dilemma and the real condition of possibility. Since knowledge upon this terrain actually appears altogether fleeting, the principle of the unknown must remain infinitely inaccessible. To abandon the dream of final security implies giving up on the dream of perfect knowledge. While liberal communities are therefore insecure by design [...] liberal systems of rule depend upon such imperfections in order to justify continuous engagement to permit continual re-entry into the manipulation of the souls of the living (2014: 21).

In awareness of this threat, the ruling class of the First World subsequently transformed its technological machine into an apparatus of surveillance. With Streeck, claim that “everything social takes place in time³⁰” (2013: 12), time itself becomes a tool of this technological machine, for which it may be transformed into a means of surveillance. This is where we finally arrive at the question, this work aims to investigate. How does German rap in its historical constitution as a philosophical tool of knowledge dissemination criticize the capitalogenic exploitation of time as a tool of surveillance?

The title of this dissertation is thus to be perceived as utopia and appeal alike. For the former, because the Anthropocene is an imaginary construct of thought. The guideline, about which Wilde argues that a “map of the world that does not include Utopia is not worth even glancing at” (1891: 28). For the latter, because qua its constituting subject, the Anthropocene places the mandate of agency into the hand of humanity. In an anthropogenic society the economic and power-related superstructure is an issue of the past.

³⁰ See Streeck (2013: 12): “Alles Soziale spielt sich in der Zeit ab.“

Chapter 2 first introduces the list of German rap songs, which serve as the object of study. Further, these songs are located within the overall framework of rap as a genre of art. After the introduction of the object, the methodology (a qualitative study of textual analysis of the lyrics) is framed based conceptual framework of aesthetics. This academic discipline is argued to cope best with the hybridity of rap, for which rap can be regarded as a genre of poetics while keeping in mind the musical foundation. Therefore, the songs are interrogated through Franz von Kutschera's (1988) dualistic of *Formalism* and *Ausdruckstheorie*. The chapter closes with the introduction of key formal and linguistic tools in the craft of rap.

Chapter 3 will finally present the main part of the work. As illustrated in the Introduction, the present work aims to investigate the metaphysical element time as a tool of surveillance, as it is represented in German rap. Out of this overarching understanding two dimensions of time are extracted and analyzed. It is shown that these two dimensions of time span the post-industrial *Leistungs- und Konsumgesellschaft* (*Society of performance and consumption*). Therefore Chapter 3 is split into two main parts. The first focuses on the contemporary situation within Western societies, based on the example of Germany, while emphasizing on the education system and labor, which is finally embedded into the upcoming framework of digitalization. The second part reconstructs the historical intertwine of commerce and warfare, which eventually became the tools of global control for a smooth operating supply chain into the post-industrial space. In the light of the refugee crisis, ramifications on man and nature are presented. In the end, both streams are brought together to disclose their inseparable reciprocity.

In a first step, Chapter 4 sums up the argumentation of Chapter 3, embedded in the overarching understanding of the function of time. In the second part, first offers possible further research in regard of rap's formal characteristics. After that the Marcusean (1964) idea of the decisive distinction is applied by briefly examining the discussed issues through affirmative rap songs. Thereby, further approaches of research are provided.

Chapter 2: Conceptual Framework

“Guck mal hier, dies’ mein Poesiealbum
Schau’ mal rein, lies mein Poesiealbum³¹“

- Samy Deluxe

2.1 The Object of Study and Methodology of Analysis

As various accounts have shown, rap is a highly diverse genre (Rose, 1994; Kitwana, 2002; Dirke, 2004; Bradley and DuBois, 2009; Bradley, 2010; Wolbring, 2015; Wehn and Bortot, 2019). That applies to the rapper’s persona, but even more to the tackled issues. Therefore, the academic discourse tried to classify the overall term ‘rap’ into sub-genres, to get a hold on its variety. The most generally applied categorization splits rap into *Fun Rap*, *Gangsta Rap*, and *Conscious Rap*. *Fun Rap* is mostly constituted by comical content that does not contain explicit language (Wehn and Bortot, 2019). Topics commonly differ from other genres of rap as kid-friendly or pop music-like contents mostly signify Fun Rap. Thus, the classification as rap may mostly be accomplished by its formal characteristics. *Gangsta Rap* is the most wide-spread sub-genre of rap. The image of the black rowdy, who is born into poverty and subsequently slips into the street life in the ghettos of American mega-cities, sketches the partly fraudulent picture of rap as an art form of violence, drug abuse, and misogyny (Rose, 1994; Kitwana, 2002). In accordance, Bradley and DuBois accuse that “the attention MCs direct to matters of language and sound [...] often get drowned out by the more controversial elements of hip-hop culture”, yet, they continue, “whatever else rap is, it is also poetic expression” (2010: XLVII). Distinguishing *Gangsta Rap* from *Conscious Rap* is unequally more difficult, for which Wolbring (2015) alleges that the classification of rap is done through membrane-like borders. Both sub-genres do not necessarily differ thematically, for which the amount of explicit language and the resonant acceptance of unruly behavior, which are at a much lesser degree in *Conscious Rap*, serve as decisive variables.

In this work, rap is regarded as a genre of poetics. For this work to cope with formal and content-related aspects, an approach via aesthetics, which nevertheless offers to focus on its category of poetics, is plausible. The musical aspect must not be obliterated, since the so-called beat defines the count of syllables and thus the wording (Bradley, 2009). Hence, the discipline of aesthetics appears more equipped to cope with the hybridity of rap. Prior to

³¹ See Sorge et al. (2011) – “Poesiealbum” [Recorded by Samy Deluxe]: “Take a peek that’s my poetry album, take a look inside, read my poetry album”.

the specification of aesthetics in the light of this work, the object of study shall be introduced. The contributions of this work are based on eight German rap songs, which were published in the span of 2009 and 2018. They are listed in order of appearance in Chapter 3:

- (A) Sorge, Olszewski and Winkler (2009) – “Stumm” [Recorded by Samy Deluxe]
- (B) Kautz, Millhoff and Lessmann (2013) – “Kompass ohne Norden” [Recorded by Prinz Pi]
- (C) Autonom Ghostwriter (2018) – “Vision” [Recorded by Autonom Ghostwriter]
- (D) Sorge, Nieman and Wiens (2009) – “Musik um durch den Tag zu komm“ [Recorded by Samy Deluxe]
- (E) Wasser and Stocker (2015) – “Aliens” [Recorded by Edgar Wasser feat. Mine]
- (F) Karuzo, Sikk-Da-Kid (2015) – “Wünsch dir was” [Recorded by Genetik]
- (G) Würdig, Bourani et al. (2015) – “Astronaut” [Recorded by Sido feat. Andreas Bourani]
- (H) Würdig, Remmler et al. (2015) – “Zu wahr“ [Recorded by Sido]

The letters in brackets are later used to simplify the citation. They are accompanied with the respective line for which i.e. (A1) signifies line one of *Stumm*. The complete lyrics are attached in the appendix. Writing generally poses the question of authorship. Notwithstanding that “[g]hostwriting, the practice of one artist supplying lyrics for another to perform, has been around since rap’s beginnings”, for reasons of simplification the idea of Bradley and DuBois “to include all lyrics under the names of their performers” (2010:XLIII), is borrowed. The bibliography lists all participating writers, from now on, however, this work refers to the performing artists’ stage names.

The selection process of the songs was three-fold. First, the selection followed Shusterman’s (2003) call to affirm rap’s essential sub-genre: conscious rap. Therefore, songs that participate in the commercially successful slur competition of vulgarity, misogyny, and antisemitism, were categorically suspended just as much as apolitical fun rap. Secondly, the songs were chosen in the light of a certain abolishment of “the bond between personal identity and first-person narration” (Bradley, 2009: 165). It is thereby assumed that the lyrics contain issues which concern society as such, by removing “the importance of place” (Bradley and Dubois, 2010: 233), which is critical to the ghetto aesthetic of gangsta rap. Finally, the elected songs had to suit with the overarching issue of this work: the installation of the physical and digital surveillance state. The analysis of these eight songs is done in two steps. Chapter 3.1 is concerned with songs A to D, which focus on the daily practices of post-industrial society. Since the songs refer to the socio-political constitution of Germany, so do the elaborations in Chapter 3.1. Thereby they tackle the issues of education and labor while embedding these two key attributes into the neo-liberal code of the late twentieth and early twenty-first century. In this light, the development of the digital revolution is given attention

as well. Chapter 3.2, on the other hand focuses on the historical establishment of the post-industrial society. Therefore, it is investigated how songs E to H connect the development of physical surveillance mechanisms to the advent of globalization. The songs further show the ramifications of the neo-liberal system onto three groups of victims. In turn, the capitalogenic condition of the contemporary world system is disclosed. Since the lyrics contain a clearer relation to world politics, the particular specification of the object of critique is conducted on a case to case basis.

The present work applies textual analysis to the abovementioned songs. Reading rap as poetics confirms Charlotte B. Evans (1967): language not only combines the finite with the infinite. It is also reflexive for humans to reshape, rethink and reevaluate personal structures of patterns and thoughts. In the afterword of Bradley and DuBois, rapper Common agrees:

Strip all the performance away from rap and what do you have? A new perspective. Reading rap lyrics lets you see familiar things in new ways. Everything that usually captures your attention [...] fades away and you're left with just the words. You can speed up or slow down, go back or skip ahead. You can take your time and let the words take shape in your mind. When you get down to the bare lyrics, you can tell if there's something deep going on in the words (2010: 797).

In other words, the poetics of rap is capable to form entirely new images in front of the inner eye. Thereby, the lyrics may be reinterpreted along the status quo of society. In turn, rap, or art as such is released from the etymological notion of the Greek term *aesthesis*, the sensitive perception, to move into the scientific condition for which “true art, however, must [...] capture and depict the essence of nature, the archetypical idea behind things³²” (Geldsetzer, 2010: 27).

2.2 Formalism and *Ausdruckstheorie* – The Analytical Tools

Geldsetzer's notion depicts the basal question of the discipline of aesthetics, which may be traced back to the ancient Greeks: the epistemological validity of artworks. A few words on Plato and Aristotle are inevitable, as their understandings still define the academic discourse of aesthetics (Kutschera, 1988; Geldsetzer, 2010; Natterer, 2019). Platonism may thereby be understood as a form of universalism, because art is always created through *mimesis*, a form of reproduction, which attempts to an approximation of nature (Geldsetzer, 2010; Natterer,

³² See Geldsetzer (2010: 27): “Wahre Kunst aber muß [...] das Wesen der Natur, die urbildhafte Idee hinter den Dingen erfassen und darstellen.“

2019). Thereby, Platonism, which resembles the idea to perceive the *Gesamtkunstwerk*, translated into an early form of critique on *l'art pour l'art*. With Aristotle a slightly different form of investigation came about, as he thought “to interrogate the artwork in fourfold fashion [...] Out of the two causes *form* and *material*, in particular, specialized methods of examination emerged, namely the aesthetic of form and the aesthetic of content³³” (Geldsetzer. 2010: 30f.).

The differentiation of form and content pioneered this work’s framework of aesthetics. That is the edited concept of *Formalismus* and *Ausdruckstheorie*³⁴ by Franz von Kutschera (1988). The dualistic approach applies more adequate to the hybridity of rap. In more prominent accounts like Hegel’s “the philosophy of arts merged essentially with a theory of the fine, because art for him was fine art [...] For him, beauty was a rather substantial attribute of artworks³⁵” (Kutschera, 1988: 1). The inherently visual character of Hegelian aesthetics is therefore avoided. Moreover, the categorical differentiation of appearance and mind, eventually contradicts Hegel’s correct finding that the term *sense* “is used in two contrary understandings [...] On the one hand the sense relates to the immediate external of existence, on the other hand to its inner being³⁶” (1835-38: 148). Hegelian emphasis on the ‘inner being’ thus extinguishes the essence of aesthesis, “that for the mediation of sensual finding, the mode of its expression is of much higher importance, than in the case of epistemology³⁷” (Kutschera, 1988: 1). This is arguably even more the case in acoustic arts, where the guiding lights of the eye are turned blind.

In the remainder of Chapter 2.2, both categories are introduced briefly. In Chapter 2.3, the formal characteristics of crafting rap and some key linguistic attributes of rap are discussed. *Ausdruckstheorie* is the framework of the textual analysis in Chapter 3.

³³ See Geldsetzer (2010: 30f.): “so ist das Kunstwerk in viererlei Dimension auf seine Ursachen hin zu befragen [...] Insbesondere sind aus den zwei Ursachendimensionen *Form* und *Stoff* später wieder spezialisierte Betrachtungsweisen entstanden, nämlich die Formästhetik und die Gehaltsästhetik.“

³⁴ A plain translation into “theory of expression” appears rather odd, because it may cause the misconception of vocal expression. The concept was developed from the sensual necessity identified by “Alexander Gottlieb Baumgarten, who coined the term *Aesthetics* “as an own philosophical discipline” (Kutschera, 1988: 1).

³⁵ See Kutschera (1988: 1): “Für Hegel fiel die Philosophie der Kunst im [Wesentlichen] mit einer Theorie des Schönen zusammen, denn Kunst war für ihn schöne Kunst [...] Schönheit war für ihn vielmehr ein wesentliches Merkmal von Kunstwerken.“

³⁶ See Hegel (1835-38: 148): “welches selber in zwei entgegengesetzte Bedeutungen gebraucht wird [...] so bezieht sich der Sinn einerseits auf das unmittelbar Äußerliche der Existenz, andererseits auf das innere Wesen derselben.”

³⁷ See Kutschera (1988: 1): “... daß für die Vermittlung sinnlicher Erkenntnis die Form ihres Ausdrucks sehr viel wichtiger sei als im Fall der Verstandeserkenntnis.“

Kutschera (1988) labeled his typology of cognition as Experiences³⁸. The basal importance is to “differ between the *act* of an Experience, its *content*, and its *object*³⁹” (ibid.: 12). Two types of acts are proposed, which differ in emotional arousal: *observation* and *adventure*⁴⁰. ‘Observation’ operates from a distance as demure scanning of the object. ‘Adventure’, however, requires an emotional attachment which is ignited through an “unacknowledged and unexamined aesthetic values [...] what we call personal taste” (Bradley, 2009: 132). Bodiless (not formless) art renders an initial adventure, which, triggered by an emotional spark defines the level of subjectivity.

In attempting to generalize the aesthetic Experience, the emotional subjectivity needs to be removed, for the adventure to be decoded into an observation. With Kutschera, “in ethics and aesthetics alike [...] there are two types of confronting theories: *Cognitive Theories* assert aesthetic judgements to be claims, *Non-Cognitive Theories* say this is not the case⁴¹” (1988: 115). The non-cognitive theories draw on the intuitive notion of ‘taste’. For as much as the academic discourse tries to overcome this understanding, it is hardly accomplished. After exploring subjectivisms in cognitive theories, Kutschera concludes that “beauty is thus nothing that objects inherently possess [...] but something, which we ascribe to them through our mental organization⁴²” (ibid.: 139). The intuitive theory particularly operates in Formalism, for which “[Clive] Bell assumes that artworks arose in the recipient a very specific feeling, which he labels the “aesthetic feeling”⁴³” (ibid.: 172). This idea may be simplistic, yet Kutschera’s confession shows that broadly verified aesthetic rules can barely be deviated conceptually, but rather empirically.

Ausdruckstheorie on the other hand focuses on the artist’s intended expression. For “artworks to disclose objective mental contents, thus for them to convey something about world and life, they are demanded to be true⁴⁴” (ibid.: 193). In that regard, *Ausdruckstheorie*

³⁸ The capital E is used to differ the noun from the verb.

³⁹ See (ibid.: 12): „Wir unterscheiden zwischen dem *Akt* einer Erfahrung, ihrem *Inhalt* und ihrem *Gegenstand*.“

⁴⁰ The term *adventure* may appear a bit odd but is used to avoid further complication with the translation from German (where Kutschera labeled this form of Experience *Erleben*). Therefore, the nominalized verb ‘Erleben’ was transformed into the actual noun *Erlebnis* and translated it into English.

⁴¹ See Kutschera (1988: 115): “Wie im Fall der Ethik stehen sich auch in der Ästhetik [...] zwei Typen von Theorien gegenüber: *Kognivistische Theorien* behaupten ästhetische Urteile seien Behauptungen, *nichtkognivistische Theorien*, das sie nicht der Fall.“

⁴² See (ibid.: 139): „Schönheit ist also nicht etwas, das die Dinge selbst haben [...] sondern etwas was wir ihnen aufgrund unserer geistigen Organisation zusprechen.“

⁴³ See (ibid.: 172): “Bell geht davon aus, [dass] Kunstwerke im Betrachter ein ganz spezielles Gefühl erregen, das er als „ästhetisches Gefühl“ bezeichnet.“

⁴⁴ See (ibid.: 193): “Da Kunstwerke objektive geistige Gehalte zum Ausdruck bringen und damit etwas über Welt und Leben aussagen, ist von ihnen zu fordern, [dass] sie wahr sind.“

converges to a significantly higher degree with other academic disciplines concerning the arts. Works can no longer be considered art, if they cannot be placed into a certain context of reality. Thus, history is inevitable to decipher the message, which is embedded in the sensual pleasure. In Kutschera's dichotomy of Experiences, the *Ausdruckstheorie* is the tool to turn adventure into observation by inverting the process of crafting. The genius of the artist (Sternberg and Lubart, 1998) soaks in the environmental stimuli and in turn leverages his talents into artistic expression. Poetics is in that token perceived as the most articulative mode, as language is the most equipped tool to express the human intent (Geldsetzer, 2010).

2.3 The Aesthetic Characteristics of Rap

Poetics is a bodyless but no formless genre of art. Therefore, the craft of rap must comply with some formal guidelines. According to Bradley and DuBois, it was "the DJ, whose musical selections gave the MC an instrumental space to occupy. This fashioned a dual rhythmic relationship of beat and voice, the fundamental relationship in all rap music" (2010: 4). In what follows, rap's formal characteristics are discussed.

This will be done in two steps: beat and poetry. 'To rap' means to "strike (a hard surface) with a series of rapid audible blows, especially in order to attract attention⁴⁵." Literature mostly separates the elements of rap into rhythm, rhyme and language (Shusterman, 1991; Bradley, 2009; Bradley and DuBois, 2010; Wolbring, 2015): This work understands rhyming as a meta-element, thus a part of the rhythm and the language, since rhymes are constituted by the sonic body of the words, but in its technical composition they are attached to the rhythm's carcass. The rhyme, therefore, bridges rhythm and poetry into rap.

First up is the beat, rap's musical grounding, which challenges the "traditional ideal of originality and uniqueness that has long enslaved our conception of art" (Shusterman, 1991: 617). That is because most sounds are extracted from other music. The beat is essentially a two-fold construction: "The drum-beat is rap's heartbeat; its metronomic regularity gives rap its driving energy" (Bradley, 2009: 5). On top of the metronomic regularity, "arrangement and selection of sounds rap musicians have invented via samples, turntables, tape machines and sound systems are at once deconstructive [...] and recuperative" (Rose, 1994: 65). The drum as the heartbeat draws rap's normative skeleton. Its explanation may be done

⁴⁵ The definition was taken from the Oxford Dictionary.

briefly, because the rhythmic structure of rap songs is a somewhat unwritten law: a 4/4 backbeat measure. That emphasizes the two- and four-beat of each measure. As Bradley writes:

Its [rap's] stylistic conventions are apparent; quite literally, our brain is encoded on the neural level with a set of expectations for rap as a genre. We might know, for instance, that rap almost always follows a 4/4 measure with a strong kick-drum downbeat on the one and three and a snare backbeat on the two and four (2009: 123f.).

There is a striking similarity in the accounts of Bradley (2009) and Wolbring (2015), who adds that the backbeat is rap's form-structural differentiation from Western music like pop and rock. The implications of rap's power of transmission are discussed later. The simplistic repetition of the 4/4 beat is, however, nothing arbitrary. It is rather rooted in rap's ancestry of African ritual. Samuel Floyd Jr. vicariously "noticed in descriptions of the shout that, in the ring, musical practices from throughout black culture converged in the spiritual. These included elements of [...] constant repetition of rhythmic and melodic figures and phrases" (1991: 267f.). Hence, rap uses repetition as an aesthetic tool, reminiscent of its history.

The second part of the musical foundation is the samples. These can be all kinds of sounds (Shusterman, 1991; Rose, 1994). There is just one basic rule: Neither sample other rap songs, nor such aesthetically appealing material, which one thinks cannot be improved, nor what has already been sampled by other rappers (Wolbring, 2015). The first and third rules are effectively identical. That is that the bits of sounds, which served as the musical grounding of previously released rap songs underly a scene-distinct 'copyright law'. The second category is apparently abstract, which in combination with rappers' overly positive attitude towards their abilities, renders this category rather obsolete. Finally, it may be said, that the beat is rap's first aesthetic element. Regardless of the present work's view of rap as poetry, it cannot be denied that "the reception of rap is still widely considered as listening to music⁴⁶" (Wolbring, 2015: 43).

The second aesthetic moment of rap is not as easy to decipher as the musical one. Although language is the most articulative tool of artistic expression, not every written form of language can be considered art. With Hegel (1835-38), prosaic texts have historically been strictly used for scientific purposes for which artistic writing has long been done exclusively through poetry in its closed form of rhythm, verses, and wordplay. The need for an aesthetic appeal for an object to be considered art requires an element which provokes the taste

⁴⁶ See Wolbring (2015: 43): „Da Raps stets musikbegleitet realisiert und damit auch rezipiert werden, gilt die Rezeption eines Rap gemeinhin als Musikhören.“

(Bradley, 2009). This element cannot be language itself, however, as language is a simple semiotic system, whose symbols – the letters – are not inherently aesthetic (Wolbring, 2015).

Now, since language per se does not carry an aesthetic element, the second aesthetic moment must be the meta-element of rap, the rhyme, which connects the layers of rhythm and language. Elaborative explanations on the different forms of rhymes have been given on different occasions (Bradley, 2009; Wolbring, 2015). To generate that appealing sonic moment of language rapper's turn to a simple principle, to which "[m]ost of us were first exposed to [...] through nursery rhymes of childhood songs that emphasize patterns of sound. Rhyme appeals to adults for many of the same reasons it appeals to kids" (Bradley, 2009: 53). The de facto obligation to produce rhymes or rhyme-like lines is rendered necessary to serve another critical aesthetic of rap: the flow. That is "an MC's distinctive lyrical cadence, usually in relation to a beat. It is rhythm over time [...] Flow is where poetry and music communicate in a common language of rhythm" (Bradley, 2009: 6). Therefore, phonetic similarity of words is a tool and an essential necessity to cope with the speed of the musical basis. The purpose of rhymes is further to construct thematical parts along the core structure: the 4/4 measure backbeat, which naturally emphasizes the last syllable. Consequently "interrogative sentences [...] cannot be intoned adequately [...] Accented as statements they always appear rhetorical. Altogether, the staged trivial flows in the back-beat-meter resemble [...] dominant and convincing patterns of speech"⁴⁷ (Wolbring, 2015: 296). Self-confidence is a prominent marker of rap and in turn crucial for the articulation of the lyrics. Therefore, two linguistic concepts of crafting rap shall be introduced.

The first may be regarded as the deduction of the backbeat's implication, because "raps feign [...] dialogical situation[s] of communication, in which, however, only the rapper himself speaks, while the putative, unspecified vis-à-vis remains voiceless"⁴⁸ (ibid.: 385). This one-sided communication, which is underlined by the usage of "[t]he second and third voices, the narrative and the dramatic" (Bradley, 2009: 163), fosters the so-called *Boasting*. Boasting is a "form of lyrical celebration of self [...] fueled by one of rap's great intangible and essential qualities: *swagger*. Swagger, or just *swag*, is the essential quality of lyrical confidence" (ibid.: 180). This confidence thus serves to underscore rap's goal in

⁴⁷ See Wolbring (2015: 296): "So können z.B. Fragesätze nicht adäquat intoniert werden [...] Als Aussagesätze betont wirken sie stets rhetorisch. Insgesamt ähneln die inszeniert alltäglichen Flows im Back-Beat-Metrum [...] dominante[n] und überzeugte[n] Sprechweisen."

⁴⁸ See (ibid.: 385): "Raps fingieren [...] dialogische Kommunikationssituation[en], in [denen] allerdings nur der Rapschaffende selbst spricht und das vermeintliche, unspezifizierte Gegenüber stimmlos bleibt."

disseminating knowledge. Rappers' self-conception as enlightening "artists and poets is inseparable from their role as insightful inquirers into [...] aspects of reality and truth which get neglected or distorted by establishment history books and corporate media coverage" (Shusterman, 1991: 625f.). In this light, the self-confidence is conducive to what in rap is often associated as 'realness', "the unspoken pact [...] that the MC is authentic, that what he or she is saying is sincere or real" (Bradley, 2009: 154). With rap's linguistic history lasting back to African rituals like the 'dozens' – "a ritualized exchange of insults" – or the 'toasts' – long narrative poems often recited by black men" (Bradley, 2009: 181), rap has been historically male dominant. In the light of today's preponderant gangsta image, this dominance may be kept alive rather superficially as the ghetto aesthetic is unconsciously connected to men. In this regard and for the purposes of readability, this work will remain with simply masculine pronouns. Unless explicitly noted, however, the argumentation applies to any human being, of course.

Rappers capture that teacher-like position through their strongest weapon: language. Therefore, the concept of the *Punchline* shall briefly be explained. It is rap's fundamental rhetorical tool, "which commonly betokens the surprising 'tipping phenomenon' at the end of a joke⁴⁹" (Wolbring, 2015: 341). Punchlines fulfill a two-fold function. The structural one is articulated in that "[r]ap's difference from other genres is one of degree, not of kind. Rap just tells so *many* stories" (Bradley, 2009: 175). Punchlines thus arrange the variety of topics that are generally crafted in a ruckus. On the other hand, punchlines need to convey the mode of resistance, out of which rap as a genre developed. Therefore, cursing and offensive language are considered signifiers of origin by "forging a language responsive to the needs of its creators [...] Rap's profanity at least in part responds to this unmet need. Harsh words are sometimes required to describe harsh realities" (ibid.: 87). Rapping in rough language further maps the sarcastic nihilism of the ghetto life in relation to established politics, by amplifying the seriousness of rap's messages with a comical note.

⁴⁹ See Wolbring (2015: 341): "Der Begriff [Punchline] [...] bezeichnet damit gemeinhin das überraschende 'Kipp-Phänomen' am Ende eines Witzes."

Part II

Chapter 3 The Surveillance System of Acceleration

*„Fuck, wo soll ich anfangen
Mit der Aufzählung, was alles mit der Welt nicht stimmt⁵⁰“*

- Samy Deluxe

3.1 Breaking-Up the Vertical Time-Continuum

3.1.1 The Neo-Liberal Paradigm as the Foundation of Surveillance

At the outset, the understanding of two dimensions of time was sketched as the foundation of this work. Their respective developments are to be untied to shed light on a network of agencies, which intends to maintain the structures of the Western world as such, to keep their power over the global policy making. As Grossberg articulates: “[T]here are more ingredients of knowledge as it is commonly thought [...] It is only the relations among these components that shape people’s ability to understand or know the world” (2018: 155). To begin the analysis a short history of the neo-liberal paradigm-shift from post-war capitalism is necessary. In *Stumm*, Samy Deluxe (2009) complains about the contemporary symptoms of this development. These attributes are nevertheless capable to untie the strings on which to layaway back into the past.

- (A1) Sag mir, warum ich jeden Tag aufsteh'
- (A2) Jeden Tag raus geh' und racker' mir den Arsch ab
- (A3) Und nicht mal mehr die Hälfte von meinem Gehalt hab
- (A4) Sobald ich meine Rechnungen bezahlt hab
- (A5) Und ich danach nichts mehr zum Sparen hab
- (A6) Denn den Rest von meinem Geld, den nimmt mir der Staat ab

These initial six lines set the tone for the entire song, which provides an overview of what the artist sees as the disease of the neo-liberal system and its characteristic bottom-up cash-flows. This system as Stuart Hall (2011) and Wolfgang Streeck (2013) have shown developed from the late 1970s when an influx of central bank money caused a short-term consumption bubble. Said flush of money was necessary, since the mechanisms of the post-war capitalism were systematically undermined, to make sure that the everyday public remained in fear of unemployment (Streeck, 2013). Capitalism’s initial “full-employment objectives,

⁵⁰ See Sorge et al. (2018) – “Flagge hissen / Anker lichten” [Recorded by Samy Deluxe]: “Fuck, where am I supposed to start, with the enumeration of everything that’s wrong with the world”

welfare-support systems, National Health Service, free comprehensive and higher education systems transformed the lives of millions” (Hall, 2011: 708). These characteristics came under attack and in turn caused a decrease in consumption.

Consumption was kept up through other means: public and private debt. Since the state’s only steady source of income is the citizens’ taxes, it is essentially the society, which is forced to pay the public debt as well. With the debt of enterprises being passed onto the general public through the product prices, the citizen is forced to pay for everything (Müller, 2013). Rising stocks of interest are to be covered as well, for which productivity had to grow. Therefore, “[i]n the 1980s, workweek reductions came to a grinding halt. Economic growth was translating not into more leisure, but more stuff” (Bregman, 2016: 38). Thus, neo-liberalism – the composition of deregulation of the financial market, profit maximation, and the exploitation of man and nature – serves as the analyzed songs’ understanding as the basal condition of Western society. Projecting this historic crux onto the present renders the question of the following line of the song: “Why do they make it so tough for us⁵¹”?

So far, the addressee of the lyrics has been an imaginary third party. The answer to the posed question is given in the pre-hook of the song, which, however, is split into two sections and thereby nullifies the innocence of the masses.

(A17) Und das is', was sie mit uns machen
(A18) Man, sie waschen uns den Kopf
(A19) Und sie regieren und manipulieren uns
(A20) Und überwachen uns mit Cops

(A21) Und es gibt niemand', der was tun kann
(A22) Die ganze Welt is' im Konsumwahn
(A23) Alle sitzen vor der Glotze
(A24) Oder sie hängen vor ihren Computern

Even though line (A21) challenges the public’s surrender, lines (A17-20) discusses the ordinary attributes of the totalitarian surveillance state (Foucault, 1975; Giroux, 2015a; Giroux, 2015b) in which the media ditches its function as a controlling authority in favor of being the megaphone of the elites (Ulfkotte, 2014). Lines (A21-24), however, tackle society’s apparent surrender to the reigning contract between the elites and the masses. The underlying cynicism reminds people that contracts are concealed by two parties with an option to withdraw if circumstances have changed too starkly. Nevertheless, the transmission of

⁵¹ See Samy Deluxe (2009) – Stumm (A7): Warum machen sie's uns bloß so schwer?

spectacle seems to fool people into unenlightened vassals for whom “non-conformity with the system itself appears to be socially useless” (Marcuse, 1964: 4). The combination of these strings ultimately leads to keeping the general public silly, silent, poor and under control⁵².

Therefore, Samy then turns his attention onto the German government. The lyrical subject’s role as an ordinary member of society is replaced by an advocate of society that directly addresses politicians as the representative of the elites:

(A33) Und würdet Ihr Politiker hier wirklich mal an Deutschland denken
(A34) Würdet Ihr als allererstes die verdammten Steuern senken
(A35) Denkt mal ernsthaft darüber nach, wer soll sich das leisten könn‘?
(A36) So ein hohes Honorar für so geringe Leistungen

The change of perspective is an important aspect of the song, as it points to the two parties of the social contract. Yet, the two claims that come about in lines (A34) and (A36) shall be interrogated, because they may appear contradictive to Samy’s well-intentioned demands.

In line (A34), he asks politicians to ‘reduce the damn taxes’. The term ‘Steuern’ (taxes) is likely to be understood as a synonym for all kinds of state-induced reduction of the gross wage. Undoubtedly an increased net income for the poorest is a supportable claim. The question, however, is if this is achieved through tax cuts. Let us assume cuts on the taxation of labor, the only source of income for most of society. There is a two-fold problematic here. Firstly, the reformations of the labor market caused many low-waged jobs that do not oblige any wage taxes. Hence, there is no financial relief. Secondly, the individual’s tax relief is presumably tiny. Yet, the totality accumulates to a severe figure on the side of the state. Therefore, the missing income – unless the initial yield was so high that it can be reduced – needs to be evened by cutting public spending. This may affect services like education, infrastructure or publicly run leisure installations. This lack of spending affects the general public’s lives qualitatively. Further, the tax money in part finances the welfare system. The *Deutsche Rentenversicherung Bund*⁵³ informs that “the financing of the pension scheme has three foundations: the employees’ premium, the employers’ premium, and the Federal

⁵² These are the attributes, which Samy Deluxe attaches to society in the hook of the song.

⁵³ That may be translated into *German Pension Association*.

Grant⁵⁴” (DRB, 2019: 44). With the *Hartz*-reforms⁵⁵ the public pension scheme became the object of gradual curtailments. There the other two elements of the “classic “3-column-system”, company pension schemes and private pension schemes⁵⁶” (ibid.: 38), were put more emphasis on. The de facto privatization of tax money unshackles these amounts from the secure handling of the state and places said money into the speculative agenda of neo-liberalism’s global financial market. Thus, the monetary effects are at best slightly positive, but most likely negative.

Line (A36) another questionable claim. Of course, there is a slight correlation between the tax charge of the public and the income of politicians to whom Samy connects the ‘high remuneration’. Considering the intertwines within the power-relations of corporate governance (Adamek and Otto, 2008), it is inconsistent, however, to decrease a politician’s income, but expect decreased liability to lobbyism or corruption. The evaluation of the politicians’ performance is moreover a subjective practice, for which parts of the society are most likely to be affirmative with contemporary politics. Nevertheless, the perceptible inequalities, as a result of the contemporary form of governance, leaves Samy to ask a fundamental question: “Tell me what does democracy mean? Because I think nothing here happens in the interest of the people⁵⁷”. The answer to this question is certainly a difficult one and this work does not aim to answer it. Yet,

if the welfare program of enlightened capitalism is successfully defeated by labeling it “socialism”, if the foundations of democracy are harmoniously abrogated in democracy, then the old historical concepts are invalidated by up-to-date operational redefinitions [...] which, imposed by the powers that be and the powers of fact, serve to transform falsehood into truth (Marcuse, 1964: 101).

Marcuse’s claim shows what the neo-liberal impulse is capable of. The institutional hindrance of assimilation of knowledge is thus the instrument of domination. As Jean-François Lyotard envisioned: “Knowledge in the form of an informational commodity indispensable to productive power is already, and will continue to be, a major – perhaps the major – stake

⁵⁴ See Deutsche Rentenversicherung Bund (2019: 44): “Die Finanzierung der Rentenversicherung hat drei Grundlagen: die Beiträge der Versicherten, die Beiträge der Arbeitgeber und den Bundeszuschuss.“

⁵⁵ These reforms, named after Peter Hartz, led to liberalizations of the labor market and on-going reductions in the welfare system. They were installed by the Democratic administration of Gerhard Schröder with effect to January 1st, 2005.

⁵⁶ See Deutsche Rentenversicherung Bund (2019: 38): “Die gesetzliche Rentenversicherung, die betriebliche Rentenversicherung und private Altersvorsorge bilden das klassische „3-Säulen-System“ der Alterssicherung.“

⁵⁷ See Samy Deluxe (2009) – Stumm (A44-45): “Und sag mir, was heißt Demokratie? Denn ich find hier geschieht nichts im Sinne des Volkes“

in the worldwide competition for power” (1979: 5). Thus, the “ruling class is and will continue to be the class of decision-makers. Even now it is no longer composed of the traditional political class, but of a composite layer of corporate leaders, high-level administrators, and the heads of [...] organisations” (ibid.: 14). In the following sections of Chapter 3.1, this work aims to depict, how rap songs refer to surveillance mechanisms which have been subsequently reducing the people’s time for which the general public is the object of continuously increasing remote control.

3.1.2 The Education Apparatus’ Failure of Preparation

In the *Leistungs- und Konsumgesellschaft*⁵⁸, education and profession take over the center of one’s daily life. Moreover, the popular notion of post-industrial society as a society of ken exhibits that the education system has been given a central role in the new mode of organization. For decades, however, “school feeds or poisons the soul of the child; the press feeds or poisons the soul of the adult. School and press are [...] in the hands of an unspiritual intelligence⁵⁹” (Coudenhove-Kalergi, 1925: 37). To be controlled by ‘an unspiritual intelligence’ accuses school and press to poison the minds of society. In this token, Samy Deluxe asks in *Stumm* “and tell me why nobody is telling the kids that not everything, which is glittering so nicely, is made of gold⁶⁰”. The nature of the question already indicates that Samy is looking beyond the family for a different institution to provide the required assistance for the youths to cope with life independently. The term ‘school’ is therefore projected onto the entire education system and its shortcomings in guiding children, adolescents, and young adults. Prinz Pi (2013) addresses the lack of orientation in *Kompass ohne Norden*. The metaphoric title discloses precisely this problem. In an interview, Pi talked about the idea of the song title and the link to Bob Dylan in the hook⁶¹:

When I was a child, I had severe health issues [...] And so I always stayed at home and listened to music. My father had lots of records [and] among others [...] a book, which I read, in which Bob Dylan’s lyrics were translated into German. I found it so fascinating. But also disorienting that [Dylan] robbed me a bit of my orientation back in the day. I think there are people who know exactly what they want to be [...] I somehow

⁵⁸ That term may be translated into Society of Performance and Consumption. It is a popular term to describe the contemporary condition of the liberal social code.

⁵⁹ See Coudenhove-Kalergi (1925: 37): „Die Schule nährt oder vergiftet die Seele des Kindes; die Presse nährt oder vergiftet die Seele des Erwachsenen. Schule und Presse sind [...] in den Händen einer ungeistigen Intelligenz.“

⁶⁰ See Samy Deluxe (2009) – *Stumm* (A42-43): “Und sag mir, warum keiner den Kids sagt, dass nicht alles, was so schön glitzert, auch Gold ist?“

⁶¹ See Prinz Pi (2013) – *Kompass ohne Norden* (B3): “Bob Dylan gab mir einst einen Kompass ohne Norden.“

slipped into this job as a musician. But I studied something different [...] Therefore, I still haven't found my place in life and in this song, I ascribed that to Bob Dylan⁶² (Glatzel, 2013: n.p.).

Although the reference runs back to Pi's days as a child, he still experiences the ramifications in his early 30s⁶³. Yet, regardless of the ascription to Bob Dylan, this passage of the interview, hence the song as such, renders criticism on a system, which has not been able to repair the compass. With Louis Althusser, there are "good reasons for thinking that behind the scenes of its political Ideological State Apparatus, which occupies the front of the stage, what the bourgeoisie has installed as its number one [...] is the educational apparatus" (1971: 153). The obligatory construct of institutional education, hence, has the power "to suggest under the panic conjuration of international competitiveness to equip a maximum amount of people with an academic degree⁶⁴" (Paech, 2012: 55). Coincidentally, the graduation day at high school is the chronological point of departure of the narrative of *Kompass ohne Norden*:

(B09) Erst gestern war der Abiball und unser Direktor sprach
(B10) Von unserer leuchtenden Zukunft am letzten Tag
(B11) Das Gruppenbild, beliebte und Randgestalten
(B12) Foto hat die Zeit für ein Hundertstel angehalten
(B13) Die Jungs trugen Anzug, manche haben sich reingezwängt
(B14) Fühlten sich eingeeengt, manche haben ihn anbehalten
(B15) Noch beisammen wie die Kugel eines Löwenzahn
(B16) Bevor die Böe kam und uns in die Höhe nahm

A coherent block of eight lines is no typical encounter in rap. Nevertheless, rupturing the part into fractions is not fruitful, as the rhyme scheme shows. It appears in a de facto aabbcb-dd pattern. Yet, the cross rhyme in lines (B13) and (B14) keeps the thorn line, structurally attached. The missing coherence of the rhyme scheme, for that this passage may be identified as a double enclosing rhyme, thus one thematic unit is compensated through the message.

⁶² See Glatzel (2013): "Als ich ein Kind war, da hatte ich große gesundheitliche Probleme [...] Und dann bin ich immer Zuhause geblieben und habe mir Musik angehört. Mein Vater hatte viele alte Platten [und] unter anderem auch [...] ein Buch und da waren die Bob Dylan Texte übersetzt ins Deutsche und ich hab das gelesen. Ich fand das so faszinierend. Aber auch verwirrend, dass [Dylan] mir so ein bisschen die Orientierung im Leben an dem Punkt genommen hat. Es gibt glaube ich Leute, die wissen, was sie werden wollen [...] Ich bin in diesen Musikerberuf so reingerutscht. Aber eigentlich habe ich was anderes studiert [...] Darum habe ich halt immer noch nicht meinen Platz im Leben gefunden und das schreibe ich in dem Song Bob Dylan zu."

⁶³ By the time of the interview, Prinz Pi (alias Friedrich Kautz) was 33 years of age.

⁶⁴ See Paech (2012: 55): "[S]o wird unter panischer Beschwörung der internationalen Wettbewerbsfähigkeit suggeriert, möglichst viele Menschen mit einem akademischen Abschluss zu versehen."

Reminiscent of the famous song *Yesterday* by The Beatles, the term ‘gestern’ in line (B9) figuratively describes, how time after high school passes by in an instant. Thereby the notion that “all my troubles seemed so far away” (Lennon and McCartney, 1965: 1), is reiterated. That is due to all the temptations, which – at least de jure – young adulthood brings about. The time lapse sketches the two basal notions of the song: caducity and the shortcomings of high school in preparing younger generations for what is to come. With these eight lines thematically swirling around the graduation, the analysis is conducted in reversed order. Line (B16) presents an interesting double meaning, which is only to be resolved through the understanding of colloquial language. The literal understanding of a breeze that is carrying away a dandelion (B15) visualizes the youth’s loss of control over his personal and mostly professional life. One may argue that youths strive to lose control. After up to thirteen years of school, there is finally a sense of freedom.

The second understanding, however, is tricky, but again the punchline resolves the previous line. This time, the counterpart is the ‘confined ball’. *Jemanden hoch nehmen*⁶⁵, is vernacularly understood as being investigated by facing a warrant by the authorities. That is an institutionally legalized scan of privacy, which is normatively prevented through constitutional laws. The last pair of lines may thus be read as the beginning as an object of institutional surveillance. It is high school’s short-comings to equip its alumni that contribute to the vulnerability to an “immediate, automatic identification [that] reappears in high industrial civilization [...] In this process, the “inner” dimension of the mind in which opposition to the status quo can take root is whittled down” (Marcuse, 1964: 12f.).

Both meanings may be integrated into each other. The image of the flower which is carried away by a breeze on the one side symbolizes the host of possibilities youths encounter, just like the wind may carry the flower in any direction. Yet, because of an outdated school system, which does not foster the students’ personal interests, people barely have a clear idea of what career to pursue (Precht, 2018). That crux is indicated by the image of boys suiting up for the yearbook picture (B13-14). The suit constitutes a metaphor for a white-collar career of strict governance, without room for a lot of creative freedom. Thus, some folks who despise the conformism implied by the suit, metaphorically had to press

⁶⁵ That is the infinitive form of the declined part ‘uns in die Höhe nahm’ (pulled us into the air). The replacement of the adjective ‘hoch’ with the noun ‘Höhe’ is a matter of the rhyme scheme Löwenzahn – Böe kam – Höhe nahm.

themselves into one and felt confined, while others were just fine and kept on pursuing careers in any administrative positions.

Like the uncontrolled flower, the young individual is missing the mechanisms of resistance to maneuver himself through all the imposing stimuli. Thus, he becomes exposed to various offers, which may trick him into premature commitments. Yet, this choice is hard to correct. Due to the lack of money, financing education is one of the primary obstacles for any youth. Although there is a host of options, up to this day, access to education is still highly dependent on the parents' bank account. As a result, the avalanche of possibilities turns into a danger zone. This overwhelming environment is symbolized through the second understanding; the vernacular one. By scanning individuals, especially nowadays with big-data companies tracing every digital footprint, it became a business model to make use of peoples' indecisiveness. That includes private education, whose institutions have monetary interests to reign supreme on any rankings to pull upcoming students.

The lack of steady preparation during the adolescence ultimately catches up, as the pressure of time becomes the unbeatable opponent, which unconsciously torpedoes the 'I-don't-give-a-damn'-lifestyle of young adulthood. Prinz Pi continues by raising the finger against the youths themselves, as their dilemma is in part self-inflicted:

- (B17) Schule verblasst, Himmel so weit
- (B18) Zivi verstreicht, Uni erscheint
- (B19) Und der junge Mensch treibt
- (B20) Er treibt, er treibt es gerne zu weit

The construction of these four lines sketches the post-high school period. The formal difference in the construction of lines (B17-18) to lines (B19-20) requires an interrogation. The first two lines describe the period between high school and the start of university, during which young men were forced to take obligatory military service, until it was suspended with the effect of July 2011. That is because most men were commanded to attend a physical evaluation to check their ability to join the military. If they passed that medical check, young men were obliged to serve. However, nobody must be forced into the military⁶⁶, for which the 'Zivi'⁶⁷ held as a replacement. The mandatory period of service was subsequently reduced until it elapsed. The institutional duty often led to a lack of engagement by those part-

⁶⁶ That is Article 4 (3) Grundgesetz: Niemand darf gegen sein Gewissen zum Kriegsdienst mit der Waffe gezwungen werden. (Against the own conscience, nobody must be forced to serve in armed military service.)

⁶⁷ 'Zivi' is the popular abbreviation of *Zivildienst*.

time workers. The lethargy at the worksite oftentimes carried over into the obligations surrounding the preparation for the professional career, which starts by enrolling into the respective program. Yet, rather little effort is invested in navigating through the countless number of available programs and institutions. The laddish attitude – described through the repetition in lines (B19-20) – thus mostly applies to the ‘I-don’t-give-a-damn’-lifestyle, which is nurtured by resistance to imposing powers. Therefore, the unlimited possibilities of the ‘sky so wide’ (B17) create deceptive hypnosis. The passage’s uncharacteristic little number of used words thereby discloses the lack of actual happenings, which nevertheless render the illusion that this period flies by. Just like that, ‘university appears’ (B18). Yet, the attitude towards that new chapter barely returns to the necessary seriousness, which carries over into the phase of studying:

(B21) Neue Freunde finden an den Fakultäten
(B22) Um auf Erstsemesterpartys einen Fuck zu geben

Line twenty-one contains another element of wordplay. That is the accentuation (Wolbring, 2015) of the syllable ‘Fak’, whose pronunciation exactly mirrors the sound of ‘fuck’. The accentuation produces the de facto function of university in the early stages of academic life, by transforming the faculty into a place of social bonding. Subsequently the nocturnal mode of being unleashes its tiring effects onto the academic realm, which in turn leaves the initial intrigue for the pleasure hunt of excessive alcohol and sexual intercourse to take over as the student’s principal activities. The daily obligations develop a level of fatigue, which nurtures the simmering doubts and increased negativity towards life as such.

(B25) Viel Sommer gesehen durch Fenster von Bibliotheken
(B26) Anstatt zu leben wie in der Stadt daneben
(B27) Trotzdem nichts verstehen, Sex im WG-Zimmer
(B28) Nach Erstsemesterpartys, Irgendwas geht immer

Lines (B25) and (B26) firmly describe the perceivable dilemma that a large amount of the student body runs into. The structure of Germany’s higher education system, which contains in most programs of one exam at the end of the term, effectively pushes all academic activity into the final weeks. Thus, the many hours to swallow the contents of the attended courses comes at the expense of ‘life’, which burnt itself so deeply into the conscience that it cannot be smoothly removed. The life on the fast lane comes to an abrupt termination, yet, the mind is not able to adjust as quickly, for which the nightly pleasure hunt remains the pre-eminent

thought (B27-28). Subsequently, the lack of long-term understanding is, thus, the result of a) personal lifestyle and b) an academic system, which due to the sheer number of incoming students appears to be no longer able to cope with the masses. For the institution's duty to generate test performances and subsequently issue grades, the "increasingly corporatization (centralization, bureaucratization, standardization) of education" (Grossberg, 2018: 161) appears the only feasible form. For the political demand to send as many young people into universities as possible (Paech, 2012), the education system barely differs from the global economy: output quantity reigns over output quality. The criticism on the societal contract which establishes as the leitmotif in rap is rendered visible on yet another issue.

It is an issue which does not remain inside the walls of academia. The environmental pressure, which is created out of the performance paradigm is well explained by Prinz Pi:

(B63) Meine Eltern sind enttäuscht von mir
(B64) Und deren Eltern sind enttäuscht von ihnen

The critique, however, does not remain in a retrospective. A few lines later Pi places himself into the role of a father, which appears to drift into the same situation as his parents.

(B67) Meine Kinder werden mich enttäuschen
(B68) Und deren Kinder werden die enttäuschen

The two lines in between, (B65-66), describe the helplessness of eventually any adolescent about their parents' expectations, because "regardless of the path one walks, with every step one treads onto landmines⁶⁸." The two pairs of lines above isolate the underlying issue of this generational transfer of frustration, which Pi ironically locates in the sense of self that "we like to yammer this is how we Germans are⁶⁹." The disappointment in the own offspring derives from a persistence within one's happy place, without realizing that the outside world is under constant change and the gradual acceleration of the daily life due to all kinds of technological improvements further fuels that change. In that token, "[w]e can only understand what we see today if we know how it looked like yesterday and which path it is on⁷⁰" (Streeck, 2013: 12). An uncanny process is underway, which may affect mental and physical health alike. That is because the respective era's upcoming generation, in the case at hand

⁶⁸ See Prinz Pi (2013) – Kompass ohne Norden (B66): "und ganz egal, welchen Weg man läuft, mit jedem Schritt tritt man auf Minen"

⁶⁹ See Prinz Pi (2013) – Kompass ohne Norden (B70): "Wir jammern gern, so sind wir Deutschen"

⁷⁰ ⁷⁰ See Streeck (2013: 12): "Was wir heute sehen, können wir nur verstehen, wenn wir wissen, wie es gestern ausgesehen hat und auf welchem Weg es sich befindet."

Pi's generation, is prone to overact to cope with the hyperbolic expectations, which of course are not simply generating within the structure of family. On that issue, Autonom Ghostwriter remarks: "Your boss and the colleagues want to see you perform sometimes it is the parents, who simply do not understand⁷¹." Whether that is the workplace or academia, the "new forms of managerialism and new demands for efficiency and accountability" (Grossberg, 2018: 161), which took over as the principle of government affect the working environment and the education system alike.

The troublesome instance is that the mental and physical capacity of the human system at some point reach their natural limits. It is thus the pharmaceutical industry, which is profiting from the gradually augmenting environmental pressures that people stare at. With that in mind the following elaborations may smoothly be transferred into Chapter 3.1.3, yet, as the nocturnal mode of life has been addressed earlier, it seems plausible to close that topic within this chapter:

- (C35) Innere Konflikte und Gefühle der Zerrissenheit
- (C36) Tabletten immer griffbereit, so flieh'n wir vor der Wirklichkeit
- (C37) Und wir töten unsre Seelen mit den Stoffen, die uns heben
- (C38) Häng' benebelt morgens vor den Diskotheken, bleiben kleben

Of course, nightlife (C38) is not confined to student life, as it was explained in *Kompass ohne Norden*. In the realm of this discussion, however, the focus shall be put on adolescent people, amongst whom "according to the World Health Organization depression has even become the biggest health problem [...] and will be the number one cause of illness worldwide by 2030" (Bregman, 2016: 24). That development is logically connected to the aging process of the current group of adolescents. Bregman continues that "[n]ever before have so many young adults been seeing a psychiatrist. Never before have there been so many early career burnouts. And we're popping antidepressants like never before" (ibid.: 24). The gambling with the health of millions if not billions of people is a profitable branch because it is like the opening of Pandora's box. The chemically artificial veiling of mental problems discloses on fundamental ailment of the neo-liberal code of Western society: weakness is not permitted. Consequently, the 'escape from reality' is not only a pleasure hunt. It is just as much the suicidal attempt to prevail in a system that eventually spans almost everybody into its trade-off thumbscrew of demanded effort and materialistic prosperity. Yet, as Autonom

⁷¹ See Autonom Ghostwriter (2018) – Vision (C12-13): "Dein Chef und die Kollegen wollen Leistung von dir seh'n. Manchmal sind es auch die Eltern, die ein einfach nicht versteh'n."

puts it in line (C37), prescription drugs are not the only consumed means to boost own's durability, for which the speciousness of conformism, creates an inner demon, which is nurtured by the fact that "[t]ime and again, we blame collective problems like unemployment, dissatisfaction, and depression on the individual" (Bregman, 2016: 24).

Before the discussion entirely moves on to the realm of labor, a closing remark on the ramifications of the hyperinflated education system (Paech, 2012) shall be given. It not only closes the circle to Pi's story of how he came up with the song title of *Kompass ohne Norden*. What is more, direct implications on the labor market are revealed. Even though the understanding of *Bildung* is different from simply technical education (Koselleck, 2002), the supply of knowledge is fundamental for both concepts. The liberation of access to higher education systematically torpedoes that necessity. That is because "the panic conjuration of international competitiveness⁷²" supports "[t]hose who advocate such a training for jobs view of education" (Grossberg, 2018: 162). Thus "the production (research) and the dissemination [...] of knowledge" (ibid.: 162), is gradually transformed into production and dissemination of know-how. The correlation to Grossberg's leitmotif of the liberal arts is, of course, a coincidence, but Pi's studies of communication design (Rogge, 2011) shows the differentiation of "some students getting a liberal arts education, while for others education becomes apprenticeship" (Grossberg, 2018: 162). The incorporation of these rather hands-on disciplines, in turn, devalued the traditional German system of the two-lane apprenticeship system. The spill-over effects on the labor market are apparent.

3.1.3 The Constitution of the Workplace

The development of the systematic reduction of apprenticeship training and the adjacent replacement with academic education did not only foster a drop in academic quality; there are severe consequences in the labor market, as well. Therefore, the position of labor in the post-industrial society is taken into interrogation.

Going back to the ancient Greeks, the materialistic necessity of labor has been regarded as below human dignity and its surge for cognitive self-articulation (Müller, 2018; Precht, 2018). Thus, the daily routine of the regular work force models a fundamental damage to humanity's historical anthropologic essence. This development became inevitable because "as man moves northward the material necessities of life become of more vital importance"

⁷² See Footnote 64: Paech (2012: 55).

(Wilde, 1891: 18). However, the dynamic which developed out of this historic need, defies any ethical understanding of the task of labor. The everyday public's situation is the topic of Samy Deluxe's *Musik um durch den Tag zu komm'*. The song has been received controversially, because of the initial composition of its lyrics and beats. Rapper Grim104⁷³ called the song "neo-liberal crap music [...] I liked that image so much: Samy Deluxe with his musical lash⁷⁴" (Langemann, 2014: n.p.). The part to which his critics were most likely referring to, comes in right after the opening hook to the song:

(D6) Es ist egal, was du machst oder tust
 (D7) Was wichtig ist, ist dass du, was du machst, wirklich gut machst
 (D8) Viele versuchen nie ihr Bestes zu geben
 (D9) Und stehen jeden Morgen auf, nur für ein besseres Leben

From his position as a successful rapper, these lines may transmit too much of the rappers' teacher-like self-conception. For being forced into activities for mostly monetary necessities to cover the basal needs to live, the American Dream-like mantra of personal engagement is potentially hypocritical. Certainly, though it seems to be out of place for somebody who turned his hobby into his profession to judge peoples' motivation regarding their job. That is because the financial necessity rather leads to "cold gazes in the subway⁷⁵" on "people's daily path to their worksites, listless, cold, nobody is greeting, gazes dodge each other. Grey, triste daily routine⁷⁶". Yet, the remaining part of the lyrics reinforces the struggle of the general population, in its materialistic dependence on their profession. On that note, Samy Deluxe re-released the track for his MTV Unplugged concert he played in April 2018. Before tuning in, he uttered the following words:

We turned many songs [...] into entirely new versions. To make them timelier for me, more exciting and at times much different than the originals. For example, the one we are about to play: *Musik um durch den Tag zu komm'*. That used to be such a super-happy beat. Then I listened to the lyrics once again and realized that it is about labor and to get up every morning to get to work. Because working is totally sad, I once realized. To have to get up every morning, to go to work, knowing, this is the earliest at which Samy Deluxe is going to bed⁷⁷ (Deluxe, 2018a: n.p.).

⁷³ His alias is Moritz Wilken.

⁷⁴ See Langemann (2014: n.p.): "So neoliberale Scheißmusik. ["Musik Um Durch Den Tag Zu Kommen"? – Stimmt genau, das mein' ich] [...] Ich fand dieses Bild so schön: Samy Deluxe mit seiner musikalischen Peitsche."

⁷⁵ See Autonom Ghostwriter (2018) – Vision (C2): "...kalte Blicke in der U-Bahn"

⁷⁶ Autonom Ghostwriter, Instagram Message to the author, June 18, 2019: "Der Mensch, der täglich zur Arbeit fährt lustlos, kalt, niemand grüßt, Blicke weichen einander aus. Grauer, trister Alltag."

⁷⁷ See Deluxe (2018a) starting at 7:18: "Wir haben viele Songs [...] so ganz neue Versionen gegeben. Um die für mich auch wieder aktueller zu machen, spannender zu machen und teilweise auch sehr anders als die Originale. Zum Beispiel den, den wir jetzt spielen: Musik um durch den zu komm'. Das war so'n super-happy

This statement is a useful tool to interpret the song as it was most likely intended to be understood in the first place. Due to the financial necessity, to avoid relying on unemployment aid people are forced to commit labor. Those, however, who rely on *Hartz IV*⁷⁸ are the on-going object of contentious public discourses that surround the welfare system. On that, Ralf Schmahld (2010) edited the claims of the late Guido Westerwelle⁷⁹ and Thilo Sarrazin⁸⁰. Westerwelle argued to oblige any young – without further specification – recipient of welfare to participate in public services like freeing the streets of Berlin from ice and snow, in exchange for welfare transfers. Sarrazin felt to propose the peculiar recommendation that people shall take cold showers to save costs for hot water. Along comes a host of restrictions and paperwork, which needs to be refreshed regularly. As Bregman framed it on a more international scale: “In recent decades our, welfare states have come to look increasingly like surveillance states” (2016: 130). Handing over personal data is the price to pay, even for those out of a regular job. Further, the systematic undermining of the bottom-tier labor market (Streeck, 2013), constructs an explosive combination to keep the people in a permanent state of fear (Evans and Reid, 2014).

(D16) Ohne Moos, nichts los, deshalb stehen wir auf, packen unsere Sachen

(D17) Gehen zur Arbeit, gehen schaffen, ums zu schaffen (yeah)

(D18) Und viele Leute müssen hustlen, ums zu schaffen

(D19) Manche Leute brauchen Waffen, ums zu schaffen

Addressing people from all over the societal spectrum “from the bus driver to the baker, from the carpenter to the plumber, from the teacher to the professor, class clown to the class representative, to everybody in construction to everybody in offices, to everybody in uniform or weird jerseys⁸¹”, the great dilemma of life is transmitted in the first four words of line (D16): *Ohne Moos, nichts los*⁸², is one of the most frequented sayings of vernacular German.

Beat. Dann hab‘ ich mir den Text nochmal angehört und gemerkt es geht um Arbeit und jeden Morgen aufzustehen, um zur Arbeit zu komm‘. Weil Arbeiten ist total traurig ist mir irgendwann aufgefallen. Jeden Morgen aufstehen müssen, zur Arbeit gehen, zu wissen, jetzt geht Samy Deluxe gerade frühestens ins Bett.“

⁷⁸ That is the popular term for the long-term unemployment spending of the German welfare system, which has been conceptualized in 2002 and installed on January 1st, 2005.

⁷⁹ Westerwelle was the General Secretary of the German Liberal Party from 1994 until 2001 and then became the Party Leader from 2001 until 2011.

⁸⁰ Among others Sarrazin, a member of the Social Democrats, was the Berlin’s Senator of Finance from 2002 until 2009, after which he was assigned to the executives’ board of the *Deutsche Bundesbank*.

⁸¹ See Samy Daluxe (2009) – Musik um durch den Tag zu komm‘ (D10-15): Vom Busfahrer bis hin zum Bäcker, vom Tischler bis hin zum Klempner, vom Lehrer hin zum Professor, Klassenclown zum Klassensprecher, an alle Leute auf‘m Bau, an alle Leute im Büro, an alle Leut‘ in Uniform oder komischen Trikots“

⁸² “No money, no fun”. The translation is taken from the online dictionary *Linguee*.

The translation of ‘los’ into ‘fun’, however, does not cope with the entirety of the German version. While fun implies an emphasis of hedonism, the German version also covers basic areas of daily life. Moreover, the phrase is also tangent to the core elements of cultural studies: power and identity.

The link between money and power is discussed in Chapter 3.2 more profoundly. The relation of money and identity – essentially the fundamental correlation of the *Leistungs- und Konsumgesellschaft* – is the object of an on-going interrogation through the lyrics of various songs. With the workplace as the de facto center of daily life, the identity of the everyday society is for better or worse shaped through the job. In this context the term *Leistungsgesellschaft* redefines the evaluation of one’s job performance. We can repeat Autonom Ghostwriter’s claim in *Vision*: “Your boss and the colleagues want to see you perform⁸³”. The reciprocal effects on the work environment – colleagues and superiors – develop a dynamic which, in its historic condition only knows one direction: upwards. This aspect of assessment, thus, imposes a hegemonic idea onto the workplace “which “legally” enforces discipline on those groups who do not “consent” either actively or passively” (Gramsci, 1971: 118)⁸⁴. The hierarchical ceiling, which is impossible for employees to pass, partly annuls Samy’s critique that ‘many people never try to give their best’ (L8). The effort mantra hits a threshold beyond which there is no reasonable continuation. It is a crucial aspect of Louis Althusser’s model of the *superstructure*. The retention of its base “requires not only a reproduction of its skills, but also, at the same time, a reproduction of its submission to the rules of the established order” (1971: 132). The function of the workplace, therefore, turns out to be a basal tool for corporate surveillance to rip the individual of his spare time.

The calculation spans throughout various branches and industries: exchanging time for means to live. As Samy names it in lines (D16-17): “therefore we get up, pack our stuff, go to work, go producing to accomplish it⁸⁵”. The repetition of ‘ums zu schaffen’⁸⁶ requires an explication of its two-fold meaning, which was done through the translation of line seventeen. The vernacular meaning of ‘schaffen’ is ‘to work’ specifically used in blue-collar

⁸³ See Autonom Ghostwriter (2018) – *Vision* (C12): Dein Chef und die Kollegen wollen Leistung von dir seh’n.

⁸⁴ The quotation is done from a reprint of Gramsci’s *Prison Notebook*, first written between 1926-37.

⁸⁵ See Samy Deluxe (2009 – *Musik um durch den Tag zu komm*‘ (D16-17): “deshalb stehen wir auf, packen unsere Sachen, Gehen zur Arbeit, gehen schaffen, ums zu schaffen

⁸⁶ ‘Ums’ is an abbreviation of ‘um es’. Thus ‘ums zu schaffen’ literally means ‘um es zu schaffen’. That is translated into: “to accomplish it”.

environments. The literal notion on the other hand, refers to accomplishing something, which is embodied in the ‘ums’ and refers to the various ways of assimilating money (Moos). Therefore, society imposes a daily routine onto itself which rather often turns out as a struggle – in rap vocabulary a hustle (D18) – against the difficulties of life. *Hustling* is a popular term in rap speech (Bradley, 2009) and therefore, not exclusively represents the tough street-life attitude out of which the art form was shaped. Nevertheless, the more severe impact of weaponry is, of course, caused by geopolitical warfare. For which the military contributes to the institutional surveillance apparatus.

(D20) Es ist tragisch, aber die Motivation ist immer die gleiche

(D21) Es gibt zu viele Arme, zu wenige Reiche

(D22) Und die Armen versuchen meistens, wie die Reichen zu werden

(D23) Häufig vergebens, bis sie irgendwann im Altersheim sterben

The tragedy (D20) is thus cultural. It may, however, result in backlashes from nature. Geopolitics to keep the supply-chain of post-industrialism running is the object of Chapter 3. The discussion of the development of the labor transformation, which at the first glance seems rather odd to be connected to the global issues of humanity, in turn, is a critical method to resolve these issues. That is because the motivation of assimilating money (D20) is an illusion, which is indoctrinated through the infinite possibilities of the liberal market economy. Left out of this equation, though, is the understanding that competitiveness of this system is a relative and not a normative concept (Welzer, 2008). Competitiveness is an abstract term to describe one’s chances – in relation to others – to hustle oneself to the top of a certain structure. The naturally developing battle of expulsion creates “an unsurpassable motor, which keeps the economic apparatus under constant movement: the egoism⁸⁷” (Coudenhove-Kalergi, 1925: 127). Illuminated by the mantra of materialistic success being strictly coupled to personal engagement, society tries to overcome a system, which in the background restructured itself to create a drift sand environment to keep the social structure intact. Of this, Samy asks his addressee in *Stumm* to “please tell me why it appears that you will only get rich in here if you are already rich⁸⁸”. Ultimately the monetary system, caters that the income of the masses returns to the ruling class, which in turn requires gradual increases of labor. The pending health issues that come along with the permanently growing disruption of the

⁸⁷ See Coudenhove-Kalergi (1925: 127): „... einen unübertrefflichen Motor, der den Wirtschaftsapparat in ständiger Bewegung erhält: den Egoismus.“

⁸⁸ See Samy Deluxe (2009) – *Stumm* (A8-10): “Und sag mir bitte wieso es scheint, als ob du hier nur reich wirst, wenn du schon reich bist?”

work-life-balance (D22-23), are subtly implied in line (D23), by the image of death in a retirement home.

The topic of death, thus the caducity of life is the second core notion in *Kompass ohne Norden*. Therefore, Pi's song possesses some similarities with *Musik um durch den Tag zu komm'*, however, with a different twist. Since Samy Deluxe addresses the death naturally through infirmity, *Kompass ohne Norden* tackles the topic from the angle of tragedy, which is exemplarily outlined on the case of a salesman:

(B43) Ein anderer hatte gerade seinen ersten Tag im Außendienst
(B44) Als sie ihn abends aus dem Wrack von seinem Audi ziehen
(B45) Noch einen Monat lebte er weiter auf Bildern
(B46) Bis seine Pinnwand, letztendlich still war

Much more than an arbitrary death in a car accident, the passage above shows how rap as a genre never shied away from approximating artistic practice. The case at hand refers to Arthur Miller's 1949 novel *Death of a Salesman*. Like the imaginative figure in the song, who dies in a car crash on his first day in the sales department, Willy Loman – the protagonist in Miller's book – fakes his death in a car crash, for his family to receive his life insurance money. The salesman is a specifically contentious profession, which symbolizes one element of the hypocrisy of the competition-based Western society: the advertising industry, which "is methodically used for "establishing an image" which sticks to the mind and to the product, and helps to sell the men and the goods" (Marcuse, 1964: 94). With the basal task of tricking potential clients into buying random stuff, these people spend countless hours on the road in isolation. Nevertheless, constant observation through "[e]lectronic performance monitoring (EPM) [which] includes email monitoring, phone tapping, tracking computer content and usage times, video monitoring and GPS tracking" (Moore et al., 2018: 19) keeps track of every move. Thus, the perceivable freedom, which is based on a work-life of self-scheduling is yet another illusion of the neo-liberal surveillance order at the imminent threat of death⁸⁹. Obviously, the theme of the car crash is by no means certain, however, it bridges, the song to what is the eventual result: caducity, a concept entirely reliant on time.

Ultimately, as Benjamin Franklin taught us that "in this world nothing can be said to be certain, except death and taxes" (1789: n.p.). In a society, in which people are transformed – one may argue transform themselves – into remotely controlled cyborg-identities, the

⁸⁹ According to the *Deutscher Verkehrssicherheitsrat*, in 2018 alone 3.275 people died in traffic accidents in Germany.

dashboards of social media platforms turn into the book of condolences, which is shut down rather quickly (B46). Is it then the materialistic wealth “superimposed upon the individual by particular social interests in his repression” (Marcuse, 1964: 7), which should be pursued? Legacy is rather assembled by contributing to public well-being. After all, that is how modern society was sketched in ancient Greece. Work was regarded as something below human dignity. Therefore, women and slaves were forced into tasks, which men felt not to be destined for (Müller, 2018; Precht, 2018). This is, of course, no plea to reset the gender roles, nevertheless, in somewhat different scales that classified practice is still in place:

(B71) Hab gestern ein' wieder getroffen mit ihm paar Biere gesoffen
(B72) Den ganzen Abend hat er durch meine Miene gesprochen
(B73) In den Spiegel hinter mir, er ist jetzt sehr erfolgreich
(B74) Redet von teuren Uhren, hohen Steuern und dem Goldpreis
(B75) Wie er stetig steigt und über viele Frauen
(B76) Die ihn alle wollen und er selber will immer

The passage above initiates the final part of *Kompass ohne Norden*. Here, Pi narrates an encounter with an old colleague, who met in a bar to reflect on their respective careers. What is rendered apparent is the disproportional relation of men and women in senior roles, which attests to the historic male hegemony in decision-making circles. Along comes the “attachment to the self and the religion of ego, namely narcissism in all its individual and collective forms” (Garbarino, 2011: 80). Collective narcissism is nothing different than a societal classification, for which – in the case of Pi’s story – women become the object of commodification. Fittingly, Pi only lists the mass of women in line (B75) as an afterthought of what his vis-à-vis rants about. Unless they worsen that situation, emerging instruments like women’s quotas, hardly resolve that structural issue of male supremacy, which lies deeply entrenched in occidental culture. The ancient Greek’s, the breeding ground of what is left of modern democracy, commodified women to be subsequently incorporated into the machine of production (Precht, 2018). On this Wilde emphasized that “[h]uman slavery is wrong, insecure, and demoralising. On mechanical slavery [...] the future of the world depends” (Wilde, 1891: 28). Nevertheless, the general public is still largely chucked into the machine’s production apparatus, in which “[a]dvertising, public relations, indoctrination, planned obsolescence are no longer unproductive overhead costs” (Marcuse, 1964: 52). The indoctrination

of consumption, to which *Stumm* and *Vision* refer to as ‘Konsumwahn’⁹⁰, is thus a method which triggers “the fact that there is much in our culture and our society that feeds narcissism. That constant message, “you are what you buy” is strong and corrupting” (Garbarino, 2011: 92). The ticket for the race of materialism is money, for which we return to *Musik um durch den Tag zu komm*’ and its continuing critique of the labor system:

- (D32) Ey, und manche Jobs sind hart für'n Körper, andere hart für dein Kopf,
- (D33) Manche haben mehrere und manche haben kein Job (kein Job),
- (D34) Dies geht an euch, wenn ihr im Arbeitsamt hockt,
- (D35) Euer Geld kassiert und denkt: "Zum Glück hab ich kein Job!"

The structure of the second verse mirrors the first. It can be dealt with rather quickly. The first four lines cause a reiteration of the song as the neo-liberal lash. The allegation that the unemployed just do not want to be part of the working population (D35), is certainly contentious. What is more, with this accusation, Samy contradicts one of the questions, he raises at the end of the second part of *Stumm*, where he asks: “And tell me, why money seems to be the only thing, off which success is measured these days⁹¹.” What is more, his underlining critique of those who do not want to participate in the anancastic time-money trade-off does not spare a certain deceitfulness. In Wehn and Bortot, Samy talked about his early rapping days, which accelerated after he finished his ‘Zivi’: “I received unemployment aid for a year, sold weed in the basement and for the social environment, and I also was the treasurer of our demo tape [...] Thus, I had three streams of income and had the freest and most relaxing life imaginable⁹²” (2019: 150). Notwithstanding the conveyed double standard through directly addressing the unemployed in line (D34), the juxtaposition of the unemployed and those who need several jobs (D33), depicts the absurd reality at the bottom of society, where the kind of profession no longer matters. The adjacent explanation of his situation, however, reveals a sense of understanding of the population’s situation, by projecting his exposed position, onto the antithetic condition of the general public:

- (D36) Doch ich bin glücklich, denn ich habe ein Job,
- (D37) Der mir wirklich Spaß macht und das ist wahrer Erfolg, jaa,

⁹⁰ The term ‘Wahn’ is in this context to be understood as an abbreviation of ‘Wahnsinn’ – insanity, frenzy. Thus, the term ‘Konsumwahn’ is translated into ‘consumption frenzy’. See therefore Samy Deluxe – *Stumm* (2009) (A22) and *Autonom Ghostwriter* (2018) – *Vision* (C2).

⁹¹ See Same Deluxe (2009) – *Stumm* (A40-41): “Und sag mir, warum Geld hier das einzige zu sein schein, an dem man heutzutage Erfolg misst.“

⁹² See Samy Deluxe in (Wehn and Bortot, 2019: 150): “Ich habe ein Jahr lang Arbeitslosengeld bekommen, habe im Basement und für das Umfeld Weed verkauft und war noch der Kassenwart unseres Demotapes [...] Dementsprechend hatte ich drei Einkünfte und das freieste und entspannteste Leben überhaupt.“

(D38) Denn viele machen Cash, doch haben kein Bock,
(D39) Jeden Morgen aufzustehen, denn sie haben den falschen Job

The second pair of lines provides fuel to the fire. These lines imply what David Graeber has identified as *bullshit jobs*: “As if someone were out there making up pointless jobs just for the sake of keeping us all working” (2018: xviii). Providing a series of stories, Graeber emphasizes that it is the participants of his study who consider their jobs entirely obsolete, with many of them ultimately resigning. The most common response as to why they quit was the psychological strain as “[m]any, in fact, seemed perplexed by their own reaction, unable to understand why their situation left them feeling so worthless or depressed” (ibid.: 67). Mind-bogglingly, millions are forced to commit themselves to two jobs to provide at least the basic standard of living. Yet, a host of people is desperate to leave usually well-paid positions, because they fear the danger of mental illness due to the boredom burnout syndrome. This notion was coined “as a combination of *tedium*, *mental underload* and *disinterest*, paired with *patterns of behavior* to cover the non-working and to appear occupied⁹³” (Prammer, 2013: 13).

This is where the claim at the outset of Chapter 3.1.3 shows its political charge. The systematical inflation of academic education causes a gradual vain of traditional professions, which are vital for a society to function. Thus, if Samy postulates in *Musik um durch den Tag zu komm'* that the “garbage collection, cleaning staff – so-called shit jobs, are needed just as much as the manager at his laptop⁹⁴”, one may contend with Bregman’s remark about February 2nd, 1968 in New York City. Reporting on the strike of the sanitation workers, he writes that in “just a few days, one of the world’s most iconic cities has started to look like a slum. And for the first time since the polio epidemic of 1931, city authorities declare a state of emergency” (2016: 135). Ultimately “when the trash has piled up to 100,000 tons, the sanitation workers get their way. “The moral of the story,” *Time Magazine* later reported, “is that it pays to strike.”” (ibid.: 136). Yet, as Bregman continues, to show the societal value of professions, he asks to

[i]magine [...] that all of Washington’s 100,000 lobbyists were to go on strike tomorrow. Or that every tax accountant in Manhattan decided to stay home. It seems unlikely

⁹³ See Prammer (2013: 13): “In ihrem Buch “Diagnose Burnout“ (Rothlin, Werder 2007) beschreiben sie den Begriff als eine Kombination aus *Langeweile*, *Unterforderung* und *Desinteresse*, gepaart mit *Verhaltensstrategien*, um das Nichtarbeiten zu vertuschen und beschäftigt zu wirken.“

⁹⁴ See Samy Deluxe (2009) – *Musik um durch den Tag zu komm'* (D53-54): “Und die Müllabfuhr, Putzkräfte, so genannte Drecksjobs, Brauch dieses Land genauso gut, wie Manager an sei'm Laptop“

the mayor would announce a state of emergency. In fact, it's unlikely that either of these scenarios would do much damage (ibid.: 136).

This story elevates the societal value of those 'shit jobs' (D53) above almost any white-collar manager. There is no reason to believe that Bregman's note cannot be projected onto Germany as well. Paech spins this further as the academic education brings about a certain expectation on the job and its income. He asks rhetorically: "What might be more ignominiously for a Ph.D. decorated philosopher or mathematician, than ending up at the cashpoint of Lidl⁹⁵" (2012: 56). This highly exaggerated example visualizes that the 'low-skilled' service jobs, which generate taken-for-granted social value, are about to become extinct. For that society is not to suffer from enormous amounts of unemployment, which would go beyond the calculated bubble of the neo-liberal project (Streeck, 2013), office labor is created apparently artificial.

What is happening is a fundamental shift in the historic constitution of society. In line with this shift, however, Marcuse envisioned that "institutions which served the struggle for existence cannot serve the pacification of existence" (1964: 19). Thus, once the development of the technological sphere has reached the required standards, humans are no longer required to be a part of the machine. Hence, nowadays billions of people are effectively turned into quasi-prisoners, which are confined in the equation-triathlon of the personal monetary need, a calculated profit reduction due to the payment of unnecessary wages, and the retention of the physical panopticon. An absurd development, which differs significantly from actual incarceration, of course, however: "After all, even in prison, a man can be quite free. His soul can be free. His personality can be untroubled. [...] Personality is a very mysterious thing. A man cannot always be estimated by what he does. He may keep the law and yet be worthless" (Wilde, 1891: 20): Notwithstanding the fundamentally isolating essence by cutting the inmate from any social ties on the outside, the argument of the free soul is to the extent to confirm as prisoners are taken care of by the state apparatus. In a way, the prison becomes part of the neo-liberal welfare-system, basally different from the daily hustle of competition. On that, Autonom Ghostwriter argues:

- (C5) Wir wachsen auf im Wettbewerb, ständig dieser Leistungsdruck
- (C6) Kennst du das Gefühl, wenn du jedem was beweisen musst?
- (C7) In Wahrheit fühlst du dich zerrissen

⁹⁵ See Paech (2012: 56): "Was könnte für einen promovierten Philosophen oder Mathematiker schmachvoller sein, als an der Kasse von Lidl zu landen?"

(C8) Doch die äußeren Erwartungen vergiften dein Gewissen

The environmental pressure forms a cultural discredit of those people, who do not aim to join the never-ending spiral to the imaginary top. Thus, the decision-making power is in part taken over by “the one remaining dimension of technological rationality [...] that the real is rational, and the established system, in spite of everything, delivers the goods” (Marcuse, 1964: 82). Graeber (2018) showed that the real is not necessarily rational. The disunity in line (C7) thus nurtures itself through the imposition of the productive machine and the subjective perception of uselessness. Exploring on findings by Karl Gross, Graeber argues that “infants express extraordinary happiness when they first figure out they can cause predictable effects [...] Gross coined the phrase “the pleasure at being the cause,” suggesting that it is the basis for play” (2018: 83). The opposite, i.e. being parked in worksites with nothing to do, is labeled “the “trauma of failed influence” and [...] might lie behind many mental health issues” (ibid.: 84). Thinking of ways to escape the quicksand is thus the inherent, yet silently captured, goal of so many. Yet, the threat of unemployment (Streeck, 2013) keeps this vicious circle running (C5). That is because a willing replacement is always in line for which the societal pressure on neo-liberal politics is kept at bay. With politics only interested in employed or unemployed, essentially everybody is transformed into a number, which is or is not represented in the unemployment statistics. On that simplification, society is in a way compressed into politics which is fundamentally run on the theory of *homo oeconomicus*, which effectively denies “to admit that humans have complicated motivations [...] Much of our public discourse about work starts from the assumption that the economists’ model is correct. People have to be compelled to work” (Graeber, 2018: 81).

For that, often unnoticed, is the price which needs to be paid. Subconsciously, the phenomenon of ‘shifting baselines’ is creeping into daily life. That is “the fascinating phenomenon that people always consider ‘natural’ the surroundings that coincide with their lifetime experience. Perception of changes in the social and physical environment is never absolute but always relative to one’s own observational standpoint” (Welzer, 2008: 140). While the term ‘work-life-balance’ already indicates the relation of time at the workplace and leisure, this equation gradually travels to the work pole. In the narrative with the former

colleague, who “turns mute after the fourth beer⁹⁶”, Prinz Pi strikes a message that mirrors the delusional, materialism-enriched pleasure hunt that commenced at university:

- (B79) Und ich schrei' „Was hast du schon erreicht?“
- (B80) Du bist nur der größte Hai in deinem kleinen Teich
- (B81) Doch es kommt stets ein größerer, besserer, stärkerer, cleverer, Hai
- (B82) Sei ein Mensch und kein Hai, Mensch!
- (B83) Zwischen den Beinen von den Sekretärinnen
- (B84) Findest du keinen Lebenssinn, verlierst nur deinen Ehering
- (B85) In deinem Lebenslauf
- (B86) Völlig ohne Lücken hört dein Leben auf,
- (B87) Zähl da drauf.

Besides the gradually increasing time in the panopticon of the workplace, it seems to go without notice that rampant consumption creates a surveillance system on its own. It is those “false needs [...] which are superimposed upon the individual by particular social interests in his repression: the needs which perpetuate toil, aggressiveness, misery, and injustice” (Marcuse, 1964: 7). That is because the hedonistic pleasure requires consequent revitalization by replacing old clutter. Therefore, life on the fast lane “reveals its political character as it becomes the great vehicle of better domination, creating a truly totalitarian universe in which society and nature, mind and body are kept in a state of permanent mobilization” (Marcuse, 1964: 20). Mobilization effectively displays the disruption of the vertical break-up of the time continuum. Work transforms itself into life, which in turn needs to keep up with the speed of the social environment.

3.1.4 The Surveillance State 4.0

Where physical power hits its limits technology takes over (Bauman, 2000). Ultimately, it is the digital realm running supreme over both. On that subject, the discussion draws on the all-encompassing addiction-like dependence on electronic devices as the pre-eminent form of communication and information accumulation of the twenty-first century. The analysis of the digital surveillance apparatus completes the discussion on the vertical time-continuum. The following, thus, demonstrates the contemporary status of the shifting baselines regarding the institutional surveillance practices to which the general public in part voluntarily contributes. Autonom Ghostwriter's *Vision*, starts accordingly:

- (C1) Bitte schau dir doch die Menschen an wir häng vor den Computern
- (C2) Verfallen dem Konsumwahn kalte Blicke in der U-Bahn

⁹⁶ See Prinz Pi (2013) - Kompass ohne Norden (B78): “Nach dem vierten Bier wird er für mich lautlos“

(C3) Glauben nur noch an den Zufall und nix Höheres

(C4) Denn der Mensch ist etwas Törichtes wir merken nicht was böse ist

Formally, these initial four lines are a testament to the possibilities of poetry. Rhyming through pronunciation⁹⁷ is a crucial tool to variate the style (Wolbring, 2015), as much as a chain of similar vocal sounds⁹⁸ is basal to create flow (Adams, 2009). Adams and DuBois (2010) have also shown that sampling other rappers is done to illustrate one's appreciation of the previous work. The first four lines exemplify this notion with the approximation of Samy Deluxe's *Stumm* and *Musik um durch den Tag zu komm*'.

The connection to the latter has been explored earlier. Regarding the former, the passage above reiterates the pre-hook and the hook of *Stumm*. That is the rising number of people falling for systematic stultification and isolation, which is done through permanent access to electronic devices and advanced technology. People are increasingly blinded ostensibly wonderful coincidence of personalized advertisement, news, and reports, which create the as comfortable as dangerous happy place (C3). Seemingly unnoticed remains the practices of data mining, which sets up these bubbles as the result of the sinister tracing of digital footprints (C1-2). It is this artificially created comfort zone, the manipulating forces of the cyberspace, where personalized advertising capitalizes on "any person's fixed time on earth [...] that could be bought and sold *for* money" (Graeber, 2018: 91). Thus, labor even facilitates the demand for hedonistic pleasure. The compensation logic is simple: "Who works hard, receives money and is, in turn, able to buy a lot. Thus, consumption and mobility wealth are perceived as "earned" or "worked for"⁹⁹" (Paech, 2012: 36). The digital perma-scanning further fuels societal envy and malevolence, removing the public interest from the machinations in the background onto the nullities in the spotlight.

One of these, which is discussed in the following section, is ironically performed right in front of the public eye. It is a mechanism, Henry Giroux suspected, when he warned that "the greatest threat one faces is not simply the violation of one's right to privacy, but the fact that the public is subject to the dictates of arbitrary power [...] that puts at risk the broader principles of liberty and freedom" (2015a: 127). The distinction of liberty and freedom

⁹⁷ That is accomplished through the pronunciation of the term 'Computern' as 'Computan', which links the first line to the second through the chain rhyme of "Computan – Konsumwahn – U-Bahn".

⁹⁸ The link between "Höheres – Törichtes – böse ist", does not construct any clear rhyme. Yet the speed of the rap and similarity of the noise, create an aesthetically appealing flow to the listener.

⁹⁹ See Paech (2012: 36): "Wer hart arbeitet, bekommt Geld und kann sich dafür einiges kaufen. Somit gelten Konsum- und Mobilitätswohlstand als "verdient" oder "erarbeitet"."

requires a brief interrogation to understand the fundamental difference between the two notions. Liberty – understood as an infinite possibility for individualistic self-articulation – is a concept of opportunity. Of course, restrictions are set by the rules of law, but generally, there are no obstacles which hinder the pursuit of one’s will. Liberty thus is a concept of consumption. Freedom, on the other hand, is the constitutional right for self-protection against institutional oppression. It is thus, a concept of resistance or defense. In the words of Jean-Jacques Rousseau: “I have never believed that man’s freedom consists in doing what he wants, but rather in never doing what he does not want to do¹⁰⁰” (1782/2004: 103). In the process of this chapter, it is shown, however, that both concepts, albeit fundamentally different, develop an interdependence. The contemporary surveillance state has already curtailed most of what Giroux (2015a) labeled ‘privacy’, as well as what Marc Augé framed as ‘anonymity’ in his, reference to non-places, “which cannot be defined as relational, or historical, or concerned with identity” (1995: 77). Augé’s understanding of anonymity is obviously concerned with the human encounter in the physical space. Thus, the essence of Augéan anonymity is that of the *unknown* rather than the *unseen*. This form of unrecognized movement, however, is extinct in the digital realm of the surveillance state. Thus, anonymity may better be expressed as the state of solitude to reshape the idea of anonymity in the scene of Giroux’s understanding of privacy. The notion of the non-place will be of greater importance in Chapter 3.2. Nevertheless, its brief introduction indicates the intertwine of both existing realms of the global surveillance industry.

This industry also works metaphysically (Precht, 2018). The mantra of ‘time is money’ had become superimposed on the general public. On that, *Vision* continues:

- (C14) Wir müssen funktionieren, Zeit ist Geld, Geld ist alles
- (C15) Diese Welt hat uns erzogen, dass der Frieden in uns falsch ist
- (C16) Getrieben von Erwartungen, von Likes und Kommentaren
- (C17) Schießen Fotos von Momenten, statt sie wahrlich zu erfahren

“Time is money. Economic growth can yield either more leisure or more consumption. From 1850 until 1980, we got both”, writes Bregman (2016: 42) about the development of the weekly time of labor. It was the advent of Fordism, which ironically created leisure, but in the same token identified spare time as a resource: “Ford had discovered that a shorter work-week actually increased productivity [...] A well-rested worker was a more effective

¹⁰⁰ The French original is: “Je n’ai jamais cru que la liberté de l’homme consistât à faire ce qu’il veut, mais bien à ne jamais faire ce qu’il ne veut pas.”

worker” (ibid.: 35). Thus, the mantra of line (C14) also became the logic to structure the daily life of the general public (Precht, 2018). Drawing on Bregman’s quote, the neo-liberal influx developed the contract of time and money post-1980 in opposite directions. That was the termination of the progress of continuously shortened labor weeks (Bregman, 2016; Graeber, 2018). With the basal identity of Western society subsequently moving into the information age, leisure – through the lens of the rulers – became the object of calculation and investment. The workforce needed to be kept in check for the ruling class to remain with their position in the system (Graeber, 2018). On the other hand, the monetary return needed to make sure to retain workers as customers. The leisure of the working class was included into the exchange function of money. Yet, with the digital evolution, the neo-liberal time equation started to change and required new modes of calculation, as growing numbers of people are no longer confined to work in a specific physical space. The office of the twentieth century is replaced by portable electronic devices; analogue life is replaced by the digital.

The abandonment of the physical sphere has further ramifications, for which we quickly need to return to lines (C1) and (C2). The ‘frenzy of consumption’ of people ‘hanging in front of the computers’ draws the picture of an exploding realm of online shopping at the expense of local retail. The luxury of order and delivery while being taken care of the financials, lulled society into the peculiarity that nobody seems to care about the digital footprint that is physicalized in the form of credit card billings. The surveillance system of consumption shapes its contours in the promise of saving time. In this regard, Samy Deluxe’s claim that “every profession is important otherwise it would not even exist¹⁰¹”, gains new value, with the list of jobs including “the retailers in the shops¹⁰²”. Interviewed by Markus Kavka, Samy Deluxe offered the following on *Musik um durch den Tag zu komm*’:

The bottom line is, I believe everybody can be a star, you know. I have already seen people of any kind of profession, whose fan I was for that moment. And this is something that got lost in this world, where so many values [...] real skills are no longer respected, because somehow everything works on clicks and likes, you know; and so much through this whole Social Media, particularly in the perception of young people¹⁰³ (Kavka, 2019: n.p).

¹⁰¹ See Samy Deluxe (2009) – *Musik um durch den Tag zu komm*‘ (D50): “Man jeder Beruf hier ist wichtig, sonst würd' es ihn gar nicht geben“

¹⁰² See Samy Deluxe (2009) – *Musik um durch den Tag zu komm*‘ (D55): “Den Chefkoch, die Sportler, die Verkäufer in den Läden“

¹⁰³ See Kavka (2019) starting at 11:02: “Unterm Strich is so, ich find einfach jeder kann ein Star sein, weist du. Ich hab' schon Leute in jeder Berufssparte gesehen, von denen ich für den Moment ein Fan war. Und das ist irgendwas, was in dieser Welt verloren gegangen ist, wo so viele Werte [...] richtiges Können gar nicht

In this light, Samy's unplugged concert, which served as the framework of the quote on the 'super-happy'-beat, appears embedded into the underlying context of literally unplugging from the technological life to return to the analogue, physical sphere. In promoting the unplugged version of *Musik um durch den Tag zu komm'*, Samy Deluxe (2018b) attached the video clip on Facebook with the following: "Written 10 years ago, in the casting age. Today in the age of Youtubers, bloggers and online careers more current than ever." The ridiculing brainwash through stultifying TV formats is a long-time established practice in the (German) media landscape. Therefore, Samy argued that "with the TV channels a lot has changed, today, one prefers to be a dancer, rather than a plumber¹⁰⁴". The digital transformation further facilitated that process, for which today everybody can in some fashion join the medial circus, which is further fostered by the essential aspect of Samy's critique in the interview with Kafka. That is the apparent necessity to consider everything new, thus essentially digital, as something *good*. The indoctrinations of time saving and simplicity carry on stimulating this transformation of society. These cultural shifts effectively soak in everybody, for which traditional entities like retail are subsequently replaced by more convenience. Here, rapper Common's rhetoric strikingly applies: "Strip all the performance away from rap and what do you have? A new perspective. Reading rap lyrics lets you see familiar things in new ways" (Bradly and DuBois, 2010: 797). The trend to move every facet of the daily routine into the digital convenience machine converts Samy's lines about the importance of each profession into a seminal topic. Traditional forms of labor that to large extents shaped cultural life in the urban centers are subsequently extinguished (Precht, 2018).

The idea of linking every payment to an online account is about to gradually render another tradition obsolete: cash. On that, another line of Samy Deluxe's songs may be charged with a completely new meaning. In *Stumm*, Samy raps about "a world in which the majority is poor, and in which you are just shit without cash¹⁰⁵". 'Cash' is a popular term in rap to refer to any money related issues (Bradley, 2009). So raps Samy in the hook of *Musik*

respektiert wird mehr, weil alles irgendwie über diese Klicks und Likes geht, weist du. Und so vieles über das ganze Social Media, gerade in der Wahrnehmung junger Leute."

¹⁰⁴ See Samy Deluxe (2009) – *Musik um durch den Tag zu komm'* (D44-45): "Denn durch die Fernsender hat vieles sich verändert, heute wird man statt dem Klempner lieber Tänzer"

¹⁰⁵ See Samy Deluxe (2009) – *Stumm* (A11-12): "In einer Welt wo die Mehrheit arm ist, Und in der du ohne Bares nur ein Scheiß bist"

um durch den Tag zu komm‘, “always only puzzling on how we finally get cash¹⁰⁶”. With Graeber, it is that “for those who spend most of their waking hours working at someone else’s orders, the ability to pull out a wallet full of banknotes that are unconditionally one’s own can be a compelling form of freedom” (2011a: 355). Therefore, in the following, the interpretation of the term ‘cash’ is a strictly literal one: physical coins and bills. In this regard, the reference of the poor majority can be translated onto the previously relatively rich Western world. That is because with the erasure of the cash payment and a subsequent closedown of ATMs (Müller, 2018), the escape route of withdrawing money no longer in place. Literally, ‘you are just shit without cash’. The arbitrariness of Giroux’s articulation is replaced with a much more effective method, which at least theoretically keeps the power of decision-making at the level of the customer-citizen.

In this regard, Autonom’s initiating claim in the first hook – “I got that vision: We follow our hearts instead of the wrong illusions¹⁰⁷” – is somewhat his utopian dream to return to the analogue life in physical spheres. That illusion is that of a deceptive simplification of daily life, which, however, is the veil to install mechanisms, which ultimately end up with a small elitist circle, remotely controlling the society. Thus, he envisions a return to a more human existence, proposing that “yeah, that is my mission, and I bring it to the end, my lyrics rebellion, my fans are the legion¹⁰⁸”. The reference to ‘his fans’, however, shows the understanding that this mission cannot be accomplished alone. It requires the legion, an exquisite group of superiorly trained soldiers to spread the message of rebellion. Yet, with the lyrics as the rebellion, Autonom – passively boasting himself into the Kaiser of Rome – advocates friendly resistance, which in turn discloses the superior training of his legion to be the *lyrics with thoughtfulness*¹⁰⁹. Therefore, Autonom asks in the second hook: “So, do you have the vision? Do you follow your heart instead of the wrong illusions¹¹⁰?” It seems, however, that the legion has not grown much so far. Too many people are still lulled into chimerical

¹⁰⁶ See Samy Deluxe (2009) – Musik um durch den Tag zu komm‘ (D5): “Immer nur am Rätseln, wann wir endlich an das Bare kommen“

¹⁰⁷ See Autonom Ghostwriter (2018) – Vision (C18-19): “Ich hab diese Vision: Wir folgen unsren Herzen statt den falschen Illusion“

¹⁰⁸ See Autonom Ghostwriter (2018) – Vision (C20-22): “Ja das ist meine Mission, Und ich bring sie bis zum Ende, meine Texte Rebellion, Meine Fans sind die Legion.“

¹⁰⁹ Translated from “Texte mit Tiefgang“. This is Autonom Ghostwriter’s claim about and demand on his lyrics. His social media accounts are subsequently all named *Texte mit Tiefgang*.

¹¹⁰ See Autonom Ghostwriter (2018) – Vision (C45-46): “Also hast du die Vision? Folgst du deinem Herzen statt den falschen Illusion?“

illusions for which the development of social media plays a decisive role. The deceptive essence is essentially the model that made social media so pervasive, but in turn dangerous.

Global self-expression had for decades been a treat of celebrity figures through the public gaze of mass media (Jorge, 2019). Nowadays it is a democratized feature of the entertainment culture. In this token, Giroux adds that a “growing attribute of the merging of state and corporate surveillance apparatuses is the increasing view of privacy [...] as something to escape from rather than preserve as a precious political right” (2015b: 156). The opportunity to actively participate in celebrity culture not only appeared to be extremely appealing for billions of people. For a selected few, these platforms turned out to be a cash cow in their own right. With the general society jumping on that bandwagon, Autonom warns that we are “driven by expectations, by likes, and comments¹¹¹” for which we are “shooting photos of moments, instead of verily experiencing them¹¹²”. Without noticing, the appreciation-driven doctoring of the *perfect* posting frames a delusion bubble, whose deceitful constitution continuously thickens the reality-covering veil. Thus, the bonding promises of social media endanger to become an isolating, addictive parallel existence, which ultimately causes the exact opposite:

- (B47) Das Pärchen seit der Zehnten
- (B48) Von dem alle sagten
- (B49) „die werden heiraten“
- (B50) Sind seit zwei Tagen Status, es ist kompliziert

It is the great irony that “the relatively new phenomenon *phubbing*¹¹³ damages our relationships and limits our ability to connect authentically with other people¹¹⁴” (Tomoff, 2018: n.p.). Notwithstanding, social media platforms established a new aesthetic of social life, for which the resistance to these networks results in gradually deepened isolation. Thus, if Prinz Pi raps about a couple, who has been in a relationship since tenth grade, about whom everybody said they would get married, it attests to the cynical process that arose with social media and phubbing, that this couple switches its status to “it’s complicated.” In continuation of the crash of the salesman, whose social media platforms turned into the condolence book

¹¹¹ See Autonom Ghostwriter (2018) – Vision (C16): “Getrieben von Erwartungen, von Likes und Kommentaren“

¹¹² See Autonom Ghostwriter (2018) – Vision (C17): “schießen Fotos von Momenten, statt sie wahrlich zu erfahren“

¹¹³ Italics were taken from the original. The word is a composition of ‘Phone’ and ‘snubbing’.

¹¹⁴ See Tomoff (2018: n.p.): “Das relativ neue Phänomen *Phubbing* schadet nämlich unseren Beziehungen und behindert unsere Fähigkeit, uns mit anderen Menschen authentisch zu verbinden.“

(B43-50), the punchline of the passage above frames the dilemma of the couple into the overflowing use of these digital networks. Hence, the advent of the so-called Web 2.0 apparently rendered another trade-off: the one between the ‘real’ social environment and the non-place (Augé, 1995) of the internet. As if every function of the daily life is successively removed into the digital sphere, the ‘participation-vs-isolation’-decision renders an uncanny parallel with the development of the silent removal of the cash system. Particularly concerning, however, is that the two strings feed off each other and thereby create an even further dependence for society. The digital ruler functions like another Kaiser of Rome. That is because society is robbed of its escape route of freedom of anonymity. Giroux’s (2015a) differentiation of liberty and freedom is ultimately obsolete, as both concepts become effectively conjunct and in turn conjunctly erased. The result is the totalitarian equalization, as the second verse of *Vision* concludes:

- (C41) Also passen wir uns an und werden blind
- (C42) Stell’n uns hinten an in diesem gottverdamnten Labyrinth
- (C43) Wir verhalten uns wie Schafe, weil wir denken, dass wir nix bewirken
- (C44) Aber jede Herde braucht auch ihre Hirten

In such a system behavior replaces critical thinking as the leitmotif (Precht, 2018). These four lines essentially confirm Precht’s finding as a depiction of contemporary society, in which every critical voice is systematically disqualified as either a conspiracy or political extremism. Again, Giroux remarked

ongoing operations of political repression against intellectuals, artists, non-violent protesters and journalists on both the left and right. [...] [T]hey are considered dangerous to the state and become subject to the mechanizations of a massive security apparatuses designed to monitor, control and punish dissenting populations (2015a: 128).

Conformism runs supreme over any form of individuality. The result is an artificially growing mainstream, a “one-dimensional society [which] tends to reduce, and even absorb opposition (the qualitative difference!) in the realm of politics and [...] in the instinctual sphere” (Marcuse, 1964: 82). Thus, affective strive is as much an object of history, as is strategic resistance. The surveillance authorities thus construct a vitreous environment in which every little bit of out-of-bounds behavior is scotched. Subsequently, people are transformed into sheep (C43). In turn, any intention to resist against totalitarian repression appears to be voluntarily succumbed to the fear of state authority. That also includes peaceful rebelling. That is in part because in the digital sphere, the backlash explodes into an avalanche of outbursts

by cover identities, which are drilled by the apparatuses of the elite circle. As if an intellectual clash between the two identified Roman emperors and their respective troops is underway. The Kaiser of state turned the Auxilia – the numerically superior lower-skilled support troops – against the legion of Autonom. That very Auxilia is addressed in *Stumm*. If we recall the constantly one-sidedly rewritten societal contract, the corporate machine’s pull-in tricks in part translate into voluntary push-in mechanisms. People seem to embrace transformations, which bring about convenience, thus a reduction of required time. The price for this convenience, however, is the gradual decline of anonymity. Freed of the digital spectacle, but most importantly, free of threat and oppression, anonymity creates time and space for “intellectual freedom” what Marcuse calls “the restoration of individual thought now absorbed by mass communication and indoctrination, abolition of “public opinion” together with its makers” (1964: 6).

The digital revolution has the potential to attack intellectual freedom in unprecedented fashion. The pressure mounts to neutralize even the most critical voices and lateral thinkers, who possess the intellectual horizon to lead the crowd like a shepherd is herding his cattle (C44). The belief in this is present at the beginning of the second verse in lines (C30-33): “Every message of anyone can shape people so far that they try to do everything to change something. Every human has an aura. It ignites through convictions¹¹⁵.” Thus, the call for shepherds “is to see ourselves again as historical actors, as people who can make a difference in the course of world events” (Graeber, 2011b: 383). The call is as desperate as hopeful. It is hopeful in the Esperance to find more legionaries, who in turn can lead a group of those who have not yet surrendered. On the other hand, it is desperate in the understanding that the recruiting of new legionaries becomes more difficult by the day. That is because of all the measures, which have been discussed throughout Chapter 3.1, for which we can return to the present. In the process, Autonom leaves the figure of the Kaiser of Rome and embodies himself into another leader of men. That is because *Vision* ends with the sequence of Lana and Lilly Wachowski’s (1999) Sci-Fi Thriller *The Matrix* in which Neo and Morpheus first meet. After confirming the existence of the Matrix, Morpheus – in his role as the enlightener, strikingly similar to Autonom in *Vision* – releases Neo – a new recruit of his legion – with the information about what the Matrix really is: “It is the world that has been pulled over

¹¹⁵ See Autonom Ghostwriter (2018) – *Vision* (C30-33): “Jede Botschaft eines Einzelnen kann Menschen so weit prägen, dass sie alles daran setzen nur um etwas zu bewegen. Jeder Mensch hat eine Aura. Sie entfacht aus Überzeugungen.“

your eyes to blind you from the truth [...] That you are a slave [Neo]. Like everyone else, you were born into bondage. Born into a prison that you cannot smell or taste or touch. A prison for your mind^{116,117}”.

3.2 The Break-Up of the Horizontal Time-Continuum

3.2.1 The History of the Commerce-Surveillance Apparatus

So far, this work has shown the gradual disruption of the vertical time-continuum through the neo-liberal imposition on education and the labor system and the installation of digital surveillance infrastructure. What is underway thus, is the post-industrial restructuring of the notion of hegemony, in which

at least an *élite* amongst them [all entrepreneurs] must have the capacity to be an organizer of society in general [...] because of the need to create the conditions most favorable to the expansion of their own class; or at least they must possess the capacity to choose the deputies (specialized employees) to whom the entrust this activity of organizing the general system of relationships (Gramsci, 1971: 113).

These deputies are the ordinary people, without realizing it. That is where the shortcomings of academia and the sinister interests of corporate media outlets strike the hardest. In the realm of the horizontal time-continuum, the situational analysis is now projected onto the global sphere, which was restructured after World War II. Yet, the roots for this new world order can be traced back for centuries. This analysis is done based on these songs:

Edgar Wasser (2015) – Aliens (feat. Mine)
Genetikk (2015) – Wünsch dir was
Sido (2015) – Astronaut (feat. Andreas Bourani)
Sido (2015) – Zu wahr

To install the Western land of milk and honey, mechanisms of surveillance have had to be installed not simply domestically. The physical surveillance on a global sphere, though, has already been installed for centuries and in turn, rendered European supremacy in the first place. In that regard, Edgar Wasser’s (2015) closing part of *Aliens*, which leads to the final

¹¹⁶ See Autonom Ghostwriter (2018) – Vision (C73-79): “Es ist eine Scheinwelt, die man dir vorgaukelt, um dich von der Wahrheit abzulenken [...] Dass du ein Sklave bist [Neo]! Du wurdest wie alle in die Sklaverei geboren, und lebst in einem Gefängnis, das du weder anfassen noch riechen kannst. Ein Gefängnis für deinen Verstand.“

¹¹⁷ These are the words of the original English version of the movie. This translation was not done by the author.

hook, which is discussed later, is a reminder of the anachronism that underlies the complaints that started to develop out of the refugee crisis:

- (E68) Unsere Geschichte bestand nur aus Sklaverei und Krieg -
- (E69) Wir war'n uns zu fremd, um uns anzuseh'n als Kollektiv
- (E70) Und als Kolumbus in Amerika ankam
- (E71) Zückte er seine Knarre und sagte dann zum Indianer

Retrospectively, it can be said that “[w]hereas the asymmetrical history of the nineteenth and twentieth centuries has translated into luxurious living standards in Western societies, its violence still weighs heavily on many parts of the second and third worlds” (Welzer, 2008: 2). Although Welzer’s account is done in the context of Africa, his statement may nevertheless, easily be extended back to the days of Christopher Columbus (E71) and the terrifying history in the wake of the discovery of the Americas. Often unnoticed is that “through the Christian’s tyrannical and diabolical method more than twelve million, man, women, and children were led to the slaughtering block in the most nefarious and atrocious fashion¹¹⁸” (Las Casas, 1552/1966: 12). The reliability of Las Casas’ *Short Account of the Destruction of the Indies*¹¹⁹ has been heatedly discussed. With Hans Magnus Enzensberger, though, “Las Casas spent more than forty years in the American colonies. What he informs about are mostly first-hand observations and experiences. For their authenticity vouches for the witness’s curriculum¹²⁰” (Enzensberger, 1966: 133). Here Foucault’s (1969/1972) issue of continuity comes about again. However, with Moore’s (2016b) argument on the Capitalocene, the advent of worldwide surveillance may thus be traced back to Europe’s run for global supremacy. On that Zbigniew Brzezinski outlined that after ancient Rome, China and the Mongols, in the fifteenth century “Europe became both the locus of global power and the focus of the main struggles for global power” (1997: 17). In discovering the sea routes to establish trade relations, commerce and warfare have travelled through time hand in hand. The means developed in the wake of the unstoppable triumphal march of technology. The essence, nevertheless, remained the same throughout history: control and exploitation.

¹¹⁸ See de Las Casas (1552/1966: 12): “... durch das erwähnte tyrannische und teuflische Verfahren der Christen, mehr als zwölf Millionen Männer, Weiber und Kinder auf die ruchloseste und grausamste Art zur Schlachtbank geführt wurden“

¹¹⁹ That is the English title of the Spanish Original: *Brevísima relación de la destrucción de las Indias*.

¹²⁰ See Enzensberger (1966: 133): “Las Casas hat mehr als vierzig Jahre in den amerikanischen Kolonien zugebracht. Was er mitteilt, das sind zum größten Teil Beobachtungen und Erfahrungen aus erster Hand. Für ihre Authentizität steht der Lebenslauf des Zeugen ein.“

Genetikk (2015) are addressing the historically underlying issue of greed in *Wünsch dir was*. The song's initial passage may therefore bridge the development of the commerce-surveillance-system into the twentieth century and subsequently into the present:

- (F15) So viele Wünsche, wir woll'n zu viel, Rapstars und Groupies,¹²¹
(F16) nur seh'n wir nicht, dass von den Diamantenketten Blut trieft
(F17) Sneakers oder Blue Jeans? Made in der Dritten Welt,
(F18) Woll'n nicht drauf verzichten, sogar wenn uns das Gewissen quält

The composition of these four lines is tricky, as the thematical coherence is not rendered through the rhyme, but rather through the embrace of lines (F15) and (F18), concerning the pair of lines (F16) and (F17). Nevertheless, the pair rhymes of lines (F15-16) and lines (F17-18) generate an overall coherence, for which line (F18) serves as a de facto punchline of the entire passage. The basal problem, however, is to determine the people behind the 'we'. Just like Edgar Wasser, Genetikk – as well as Sido and Andreas Bourani in *Astronaut* – do not refer to one specific group of people. The 'we' as the subject is rather abstract. Does that lyrical figure refer solely to the Germans, or all post-industrial society? In any case, 'rap stars and groupies' (F15) simply show the range of people, who generate a financially dependent range of wishes, which is visualized through the 'diamond colliers' (F16) and the 'sneaker or blue jeans' (F17). The very metaphor of the bloody diamond colliers, the gemstones and the mostly golden necklaces, allow a historical analysis of the 'we'.

Let us therefore return to *La Conquista*¹²² to see that “[i]n the long list of items that figured prominently [...] two present special problems of interpretation – slaves and precious metals” (Phillips, 1990: 35). Chronologically first came the Spaniards' stampede on *Hispaniola*¹²³, where, “[f]reed from the normal constraints of law and supervision, they ran amok [...] plundering the available wealth, at will” (ibid.: 75). What is disclosed, is the message of Mine's part – the hook – of *Aliens*:

- (E72) Ich bin wie du, du bist nur etwas anders
(E73) Ich versteh' dich nicht, ich bin hier nur gelandet
(E74) Ich hab' Angst vor dir
(E75) Deshalb mach' ich dich kaputt jetzt
(E76) Schluss jetzt, ich muss jetzt – Schuss!

¹²¹ Essentially, these are the first four lines of the lyrics. The first fourteen lines simply consist of the kids' choir, which is sampling the 1993 song of the same name by German rock band *Die Toten Hosen*.

¹²² That is the term for the colonialization of the Americas.

¹²³ That is the Caribbean island which today hosts Haiti and the Dominican Republic.

These five lines precisely define the entrance of the Spaniards, which essentially served as the blueprint for later stages of imperialism. The ‘little difference’ (E72) was a religious thing, “a gossamer formal Christianity, which wanted to proselytize the pagans, in case they survived the arrival of Christendom¹²⁴” (Enzensberger, 1966: 129). It is that very absurdity that speaks out of the ‘landing’ (E73) and the ‘fear’ for the indigenous (E74). These practices effectively expanded all over Latin America. Graeber explored the cases of the wipeouts of the Aztecs and Incas, insisting that “[w]hen dealing with conquistadors, we are speaking not just of simple greed, but greed raised to mythic proportions” (2011a: 315). While the Spaniards exercised their God-given legitimization (de Las Casas, 1552/1966) to run over everybody, who dared to cross their path of destruction, the Portuguese had a smoother entry into South America. That was because the Brazilian indigenous “peoples had few defenses against European technology and diseases and often tried to avoid contact with the newcomers altogether” (Phillips, 1990: 55). Yet, in the late seventeenth century, Phillips continues, enormous deposits of gold and diamonds were detected which augmented “the demand for African slaves to work the mines” (ibid.: 65). Ultimately at least the exploitive practices were copied, with the small difference that the Portuguese installed a trade-system, bringing the slaves in from Africa, rather than exploiting the local population. Africa is examined next, for which the focus is turned onto Germany.

German imperialism in Africa, in the interest of this work in German South West Africa (GSWA) – today’s Namibia – started late in the nineteenth century. What charges this aspect with the two commodities of special interest (Phillips, 1990) are the findings of gold- and diamond mines in the northern part of South Africa, which led to cross-border worker movements including men from GSWA (Meyns, 2000). Further, in the area of today’s Namibia generous diamond deposits were discovered in 1908 (Gorges, 1918). Yet, the conflict between the Germans and the indigenous population started right after the Germans arrived in 1884 and lasted until the end of World War I, when the Germans were stripped of all colonies (Dierks, 2003). The Treaty of Versailles officially placed Namibia under the government of South Africa, which gained its de jure sovereignty in 1910, but remained a member of the Commonwealth, for which there had still been a de facto connection to Britain

¹²⁴ See Enzensberger (1966: 129) “... ein hauchdünnes formales Christentum, das die Heiden bekehren wollte, soweit sie die Ankunft der Christenheit überlebten.“

(Meyns, 2000). Therefore, Howard Gorges¹²⁵ presented a report to the British monarchy about the condition of GSWA. Among other things he reports about

the spectacle of the Lüderitzbucht Diamond Mining Companies from 1908 to 1914 importing thousands of coloured labourers from the Cape of Good Hope at great expense and at a high rate of wages, because the Protectorate could not supply sufficient labour from within its own borders, where but a few years before over 90,000 native lives had been ruthlessly sacrificed (1918: 6).

The practices show uncanny similarities to those of the Spaniards during *La Conquista*, about which Enzensberger notes that “in its primordial state, colonialism renounced the partnership fiction of barter. It did not peddle anything but took what was out there: slaves, gold, and stimulants¹²⁶” (1966: 129). The practices of imperialism in the light of the racial charge that emerged as the pre-eminent legitimization after the secularization in the light of the French Revolution (Precht, 2018), are embedded in Mine’s other part in *Aliens*:

(E37) Ihr seht anders aus als ich
(E38) Jungs, das wird mir zu gefährlich!
(E39) Ihr schießt mich runter und ich wehr' mich nur...
(E40) Denn heißt es: du oder ich - ja, dann
(E41) Entscheid' ich mich für mich

Regardless, of the apparent formal difference, which results from the musical influx into rap, the expression once more shows the cynical radicalism, with which the European supremacy was imposed. With Meyns (2000) there were two distinct roots which led to the race discrimination in Southern Africa: cheap black labor to work the mines and Calvinism’s conception of white supremacy which can be traced back to the Boers, who settled in the Cape of Good Hope. On that, Gorges argues that “[h]is [the German’s] sole object seemed, as soon as he felt strong enough, to take the fullest advantage possible of the simplicity of these [indigenous] people and despoil them utterly” (1918: 9). His report brilliantly exemplifies Sido’s claim that “we will already have forgotten tomorrow, who we were yesterday¹²⁷”. That is because what he encountered, led Gorges to write the following on the actions of the Germans: “[A]s a colonist left to his own devices without the influence and advice of persons

¹²⁵ Gorges was the Administrator of the conquered territory for the Union of South Africa. That was the union of the four British colonies that prevailed after the two Boer Wars.

¹²⁶ See Enzensberger (1966: 129): “In seinem Urzustand verzichtete der Kolonialismus auf die Fiktion der Partnerschaft, des Tauschhandels. Er bot nichts feil, er nahm, was er fand: Sklaven, Gold und Genußmittel.“

¹²⁷ See Sido feat. Andreas Bourani (2015) – Astronaut (G10): “Wir ham' morgen schon vergessen, wer wir gestern noch waren“

of other nationality who have had longer colonial experience than he has had, he has proved himself [...] to be utterly incapable and unsuitable” (ibid.: 9).

Defining the timeframe of the term ‘yesterday’ (G10) is impossible. To understand that Gorges could not have meant the British to be a mentor for German colonialism, though, it is unnecessary to reach back to the British colonialization of today’s United States. In fact it is possible to apply the term ‘yesterday’ quite literally. That is because around 1910

a British rubber company operating in the Peruvian rainforest had created their very own Heart of Darkness, exterminating tens of thousands of Huitoto Indians [...] in scenes of rape, torture, and mutilation that recalled the very worst of the conquest four hundred years earlier (Graeber, 2011a: 349).

It is, of course, a plain coincidence that rubber is a key material to produce sneakers, which in turn closes the circle to the metaphors in lines (F16) and (F17) of *Wünsch dir was*. The review of imperialism rendered that the ‘we’ must be understood symbolically for the Western world which European expeditions initiated. In this regard, Graeber noted that “[a]t every point, the familiar but peculiarly European entanglement of war and commerce reappears” (2011a: 346).

So far, Chapter 3.2.1 has sketched the saturation of space that had developed since the days of Columbus. The allotment of foreign places was a necessary pre-condition for the subsequent penetration of time. The necessity derived from the imposition of the European cultural code and the successive installation of the needed infrastructure. Both of which are closely linked to the improvement of technology, which gradually undermined the natural-physical condition of communication and mobility.

La Conquista established the Europeans – the ‘we’ – as the first aliens in a global context. It may be noted that the historic understanding of the alien is coupled to military engagement, for which simple trade relations do not qualify. With Simon Dalby, these attempts show precisely why “[g]eopolitics has often been understood as the contextual matters shaping politics at the planetary scale, about struggles for power” (2016: 2). Therefore, Edgar Wasser reiterates that history repeats itself:

- (E43) Wären die Aliens nicht angekomm'
- (E44) Hätten wir's selber in die Hand genomm'
- (E45) Was red' ich da? Wir hatten schon lang begunn':
- (E46) Weltkriege, Abschlachtung, Genozide, Massenmord

Rhyming lines (E43), (E44), and (E45), leaves the punchline isolated, yet thematically connected as a list of practices which are explained through the prior lines. It is that list, which explains the development of physical surveillance. ‘Slaughtering, genocide, and mass murder’ (E46) had already taken place for the Europeans to secure their global supremacy. Yet, the ‘world wars’ established a new aesthetics of warfare, for which Wasser argues that “man used to possess something like a conscience, but it only existed to design even better weapons¹²⁸”. The definition of ‘better’ might be tricky, yet, in the general absurdity of warfare, better likely means more lethal. Hence, “war was motorized. Tanks, trucks, and aircrafts were invented and relied on ever new replenishment of oil¹²⁹” (Müller, 2018: 133). The hunt for precious metals thus moved onto a hunt for precious fuel – the black gold – and introduced a new participant in the fight for hegemony.

Although Brzezinski notes that “World War I was still predominantly a European war” he continues that “its self-destructive character marked the beginning of the end of Europe’s political, economic, and cultural preponderance” (1997: 4). What is more, World War I “provided the first occasion for the massive projection of American military force into Europe” (ibid.: 4). Yet, it required another – truly global – disaster for the US to take over the claim for the leading position in the fight global hegemony. World War II set the path for the Americans to finally take over the Western world since American soil was barely affected, while “Europe and Asia had become a single battlefield” (ibid.: 5). Furthermore, the US’s severe economic and military strength depict the intertwine of the industrial-military-body. *Aliens* conveys links to economic interests, which is shown in an early passage:

- (E5) „Irgendwas stimmt nicht..." - und sie knipsten den Fernseher an:
- (E6) Bilder von Panzern und Soldaten mit Gewehr'n in der Hand
- (E7) Die Experten sagten, das wäre die letzte Instanz
- (E8) Für den Fall, dass man kein' friedlichen Kontakt herstellen kann

Lines (E5) and (E6) effectively reiterate the just discussed technological development of weaponry. Therefore, we shall focus on lines (E7) and (E8). Which affair, about which ‘experts say [military interference] would be the last resort’, requires ‘peaceful contact’? It is a reference to the great irony that all warfare is supposed to defend the freedom of the domestic society. At least this is what Wasser argues by linking experts (E7) to the TV as a metaphor

¹²⁸ See Edgar Wasser feat. Mine (2015) – *Aliens* (E60-61): “Der Mensch besaß zwar so was, wie 'ne Art Vernunft, doch die reichte nur dafür aus, dass er noch bess're Waffen schuf.“

¹²⁹ See Müller (2018: 133): “Der Krieg wurde motorisiert. Panzer, Lastkraftwagen und Flugzeuge wurden erfunden und waren abhängig von immer neuem Ölnachschub.“

for mainstream media (E5). What is really secured are the liberties of the consumption economy that rely on a constant flow of energy (Paech, 2012). Naturally, the area around the Persian Gulf, “a politically anarchic but energy-rich region of potentially great importance” (Brzezinski, 1997: 34), garnered the interest of the West.

The 1970s brought along a decisive change, which had implications on global hegemony due to a new surveillance tool: the US-Dollar. The constantly rising dependence on oil, made the Arabian countries smell monetary wealth, for which they started to curtail the extraction (Müller, 2018). The emerging global oil crisis (Graeber, 2011b), in part caused the effects which were introduced at the outset of Chapter 3.1. What Brzezinski described as self-destructive in the sense of Europe during World War I, became an act of self-destruction on part of the Arabians. Daring military action, the US essentially ended the oil embargo on their terms that “initiated the global dominance of the Dollar as the world’s reserve currency. Anybody in this world who wanted oil, needed US-Dollars [...] handed them to the sheiks in exchange for oil, and they in turn lent them back permanently to the Americans¹³⁰” (Müller, 2018: 137). With the underlying economic and cultural interests in mind, the elevation of the US-Dollar is a prime example of lines (E7) and (E8) and in turn hauled the global power of the US into new heights. The US-control of life-sustaining measures discloses the vassal-like conformity of the Western European countries easily. The producing countries, which of course run a self-supply system, are further controlled through the US military that “can, at will, drop bombs, with only a few hours’ notice, at absolutely any point on the surface of the planet [...] In fact, a case could well be made that it is this very power that holds the entire world monetary system, organized around the dollar, together” (Graeber, 2011b: 366). A perfectly ran system: the buyers, mostly NATO allies, are tamed through the Petro-Dollar-System (Müller, 2018). The sellers are controlled through the military. Deviation from the hegemonic will causes strike, as Graeber sketched on the example of Saddam Hussein, who “made the bold move of singlehandedly switching from the dollar to the euro [...] [T]his was quickly followed by American bombing and military occupation” (2011b: 367). Apparently, ‘friendly contact’ (E8) was impossible.

The elaboration on the surge for petroleum as the new ‘precious metal’ and its ramifications are necessary for the understanding going forward. Particularly so, because “out of

¹³⁰ See Müller (2018: 137): “Für die Amerikaner begann damit die Weltherrschaft des Dollars als Weltleitwährung. Wer immer auf dieser Welt Öl wollte, brauchte dafür US-Dollar [...] gaben sie den Scheichs gegen Öl, und die wiederum verliehen sie dauerhaft zurück an die Amerikaner.“

the new approach of peace studies on questions of security, it proved reasonable to consider the term ‘security’ more widely¹³¹” (Meyns, 2000: 22). This new understanding of “security of human collectivities is affected by factors in five major sectors: military, political, economic, societal and environmental [...] These five sectors do not operate in isolation from each other” (Buzan as cited in Meyns, 2000: 22).

Welzer’s (2008) identified asymmetries, however, depict that this new paradigm has been systematically undermined, which essentially carried over into the final stages of the Cold War. Line (F15) of *Wünsch dir was*, “so many wishes, we want too much¹³²”, may shed some light into one of the decisive variables, since “the outcome of the contest [the Cold War] was eventually decided by nonmilitary means” (Brzezinski, 1997: 7). It is especially the cultural dimension, whose significance Brzezinski is emphasizing:

Cultural domination has been an underappreciated facet of American global power [...] America's mass culture exercises a magnetic appeal, especially on the world's youth. Its attraction may be derived from the hedonistic quality of the lifestyle it projects, but its global appeal is undeniable (1997: 25).

The superimposition of American mass culture, and in this reading the openly exercised materialism, may have contributed to the West winning the Cold War. However, as Bruno Latour noted, the “liberal West can hardly contain itself for joy. It has won the Cold War. But the triumph is short-lived. In Paris, London and Amsterdam, this same glorious year 1989 witnesses the first conferences on the global state of the planet” (1993: 8). In the wake of victory, the ‘hedonistic quality of the lifestyle’ concealed “the powers of the North and the West [...] to save their peoples and some of their countrysides by destroying the rest of the world and reducing its peoples to abject poverty” (ibid.: 9).

3.2.2 Collateral Damage Part I: Society

In the ladder-system of the elite’s circle, the everyday society, and nature the everyday society and nature are often impaired parallelly by the decisions of the rulers. The content of the following two sub-chapters is thus not entirely separable, for which parts of each chapter may contain issues surrounding the respective other. Therefore, the explorations in Chapter

¹³¹ See Meyns (2000: 22): “aus der neuen Betrachtungsweise von Sicherheitsfragen durch die Friedensforschung hat es sich als sinnvoll erwiesen, den Sicherheitsbegriff breiter zu fassen.“

¹³² See Genetikk (2015) – *Wünsch dir was* (F15): “So viele Wünsche, wir wollen zu viel“

3.2.1 were to show how the practices of colonialization have just been being relocated to other places as a function of the discovered natural riches.

In 2012 the European Union was awarded the Noble Peace Prize for its unifying inner-politic accomplishment of “transforming most of Europe from a continent of war to a continent of peace” (European Union, 2012: n.p.). The ceremony was accompanied by bursts of protest as it took place during the biggest crisis since the EU’s formal inception in 1957: the Euro crisis in the wake of the Lehman Brothers bankruptcy. In the process, the divide of the monetary ‘rich’ Northern and Central Europe and the ‘ailing’ Southern Europe compelled the German yellow press into polemics to create disguise among the German society. In *Zu wahr*, Sido tackles heretical media coverage to manipulate society:

(H37) Wenn die Medien ihre Spiele spielen mit unserem Herzen

(H38) Um unsere Angst zu schüren, um uns zu unterwerfen

(H39) Vorurteile, Missgunst, Ignoranz und Fremdenhass

(H40) Ist schon erstaunlich was die Dummheit aus dem Menschen macht

The German newspapers specifically focused on one issue: the transfer payments which were necessary to prevent the domino-like lined up Southern Europeans states to go bankrupt. Therefore, Sido argues that the people’s stupidity (L40), which nurtures itself through the consumption of mainstream media, ultimately lets emotions run supreme over reason. The attributes of line (H39), are thus the result of excessive media consumption. To cope with the underlying difficulty of the events that required that avalanche of financial aids, it is necessary to understand the effects of currencies. The basal task of flexible exchange rates is to level the differences in economic developments of the nation-states (Greenspan, 2007; Müller, 2013; Streeck, 2013). A common currency freezes this equilibrating mechanism. The Euro thus operates like centrifugal forces (Wettach and Fischer, 2011). Collapse was a matter of time. By – knowingly or unknowingly – refusing to explain these effects to the public, the mainstream media eventually contributed to the notion that “the media play their games with our hearts, to stoke our fear, to subdue us” (H37-38). What was done instead, however, was the indoctrinating defense of a project of prestige, which had been that object of criticism by many academics. To understand the apparent lack of knowledge of history, it is necessary to return to the end of the Cold War.

Until the Two-Plus-Four Agreement concealed the German unification, a host of negotiations, among them the question of Germany’s status as a NATO member, was necessary (Bundesregierung, 1990). It was, however, another aspect of this treaty which supposedly

came by the French, which would ultimately initiate the economic and thus societal disturbances inside the EU. That was that “the Euro was originally supposed to be the price for a “Political Union”. Due to the Fall of the Wall that was off the table. The Euro rather turned into the price of the reunification¹³³” (Vaubel, 2018: 10). Notwithstanding the discussion about the trade-off between monetary union and the reunification, the Euro became an entirely political project, with the Treaty of Maastricht. There the proposal was brought forward “that the monetary union at all costs – thus regardless of the compliance of the entry criteria – was to start the latest in 1999¹³⁴” (ibid.: 11). Against all cautionary warnings, the inception of the monetary union revealed an ideologic character. In that token, the hook of *Wünsch dir was*, Genetikk presents a generally applicable hint:

- (F31) Das Leben ist kein Wunschkonzert
- (F32) Doch jedes Leben ist ein Wunderwerk
- (F33) Du musst dran glauben, dann erfüllt sich das
- (F34) Denke nach, bevor du's machst und wünsch dir was

*Das Leben ist kein Wunschkonzert*¹³⁵ (F31) is a classic German phrase to release people of their daydreams. This is exactly, what the resolution about the Euro’s inception appeared to have become. It is thus hard to grasp, why Helmut Kohl¹³⁶ accepted the proposal because it was him, who declared that “the political union is the inevitable counterpart of the economic and monetary union¹³⁷” (Deutscher Bundestag, 1991: 4367). That was prior to the Maastricht negotiations, for which one would have liked to ask Kohl to think first and act second (F34). The maceration of the convergence criteria, which was necessary for even Germany to comply, led to the excessive amount of participating countries from the get-go (Wettach and Fischer, 2011). Therefore, Gregor Gysi¹³⁸ gave the following speech on European integration in the Bundestag on April 23rd, 1998, the day of the ballot on the Euro:

Is it indeed possible to accomplish the European integration by creating a Europe of banks? Or is it not much more likely to reach a European integration by taking the path

¹³³ See Vaubel (2018: 10): “Der Euro sollte zwar ursprünglich der Preis für die „Politische Union“ sein. Dazu kam es jedoch wegen des Mauerfalls nicht. Tatsächlich wurde Euro zum Preis für die Wiedervereinigung.”

¹³⁴ See (ibid.: 11): “Giulio Andreotti und Mitterand schlugen nun vor, dass die Währungsunion auf jeden Fall – also unabhängig von der Erfüllung der Beitrittsbedingungen – spätestens 1999 beginnen sollte.“

¹³⁵ One translation may be “Life is not a bowl of cherries.” The significance of that phrase is that “you can’t always get what you want.

¹³⁶ Kohl was the German chancellor from 1982-1998, for which the Reunification negotiations, as well as the ballot on the Euro inception took place during his tenure.

¹³⁷ See (Deutscher Bundestag, 1991: 4367): “Die Politische Union ist das unerläßliche Gegenstück zur Wirtschafts- und Währungsunion.“

¹³⁸ From the time of the unification negotiations, Gysi has been a leading figure of the *SED*, its successor *PDS*, and ultimately *Die Linke*. Today he is the president of the European Left.

of culture, the path of equal opportunities within the societies, by integrating such a Europe by the path of assimilation processes, and the goal of social justice? [...] It is impossible to unite a continent through money. It has never worked in history and it will not work out this time¹³⁹ (Fraktion DIE LINKE, 2015: n.p.).

Another part of Gysi's speech will be the foundation of the second topic in Chapter 3.2.2. Yet, just like his speech starts with the problem of the premature inception of the Euro, it cannot be ignored that the increasing struggles of society are in large part connected to the common currency. Yet, the numerously expectable suffering marvels (F32) did not seem to matter. In zooming into the asymmetries within the ivory tower, Genetik disclose the ladder-system within the post-industrial society:

(F23) Nix geschenkt, nur bezahl'n tun die andern
(F24) Dieser Staat hat sich verkauft, uns verraten an Banken

The use of personal pronouns in *Wünsch dir was* is one of the tougher tasks to decipher. The first question is thus, who are 'the others' (F23)? Which in turn automatically poses the question of who is embodied in the 'us' (F24). The construction of these two lines, however, indicate a change of perspective after line (F23), for which the subject-object swap renders that 'the others' and the 'us' represent the same group, the general public. How is the done? Effectively through an act of thinking out loud in line (F23), where the lyrical subject discloses the hidden agendas of the ruling class of the state, by taking over its role. The relation of the three parties, the state (F24), the 'us', and the banks (F24) constructs the ladder-system. Through that shift of perspective, the 'us' is pushed alongside the population of the Third World, as the victims of the mechanizations of the ruling class. The 'ratting out to banks' (F24), draws the link to the results of the European financial policies in the years prior to the release of *Wünsch dir was* in 2015.

We return to the case of the Euro soon. Afore, a brief note on the global financial crisis as the cause of the Euro crisis shall be provided to keep the chronological coherence of the overall topic. In *Inside Job*, the winning entry of the 2010 Academy Award for Best Documentary Feature, director Charles Ferguson sheds light onto the sinister acts that rendered the financial crisis, which was "exactly what it seemed to be: a scam, an incredibly

¹³⁹ See (Fraktion DIE LINKE, 2015) starting at 01:33: "Kommt man tatsächlich zu einer europäischen Integration, in dem man ein Europa der Banken schafft? Oder käme man nicht viel eher zu einer europäischen Integration, wenn man über den Weg der Kultur, wenn man über den Weg der Chancengleichheit in den Gesellschaften, wenn man über den Weg der Angleichungsprozesse und das Ziel der sozialen Gerechtigkeit ein solches Europa integriert? [...] Man kann einen Kontinent nicht über Geld einen. Das hat noch nie in der Geschichte funktioniert und das wird auch hier nicht funktionieren."

sophisticated Ponzi scheme designed to collapse in the full knowledge that the perpetrators would be able to force the victims to bail them out” (Graeber, 2011b: 373). Financial speculation and the power of lobbyism created an entirely new mode of warfare, which does not require any weaponry. The “financial weapons of mass destruction” (Buffet, 2003: 15) have shown their potential to which the interrelatedness of globalization further fueled the fire. That is because of the relocation of worksites (Offshoring) into areas of cheap labor. The societal hunt for bargain purchases which fosters that managerial practice is addressed in *Zu wahr*:

(H11) Wenn in Indonesien über tausenden das Dach brennt
(H12) Und du dich feierst denn dein T-Shirt kostet acht Cent

The metaphoric use of Indonesia (H11) essentially applies to all of East Asia. To showcase the global ramifications, *Inside Job* switches to Asia, where “over 10 million migrant workers in China [lost] their jobs” (Ferguson, 2010: n.p.). With Herman Daly, “[o]ff-shoring is part of the disintegration of the national economy that is implicit in globalization” (2007:144). The more monotonous the tasks, the better, as it results in maximum cost reduction and fluctuation of the workforce alike. In this regard, ‘the burning roof above thousands of people’ (H11), sketches a two-fold understanding. The first is a rather easily depictable reference to the working conditions, as “[d]ebt peonage continues to be the main principle of recruiting labor [...] in distant countries where they lack legal protections” (Graeber, 2011b: 368). Yet, it is not only wages and safety provision costs, which differ dramatically, it is also the environmental protection, which is omitted, for which the work slaves in the Third World, are constantly exposed to threats of nature, which may wreak havoc in their workplace. The second meaning of the ‘burning roof’ is a somewhat wider realization to which the ‘t-shirt [that] costs eight cents’ (H12) and “sneakers and blue jeans – made in the Third World¹⁴⁰” refer alike. That of the daily situation in these remote places, which is grounded on dependency of the Western world. Here, globalization strikes the hardest:

(F43) Doch fast jeder Wunsch hat eine Kehrseite
(F44) Mehr Geld, mehr Probleme, mehr Feinde
(F45) Es gibt Hoffnung, nur es schafft nicht jeder
(F46) So wie Neymar aus den Favelas

¹⁴⁰ See Genetikk (2015) – Wünsch dir was (F17): “ Sneakers oder Blue Jeans – Made in der Dritten Welt“

One of the crucial formal aspects of *Wünsch dir was* are the unspecified addressees. Therefore, the lyrics generate a certain range of issues, which nevertheless swirl around the capitalogenic constitution of the world. Western industry's managerial agenda of Offshoring first caused a wave of unemployment in their domestic areas. This is the downside (F43) politics and labor unions like to jump on. Yet, globally, these relocations turned out as a house of cards, as the snap-through of the financial crisis showed. Since this downside happened at the other end of the world, however, nobody seemed to care. Line (F44) is undoubtedly a praise to rapper legend The Notorious B.I.G., alias Christopher Wallace, whose song *Mo' Money, Mo' Problems* was released in 1997, shortly after he got shot as the result of an escalating conflict between rappers from the East and West Coast (Kitwana, 2002; Bradley, 2009). Decoupled from its rap-historic charge, however, line (F44) reveals exactly what happened in the wake of worksite relocations, first domestically and later globally. In this light, lines (F45) and (F46) are another attest to rap's sarcasm as a tool to convey its message of resistance. Like all similes and metaphors in *Wünsch dir was*, the one of footballer Neymar (F46), is to understand exemplary, for anybody, who left the poverty of the Third World. That becomes apparent by the chosen object which illustrates the artistic liberty of exaggeration. That is even more so, because the ostentatious lifestyle of Neymar, but essentially every enormously popular, thus rich, footballer, contradict everything Genetikk are criticizing. The troublesome finding, thus, lies in line (F45). There is actually little to no hope to fight the poverty and all the ramifications that come along in the Second and Third World, as long as the First World remains the excessive and exploitive way of life. Thus, the Neymar-punchline effectively eradicates the claim for hope (F45).

Projecting that onto the labor problem, discloses that the problems in fact augment. As Müller (2018) and Precht (2018) similarly show, the advent of the 3D-print technology renders the distant production sites step-by-step obsolete. As low as those workers' remunerations are, they are still more expansive than a non-stop working machine which can be installed at any place to furthermore save transportation costs. As a result, the surveillance system of labor collapses. What will happen then? Is it possible to arbitrarily create pointless jobs, as it is done in the post-industrial states (Graeber, 2018)? Will the military of these respective states become the parking lot for the discarded blue-collar workforce like the United States, "[m]any hip-hip generationers [Black America's Generation X] have found the U.S. military to be one of the few realistic roads to economic stability" (Kitwana, 2002:

33)? Or will losing that little bit of security cause protests and civil wars, as it is the case in some African countries (Welzer, 2008)? With history constantly repeating itself, this option is the likely one, resulting in the first category of refugees: labor refugees. Thus, the digitalization must indeed not simply be “celebrated as progress with all its collateral damage for which politics and society, of course, have to stand straight¹⁴¹” (Jung, 2019: n.p.).

With that in mind, we return to Europe, to discuss the dividing effects of the Euro. Under Gregor Gysi’s keynote that the premature inception of a common currency would turn Europe into a Europe of banks, we recall Genetikk:

(F23) Nix geschenkt nur bezahl’n tun die andern
(F24) Dieser Staat hat sich verkauft, uns verraten an Banken

At the expense of stability inside the Eurozone, within years the Euro gained immense global strength backed by export explosions of countries like Germany (Greenspan, 2007; Streeck, 2013). As a result, Alan Greenspan¹⁴² envisioned that “it is absolutely conceivable that the Euro will replace the US-Dollar as the world’s most important reserve currency¹⁴³” (Greenspan, 2007: 12). As shown in Chapter 3.2.1 the American exceptionalism relies heavily on that status of the US-Dollar. That is why the Euro crisis is such an intriguing topic out of which a host of issue can be deviated and most of them are of non-monetary nature. Therefore, this work focus on the re-emerging new right movement in Germany. Its root can be undoubtedly located into German politics of the early 2010s.

With the outside pressure mounting on Europe, “German Chancellor Angela Merkel [...] saw the ECB and the European Commission – the EU’s top executive body – as soft and vulnerable to political influence. She began insisting that the IMF be brought [in]” (Wroughton et al., 2015: n.p.). The IMF is supposedly supra-national organization under the tutelage of the United Nations “to represent “global” interests [...] In reality, however, they [IMF and World Bank] are heavily American dominated and their origins are traceable to American initiative” (Brzezinski, 1997: 27). These institutions’ agency makes sure that a peculiar antagonism is kept in place:

¹⁴¹ See Göpel in Jung (2019: n.p.) starting at 38:02: “Warum kann das eine [Digitalisierung] als Fortschritt gefeiert werden, mit all den Kollateralschäden für die die Politik und die Gesellschaft dann natürlich selbstverständlich gerade stehen sollen?“ (The English translation is taken from the subtitles.)

¹⁴² Alan Greenspan was the Chairman of the Federal Reserve from 1987 – 2006. His public appearances and articulations had such force for the global financial systems reacting solely on his speeches.

¹⁴³ See Greenspan (2007:12): “Es ist durchaus denkbar, dass der Euro den US-Dollar als weltweit wichtigste Reservewährung ablöse.“

American imperial power is based on a debt that will never – can never – be repaid. Its national debt has become a promise, not just to its own people, but to the nations of the entire world, that everyone knows will not be kept. At the same time, U.S. policy was to insist that those countries [...] behaved in exactly the opposite way as they did: observing tight money policies and scrupulously repaying their debts” (Graeber, 2011b: 367).

The economic-warfare control system operates without paying any attention to its casualties and European society as such, became one of them. The IMF’s time-buying snowball-system was about to implode at some point for which the European Union started to bail-out Southern European states with public means, breaking the law in the process. That is because “through the anchored non-aid-clause of article 125 of the Treaty of the Functioning of the European Union (TFEU), a bail-out is even contractually explicitly precluded¹⁴⁴” (Sachverständigenrat Wirtschaft, 2011: 135). Notwithstanding, the Euro crisis became an issue of every citizen of the European Union. It is the “story of the origins of capitalism [...] of how an economy of credit was converted into an economy of interest; of the gradual transformation of moral networks by the intrusion of the impersonal – and often vindictive – power of the state” (Graeber, 2011a: 332). This is the first consequence of the break-up of the horizontal time-continuum in the context of society. It is living in the present on the bill of the future. Time becomes a function of money. This tendency is quite natural in a system that is entirely based on debt. The velocity, though, is culturally created. It is as Sido calls it in *Astronaut*:

(G14) Die Stimme der Vernunft ist längst verstummt, wir hören sie nicht mehr
(G15) Denn manchmal ham' wir das Gefühl, wir gehören hier nicht her
(G16) Es gibt kein Vor und kein Zurück mehr, nur noch unten und oben
(G17) Einer von Hundert Millionen, ein kleiner Punkt über'm Boden, ich heb ab

The capitalogenic debt trap chucks entire societies into a condition of paralysis. The burdens of illusionary billions have reached a limit that the general public can no longer cope with and institutional guidance is unavailable,

because for decades, politics in Germany consist of avoiding bigger changes. *The one, who wants to change something, looks for goals; the one, who wants to prevent something, has reasons.* And for at least two decades, rather longer, the people here live in a dictatorship of reasons over goals¹⁴⁵ (Precht, 2018: 44).

¹⁴⁴ See Sachverständigenrat Wirtschaft (2011: 135): “... durch die in Artikel 125 des Vertrags über die Arbeitsweise der Europäischen Union (AEUV) verankerte Nichtbeistandsklausel ein Bail-out sogar vertraglich explizit ausgeschlossen.“

¹⁴⁵ See Precht (2018: 44): “weil Politik in Deutschland seit Jahrzehnten darin besteht, größere Veränderungen zu vermeiden. *Wer etwas ändern will, sucht Ziele; wer etwas verhindern will, hat Gründe.* Und seit mindestens

What Precht is articulating, is essentially that there is no more back and forth, but only up and down (G16), which, however, represents a societal classification rather than a spatial locus. Nevertheless, the indicated take-off at the end of line (G17), punchlines the entire passage, as it paints the metaphor of geographical relocation, the de facto last call for departure, which is desperately uttered in line (G15). Yet, the imaginary flight is confined in the present, because “*the triumph of tactics over strategy has numbed our country [...] Like the light pollution of our cities outshine the stars, so crossfades the present and future*¹⁴⁶” (ibid.: 44f.). It is as if Precht and Genetikk have exchanged ideas in regard to the level of paralysis, albeit the different object of critique:

(F25) Betäubt von leuchtenden Farben
 (F26) Den Traum', die wir jagen, seit die Neunziger kamen

Precht's claims challenge the post-reunification politics, while Genetikk address society. Once again, the societal contract appears in yet another form. The 'luminescent colors' (F25) most likely refer to the advertising industry that received a decisive boom with the upcoming of private TV stations in the second half of the 1980s and 1990s. The dreams (F26) are thus materialistic. In Precht's argument, however, the categorical suspension of at least trying to fix flawed decisions, is the keynote. One crucially fraudulent decision was the grasping onto burning tax money, which eventually 'ratted us out to banks' (F24). Precisely that policy led to the formation of the *Alternative für Deutschland (AfD)*. In its early days, the party was a neo-liberal, Euro critical group led by University of Hamburg economist Bernd Lucke. At that time, the party was far from what it is today, but we may repeat Sido's argument in *Zu wahr*: “When the media play their games with our hearts, to stoke our fear, to subdue us¹⁴⁷.” That is because the mainstream media continuously called Lucke and his colleagues right-wing populists to defend the political prestige project *Euro* at all costs. The “muted voice of reason” (G14) screams even more loudly, with the history of Germany in mind. During the Weimar Republic, austerity programs during the recession led to the demise and

zwei Jahrzehnten, eher länger, leben die Menschen bei uns in einer Diktatur der Gründe über die Ziele. Verloren gegangen ist die Dimension der Strategie [...] Stattdessen aber regiert in Deutschland seit Langem die Taktik.“

¹⁴⁶ See (ibid.: 44f.): “*Der Triumph der Taktik über die Strategie hat unser Land gelähmt [...] Wie die Lichtverschmutzung unserer Städte die Sterne überstrahlt, so überblendet die Gegenwart jegliche Zukunft.*“ (Italics in both quotes from the original).

¹⁴⁷ See Sido (2015) – *Zu wahr* (H37-38): “Wenn die Medien ihre Spiele spielen mit unseren Herzen, um unsere Angst zu schüren, um uns zu unterwerfen.“

radicalization of society and the subsequent rise of the Nazi regime. It seems, that the German government, which was to a great extent responsible for the imposed austerity measures, either was not aware of its country's past or that they just did not care. Frustratingly, Gregor Gysi precisely envisioned that process in his speech in 1998:

The biggest advantage always belongs to the one with the lowest taxes, the lowest wages, the lowest prices, the lowest ecological, judicial, and social standards. He will prevail. And this is going to be a Europe of dumping; of downwards reduction. And the one, who organizes something of that kind [...] also organizes increasing racism. That may not be intentionally, but it is going to be the consequence¹⁴⁸ (Fraktion DIE LINKE, 2015: n.p).

The AfD has by no standards been a radical party in its early days. The medial vilification, however, contributed to the undermining by more radical people. With the beginning of the refugee crisis in 2015, the party finally entered the realm of the extreme, making ordinary citizens to “sometimes have the feeling that we do not belong here” (G15). In that regard, one word of Gysi's quote strikes particularly: to organize. Within this organization, the media plays a decisive role, for which Edgar Wasser argues:

(E57) Die Nachrichtenagentur'n fütterten die Angst in uns:
(E58) BSE, HIV, NSU, Verfassungsschutz

The dictate of fear “certainly doesn't imply the abandonment of liberal regimes of power. Neither does it entail bringing into question the rule of markets as a principal driver for human interactions and social affairs” (Evans and Reid: 2014: 9). The cynical realism of Evans and Reid creates a symbiosis with the lyrics of *Aliens*. The Verfassungsschutz (E58) is Germany's intelligence agency of inner security. The intertwine of politically right-minded camp among groups of the German law enforcement agencies became a national interest, after it was disclosed that a senior member of the Verfassungsschutz shredded files about infiltrated agents that were requested to investigate crimes of the NSU. With all the sources in the network of the NSU¹⁴⁹ the “files were purposefully destroyed to prevent unpleasant questions in the first place¹⁵⁰” (Aust, 2016: n.p.). The arbitrary list of scandals in

¹⁴⁸ See (Fraktion DIE LINKE, 2015) starting at 14:09: “Den größten Vorteil hat immer derjenige mit den niedrigsten Steuern, den niedrigsten Löhnen, den niedrigsten Preisen, den niedrigsten ökologischen, juristischen und sozialen Standards. Er wird sich durchsetzen. Und das wird ein Europa des Dumpings; des Abbaus nach unten. Und wer so etwas organisiert, der [...] organisiert auch zunehmenden Rassismus. Das mag nicht bewusst sein, aber das wird die Folge sein.“

¹⁴⁹ That ist he acronym for Nationalsozialistischer Untergrund (National Socialist Underground).

¹⁵⁰ See Aust (2016: n.p.): “... gezielt Akten vernichten zu lassen, um unangenehme Fragen gar nicht erst aufkommen zu lassen.“

line (E58), certainly punchlines line (E57), and topics of BSE and HIV in combination with the ‘feeding news agencies’ draw an absurdly comical image that is well described by Monika Gruhl: “Many humans greatly emphasis on a healthy nutrition, but they much less care about the mental aliments, which they consume unfiltered on a daily basis [...] Our bodies and brains alike firstly deal with what they are fed¹⁵¹” (2012: 121). Juxtaposing BSE with the news agencies essentially turns the media into the infective food which causes the mental illness “that comes along with sponge-like alterations of the brain¹⁵²” (BfR, 2008: 1). That disease thus subsequently diffuses through unfiltered consumption of media products, just like HIV spreads through bareback sexual intercourse. In line with these epidemics, the NSU and the Verfassungsschutz, thus right-wing extremism and the surveillance apparatus, degenerate into physically-mentally, but more importantly lethally infectious diseases, whose symptoms are already perceivable:

- (E64) Bürger marschierten für das Abendland unterm Hakenkreuz
- (E65) Parallel dazu, erschoss 'n weißer Cop 'nen schwarzen Jung'
- (E66) Währenddessen wurd' jemand gefoltert in Guantanamo
- (E67) Und ISIS-Kämpfer köpften Christen in orangenen Kostüm'n!

The re-emerging political or religious extremism and institutional oppression path the “way to a new believe in the positivity of danger, new technologies for rule and subjectification [...] based upon a suspicion of security” (Evans and Reid, 2014: 1f.). What appears to be an arbitrary list of global incidents, show some systematic correlations, that related to the previous elaborations on German authorities, which is under display in the disturbing case of Murat Kurnaz¹⁵³. Without any charges, Kurnaz was kept in Guantanamo for almost five years, after the former president of the Verfassungsschutz Hans-Georg Maaßen, while still employed in the Federal Ministry of the Interior, the controlling body of the Verfassungsschutz, largely contributed to denying the validity of Kurnaz’s right of residence. Kurnaz left Germany in October 2001 to study in Pakistan. He was incarcerated in November 2001:

Form-judicially it [right of residence] loses its validity if the person of interest is more than six months outside the country without contacting the relevant authorities. And

¹⁵¹ See Gruhl (2012: 121): „Viele Menschen legen großen Wert auf eine gesunde Ernährung, kümmern sich aber weitaus weniger darum, welche geistige Nahrung sie sich täglich ungefiltert zuführen [...] Wie unser Körper, so verarbeitet auch unser Gehirn zuerst das, womit wir es füttern.“

¹⁵² See Bundesinstitut für Risikobewertung (2008: 1): “BSE ist eine tödliche Erkrankung bei Rindern, die mit einer schwammartigen Veränderung des Gehirns einhergeht

¹⁵³ Kurnaz was born and raised in Germany, however, only has Turkish citizenship.

Kurnaz was kept by the Americans for more than a year in Guantanamo – without coming forward¹⁵⁴ (Casperi, 2012: n.p.).

Even after the accusation that Kurnaz would be in contact with Islamic terrorist networks was disproved, German politics denied his release (Schuler, 2007). The responsible body of authorities exploited the helpless situation of an objectively innocent man to avoid the extradition of a fraudulently as Islamist denounced man “although he has already been assessed by CIA and apparently two BND-agents alike [...] as harmless^{155,156}” (Caspari, 2012: n.p.).

Lines (E64) and (E65) tackle two totally different victim groups of racism, in predominantly different geographical spheres. Yet, they are drawn together in Edgar Wasser’s origin as a Chicago-native raised in Germany. The Black Lives Matter movement is one of the most well-known global activist groups, which fights the gun violence of white policemen against the Black population, mostly young men, in America (E65). It is thereby a testament to the history of rap as an artform of the marginalized population of color. However, police violence is a disturbing issue in Germany as well. Albeit the severity is of much lesser degree, “there are clear hints that it is a structural problem¹⁵⁷” (Singelstein, 2007: 213). The more important aspect of Singelstein’s account, however, is that “specific groups have been affected more severely by abuse of policemen. While until the 1980s these were mostly participants of leftist demonstrations, nowadays, foreigners and Germans with a migration background are apparently victimized particularly often¹⁵⁸” (ibid.: 225). In the process of the increasing immigration in the wake of the refugee crisis, the radicalization of the German society augmented, which in turn contributed to the gradually increasing right-wing extremism of the AfD. In almost timely parallelism the xenophobic organization *Pegida*¹⁵⁹ started its demonstrations in another Saxon city: Dresden. Therewith the circle to line (E64) is closed. While the artistic liberty allows for a certain kind of broad interpretation of societal

¹⁵⁴ See (Caspari, 2012: n.p.): “Formaljuristisch verfällt dieses, wenn der Betreffende mehr als sechs Monate außer Landes ist und sich nicht bei den zuständigen Behörden meldet. And Kurnaz wurde von den US-Amerikanern seit gut einem Jahr im kubanischen Guantanamo festgehalten – ohne sich zu melden.“

¹⁵⁵ See (Caspari, 2012: n.p.): “... obwohl dieser von der CIA und offenbar auch von zwei BND-Agenten [...] schon als harmlos eingestuft wurde.“

¹⁵⁶ The BND (Bundesnachrichtendienst) is the German Intelligence Agency of Foreign Affairs.

¹⁵⁷ See Singelstein (2007: 213): “... während es deutliche Hinweise darauf gibt, dass es sich um ein strukturelles Problem handelt.“

¹⁵⁸ See (ibid.: 225): “... bestimmt Personengruppen verstärkt von Misshandlungen durch Polizeibeamte betroffen sind. Waren dies bis in die 1980er Jahre hinein vor allem Teilnehmer linker Demonstrationen, werden heute offenbar Ausländer und Deutsche mit Migrationshintergrund besonders häufig Opfer.“

¹⁵⁹ Pegida is the acronym of Patriotische Europäer gegen die Islamisierung des Abendlandes (Patriotic Europeans Against the Islamisation of the Occident)

movements, the swastika's inseparable link to the Nazi Regime of Adolf Hitler, pictures a terrifying image, of where the radicalization of society may terminate, if this process cannot be controlled and reversed.

It is well articulated that the neo-liberal system has essentially reached its limits. The undermining of the redefined understanding of security (Meyns, 2000) “require[d] creating a vast apparatus of armies, prisons, police, [...] and police and military intelligence apparatus, and propaganda engine of every conceivable variety, most of which do not attack alternatives directly so much as create a pervasive climate of fear” (Graeber, 2011b: 386). The threat of extremist terrorism, whether it is right, left, or religious further fosters the construction of this state apparatus. From the segregation of domestic society, the surveillance system of time first became a function of money and subsequently incorporated the variable of racism. Therefore, we shall return to the bigger picture, which is done in a passage of *Astronaut*:

- (G31) Wir bauen immer höher, bis es ins Unendliche geht
- (G32) Fast acht Milliarden Menschen, doch die Menschlichkeit fehlt
- (G33) Von hier oben macht das alles plötzlich gar nichts mehr aus
- (G34) Von hier sieht man keine Grenzen und die Farbe der Haut

These four lines depict the dilemma of the liberal condition of permanent expansion, for which line (G33) is the decisive one: *Astronaut* narrates the story of a spaceman, who takes off into orbit after he spent an undisclosed time on Earth. As he glances onto the planet, the spaceman takes on Noam Chomsky's *alien perspective*, as “if you are an alien [...] and you're watching what's going on on Earth” (Jung, 2016, n.p.). Accordingly, Sido explained his ideas while writing the song: “Back then, Alex Gerst¹⁶⁰ inspired me writing the lines. He sees our planet out of the orbit and from up there it looks peaceful and nice. That makes war, hunger, and all the misery appear specifically pointless¹⁶¹” (DPA, 2018: n.p.). These four lines are thus an example of Marcuse's (1964) finding the basal difference of art is not in between critical and affirmative expression, but in a rupture with reality. That is particularly true for the utopian image of line (G34), in which the mess of the Capitalocene and its global

¹⁶⁰ Alexander Gerst is a German ESA spaceman. He just recently became the agency's astronaut with the longest accumulated tenure of expedition days spent in orbit. In 2010 he was awarded a Ph.D. in Geoscience from the University of Hamburg. To become an astronaut, the European Space Agency requires its applicants to preferably hold a doctorate degree in a discipline of the STEM fields (Science, Technology, Engineering, and Mathematics), with a demonstrable professional background in research.

¹⁶¹ See Deutsch Presseagentur (2018: n.p.): “„Alex Gerst hat mich beim Schreiben der Songzeilen damals inspiriert“, sagte Sido. „Er sieht unseren Planeten aus dem Weltall, und von dort sieht er so friedlich und schön aus. Da kommen einem Krieg, Hunger und all das Elend doch erst recht sinnlos vor.““

societal and ecological victims mesh into a huge ball of blue, white, green, and buff. Reality though is a different sphere, as it is visualized in lines (G31-32). The competition of swank also took over the realm of architecture, where skyscraper after skyscraper mutilates the landscape, in a tireless run for infinity (G31), which comes at the expense of ‘almost eight billion people’ due to a ‘lack of humanity’ (G32). This lack of humanity, while exponentially higher in consideration of the ramifications on the Second and Third World, also affects the European Union. The ‘social downward dumping’ fostered an explosion of Germany’s export industry, while it parallelly pressed the general society into precarious labor and gradually reduces wages. On the European scale, the asymmetries of the import-export-system forced “other production companies in other countries into suffering. It would be impossible any other way¹⁶²” (Fraktion DIE LINKE, 2015: n.p.).

With this last quote of Gysi’s speech Chapter 3.2.2, is closed. To get a picture about the despair other European countries had suffered due to the Euro and the austerity measures that were imposed, here is one example: “In total, the [Greek] bailout program includes 19 privatizations. These include the sale of [...] the Athens water supply” (Amaro, 2018: n.p.). The policy of the Western elites led to the monetary coercion to surrender *the* basal human need. Like it had already happened in Portugal and had been tried in previous waves of Greece’s bail-out programs (Simantke, 2014). In this light Sido asks in *Zu wahr*:

- (H1) Kannst du mir sagen, dass das alles schon in Ordnung ist?
- (H2) Dass die Welt ok ist so wie sie geworden ist.
- (H3) Kannst du mir sagen, dass die Zeiten hier gerecht sind?
- (H4) Wenn vor deinem Auge dein Zuhause einfach wegschwimmt.
- (H5) Wenn man vor lauter Hunger lang schon nicht mehr Hunger sagt
- (H6) Kein Tropfen Wasser und kein Schatten hat bei 100 Grad

The rhetorical questions in lines (H1) and (H3) do not require an answer. But these six lines offer more than the coincidental connection to the privatization issue that may render people in two of Europe’s warmest countries without a steady water supply (H6). In connection to particularly line (H4), where Sido addresses the pending danger of rising sea levels and natural catastrophes, which are capable of flooding entire cities, the passage tackles another issue, for which they may serve as the bridge to the next chapter: the ramifications on nature and the subsequent backlashes as a result of climate change.

¹⁶² See (Fraktion DIE LINKE: 2015) starting at 09:05): „Dann müssen doch andere Produktionsunternehmen in anderen Ländern darunter leiden. Anders ginge es doch gar nicht.“

3.2.3 Collateral Damage Part II: Nature

The capitalogenic effects on nature are the result of the “previous development of modern societies, which is generally marked by an expansive dynamic – indeed inwards and outwards alike¹⁶³” (Sommer and Welzer, 2014: 18). While it was shown that the development started in the late fifteenth century, it took a decisive turn, when the motorization of production started to gradually climb in the wake of James Watt’s invention of the steam-engine. In the process, the energy supply turned into the currency of hegemony and acts of interference into means of buying time. Now and then, these strategies of interference require reconsiderations due to unpredictable shocks. On September 22nd, 2014, one day ahead of the UN Climate Summit, this was again the case:

The Rockefellers’ decision to cut their ties with oil lends the divestment campaign huge symbolic importance because of their family history [...] John and William Rockefeller were the co-founders of the Standard Oil Company, which at the time operated the world’s biggest refineries (Goldenberg, 2014: n.p.).

The global oil dynasty publicly declared to “be moving out of fossil fuels and investing in clean, renewable energy” as Stephen Heintz¹⁶⁴ is quoted by Goldenberg (2014). At this point it is important to distinguish between petroleum and gas. That is because gas may be transformed into hydrogen, which appears to become the pre-eminent fuel of future mobility, as the hydrogen technology is quasi identical to the gasoline-engine (Müller, 2018). Therefore, “today’s global oil producers have become well aware of one thing: What has not been extracted and sold by 2050, remains as worthless dirt in the ground¹⁶⁵” (ibid.: 142). Ecological ramifications are succumbed to the monetary interests. We may return to lines (H1-6) of *Zu wahr* and link them to the opening raps of *Astronaut*:

(G6) Wir laufen rum mit der Schnauze voll, die Köpfe sind leer
(G7) Sitzen im Dreck bis zum Hals, haben Löcher im Herz
(G8) Ertränken Sorgen und Probleme in ‘nem Becher voll Wein
(G9) Mit einem Lächeln aus Stein, uns fällt nichts Besseres ein

These two passages essentially reiterate the dilemma of the ladder system. The parallel of these two passages is rendered through lines (H5) and (G6). Their meanings, though, are

¹⁶³ See Sommer and Welzer (2014: 18): “Die bisherige Entwicklung moderner Gesellschaften ist grundsätzlich durch eine expansive Dynamik gekennzeichnet – und zwar nach innen wie nach außen.“

¹⁶⁴ Stephen Heintz is the president of the Rockefeller Brothers Fund.

¹⁶⁵ See Müller (2018: 142): “Den heutigen Ölproduzenten weltweit ist eines völlig klar geworden: Was sie bis 2050 nicht gefördert und verkauft haben, bleibt als wertloser Dreck im Boden liegen.“

utterly contradictory. The global hunger issue (H5) is easy to grasp and requires immediate measures to be resolved. On the other hand, however, ‘walking around being fed up with heads empty’ (G6), may depict the general public’s attitude in the post-industrial society. If one is to soak up the ‘full snout and empty heads’ (G6) literally, the image of uncontrolled greed reappears, which comes at the expense of dramatically increased wastage (G7). The practices of colonialism are carried on into the present, where it seems as if empathy is buried in mountains of trash, flushed with alcohol (G8) or killed by harder drugs as the last resort of handling the inner demon. This takes place on the back of the poorest, who ironically will have to face the harshest consequences (Welzer, 2008), which are named in the passage of *Zu wahr*. As it is well investigated academically, the major forces behind climate change are to keep the post-industrial machine running. The result is a constant *presentification* (Lesch, 2018) of the past – by extracting fossil fuels which were formed over billions of years – and the future – the victory of tactics over strategy (Precht, 2018) for short-term profit – is what constitutes the horizontal break-up of the time-continuum in the context of nature. It is, as put in another pair of lines in *Astronaut*:

(G12) Lassen alles stehen und liegen für mehr Asche und Staub
 (G13) Wir wollen alle, dass es passt, doch wir passen nicht auf

The issue of the ‘we’, which had been resolved on the example of the European’s history, arises again. It is left out of line (G12), but the grammatical construction of the line is created in continuation of line (G10): “We will have already forgotten tomorrow who we were yesterday¹⁶⁶.” There is another aspect, however, which had been addressed earlier: the societal contract. Yet, from the perspective of nature, the two parties of the contract merge into one, with nature itself being the co-contractor. For that matter, the contention that “[we] guzzled our bellies and forgot to pay¹⁶⁷” sketches the double-layered debt of post-industrial society to the exploited Second and Third World and nature, alike. This claim is refreshed later in the lyrics:

(G29) Wir alle tragen dazu bei, doch brechen unter der Last
 (G30) Wir hoffen auf Gott, doch ham‘ das Wunder verpasst

¹⁶⁶ See Sido feat. Andreas Bourani (2015) – Astronaut (G10): “Wir ham’ morgen schon vergessen, wer wir gestern noch waren“

¹⁶⁷ See Sido feat. Andreas Bourani (2015) – Astronaut (G11): “Ham’ uns alle vollgefressen, und vergessen zu zahl’n.“

To what ‘we are all contributing’ (G29), is the chaos on planet Earth realized through the *alien perspective*. Interviewed by Jung on the contemporary state of globalized society and nature, Chomsky argues that “what he [the alien] sees is that this remarkable species [humans] developed higher intelligence, and it is now using it in order to destroy itself, and is on the verge of destruction” (Jung: n.p.). Through this perspective the fundamental difference between the two contracts can be revealed. That is that nature does not negotiate. In economic thought, which lies at the root of the presentification, planet Earth operates as a monopoly. Like a monopolist, who to a large extent can shape the playing field of his operations, Earth – equipped with much greater force – is in position to determine the guide rails of the interplay with humanity. That is because “[a]stronomy has not revealed any other planets within reach that might be colonized [...] Earth is and will remain an island. Humans cannot simply pack up and move on” (Welzer, 2008: 5). Thus, breaking these guide rails – so-called *tipping points* – “is causing irreversible damage in our ecosystems” (Göpel, 2016: 114). Therefore, the magic trick of permanently pushing the bills into the future is not going to work. The divine essence of the financial system – the German term ‘*Geldschöpfung*’¹⁶⁸ visualizes beautifully the sacredness of that structure – in which “bankers are creating something out of nothing” (Graeber, 2011a: 344) is thus to fail if it is transferred onto the negotiations with nature. Further, the contradiction of the rational, thus immanently secular *homo oeconomicus* and the numinous power of bankers who “are evil, because they’re playing God” (ibid.: 344), shows the surreal architecture even with an agent – humans – not acting on full rationality. Nature, however, does and thus the ‘hope for God’ (G30), is another dead end “of the evangelical right, who [...] have enthusiastically embraced the doctrine of “supply-side economics”” (Graeber, 2011b: 377).

What is rendered by the intertwine of the divine financial system and the secular system of biological life, is that the surveillance system of time as a function of the financial system is not working on a global basis. It may operate in the sense that the global society is pressed into the prison of interest stocks. Earth, however, does not negotiate about prolonging the funding of resources and the realignment of tipping points. The artificially overwriting of the natural code will cause backlashes that even outweigh human warfare. The neo-liberal agency of control through the permanent expansion of the economic machine is

¹⁶⁸ The term *Schöpfung* is translated into ‘creation’ or ‘genesis’. Thereby *Schöpfung* also refers to the Book of Genesis as the biblical account on the creation of the Earth. ‘*Geldschöpfung*’ is thus the genesis of money.

ultimately succumbed to its embedding basis. Yet, the accelerating race to the hedonistic paradise conceals the sacrifices and destructions that come along for society globally. Thus, the argument that ‘we all contribute’ (G29) is not only a performative but also political act. As Chomsky continued to elaborate on the ramifications of climate change, he notes “that in the richest and most powerful country [...] there is a major party, the one that happens to dominate Congress right now, which simply denies that it’s happening”, calling the Republican Party “the most dangerous organization in world history” (Jung, 2016: n.p.). Now, Chomsky’s claim may to certain levels be projected onto Europe. Further, parties of the ‘more leftist’ political spectrum also organize their operations “by promising their clientele the quickly kicking in of decoupling advancements, which legitimate the upkeep of contemporary wealth practices¹⁶⁹” (Paech, 2012: 92). In this concern, the political paint box of black Conservatives, yellow Liberals, red Democrats, the Green Party, and the oftentimes blue-colored new-right, turns monotone. Their least common denominator is the steadily rising need for energy and resources.

Therefore, we turn to the literal understanding of line (G12): “[We] keep everything as it is for more ashes and dust¹⁷⁰”. The vernacular meaning of ashes – money – had been explored on the doctrine of an economic system which drags the past and the future into the present (Lesch, 2018). The literal one and its terminating danger were just inched towards by the quotes of Chomsky. Yet, the decision-makers often jolt a chain of falling dominos. According to Goldenberg, the “Rockefeller Brothers Fund over the years has been a big supporter of environmental causes, including campaign groups opposed to fracking” (2014: n.p.). With the last stain removed, the generally supportable act may cause less of what Sido condemns in *Zu wahr*:

(H13) Vögel voll mit Öl oder Plastik im Bauch
 (H14) Immer, wenn ich diese Bilder sehe raste ich aus

This, however, may be the case only in long term vision, while in the meantime the consequences of the constant use of highly polluting fossil fuels keeps pressuring the ecological equilibriums by converging or surpassing tipping points. Thus, pictures of environmental catastrophes like the Deepwater Horizon tragedy may further circulate, about which the post-

¹⁶⁹ See Paech (2012: 92): “... ihrem Klientel bald eintretende Entkopplungsfortschritte zu verheißen, die eine Aufrechterhaltung gegenwärtiger Wohlstandspraktiken legitimieren.“

¹⁷⁰ See Sido feat. Andreas Bourani (2015) – Astronaut (G12): “Lassen alles stehen und liegen für mehr Asche und Staub“

industrial society flusters, while the global impacts of the exploitive practices ultimately form the second group of refugees: the climate refugees. These also include refugees, which are affected indirectly through i.e. the issues of food or water supply (H5-H6). In this regard, *Zu Wahr* referred to one of the more peculiar viral phenomena of the last years: the Ice-Bucket challenge.

- (H31) So viele Menschen dass das Wasser nicht reicht
- (H32) Doch sie machen diese Videos mit nem Bucket voll Eis

To generate awareness and money for research on the nervous system disease Amyotrophic lateral sclerosis (ALS), people nominated each other via social media to flush a bucket of freezing water over their heads. The ideologic and financial success is not of importance here, but the waste of billions of liters water, which is desperately needed in large parts of the Second and Third World, was barely addressed in any critique on that practice. Referring to an April 2007 Intergovernmental Panel on Climate Change (IPCC) report, Welzer informs that in Africa, “by the year 2020, a total of 75 to 250 million people will not have sufficient access to safe drinking water” (2008: 35). He continues, that “[i]n *Asia*, as many as a billion people may be affected by shortages of drinking water by the year 2050” (ibid.: 36). In the current condition of the capitalogenic global ramifications, the constant access to crucial needs like food and water will become constantly endangered, since “[t]his earth system science shows us that if we extract from the planet all that is technologically and economically feasible to harvest, it will be far too much for the planet to sustain” (Göpel, 2016: 90). In that light, the Rockefeller’s move, which was introduced at the outset of Chapter 3.2.2, may turn out as well-intended rather than well-executed. It is as Genetik put it:

- (F27) Pass gut auf was du dir wünschst,
- (F28) nicht alles, was wir haben wollen, sollte sich erfüll’n,
- (F29) Wähle weise aus,
- (F30) denn sonst schaut am Ende dieser Welt dafür noch jemand in den Lauf

To the contrary of the Rockefeller’s expressed intention, the fracking industry just like any producer is pushing their extractions to the limits. All that seems to matter is that “America’s journey to preeminence in the global oil trade is [...] already producing more crude than either Russia or Saudi Arabia” (Smith, 2019: n.p.). Therefore, “Trump clears all deposits, in protected landscapes and particularly endangered nature reserves alike, for exploitation, what in turn discloses how much the influence-wealthy indeed care about environmental

protection¹⁷¹” (Müller, 2018: 144). At this point the difference between oil and gas shall be reiterated. The development of the fracking industry and the situation in the Middle East can thus hardly be unshackled. With the US pushing its domestic production to gain the global control over the petroleum market, the no-matter-what-approach of resource monetarization gradually turns into the Western elites’ letter of resignation concerning the Arabian world (Müller, 2018). Thereby, a century-long conflict is reignited, about which Sido¹⁷² asks if everything is fine, if “every fanatic and child carries a gun and that in the name of the guy, who created us all¹⁷³”. That is the conflict of Shiites and Sunnis, “a major split in the Islamic world” as Chomsky argues, “which has been pretty amicable, just like the Protestant and Catholic” (Jung, 2016: n.p.). The two biggest Arabian countries – Saudi-Arabia and Iran – further happen to have their respective populations following one confession, each. The results are war zones all around the Persian Gulf with particular focus on two sea gates, which connect most ports of the Arabian peninsula with the Indian ocean: the Strait of Hormuz, which mostly lies in the territory of Iran and Bab-el-Mandeb¹⁷⁴ in the territory of Yemen. The war in Yemen is already underway, causing the Fund for Peace listing Yemen as the most dangerous country in the world¹⁷⁵.

The attack on two oil-tankers in June 2019 further documents that the “the open war between Saudi-Arabia and Iran¹⁷⁶” (Müller, 2018: 158), may be just around the corner. The oil industry’s monetary interest in encapsulating Saudi-Arabia, by shutting down these sea gates, is easily comprehensible for which the September 2019 attack on Saudi Arabian oil refinery Aramco may serve as a two-fold terrifying example. The oil price immediately spiked around twenty percent (White, 2019). What is more, however, the attack may just have been the last piece to the puzzle of escalation. Therefore,

[v]iolence markets and violence economies have come into being – non-state areas in which business is done with weapons, raw materials, hostages, international aid, and so on. Obviously, no trader in violence is keen to see his business come to an end; he will

¹⁷¹ See Müller, 2018: 144): “Trump gibt alle Fördergebiete, auch in Naturschutzgebieten und besonders gefährdeten Naturreservaten, zur Ausbeutung frei, was wiederum zeigt, wie viel den Einfluss-Reichen tatsächlich am Umweltschutz liegt.“

¹⁷² Although he was born in Berlin, Sido has Iranian roots, which is important in the understanding of the following.

¹⁷³ See Sido (2015) – Zu wahr (H7-8): „Jeder Fanatiker und jedes Kind 'ne Waffe hat Und das im Namen von dem, der uns alle geschaffen hat.“

¹⁷⁴ The Bab-el-Mandeb is also known as the *Gate of Tears*.

¹⁷⁵ See therefore the FFP’s Fragile State Index 2019.

¹⁷⁶ See Müller (2018: 158): “den offenen Krieg zwischen Saudi-Arabien und dem Iran.“

therefore regard any attempt to restore peace as an unwelcome disturbance (Welzer, 2008: 64).

The categories of weapons and international aid spin the discussion back to the passage of *Wünsch dir was*. Saudi-Arabia is massively armed by Western states, while Iran imports weapons from Russia (Müller, 2019). At least in the case of Germany, the exports of weaponry constitute a breach of the coalition agreement, which postulates that “we will immediately stop any export to countries, as long as they are directly involved in the Yemen war¹⁷⁷” (Bundespresseamt, 2018: 149). Ultimately the millions of predictable casualties, as well as the ramifications on nature, are the results of interests of power relations and economic prosperity. The civilians, who are lucky enough to be able to escape the terror of warfare, form – better said expand – the third group of refugees: the war refugees.

Securing a small group’s global power shows what appears to be the real function of money. It developed into a tool of control by shipping obligations into the future, for which the population is forced to surrender its time working off the debt (Graeber, 2011b). If greed is condemned as the evil trait of the egoistic man (Hall, 2011), it is not the driving force behind the endless assimilation of money. Edgar Wasser is thus right:

(E55) Die Menschheit war uns eine zu große Verantwortung
(E56) Alles, was wir taten, mündete nur in Gewalt und Blut

That is because the underlying egoism is the catalysator of greed. Humanitarian activity, on the other hand, has been too great of a responsibility (E55). The European surge for global hegemony about five centuries ago may ultimately cause an echo, as “[e]very country drawn into the globalization process forms an area of tensions” (Welzer, 2008: 114). So far, the negative effects have barely been experienced inside the ivory tower. However, if history continues to repeat itself, it seems only a matter of time, until the area of the European Union is affected since environmental change “may only be a minor distant player in a tangled story that involves many political, economic, and physical factors” (Homer-Dixon, 1991: 77). The refugee crisis of 2015 may thus just be the harbinger of what is to come. That is because some day, the gas era will terminate. Then, the economic-warfare system may reach the European Union. That is because through the exploration of gigantic gas deposits “[m]uch

¹⁷⁷ See Bundespresseamt (2018: 149) “Wir werden ab sofort keine Ausfuhren an Länder genehmigen, solange diese unmittelbar am Jemen-Krieg beteiligt sind.“

is indicating that the Eastern Mediterranean mutates into a second ‘Persian Gulf’¹⁷⁸ (Müller, 2013: 74). The conflicts there are already brewing (Paulitz, 2015; Frank, 2019). Eventually, they may recreate the Molotov cocktail that is about to blow up the area of the Persian Gulf.

The European Union won the Noble Peace Prize in 2012 because it turned a continent of war into a continent of peace. Things can change rather quickly, however. The catastrophic events taking place in the Middle East, may in the process enter Western Europe for the first time since the end of World War II. The result was a continent, which was divided by the Iron Curtain for forty years. The most iconic image of the European divide was the Berlin Wall. Going forward, the metaphor of the Berlin Wall and its interior, the island of liberty in the red sea of socialism, West-Berlin, seem to be the blueprint of what is to come. This time, however, the patrolling units are contracted by the rulers of the island of liberty. Thus, the signal of ‘No Exit’ is transformed into ‘No Entrance’.

3.2.4 Rebuilding the Wall

The discussion has rendered three groups of victims in the wake of the Western elites’ surge of global hegemony. These are the regular Western population, the population of the Second and Third World, and nature. With the first-world way of life severely contributing to the malaise of the other two groups, the Western population is surely the least affected. On the other hand, the “category of ‘climate refugee’, so hazy in international law, makes it clear that the decision to flee may result from war, massacre, extreme weather, rising sea levels or loss of a subsistence base” (Welzer, 2008: 73). Welzer subsumes the three categories of refugees, which were identified in this work into the ‘category of climate refugee’. The discussion on Offshoring has shown that this is not at all reliant on ecological change. Notwithstanding, any refugee lacks at least one element of the new security paradigm (Meysn, 2000). It is thus basally correct for Genetik to diagnose:

- (F47) Die Lobbys wünschen sich die Völker unterdrückt
- (F48) Eines Tages stehen wir auf, dann kommt der Bumerang zurück
- (D49) Denn so und nicht anders will es nun mal das Gesetz
- (D50) Jedem Wunsch folgt eine Konsequenz, ah

The capitalogenic war against humanity and nature will ultimately come back to haunt the perpetrators like a boomerang (F48). That is because the consequences of this warfare

¹⁷⁸ See Müller (2013: 74): “Vieles deutet darauf hin, dass das östliche Mittelmeer zu einem zweiten “Persischen Golf“ mutiert.“

converge the three suffering categories more and more into one. In this light, the ‘we’ in line (F48) expands beyond the populations of the post-industrial societies. If climate change cannot be stopped lebensraum will be destroyed globally. The number of refugees will rise dramatically, simply because there is no other way. This unintentional trade-off is articulated through lines (F49-50). Ultimately the imposed trade-off between money and exploitation will be reversed, albeit unwillingly from the perspective of the neo-liberal ruling class. The war and labor refugees are accompanied by climate refugees, with only one way to go: up north. The instability of security parameters will reasonably serve as enough reason to pursue new lives in remote places. Europe’s historical struggle of over-population (Coudenhove-Kalergi, 1925), will render the situation there inevitably chaotic, for which many refugees are denied access:

(H09) Oder Flüchtlinge, die Kurs nehmen auf Garten Eden
(H10) Aber nie mehr in ihrem Leben einen Hafen sehen

The global effects on nature make the figurative Garden Eden constantly shrink spatially. Its current controllers are thus forced to install defense mechanisms “to protect themselves from the inrush [...] on the islands of West European and North American prosperity” (Welzer, 2008: 10). In this regard, *Zu wahr*, addressed this issue with its consequences, which are pictured through the metaphor of the Berlin Wall:

(H35) Mir stockt der Atem, wenn ich sehen muss, dass sie Menschen verkaufen
(H36) Auf Minen treten, statt problemlos über Grenzen zu laufen

Line (H35) rearticulates the practices of the surveillance system of time as a function of the financial system, for which the vending does not have to be a literal financial transaction. So are Arabs and Third World workers sold out to their problems, after their services were no longer necessary (Müller, 2018). The rising number of refugees is the logical result. The preventive measures are already constructed, as referred to in lines (H10) and (H36). In the case of Europe, the focus is specifically put on the borders along the shores of the Mediterranean. With *Genetikk*, “inside the water is floating, who did not manage to take refuge¹⁷⁹”. The walls are also built up ashore, for which the notion of the physical panopticon is reversed. While Bauman (2000) argued that in post-modern times of technological development the physical presence is no longer necessary, this notion only applies for keeping

¹⁷⁹ See *Genetikk* (2015) – *Wünsch dir was* (F22): “Im Wasser treibt, wer's nicht geschafft hat, zu flüchten.“

people locked in. Yet, the refugee movements require physical force to keep people locked out. Just like West-Berlin was completely isolated through the Wall, the new island of liberty isolates itself on land and water. Here, another parallel to the situation of West-Berlin is displayed. As the Soviets completely hindered any good supply via road or rail, the Western Allies installed an air bridge.

The anachronical assembly of history in Edgar Wasser's *Aliens* has been gradually reversed throughout Chapter 3.2. Therefore, the present work's main body fittingly closes with the opening lines of the song. Thereby the alien's metamorphosis from the fifteenth century Europeans into the contemporary Islamic refugee-terrorist is terminated:

- (E1) Fliegende Untertassen schweben auf die Erde herab
- (E2) Alles begann mit diesen Lichtern über den Dächern der Stadt
- (E3) „Mama, was ist das?“ - „'N Flugzeug, das kennst du doch, Schatz!“
- (E4) Aber dann wurden es immer mehr Lichter, je später die Nacht

The sarcasm in the lyrics renders it not easy for them to be deciphered. This difficulty is fostered, because “Mr. Wasser does not provide information and interpretation assistance in the form of interviews. It remains with us listeners [...] to try to get to the bottom of his creation¹⁸⁰” (Häbler, 2017: n.p.). The liberty of interpretation, then, requires to be particularly convincing, especially because the ‘flying saucers’ (E1), a popular metaphor for an unidentified flying object – the vehicle of aliens – contain semantical vagueness. Yet, the strict answer to the kid's question in line (E3) constructs the issue of air traffic. The ‘initiating lights above the roofs of the city’ (E2), thus, turn into those of an aircraft. The air traffic in combination with this work's understanding of aliens as conquerors brings about the paranoia of the 9/11 attacks. The saucers then represent the wreckages after the aircrafts crashed into the twin towers. As a result, each little saucer hypothetically turned on its light to guide the way through the dark cloud of dust, which covered Manhattan as if it has been night once the towers collapsed (E4).

The immediate reaction was the starting point of the new era in the use of cybernetics to prevent crime. Ramifications, therefore, not only affected the domestic realm of the US. Like any digital tool, the newly installed programs operated globally, for which the NSA was preponderantly responsible.

¹⁸⁰ See Häbler (2017: n.p.): “...gibt auch Herr Wasser keine Auskünfte und Interpretationshilfen durch Interviews. Es bleibt uns als Zuhörenden [...] überlassen, sein Werk zu hinterfragen.“

- (E62) Noch stärkere Überwachung, noch strengere Passkontroll'n
(E63) Egal, wo man hinsah, alles wurd' regiert von blanker Furcht!

Founded as the institution for foreign intelligence the NSA was given the power to spy on domestic soil. This was done through “a broad interpretation of Article Two of the Constitution [...] Bush administration lawyers later decided that the war resolution provided the legal basis they needed to support the NSA operation to eavesdrop on American citizens” (Risen, 2006: 45f.). The NSA was permitted to wire-tap telecommunication infrastructure on American ground. Today, a “large volume of purely international telephone calls that do not begin or end in America also now travel through switches based in the United States” (ibid: 50). With international communication largely reliant on American infrastructure, US intelligence was given access to billions of bits of privacy from civilians all around the globe. The *war on terror* transformed the world into a global surveillance prison and German intelligence participated in the exact same fashion as “[Edward] Snowden uncovered [...] that the German Verfassungsschutz among others uses US spying technology – which [Hans-Georg] Maaßen had to admit later¹⁸¹” (Peters and Das Gupta, 2018: n.p.). The paranoia that seemed to never have dissolved after 9/11 was reshaped the global mobility sector.

While the outside borders along the EU are controlled through physical presence, the interior surveillance mechanisms mostly work digitally. In arguably no place this combination is more apparent than at an airport, where the physical and the digital systems collide. Therefore, the notion of supermodernity, which is expressed “in the spectacular acceleration of means of transport” (Augé, 1995: 34), resulted in the explosion of tourism “to hypothesize the existence of a past and glimpse the possibility of a future” (ibid.: 87). In addition to the post-9/11 paranoia and the hysteria about the refugee movements, the travel addiction was leveraged to move the digital surveillance technology to its peak, where both break-ups of the time continuum ultimately connected. At the 2017 Davos World Economic Forum (WEF) a conglomerate of digital corporations introduced a security concept named *The Known Traveller*, a border control system to “enable entities along the way to undertake advanced risk assessment [...] through biometric recognition technology” (WEF, 2018: 4). The system operates in an uncannily familiar fashion: de jure, the decision making about the

¹⁸¹ See Peters and Das Gupta (2018: n.p.): “Snowden hatte [...] enthüllt, dass unter anderem der deutsche Verfassungsschutz US-Spionagetechnik einsetzt – was Maaßen dann auch einräumen musste.“

amount of published data, remains in the power of the individual. De facto a refusal to participate leads to isolation. That is, because

[r]eceiving this [verified information from travelers] earlier allows for a process redesign that shifts authorities towards increased advanced passenger screening [...] In turn, officials will have more time to focus their efforts on vetting passengers who are less well known or who raise more concern (ibid.: 14).

The expression of ‘less well known’ opens an arbitrary realm, which is grounded on the contentious reasoning that “[c]urrently, a secure and seamless traveller journey is not guaranteed” (ibid.: 4). There is no further information on how the people at Davos came up with this claim. It shows, nevertheless, that “the user of the non-place is always required to prove his innocence” (Augé, 1995: 102). This reversal of evidence at the expense of the ordinary citizen, essentially constructs a permanent image of criminalization. This may not come across as a particularly new security system. Eventually, though, every ordinary citizen shall be contained inside the cyber prison. On possible expansions, the report demands to “highlight to users the potential broad range of **everyday**¹⁸² applications [...] noting that broad adaptation is crucial for the success of the concept” (WEF, 2018: 37). If at all, there is not a lot of time left, to prevent the installation of a surveillance apparatus “that far outstretch[es] anything Orwell portrayed and pose[s] a much greater threat to both the personal privacy and the control exercised by sovereign power” (Giroux, 2015a: 109).

The openly admitted expansion plans, which are considered ‘crucial for the success of the concept’, integrate everything that has been into a tool of true totalitarian surveillance. As if every aspect of daily life is soaked in, everything, in turn becomes the object of the “dictates of arbitrary power” (Giroux, 2015a: 127). What is more, the slightest chance of Coudenhove-Kalergi’s optimistic vision of the culture state, “whose production will be controlled by the customers [...] for the sakes of general welfare and culture, not for the sake of profits¹⁸³” (1925: 143), is abandoned. That is because the expansion of *The Known Traveller* undertakes an uncanny symbiosis with the gradually abolition of cash. The exploitation of both, man and nature, is the neo-liberal aesthetic of torpedoing of the new academic paradigm of security. Ultimately, the defense mechanisms along the European and American borders likely cause millions of casualties. Or, to close with the words of Genetikk:

¹⁸² The emphasis through bold print is taken from the original file.

¹⁸³ Coudenhove-Kalergi (1925: 143): “seine Produktion wird von den Konsumenten kontrolliert werden [...] Es wird nicht dem Gewinn – sondern der allgemeinen Wohlfahrt und Kultur zuliebe produziert werden.“

- (F51) Und die Moral von der Geschichte:
 (F52) Wir sind gierig und das ist, was uns vernichtet
 (F53) All unsere Wünsche kosten Seel'n
 (F54) Es sind schon mehr als die Sterne, wer kann sie zählen?

Chapter 4: Conclusion

*“Auch wenn sie den Strom ausstell'n, der Motor ausfällt
 Tucker ich mit meinem Kutter einmal rund um die Welt¹⁸⁴“*

- Samy Deluxe

4.1 Review

Based on eight contemporary German rap lyrics, this work aimed to contribute to the understanding of the current state of institutional surveillance. Thereby, it was depicted that the metaphysical element of time was gradually exploited in two-fold fashion, for which the Western elitist circle was able to establish the present code of hegemony. Since, “everything social takes place in time¹⁸⁵” (Streeck, 2013: 12), the two dimensions of time were identified and investigated based on the development of the respective components that comprise history as much as the present. In this regard, time critically shapes the condition of contemporary culture. First up, was the analysis of the vertical time axis, which was conducted on the realm of Germany.

In that token, Samy Deluxe's (2009) song *Stumm* served as the platform to develop the current condition of the post-industrial society from the perspective of the general population. The opening six lines of the song thereby present the dilemma that many people seem to encounter regularly, as the majority of the hard-earned incomes seemingly evaporates by paying bills and taxes, for which personal savings are barely possible. That development took a decisive turn in the late 1970s when emerging unemployment set forth public and private indebtedness (Streeck, 2013). This was in part necessary, because of the effects of the global oil crisis (Graeber, 2011b; Müller, 2013) and on the other hand, employers began to realize that a constant level of unemployment is strengthening their position in negotiations with labor unions (Streeck, 2013). The metaphor of the contract becomes the leitmotif of *Stumm* as the song is no plain affront on German politics, as the representative of the ruling class, which exploits the precious time of its population through control systems of

¹⁸⁴ See Sorge et al. (2018) – “Flagge hissen / Anker lichten” [Recorded by Samy Deluxe]: “Even if they turn down the electricity, if the engine collapses, I chug with my cutter one time around the world”

¹⁸⁵ See Streeck (2013: 12): “Alles Soziale spielt sich in der Zeit ab.”

the state apparatus, the stultification methods of mass media, and the financial burdens. *Stumm* is also a wake-up call for society's nihilistic attitude towards those repressive developments, as the change of wording of the first line of the hook attests to: "this is what they do to us" turns into "this is what we let them do to us"¹⁸⁶.

Society's financial obligations carried the discussion onto the issues of education and labor, for which Prinz Pi's (2013) *Kompass ohne Norden* and Samy Deluxe's (2009) *Musik um durch den Tag zu komm'* became the main objects of study in Chapters 3.1.2 and 3.1.3. It is Pi's song that tackles the issues of Germany's education system by reflecting on his personal situation. The social contract of Samy's *Stumm* is an underlying issue, as Pi not only challenges the shortcomings of an outdated system that barely provides sophisticated dissemination of knowledge and does not foster personal interests (Precht, 2018). The dichotomic approach through the social contract also criticizes the lack of engagement of young adults in their preparation for university and the subsequent professional life. As the narrative leaves the realm of academia, the second theme of *Kompass ohne Norden*, caducity, takes over the central role in the second half of the songs, which bridges the discussion to the message of Samy's *Musik um durch den Tag zu komm'*. The indoctrination of materialistic wealth as the signifier of success turns the post-industrial society into a stampede on consumption, for which a steady increase in labor is necessary, to cope with the financial obligations, which are addressed in *Stumm*, as well. As a result, labor that is one's profession transformed into a critical status symbol, which defines the social status in two-fold fashion: first through the paid salary which allows for greater participation in the materialistic pleasure hunt and secondly through the label of the job itself. The former treat is addressed in Pi's narrated monologue with his former colleague, which closes the song. The latter symptom is embedded in Samy's critique of society's change of patterns in light of the constantly evolving entertainment industry. The resulting devaluation of societally crucial professions in health care or public services shows the influence of both parties of the societal contract once again. Politics does not seem to care about making these "low-skilled" but highly necessary jobs more attractive by increased wages and society considers these jobs as beneath the own entitlement. Nevertheless, the financial necessity forces society into labor, and since the neo-liberal code of wage reduction has come into effect, a rising number of people need

¹⁸⁶ See Sammy Deluxe (2009) – *Stumm* (A17): "Und das is', was sie mit uns machen" and (A47): "Aber wir lassen's mit uns machen"

to submit to more than one job to at least cover the basic needs of life. The spiral of the time-money trade-off further enhanced the methods of surveillance, which moreover led to spreading levels of reluctance regarding one's worksite.

Pi's example of the dead salesman, on the other hand, depicts the situation of the group of higher-income earners and in turn tackles the hyper-consumption which Samy Deluxe addressed in *Stumm* just as Autonom Ghostwriter (2018) does in *Vision*. In the reading of all four songs which were analyzed through Chapter 3.1, the salesman essentially embodies everything wrong of the post-industrial consumption frenzy, by becoming the representative of a deceptive advertising industry, which fosters the permanent replacement of old clutter with new stuff. It is de facto the antipole of the "so-called shit jobs¹⁸⁷", which *Musik um durch den Tag zu komm'* aims to revalue. The deadly accident in Pi's narrative, in turn, links *Kompass ohne Norden* to the basal notion of *Vision*. That is how the phenomenon of shifting baselines (Welzer, 2008) led to a complete dependency on digital devices. *Vision* tackles this issue by emphasizing on the deceptive and isolating effects of social media, which gradually remove daily life from the physical into the digital sphere. The technological development promised to counterbalance the physical development which "saps our scarcest resource, namely time¹⁸⁸" (Paech, 2012: 11). Eventually, however, the digital transformation has caused ramifications on both realms of traditional life: labor and leisure, intertwining them in the process, for which the surveillance apparatus has entered the digital sphere, which builds an invisible prison, as Autonom Ghostwriter shows by crafting a spin-off, which samples the first dialogue of Morpheus and Neo in *The Matrix*.

Edgar Wasser's and Mine's (2015) *Aliens* heralds Chapter 3.2. The song's reversed chronology thereby closes with what the discourse on the Capitocene located as the starting point of that epoch: the Iberian sailors of the late fifteenth century (Moore, 2016b). Thereby, one decisive change of this dissertation is rendered apparent: the object of critique changes from German society of the post-1970s to the Western European and subsequently post-industrial nation-states. In cynically displaying Christopher Columbus as a gunman, *Aliens* further shows the gruesome practices of colonialism, which were essentially copied by almost every imperializing country and thus traveled through time and space. At the expense of millions of lives, "the poorer [in resources] but stronger North systematically plunders the

¹⁸⁷ See Samy Deluxe (2009) – Musik um durch den Tag zu komm' (D53): "Und die Müllabfuhr, Putzkräfte, sogenannte Drecksjobs"

¹⁸⁸ See Paech (2012: 11): "...die unsere knappste Ressource aufzehrt, nämlich Zeit."

richer but weaker South [...] and uses this robbery to increase its own wealth¹⁸⁹” (Coudenhove-Kalergi, 1925: 98). In symbiosis with *Aliens*, Genetikk’s (2015) *Wünsch dir was* discloses, what Phillips (1990) called the two most-valued goods in the era of colonialism: slaves and precious metals, which are symbolized by the bloody diamond collier in line sixteen, which depicts the barbarous conditions in which the mining industry used their human commodities.

Wasser’s claims that human reason only existed to create better weapons (E60-61) and that ‘our’ history, the history of the colonial empires, which subsequently turned into the post-industrial nation-states, only comprised slavery and warfare (E68), drags the narrative further into the present. The better weaponry, which in the sarcastic tone of *Aliens* can easily be grasped as more lethal, eventually came to practice in World War I, when the motorization in the wake of Fordism made warfare more disruptive (Müller, 2018). In the process, the industrial-military complex became the physical means of global surveillance, while it, in turn, secured the smooth logistics of natural resources. *Wünsch dir was* harshly criticizes that practice by balancing the materialistic greed of the post-industrial states at the expense of human casualties in the Second and Third World. What is more, the Western elites’ strict alignment along managerial interests, started its toll on their respective societies, which led to a “ratting out to banks” (F24). In the wake of the Euro crisis, the IMF imposed austerity measures, ultimately paralyzed the entire European Union. The gratuitous fate of the general public – shown by Edgar Wasser and Mine (2015) on the example of gradually re-emergence of the new-right spectrum all over Europe – appears in this conflict as a calculated mess, which does not seem to bother those in the ivory tower, who call the shots, for which they barely need to fear any consequences. It appears as *Aliens* argues that – at least in the realm of Germany – federal intelligence agencies have a tradition of linkage the right extremist organizations.

In *Astronaut* (2015) and *Zu wahr* (2015) alike, Sido – and in the case of the former featured by Andreas Bourani – takes a glance at the global picture, stressing the globalized intertwine especially in the case of climate change. The songs render obvious that the undermining of the rearticulated understanding of ‘security’ (Meyns, 2000) by the economic paradigm is to hit the wall. That is because the money trick (Graeber, 2011b), which postpones

¹⁸⁹ See Coudenhove-Kalergi (1925: 98): “Der ärmere aber stärkere Norden plündert systematisch den reichen aber schwächeren Süden [...] und verwendet diesen Raub zur Mehrung des eigenen Reichtums.“

any obligations into the future for guaranteeing maximum amounts of pleasure in the present and thereby turned the control system of time a function of money, may work in the realm of society. It does not work in the realm of nature. Once the so-called *tipping points* are reached, irreversible ecologic damage is the result (Göpel, 2016). Since the first indicators of the global climate crisis are undoubtedly perceivable, the apparently religious wars and the globally transmitted images of degenerated animals, which are addressed in *Zu wahr* appear in this light as a result of the liberal resource hunt that secures a smooth operating of the post-industrial entertainment society as much as global hegemony for those in control of these resources. Again, the societal contract, which has first been disclosed in *Stumm* is underlying the now global problems. Yet, as the alien perspective (Jung, 2016) of the spaceman in *Astronaut* shows, Western elites and post-industrial society merged into one party, with nature becoming the stubborn – in that sense that nature does not negotiate (Lesch, 2018) – other. The population of the Second and Third World becomes an objectified afterthought within this one-sided attempt to settle the global disaster. The resulting asymmetries lead to the great irony that those, who contribute the least to the capitalogenic condition, are to suffer the most (Welzer, 2008) and they are so it two-fold fashion: through the on-going commercial interests in and behind warfare and the merciless backlash of nature.

Ultimately, this work closes Chapter 3.2 by deviating the highly likely results out of the lyrics of *Wünsch dir was*, *Zu wahr*, and *Aliens*. As climate condition continuously alters the lebensraum of billions of people, the global refugee movements are only to become more severe. In that, the islands of liberty, Europe and North America, are forced to “protect themselves from the inrush of millions of refugees” (Welzer, 2008: 10). The three songs mentioned at the outset of this paragraph all tackle the issue of inner security by each focusing on one of the three principal possibilities of mobility: via water, via land, via air. *Wünsch dir was* reckons the desired yacht of the unknown addressee, with the dead refugees that are drifting in the waters (F21-22). In *Zu wahr*, Sido despairs of people stepping on land mines instead of peacefully crossing borders (H36). Edgar Wasser finally refers to the paranoia in the air traffic that came about in the aftermath of 9/11, which eventually tightened passport controls and increased surveillance mechanisms (E62).

4.2 Outlook

The following outlook aims to present possible continuity for academic research in regard to German rap as a form of artistic expression and as a form of cultural practice. It is plausible to remain with Kutschera's (1988) concept of aesthetics, which is divided into *Formalism* and *Ausdruckstheorie*.

First, a possible line of form-theoretical investigation shall be sketched. With German rap's arrival in the mainstream, its 'musicalization' that is rap's incorporation of pop-like elements parallelly rises. In that token, rapper Chefket argues: "Somebody, who in my eyes matured in dignity is Sido. For me, »Astronaut« is nice Conscious Rap in a pop vesture¹⁹⁰" (Wehn and Bortot, 2019: 440). Another example may be Cro's album *Raop*, whose title melds Rap and Pop, which initiated the realization that "radios opened up for rap. By now rap is played everywhere¹⁹¹" (ibid.: 369). What appears then logic is to balance the form-aesthetic relation of lyrics and beats. With Rose, placing rap into the history of black, oral expression "substantially marginalizes the significance of rap's *music*¹⁹². Rap's musical elements [...] are a crucial aspect of the development of the form" (1994: 25). For Bradley, the interplay of voice and beat "is rap's greatest contribution to the rhythm of poetry: the *dual rhythmic relationship*¹⁹³" (2009: 7). Yet, the academic investigation of the rhythm so far remained with the identification of the 4/4-measure, without putting further emphasis onto the specific scores, although Bradley notes that "not every measure is composed of quarter notes. Measures can consist of eight notes, sixteenth notes [...] etc." (2009: 12). Further research may therefore be conducted to disclose potential patterns of the drumbeat and their subsequent effects on the sampling of sounds which in turn influence the speed of language and the number of syllables in a line. So far, the sampling and the drumbeats are mostly regarded as two distinct elements, which are ultimately place on top of each other to create the musical foundation of rap songs. That basis may become of further importance in

¹⁹⁰ See Chefket in (Wehn and Bortot, 2019: 440): "Jemand, der in meinen Augen würdevoll gealtert ist, ist Sido. »Astronaut« ist für mich guter Conscious-Rap in einem Pop-Gewand."

¹⁹¹ See Chefket in (Wehn and Bortot, 2019: 369): "Bei Cro hat man gemerkt, dass sich die Radios für Rap öffnen. Inzwischen läuft Rap ja rauf und runter."

¹⁹² The italics are taken from the source.

¹⁹³ The italics are taken from the source.

the light of the constantly rising influx of traditional music, whose “singing voice is coupled onto firm semitones and keeps its tone pitch¹⁹⁴” (Wolbring, 2015: 260).

The *Ausdruckstheorie* moves aesthetics into a broader framework of history. Familiar objects may, therefore, be attached new meaning. Different objects may be incorporated into the discussion of the same thematical sphere. At this point, this work follows the second path. In recalling Marcuse’s claim that the art’s “decisive distinction is not the psychological one [...] between sanity and neurosis” (1964: 66), the reader may be reminded of the previously discussed songs’ dystopian character. These closing pages turn the page onto affirmative rap lyrics, which address some of the issue that were discussed in Chapter 3:

(I) Karuzo (et al.) (2013) – “Lieb’s oder lass es” [Recorded by Genetikk feat. Sido]

(J) Sorge (et al.) (2018) – “Flagge hissen / Anker lichten“ [Recorded by Samy Deluxe]

Of course, the following can only scratch the surface of both songs. Nevertheless, it sufficiently conveys that rap can leave the popular, but deceptive image of negativity that is associated with rap as an oral form of cultural resistance (Rose, 1994).

In *Lieb’s oder lass es*, Genetikk and Sido rave about their childhood and early adolescence in the 1990s. The song narrates the prototypical life of young German boys, who “did not want to play with girls because they were vitriolic¹⁹⁵.” The self-mockery in this line creates the punchline effect about what Genetikk recalled in line fifteen: “I went on manhunt, Indian against western star¹⁹⁶.” As if it is fundamentally different from the twenty-first century childhood, in which kids can barely walk or talk, but appear to be already equipped with the latest electronic gadgets which initiates the dependence on and addiction to these devices. It is the principal notion of critique in Autonom Ghostwriter’s *Vision*, however, approached from another point of view. The retrospective of *Lieb’s oder lass es*, thus, sets up an utterly different disposition, by revitalizing the most stress-free time in life, during which “regardless of rain, hail, snow, there was no bad day¹⁹⁷.” Further, it “was not fun if we did not end

¹⁹⁴ See Wolbring (2015: 260): “Während die Singstimme an feste Halbtöne gebunden ist und ihre Tonhöhe hält, ...“

¹⁹⁵ See Genetikk feat. Sido (2013) – *Lieb’s oder lass es* (I16): “Mit den Mädchen wollten wir nicht spielen, weil sie ätzend waren“

¹⁹⁶ See Genetikk feat. Sido (2013) – *Lieb’s oder lass es* (I15): “Ich ging auf Verbrecherjagd, Indianer gegen Westernstar“

¹⁹⁷ See Genetikk feat. Sido (2013) – *Lieb’s oder lass es* (I17): “Egal ob Regen, Hagel, Schnee, es gab kein schlechten Tag“

up completely dirty¹⁹⁸.” The isolating effects of social media, which start to gradually creep into the lives of gradually more younger children, are condemned by glorifying the own childhood days, which were spent hoaxing in the company of friends. That principal message of friendship and togetherness is particularly apparent in the hook, which furthermore addresses two fundamental aspects of the contemporary Western society:

- (13) Lieb's oder lass es, alles dazwischendrin gibt's nicht
- (14) Als Kinder war uns scheißegal, wer broke oder rich ist
- (15) Woher du kommst und welcher Schuh war damals nicht wichtig
- (16) Und wenn du heute anders denkst, diggah, dann fick dich

These two characteristics are concealed in lines four and five: the publicly re-emerging racism and the consumerist mindset, which fosters the capitalogenic state of the global socio-ecological systems. Yet, both are addressed from a completely different angle than it is the case in the straightforward dystopian fashion. Instead of calling out the issues at hand, *Lieb's oder lass es*, recalls the indifference of childhood, where money, origin, and status symbols did not play any role. The critique on the cultural conditioning of society is thus boxed in the ode to the untainted conscience of infancy. The plain ‘fuck you’ at the end of line six, is subsequently not just a verbal punch to the imaginary addressee of the lyrics, but also to the social environment. Hence, the societal contract that was extracted in the thematic realm of *Stumm* as a contract of the superstructure and the everyday population, may also be perceived as metaphysical conditioning of each individual, through what Gruhl (2012) framed the mental alimentation. In its essence, this understanding correlates with a scientific concept, which travelled through various disciplines: resilience.

The concept was originally coined in science and technology studies (STS), where it was applied to measure an object’s ability to withstand pressure and environmental stresses to return to equilibrium (Tarter and Vanyukov, 1999; Chandler, 2014; O’Dougherty Wright and Masten, 2015). From there, resilience was adapted by socio-psychological discourse, which interrogates with the natural and social environment’s effect on humans, “in terms of the nature of the relationship between the putative causes of the outcome and the outcome itself” (Kaplan, 1999: 30). The concept’s inherent characteristic of insecurity, however, rendered the critique of Evans and Reid (2014), as a legitimization of the surveillance state. The network-like construct “is therefore an emergent and adaptive process of subject/object

¹⁹⁸ See Genetikk feat. Sido (2013) – Lieb’s oder lass es (I18): “hat kein Spaß gemacht, wenn wir danach nicht richtig dreckig waren“

interrelations. Both subject and object are immersed in and are products of complex adaptive processes” (Chandler, 2014: 7). On this, the post-modern perception of the political adaptation of resilience is grounded. The identified environmental issues in *Wünsch dir was*, *Zu wahr*, and *Astronaut*, have shown that the undamped pursuit of the capitalogenic paradigm, as a “world-ecology of power, capital, and nature” (Moore, 2016a: 6) is ultimately the fast-lane into disaster. The concept of resilience is thus a depiction of the societal contract, in the two compositions, which have been elaborated throughout this work. In this reading, the notion of political resilience fosters Paech’s (2012) radical claims for re-localization, since

[c]omplex economic, social, political and environmental problems no longer seem amenable to old-fashioned or top-down, state-based interventions of government [...] It seems that some of the most intractable problems of government are being re-thought in a more people-centred or ‘bottom-up’ way (Chandler, 2014: 3).

The attributes, which Chandler’s elucidates mirror the paradigm of security (Meyns, 2000), in that the pressing issues of climate change become the fundamental object of contemporary politics. The on-going demonstrations, which reached their temporary peak on May 20th, 2019, are the most striking example of that issue. In the case of Germany, these protests also represent the apparent crisis of academia. Environmental scientists urged the convened *Klimakabinett*¹⁹⁹ for extreme measures to secure environmental protection. The published plans, however, barely comply with Angela Merkel’s quote “that “if there is something that impressed me, then I have to say as a scientist that it is when Greta Thunberg said ‘unite behind the science’” (Neo, 2019). The central aspects of this paper depict quite the opposite.

In this light, the lyrics at the outset of Chapter 4, which depict Samy Deluxe as a sailor chugging around the world even without energy, scrutinize contemporary politics about what appears to be its crucial task, since even “[CEOs] and the economic decision makers of this republic [Germany] and the world are saying by now that of the top six of global hazards five are ecological and the sixth is [weapons of mass destruction]²⁰⁰” (Jung, 2019: n.p.). The songs that were presented in the main body of this work depicted the dystopian character of the arts, Samy’s *Flagge hissen / Anker lichten* (2018), which he released specifically for his

¹⁹⁹ The *Climate Cabinet* was the official term for the gathering of the Merkel administration’s negotiations to pass the freshly invented laws for environmental protection.

²⁰⁰ See Göpel in (Jung, 2019: n.p.) starting at 39:09: “[Wo ich mich auch wirklich frage] wenn die CEOs und wirtschaftlichen Entscheider dieser Republik und der Welt inzwischen sagen: die Top sechs globalen Risiken sind fünf ökologisch und das sechste Massenvernichtungswaffen.“ (The English translation is taken from the subtitles. Corrections are put in parentheses.)

MTV Unplugged concert, reveals the utopian constitution of artistic expression. The songs overall theme deals with a society that lives in a condition of “the lost paradise that is the time of the human animal-being in the tropics, in which there were no cities, no states, and no labor²⁰¹” (Koudenhove-Kalergie, 1925: 63). The exaggeration in the lyrics leaves the reader/listener in pre-industrial times, in which electricity was not yet discovered, for which *Flagge hissen / Anker lichten* starts the following: “I say Ship ahoy, we are heading off, a bit of unplugging. If you want to reach us, send us drift bottles in deposit bottles²⁰²”. The idea of the acoustic instrumentals of the MTV Unplugged series was thus transformed into a song which tackles the post-industrial practice of the capitlogenic code. The Marcusean (1964) rupture with reality further creates an image of the lost paradise, where “there is work, but no boss, what kind of word is that? If everybody takes care for anybody else, everyone is taken care of. There is no money but barter, because everybody has or can something useful, finds his mission²⁰³” (Sorge et al., 2018: n.p.). *Flagge hissen / Anker lichten* is a masterful piece of political resilience, as the lyrics incorporate every critical aspect of the scientific concept: a break-up of the institutional and corporate superstructure, the critical reduction of the usage of fossil fuels, and the de-globalization through localized supply-chains. The decentralization of usage circles enhances the independence of society through increased local commerce. The subsequent cutback of global transportation systems severely unburdens the eco-systems by reinstalling the “threefold delimitation of materialistic entitlements²⁰⁴” (Paech, 2012: 57) that was caused through bodily, spatial, and timely disruptions of individual abilities. This, of course, requires a greatly readjusted relation to materialistic wealth, for which

transformation is no modification of an already taken path, but a reorientation, which necessarily comes along with changes of power differentials, processes of social rise and fall [...] It is the essence of social movements, which *always* aim to deprive the predominant groups²⁰⁵ (Sommer and Welzer, 2014: 217f.).

²⁰¹ See Coudenhove-Kalergi (1925: 63): “Das verlorene Paradies ist die Zeit des menschlichen Tier-Daseins in den Tropen, da es noch keine Städte, keine Staaten und keine Arbeit gab.“

²⁰² See Samy Deluxe (2018) – *Flagge hissen / Anker lichten* (J7-8): “Ich sag Schiff ahoy, wir sind dann ma’ raus, bisschen unpluggen. Willst du uns erreichen, schick uns Flaschenpost in Pfandflaschen“

²⁰³ See Samy Deluxe (2018) – *Flagge hissen / Anker lichten* (J68-72): “Es gibt Arbeit, doch kein Boss, was ist das für ein Wort? Wenn jeder hier für alle sorgt, ist doch für alle gesorgt. Es gibt kein Geld sondern Tauschware, denn jeder hat oder kann etwas brauchbares, findet seine Aufgabe“

²⁰⁴ See Paech (2012: 57): “... eine dreifache Entgrenzung materieller Ansprüche“

²⁰⁵ See Sommer and Welzer (2014: 217f.): “In diesem Sinne ist Transformation keine Modifikation auf einem längst eingeschlagenen Pfad, sondern ein Pfadwechsel. Dieser Pfadwechsel geht notwendigerweise mit der Veränderung von Machtdifferenzialen, sozialen Auf- und Abstiegsprozessen einher [...] [D]as liegt in der Natur von sozialen Bewegungen, die sich *immer* auf die Deprivilegierung machtüberlegener Gruppen richten.“

The indoctrination of the liberal code of consumption and mobility needs to be relinquished in a bottom-up approach – a key attribute of resilience (Chandler, 2014). The song thus provokes the effective reversal of the “gradual transformation of moral networks by the intrusion of the impersonal [...] power of the state” (Graeber, 2011a: 332). Of course, that return is not going to become complete. Yet, the deeply embedded critique, which is conveyed through the paradisiac images of *Flagge hissen / Anker lichten* is a dramatically slowed down society, which has regained its time. That is the central point into which German rap seems to converge.

Note:

Unless further noticed, every translation from German into English was done by the author of this dissertation.

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Appendix

Appendix A: Samy Deluxe (2009) – Stumm

| | |
|--|--|
| Sag mir, warum ich jeden Tag aufsteh' | <i>Tell me why I'm getting up every day</i> |
| Jeden Tag raus geh' und racker' mir den Arsch ab | <i>Getting out every day and working my butt off</i> |
| Und nicht mal mehr die Hälfte von meinem Gehalt hab | <i>And not even get to keep half of my salary</i> |
| Sobald ich meine Rechnungen bezahlt hab | <i>As soon as I have paid my bills</i> |
| 5 Und ich danach nichts mehr zum sparen hab | <i>And after that nothing more to save</i> |
| Denn den Rest von meinem Geld, den nimmt mir der Staat ab | <i>Because the rest of my money is taken by the state</i> |
| Warum machen sie's uns bloß so schwer? | <i>Why do they make it so tough for us?</i> |
| Und sag mir bitte wieso scheint es | <i>And please tell me why it appears</i> |
| Als ob du hier nur reich wirst | <i>That you'll only get rich in here</i> |
| 10 Wenn du schon reich bist | <i>If you are already rich</i> |
| In einer Welt wo die Mehrheit arm ist | <i>In a world in which the majority is poor</i> |
| Und in der du ohne Bares nur ein Scheiß bist | <i>And in which you are just shit without cash</i> |
| Und so ist es und bleibt es | <i>And that's how it is and will be</i> |
| Und jeder weiß es | <i>And everybody knows it</i> |
| 15 Aber ich sag es und mein es | <i>But I say it and mean it</i> |
| | |
| Jeder hier hat eine Chance verdient | <i>Everybody here deserves a chance</i> |
| | |
| Und das is', was sie mit uns machen | <i>And that's what they do to us</i> |
| Man, sie waschen uns den Kopf | <i>Dude, they wash our heads</i> |
| Und sie regieren und manipulieren uns | <i>And they govern and manipulate us</i> |
| 20 Und überwachen uns mit Cops | <i>And surveil us with Cops</i> |
| Und es gibt niemand', der was tun kann | <i>And there is nobody able to do anything</i> |
| Die ganze Welt is' im Konsumwahn | <i>The whole world is in insanity of consumption</i> |
| Alle sitzen vor der Glotze | <i>Everybody is sitting in front of the TV</i> |
| Oder sie hängen vor ihren Computern | <i>Or they are hanging at their computers</i> |
| | |
| 25 Und so halten sie uns dumm | <i>And like that they keep us dumb</i> |
| Und so schalten sie uns stumm | <i>And like that they turn us silent</i> |
| Und so halten sie uns dumm | <i>And like that they keep us dumb</i> |
| Und so schalten sie uns stumm | <i>And like that they turn us silent</i> |
| Und so halten sie uns arm | <i>And like that they keep us poor</i> |
| 30 Und so halten sie uns unten | <i>And like that they keep us down</i> |
| Und jeder Zweifel hier ist unberechtigt | <i>And every doubt in here is unjustified</i> |
| Es is Fakt, dass das System hier ungerecht ist | <i>It's a fact that the system here is unfair</i> |
| | |
| Und würdet Ihr Politiker hier wirklich mal an Deutschland denken | <i>And if you politicians were really to care about Germany,</i> |
| Würdet Ihr als allererstes die verdammten Steuern senken | <i>You would first of all decrease the damn taxes</i> |
| 35 Denkt mal ernsthaft darüber nach, wer soll sich das leisten können? | <i>Take a serious thought about it, who is supposed to be able to afford this?</i> |
| So ein hohes Honorar für so geringe Leistungen | <i>Such a high salary for such poor performances</i> |
| Is' doch klar, dass Leute hier enttäuscht und verzweifelt sind | <i>It is obvious that the people here are disappointed and desperate</i> |
| Deutschland beleidigen und dieses Land hier Scheiße finden | <i>That they insult Germany and feel like this country is shit</i> |
| Denn ihr macht es Jedem viel zu schwer(er) | <i>Because you make it way too tough on everybody</i> |
| 40 Und sag mir, warum Geld hier das einzige zu sein scheint | <i>And tell me why money seems to be the only thing</i> |
| An dem man heutzutage Erfolg misst | <i>Off which success is measured these days</i> |
| Und sag mir, warum keiner den Kids sagt | <i>And tell me why nobody's telling that kids</i> |
| Dass nicht alles, was so schön glitzert, auch Gold ist? | <i>That not everything, which is glittering nicely, is made of gold</i> |
| Und sag mir, was heißt Demokratie? | <i>And tell me what means democracy?</i> |
| 45 Denn ich find hier geschieht nichts im Sinne des Volkes | <i>Because I feel like nothing in here happens in the interest of the people</i> |
| | |
| Was ist bloß mit unserer Macht passiert | <i>What has just happened to our power</i> |
| | |
| Aber wir lassen's mit uns machen | <i>But we keep on letting it impose on us</i> |
| Man, sie waschen uns den Kopf | <i>Dude, they wash our heads</i> |
| Und sie regieren und sie kassieren | <i>And they govern and cash in</i> |
| 50 Und überwachen uns mit Cops | <i>And surveil us with cops</i> |
| Und es gibt niemand', der was tun kann | <i>And there's nobody able to change something</i> |
| Die ganze Welt is' im Konsumwahn | <i>The whole world is in insanity of consumption</i> |
| Alle sitzen vor der Glotze | <i>Everybody's sitting in front of the TV</i> |
| Oder sie hängen vor ihren Computern | <i>Or they are hanging at their computers</i> |

55 Und so halten sie uns dumm
 Und so schalten sie uns stumm
 Und so halten sie uns dumm
 Und so schalten sie uns stumm
 Und so halten sie uns arm
 60 Und so halten sie uns unten
 Und jeder Zweifel hier ist unberechtigt
 Es is Fakt, dass das System hier ungerecht ist

*And like that they keep us dumb
 And like that they turn us silent
 And like that they keep us dumb
 And like that they turn us silent
 And like that they keep us poor
 And like that they keep us down
 And every doubt in here is unjustified
 It's a fact that the system here is unfair*

Appendix B: Prinz Pi (2013) – Kompass ohne Norden

Die ersten sind gescheitert, die ersten was geworden
 Die ersten wurden Eltern, die ersten sind gestorben
 Bob Dylan gab mir einst einen Kompass ohne Norden
 So treibe ich verloren in ein unbekanntes Morgen

*The first people failed, the first people made it
 The first people became parents, the first people died
 Bob Dylan once gave me a compass without North
 This is how I'm floating lost into an unknown tomorrow*

5 Die ersten sind gescheitert, die ersten was geworden
 Die ersten wurden Eltern, die ersten sind gestorben
 Bob Dylan gab mir einst einen Kompass ohne Norden
 So treibe ich verloren in ein unbekanntes Morgen

*The first people failed, the first people made it
 The first people became parents, the first people died
 Bob Dylan once gave me a compass without North
 This is how I'm floating lost into an unknown tomorrow*

Erst gestern war der Abiball und unser Direktor sprach
 10 Von unserer leuchtenden Zukunft am letzten Tag
 Das Gruppenbild, beliebte und Randgestalten
 Foto hat die Zeit für ein Hundertstel angehalten
 Die Jungs trugen Anzug, manche haben sich reingezwängt
 Fühlten sich eingeeengt, manche haben ihn anbehalten
 15 Noch beisammen wie die Kugel eines Löwenzahn
 Bevor die Böe kam und uns in die Höhe nahm
 Schule verblasst, Himmel so weit
 Zivi verstreicht, Uni erscheint
 Und der junge Mensch treibt
 20 Er treibt, er treibt es gerne zu weit
 Neue Freunde finden an den Fakultäten
 Um auf Erstsemesterpartys einen Fuck zu geben
 Das Menssaessen sehr gut um abzunehmen
 Samstag Laster leihen, mit Eltern zu Ikea gehen
 25 Viel Sommer gesehen durch Fenster von Bibliotheken
 Anstatt zu leben wie in der Stadt daneben
 Trotzdem nichts verstehen, Sex im WG-Zimmer
 Nach Erstsemesterpartys, Irgendwas geht immer

*Just yesterday the prom took place and our principal talked
 About our bright future the last day
 The group picture, the popular and outsiders
 Photo froze the time for one hundredth of a second
 The guys suited up, some pressed themselves into
 Felt constricted, some kept it on
 Still confined like the ball of a dandelion
 Before the breeze arrived and took us into the sky
 School is fading, the sky so wide,
 Community service elapses, university appears
 And the young human floats
 He bustles, he likes to bustle too much
 Making new friends at the faculties
 To give a f*ck on first semester parties
 The canteen food well equipped to lose weight
 Renting a truck on Saturday, heading to IKEA with the parents
 Seen a lot of summer through the windows of libraries
 Instead of living like in the city nearby
 Still no understanding of nothing, sex in the room of the shared flat
 After first semester parties, something's always going on*

Die ersten gescheitert, die ersten was geworden
 30 Die ersten wurden Eltern, die ersten sind gestorben
 Bob Dylan gab mir einst einen Kompass ohne Norden
 So treibe ich verloren in ein unbekanntes Morgen

*The first people failed, the first people made it
 The first people became parents, the first people died
 Bob Dylan once gave me a compass without North
 This is how I'm floating lost into an unknown tomorrow*

Die ersten gescheitert, die ersten was geworden
 Die ersten wurden Eltern, die ersten sind gestorben
 35 Bob Dylan gab mir einst einen Kompass ohne Norden
 So treibe ich verloren in ein unbekanntes Morgen

*The first people failed, the first people made it
 The first people became parents, the first people died
 Bob Dylan once gave me a compass without North
 This is how I'm floating lost into an unknown tomorrow*

Gestern paar getroffen, zwei Tage in der Heimatstadt
 Hatte nach nur zwei Stunden meine Heimat satt
 Zwei alte Lehrer kamen, vier Leute aus der alten Klasse
 40 Auf seinem Jugendzimmerboden lag die kalte Waffe
 Als ihn sein Vater fand, auf einer Karte stand
 „ich bin zurückgegangen“
 Ein anderer hatte gerade seinen ersten Tag im Außendienst
 Als sie ihn abends aus dem Wrack von seinem Audi ziehen
 45 Noch einen Monat lebte er weiter auf Bildern
 Bis seine Pinnwand, letztendlich still war,
 das Pärchen seit der Zehnten
 Von dem alle sagten
 „die werden heiraten“
 50 Sind seit zwei Tagen Status, es ist kompliziert
 Und es wird komplizierter
 Mit jedem neuen Tag wird das noch komplizierter

*Met a bunch of guys yesterday, two days back in the hometown
 Had been annoyed by my home after already two hours
 Two former teachers stopped by, four people of the old class
 The cold gun was lying on the ground of his children's bedroom
 At the moment his father found him, on a card was written
 "I went back"
 Another one just had his first day as sales representative
 When, at night, they pulled him out of the wreck of his Audi
 He kept on living another month on picture
 Until his dashboard finally turned silent
 the couple since tenth grade
 Of whom everybody said
 "they'll get married"
 Are for two days at status it is complicated
 And it will get more complicated
 With every new day it will get even more complicated*

Wer das nicht kapiert hat, bisher nicht kapiert hat
Kann nur jemand sein, der noch nie geliebt hat

*One who hasn't understood that, so far hadn't understood that
May one be someone, who has never been in love*

55 Die ersten gescheitert, die ersten was geworden
Die ersten wurden Eltern, die ersten sind gestorben
Bob Dylan gab mir einst einen Kompass ohne Norden
So treibe ich verloren in ein unbekanntes Morgen

*The first people failed, the first people made it
The first people became parents, the first people died
Bob Dylan once gave me a compass without North
This is how I'm floating lost into an unknown tomorrow*

Die ersten gescheitert, die ersten was geworden
60 Die ersten wurden Eltern, die ersten sind gestorben
Bob Dylan gab mir einst einen Kompass ohne Norden
So treibe ich verloren in ein unbekanntes Morgen

*The first people failed, the first people made it
The first people became parents, the first people died
Bob Dylan once gave me a compass without North
This is how I'm floating lost into an unknown tomorrow*

Meine Eltern sind enttäuscht von mir
Und deren Eltern sind enttäuscht von ihnen
65 Und ganz egal, welchen Weg man läuft
Mit jedem Schritt tritt man auf Minen
Meine Kinder werden mich enttäuschen
Und deren Kinder werden die enttäuschen
Und deren Enkel werden die enttäuschen
70 Wir jammern gern, so sind wir Deutschen
Hab gestern ein' wieder getroffen mit ihm paar Biere gesoffen
Den ganzen Abend hat er durch meine Miene gesprochen
In den Spiegel hinter mir, er ist jetzt sehr erfolgreich
Redet von teuren Uhren, hohen Steuern und dem Goldpreis
75 Wie er stetig steigt und über viele Frauen
Die ihn alle wollen und er selber will immer
Über den Aufsichtsrat, sein neues teures Auto
Nach dem vierten Bier wird er für mich lautlos,
Und ich schrei' „Was hast du schon erreicht?“
80 Du bist nur der größte Hai in deinem kleinen Teich
Doch es kommt stets ein größerer, besserer, stärkerer, cleverer, Hai
Sei ein Mensch und kein Hai, Mensch!
Zwischen den Beinen von den Sekretärinnen
Findest du keinen Lebenssinn, verlierst nur deinen Ehering
85 In deinem Lebenslauf
Völlig ohne Lücken hört dein Leben auf,
Zähl da drauf.

*My parents are disappointed in me
And their parents are disappointed in them
And regardless of path one walks
With every step one steps on landmines
My kids will disappoint me
And their kids will disappoint them
And their grandchildren will disappoint them
We like to yammer, that's how we Germans are
I met someone yesterday, drank a couple of beers with him
The whole night he talked through my face
Into the mirror behind me, he is very successful now
Talks about expensive watches, high taxes and the gold price
How it continues to climb and about a lot of women
Who all want him and he himself always wants to
About the supervisory board, his new expensive car
After the fourth beer he becomes mute
And I scream "What did you really achieve?"
You are just the biggest shark in your small pond
But there's always a bigger, better, stronger, smarter shark
Be a human and no shark, man!
In between the legs of secretaries
You won't find meaning of life, you will just lose your marriage ring
In your CV
Completely without empty space your life stops
Count on that.*

Appendix C: Autonom Ghostwriter (2018) - Vision

Bitte schau dir doch die Menschen an, wir häng vor den Computern
Verfallen dem Konsumwahn, kalte Blicke in der U-Bahn
Glauben nur noch an den Zufall und nix Höheres
Denn der Mensch ist etwas Törichtes wir merken nicht was böse ist
5 Wir wachsen auf im Wettbewerb, ständig dieser Leistungsdruck
Kennst du das Gefühl, wenn du jedem was beweisen musst?
In Wahrheit fühlst du dich zerrissen
Doch die äußeren Erwartungen vergiften dein Gewissen
Also tun wir was wir müssen
10 Darum sind wir viel zu selten glücklich
Doch in dieser gottverdammten Welt nimmt niemand darauf Rücksicht
Dein Chef und die Kollegen wollen Leistung von dir seh'n
Manchmal sind es auch die Eltern, die ein einfach nicht versteh'n
Wir müssen funktionieren, Zeit ist Geld, Geld ist alles
15 Diese Welt hat uns erzogen, dass der Frieden in uns falsch ist
Getrieben von Erwartungen, von Likes und Kommentaren
Schießen Fotos von Momenten, statt sie wahrlich zu erfahren

*Please take a look at the people, we hang in front of the computers
Deteriorate the insanity of consumption, cold gazes in the subway
We only believe in coincidences but nothing higher
Cause the human being is something foolish, we don't recognize what's bad
We grow up in competition, permanently the pressure to perform
Do you know the feeling if you have to proof yourself to everybody?
In reality you feel torn
But the exterior expectations poison your conscience
Thus, we do what we have to
Therefore, we are way too barely happy
But in this god-damn world nobody takes this into consideration
Your boss and the colleagues want to see you perform
Sometimes it is the parents, who simply don't understand you
We have to function, time is money, money is everything
This world trained us that the inner peace is wrong
Driven by expectations, by likes and comments
Shooting photos of moments, instead of verily experiencing them*

Ich hab' diese Vision:
Wir folgen unsren Herzen statt den falschen Illusion'
20 Ja das ist meine Mission
Und ich bring sie bis zum Ende, meine Texte Rebellion
Meine Fans sind die Legion
Ja ich hab' diese Vision:
Wir folgen unsren Herzen statt den falschen Illusion'
25 Man, das ist meine Mission
Und ich bring sie bis zum Ende, meine Texte Rebellion
Und am Ende wird sich's loh'n

*I got that vision:
We follow our hearts instead of wrong illusions
Yeah that is my mission
And I bring it to the end, my lyrics rebellion
My fans are the legion
Yeah, I got that vision:
We follow our hearts instead of wrong illusions
Dude, that is my mission
And I take it to the end, my lyrics rebellion
And in the end, it will be worth it*

Yeah, ich bin nur einer von Million'
Aber glaube, dass das Schicksal jeden Kämpfer hier belohnt
30 Jede Botschaft eines Einzelnen kann Menschen soweit prägen
Dass sie alles daran setzen nur um etwas zu bewegen
Jeder Mensch hat eine Aura
Sie entfacht aus Überzeugungen
Leider bau'n wir Mauern nur aus Angst vor den Enttäuschungen
35 Innere Konflikte und Gefühle der Zerrissenheit
Tabletten immer griffbereit, so flieh'n wir vor der Wirklichkeit
Und wir töten unsre Seelen mit den Stoffen, die uns heben
Häng' benebelt morgens vor den Diskotheken, bleiben kleben
Manche Brüder werden schizophoren
40 Wenn Psychosen komm' um sie zu holen, aber niemals wieder geh'n
Also passen wir uns an und werden blind
Stell'n uns hinten an in diesem gottverdammten Labyrinth
Wir verhalten uns wie Schafe, weil wir denken, dass wir nix bewirken
Aber jede Herde braucht auch ihre Hirten

45 Also hast du die Vision?
Folgst du deinem Herzen statt den falschen Illusion'?
Denn das ist unsre Mission
Und ich bring sie bis zum Ende meine Texte Rebellion
Meine Fans sind die Legion
50 Ja ich hab' diese Vision:
Wir folgen unsren Herzen statt den falschen Illusion'?
Man, das ist meine Mission
Und ich bring sie bis zum Ende meine Texte Rebellion
Und am Ende wird sich's lohn'

55 Ich will dir sagen warum du hier bist
Du bist hier, weil du etwas weisst
Etwas, das du nicht erklären kannst
Aber du fühlst es, du fühlst es schon dein ganzes Leben lang,
dass mit der Welt etwas nicht stimmt
60 Du weisst nicht was, aber es ist da
Wie ein Splitter in deinem Kopf, der dich verrückt macht
Dieses Gefühl hat dich zu mir geführt
Weisst du wovon ich spreche?

Von der Matrix?

65 Möchtest du wissen, was genau sie ist?
Die Matrix ist allgegenwärtig, sie umgibt uns,
selbst hier ist sie, in diesem Zimmer
Du siehst sie, wenn du aus dem Fenster guckst
oder den Fernseher an machst
70 Du kannst sie spüren wenn du zur Arbeit gehst
Oder in die Kirche
Und wenn du deine Steuern zahlst
Es ist eine Scheinwelt,
Die man dir vorgaukelt, um dich von der Wahrheit abzulenken

75 Welche Wahrheit?

Dass du ein Sklave bist!
Du wurdest wie alle in die Sklaverei geboren
Und lebst in einem Gefängnis, das du weder anfassen noch riechen kannst
Ein Gefängnis für deinen Verstand.

*Yeah, I'm only one of millions
But I believe that destiny will reward every fighter here
Every message of an individual may shape people so far
That they try to do everything to change something
Every human has an aura
It ignites by convictions
Sadly, we build walls just because of fear from the deceptions
Inner conflicts and feelings of disruption
Pills always ready to grab, that's how we escape reality
And we kill our souls with the substances that lift us
Hanging around muzzy in front of nightclubs in the morning, keep sticking
Some brothers get schizophrenic
As soon as psychoses come up to take them, but they never disappear again
So, we adjust and become blind
Wait in line in this god-damn labyrinth
We act like sheep, because we think, we can't provoke anything
But every herd needs its shepherds*

*So, do you have the vision?
Do you follow your heart instead of wrong illusions
Cause that is our mission
And I bring it to the end, my lyrics rebellion
My fans are the legion
Yeah, I got that vision:
We follow our hearts instead of wrong illusions
Dude, that is my mission
And I bring it to the end, my lyrics rebellion
And in the end, it will be worth it*

*Let me tell you why you're here
You're here because you know something
What you know you can't explain
But you feel it, you felt it your entire life
That there is something wrong with the world
You don't know what it is, but it is there
Like a splinter in your mind, driving you mad
It is this feeling that has brought you to me
Do you know what I'm talking about?*

The Matrix?

*Do you want to know what it is?
The Matrix is everywhere, it is all around us
Even now in this very room
You can see it when you look out your window
Or when you turn on your television
You can feel it when you go to work
When you go to church
When you pay your taxes
It is the world
That has been pulled over your eyes to blind you from the truth*

What truth?

*That you are a slave [Neo]!
Like everyone else you were born into bondage
Born into a prison that you cannot smell or taste or touch
A prison for your mind*

Appendix D: Samy Deluxe (2009) – Musik um durch den Tag zu komm

Oh, yeah, guten Morgen Deutschland ey
Dies hier ist einfach nur Musik, um durch den Tag zu kommen
Dein morgens-frühaufsteh-auf-dem-Weg-zur-Arbeit-Song
Dies hier ist einfach nur Musik, um gut durchs Jahr zu kommen
5 Immer nur am Rätseln, wann wir endlich an das Bare kommen

*Oh yeah good morning Germany, ey
This is simply music to get smoothly through the day
Your morning-get-up-on-your-way-to-the-job-song
This is simply music to get smoothly through the year
Always only puzzling on how we finally get cash*

Es ist egal, was du machst oder tust
Was Wichtig ist, ist dass du, was du machst, wirklich gut machst
Viele versuchen nie ihr Bestes zu geben
Und stehen jeden Morgen auf, nur für ein besseres Leben
10 Vom Busfahrer bis hin zum Bäcker
Vom Tischler bis hin zum Klempner
Vom Lehrer hin zum Professor
Klassenclown zum Klassensprecher
An alle Leute auf'm Bau, an alle Leute im Büro
15 Alle Leut' in Uniform oder komischen Trikots, yes
Ohne Moos, nichts los, deshalb stehen wir auf, packen unsere Sachen
Gehen zur Arbeit, gehen schaffen, ums zu schaffen (yeah)
Und viele Leute müssen hustlen, ums zu schaffen
Manche Leute brauchen Waffen, ums zu schaffen
20 Es ist tragisch, aber die Motivation ist immer die gleiche
Es gibt zu viele Arme, zu wenige Reiche
Und die Armen versuchen meistens, wie die Reichen zu werden
Häufig vergebens, bis sie irgendwann im Altersheim sterben, doch dies hier

*It doesn't matter what you make or do
What's important is that you do really well in what you do
Many people never try to give their best
And get up every morning just for a better life
From the bus driver to the baker
From the carpenter to the plumber
From the teacher to the professor
Class clown to class representative
To all the people in construction, to all the people in the office
All the people in uniforms or all the people in weird jerseys, yes
No mon no fun therefore we get up, pack our stuff
Go to work, go working to accomplish it
And many people have to hustle to accomplish it
Some people need weapons to accomplish it
It's tragic, but the motivation is always the same
There are too many poor and too little rich
And the poor most of the time try to become like the rich
Usually in vain until they one day die in a nursing home, but this is*

Dies hier ist einfach nur Musik, um durch den Tag zu komm,
25 Dein morgens-frühaufsteh-auf-dem-Weg-zur-Arbeit-Song,
Dies hier ist einfach nur Musik, um gut durchs Jahr zu komm,
Immer nur am Rätseln, wann wir endlich an das Bare komm,
Dies hier ist einfach nur Musik, um durch den Tag zu komm,
Dein morgens-frühaufsteh-auf-dem-Weg-zur-Arbeit-Song,
30 Dies hier ist einfach nur Musik, um durch den Tag zu komm,
um durch den Tag zu komm, um durch den Tag zu komm

*This is simply music to get smoothly through the day
Your morning-get-up-on-your-way-to-the-job-song
This is simply music to get smoothly through the year
Always only puzzling on how we finally get cash
This is simply music to get smoothly through the day
Your morning-get-up-on-your-way-to-the-job-song
This is simply music to get smoothly through the day
To get smoothly through the day, to get smoothly through the day*

Ey, und manche Jobs sind hart für'n Körper, andere hart für dein Kopf,
Manche haben mehrere und manche haben kein Job (kein job),
Dies geht an euch, wenn ihr im Arbeitsamt hockt,
35 Euer Geld kassiert und denkt: "Zum Glück hab ich kein Job!",
Doch ich bin glücklich, denn ich habe ein Job,
Der mir wirklich Spaß macht und das ist wahrer Erfolg, jaa,
Denn viele machen Cash, doch haben kein Bock,
Jeden Morgen aufzustehen, denn sie haben den falschen Job,
40 Und es hat viele um den Verstand gebracht,
Doch ich persönlich glaub', unsere Eltern haben keinen hier umsonst gemacht,
Jeder hat irgendein Talent und 'ne Berufung,
Nur setzen leider wenige diese in ihren Beruf um,
Denn durch die Fernsehsender hat vieles sich verändert,
45 Heute wird man statt dem Klempner lieber Tänzer,
Oder Gangster, es ist wichtig, dass es 'n cooler Job ist,
Alle Mädels wünschen sich plötzlich, sie wären Supermodels,
Der Bäcker wird Rapper, doch wer backt ihm ein Brot,
Und wo's der Klempner bei der nächsten Überschwemmung im Klo,
50 Man jeder Beruf hier ist wichtig, sonst würd' es ihn gar nicht geben,
Man muss sich für gar nichts schämen,
Vor allem nicht Leute, die pflegen,
Und die Müllabfuhr, Putzkräfte, so genannte Drecksjobs,
Brauch dieses Land genauso gut, wie Manager an sei'm Laptop,
55 Den Chefkoch, die Sportler, die Verkäufer in den Läden,
Wie den Postmann, wie den Doktor, alle Leute die hier leben, Eyyo

*Ey, and some professions are hard on your body, some are hard on you mind
Some people have more than one and some people don't have a job (no job)
This is for you if you are sitting at the employment office
To receive your cash thinking "Luckily I don't have job!"
But I'm happy, because I have a job
Which brings me lots of fun and this is real success
Cause many people make cash but they couldn't be buggered
To get up every morning, because they got the wrong job
And a lot of people have lost their minds
But personally, I believe that our parents didn't make anyone of us in vain
Everybody has some talent and a vocation
Sadly, however, only a few translate that into their profession
Because with the TV channels a lot has changed
Today one prefers to be a dancer, rather than a plumber
Or gangster, it is important that it is a cool job
All the girls wished to be supermodels
The baker becomes a rapper, but who bakes his bread
And where is the plumber during the next flooding in the rest room
Dude every profession is important otherwise it wouldn't even exist
Nobody needs to be ashamed
Especially not those in health care
And the garbage collection, cleaning staff, so-called shit jobs
Are needed just as much as the manager on his laptop
The chef, the athlete, the retailers in the shops
Like the mailman, like the doctor, everybody who is living here, eyyo*

Dies hier ist einfach nur Musik, um durch den Tag zu komm,
Dein morgens-frühaufsteh-auf-dem-Weg-zur-Arbeit-Song,
Dies hier ist einfach nur Musik, um gut durch's Jahr zu komm,
60 Immer nur am Rätseln, wann wir endlich an das Bare komm,
Dies hier ist einfach nur Musik, um durch den Tag zu komm,
Dein morgens-frühaufsteh-auf-dem-Weg-zur-Arbeit-Song,
Dies hier ist einfach nur Musik, um durch den Tag zu komm,
um durch den Tag zu komm, um durch den Tag zu komm

*This is simply music to get smoothly through the day
Your morning-get-up-on-your-way-to-the-job-song
This is simply music to get smoothly through the year
Always only puzzling on how we finally get cash
This is simply music to get smoothly through the day
Your morning-get-up-on-your-way-to-the-job-song
This is simply music to get smoothly through the day
To get smoothly through the day, to get smoothly through the day*

Appendix E: Edgar Wasser (2015) – Aliens (feat. Mine)

Fliegende Untertassen schweben auf die Erde herab
 Alles begann mit diesen Lichtern über den Dächern der Stadt
 „Mama, was ist das?“ - „N Flugzeug, das kennst du doch, Schatz!“
 Aber dann wurden es immer mehr Lichter, je später die Nacht
 5 „Irgendwas stimmt nicht...“ - und sie knipsten den Fernseher an:
 Bilder von Panzern und Soldaten mit Gewehr'n in der Hand
 Die Experten sagten, das wäre die letzte Instanz
 Für den Fall, dass man kein' friedlichen Kontakt herstellen kann
 Beim Lärm der dritten Explosion war dann jeder hellwach
 10 Ohrenzerberstender Krach
 Feuerwerke am Himmel so grell, als wäre es Tag
 Raketen detonieren, blinkende, silberne Scheiben geh'n in Brand und regnen herab!
 Am Anfang dachten wir noch, wir wär'n die Gewinner der Schlacht
 Dann stiegen die Außerirdischen aus ihren brennenden Wracks
 15 Und es ging bergab:
 Sie versklavten die Menschheit in zehn Tagen
 Unzählige Leichenberge lagen gestapelt auf den Straßen
 Bewaffnete Gestalten mit bestialischen Tentakeln
 Bewachten die Gefang'nen in KZ-artigen Zeltlagern
 20 Und am Tag der großen Exekution
 Versammelten sich alle Aliens und sangen 'nen Song - und der ging so:

(2x Hook)

Ich bin wie du, du bist nur etwas anders
 Ich versteh' dich nicht, ich bin hier nur gelandet
 Ich hab' Angst vor dir
 25/30 Deshalb mach' ich dich kaputt jetzt
 Schluss jetzt, ich muss jetzt – Schuss!

Was ist das für ein Empfang?
 Was fangt ihr damit an?
 Ich bin nur hergekomm', um mich auszuruhen...
 35 Plötzlich überall Lichter
 Was ist da laut? Was spricht da?
 Ihr seht anders aus als ich
 Jungs, das wird mir zu gefährlich!
 Ihr schießt mich runter und ich wehr' mich nur...
 40 Denn heißt es: du oder ich - ja, dann
 Entscheid' ich mich für mich

Peng

Wären die Aliens nicht angekomm'
 Hätten wir's selber in die Hand genommt'
 45 Was red' ich da? Wir hatten schon lang begonn':
 Weltkriege, Abschachtung, Genozide, Massenmord
 Was 'n abgefueckter Ort, überall nur Hass und Zorn
 „Mama, sind das Flugzeuge?“ - „Nee, das sind nur ein paar Drohn'!“
 Siehst du die Soldaten komm'? Hörst du, wie die Panzer roll'n?
 50 Auf diesem Planet' wohn' zu viele Menschen - Mann, das Fass ist voll!
 Wurd' Zeit hier mal aufzuräumen!
 Weiß nicht, ob wir uns bei den Außerirdischen nicht vielleicht bedanken soll'n
 Ganz ehrlich, ich sag' mal so:
 Ist doch besser, als davor -
 55 Die Menschheit war uns eine zu große Verantwortung
 Alles, was wir taten, mündete nur in Gewalt und Blut
 Die Nachrichtenagentur'n fütterten die Angst in uns:
 BSE, HIV, NSU, Verfassungsschutz
 Saddam Hussein, Bin Laden, Mohammed-Karikatur'n!
 60 Der Mensch besaß zwar so was, wie 'ne Art Vernunft
 Doch die reichte nur dafür aus, dass er noch bess're Waffen schuf
 Noch stärkere Überwachung, noch strengere Passkontroll'n
 Egal, wo man hinsah, alles wurd' regiert von blanker Furcht!
 Bürger marschierten für das Abendland unterm Hakenkreuz
 65 Parallel dazu, erschoss 'n weißer Cop 'nen schwarzen Jung'
 Währenddessen wurd' jemand gefoltert in Guantanamo
 Und ISIS-Kämpfer köpften Christen in orangenen Kostüm'n!
 Unsere Geschichte bestand nur aus Sklaverei und Krieg
 Wir war'n uns zu fremd, um uns anzuseh'n als Kollektiv

*Flying saucers are hovering down to earth
 Everything started with these lights above the rooftops of the city
 “Mum, what’s that?” – “An aircraft, you well know it, darling!”
 But then, the later the night, the more and more lights
 “Something’s wrong...” and they turned on the TV:
 Pictures of tanks and soldiers with rifles in their hands
 The experts say this is the last resort
 In case that there can be no peaceful contact established
 At the noise of the third explosion everybody was wide awake
 Earsplitting noise
 Fireworks in the sky as bright as daylight
 Missiles detonate, blinking silver plates inflame and rain down!
 In the beginning we thought we might be the winners of the battle
 But then the extraterrestrials climbed out of their burning wrecks
 And everything went south:
 They enslaved humanity within ten days
 Countless piles of bodies mounted on the streets
 Armed gestalts with beastly tentacles
 Observed the inmates in KZ-like camps
 And on execution day
 All the aliens gathered and sang a song – and it went:*

(2x Hook)

*I’m like you, you are just a bit different
 I don’t understand you, I just landed here
 I’m afraid of you
 Therefore, I destroy you now
 That’s it, I have to now – Shot!*

*What kind of welcoming is that?
 What are you doing?
 I just came over to rest
 Finally lights everywhere
 What’s so loud? What’s talking?
 You look different than I do, as well
 Guys, this is getting to dangerous for me!
 You’re shooting me down and I’m just striking back
 Because if it is either you or me – well then
 I’m choosing me*

Peng

*If the aliens had arrived,
 We would’ve taken care of it on our own
 What do I say? We had started long before:
 World Wars, slaughters, genocide, mass murder
 What a fucked up place, hate and rage everywhere
 “Mum that’s aircrafts?” – “Nah, that’s simply a bunch of drones”
 Do you see the soldiers coming? Do you hear the tanks rolling?
 There are too many people living on this planet – Dude, the barrel is full!
 It was time to clean up!
 I don’t know if we are supposed to thank the extraterrestrials
 Honestly, I’m saying:
 It’s better than before –
 Humanity had been too big of a responsibility
 Everything we did ended up in violence and blood
 News agencies fed the fear in us
 BSE, HIV, NSU, intelligence agency
 Saddam Hussein, Bin Laden, Mohammed caricatures
 Humans used to possess something like a conscience
 But it only existed to design even better weapons
 Even stronger surveillance, even stricter passport controls
 Wherever one was looking at, everything was governed by bear fear
 In the name of occident people marched under the swastika
 At the same time a white cop shot a black boy
 While someone was tortured in Guantanamo
 And ISIS-soldiers beheaded Christians in orange costumes!
 Our history was comprised only out of slavery and war
 We were too foreign to look at each other collectively*

70 Und als Kolumbus in Amerika ankam
Zückte er seine Knarre und sagte dann zum Indianer:

(3x Hook)

Ich bin wie du, du bist nur etwas anders
Ich versteh' dich nicht, ich bin hier nur gelandet
Ich hab' Angst vor dir
75/80/85 Deshalb mach' ich dich kaputt jetzt
Schluss jetzt, ich muss jetzt – Schuss!

*And as Columbus arrived in America
He pulled his gun and told the Indian:*

(3x Hook)

*I'm like you, you are just a bit different
I don't understand you, I just landed here
I'm afraid of you
Therefore, I destroy you now
That's it, I have to now – Shot!*

Appendix F: Genetikk (2015) – Wunsch dir was

Es kommt die Zeit, wo
In der das Wünschen wieder hilft
Wo oh oho oho, in der das Wünschen wieder hilft
Wo oh oho, in der das Wünschen wieder hilft

*There comes a time, who
In which wishing will help again
Wo oh oho oho, in which wishing will help again
Wo oh oho, in which wishing will help again*

5 Wunsch dir was
Wunsch dir was
Wunsch dir was

*Wish you some
Wish you some
Wish you some*

Wunsch dir was
Wunsch dir was
10 Wunsch dir was
Wunsch dir was (wo oho)

*Wish you some
Wish you some
Wish you some
Wish you some (wo oho)*

Wunsch dir was
Wunsch dir was
Wunsch dir was

*Wish you some
Wish you some
Wish you some*

15 So viele Wünsche, wir wollen zu viel Rapstars und Groupies
nur sehen wir nicht, dass vor den Diamantenketten Blut trieft
Sneakers oder Blue Jeans – Made in der Dritten Welt
Wollen nicht drauf verzichten Sogar wenn uns das Gewissen quält
Mehr für uns, weniger für die
20 Bis Pflastersteine fliegen und dann regnet es Benzin
Du willst 'ne Yacht vor der Küste?
Im Wasser treibt, wer's nicht geschafft hat, zu flüchten
Nix geschenkt, nur bezahl'n tun die andern
Dieser Staat hat sich verkauft, uns verraten an Banken (Danke!)
25 Betäubt von leuchtenden Farben
Den Traum', die wir jagen, seit die Neunziger kamen
Pass gut auf, was du dir wünschst
Nicht alles, was wir haben wollen, sollte sich erfüll'n
Wähle weise aus, denn sonst schaut dafür am Ende
30 Dieser Welt dafür noch jemand in den Lauf, ah

*So many wishes, we want too much Rapstars and Groupies
but we don't see That there is blood dripping from the diamond necklaces
Sneakers or Blue Jeans – made in the Third World
Don't want to pass on even if the conscience tortures us
More for us, less for them
Until bricks are flying and gasoline is raining
You want a yacht at the coastline?
Inside the water is floating who didn't manage to take refuge
No gifts, but the others pay
This state sold itself, ratted us out to banks (Thanks!)
Numbed by luminescent colors
The dreams, we are chasing, since the 90s have arrived
Take care of what you are wishing
Not everything we want to have, is supposed to come true
Select wisely, because otherwise someone, at the end
of the world is looking into the gun barrel, ah*

Das Leben ist kein Wunschkonzert
Doch jedes Leben ist ein Wunderwerk
Du musst dran glauben, dann erfüllt sich das
Denke nach, bevor du's machst und wünsch dir was
35 Nein, das Leben ist kein Wunschkonzert
Doch jedes Leben ist ein Wunderwerk
Du musst dran glauben, dann erfüllt sich das
Mach die Augen zu und wünsch dir was

*Life is not a bowl of cherries
But every life is a marvel
You got to believe, then it comes true
Think about before you do it and wish you some
No, Life is not a bowl of cherries
But every life is a marvel
You got to believe, then it comes true
Close your eyes and wish you some*

Ich wünsch' mir, ich hätte damals Woodstock gesehen
40 Dass meine Lehrer wissen, wie's sich in mei'm Lufts Schloss so lebt
Ich hab mir'n Selfmade Deal gewünscht und bekomme'
Zum Glück, ich muss nie wieder zurück zu McDonalds
Doch fast jeder Wunsch hat eine Kehrseite
Mehr Geld, mehr Probleme, mehr Feinde
45 Es gibt Hoffnung, nur es schafft nicht jeder
So wie Neymar aus den Favelas
Die Lobbys wünschen sich die Völker unterdrückt
Eines Tages stehen wir auf, dann kommt der Bumerang zurück
Denn so und nicht anders will es nun mal das Gesetz
50 Jedem Wunsch folgt eine Konsequenz, ah

*I wish I had seen Woodstock back then
So my teachers would know how it feels like to live in my daydream
I had wished a self-made deal and I got it
Luckily, I never have to go back to McDonald's
But almost every wish has its downside
More money, more problems, more enemies
There is hope, but not everybody makes it
Like Neymar out of the favelas
The Lobbies wish for the folks to be suppressed
One day we will get up, then the boomerang returns
Because just like that is the code of law
Every wish is followed by a consequence, ah*

Und die Moral von der Geschichte:
Wir sind gierig und das ist, was uns vernichtet
All unsere Wünsche kosten Seel'n
Es sind schon mehr als die Sterne, wer kann sie zählen?

*And the moral of the story:
We are greedy and that is what destroys us
All our wishes come at the expense of souls
They are already more than the stars; who can count them?*

55 Das Leben ist kein Wunschkonzert
Doch jedes Leben ist ein Wunderwerk
Du musst dran glauben, dann erfüllt sich das
Denke nach, bevor du's machst und wünsch dir was
Nein, das Leben ist kein Wunschkonzert
60 Doch jedes Leben ist ein Wunderwerk
Du musst dran glauben, dann erfüllt sich das
Mach die Augen zu und wünsch dir was

*Life is not a bowl of cherries
But every life is a marvel
You got to believe, then it comes true
Think about before you do it and wish you some
No, Life is not a bowl of cherries
But every life is a marvel
You got to believe, then it comes true
Close your eyes and wish you some*

Wünsch dir was
Wünsch dir was (wo oho)
65 Wo oh oho
Wo oh oho
Wo oh oho

*Wish you some
Wish you some (wo oho)
Wo oh oho
Wo oh oho
Wo oh oho*

Appendix G: Sido (2015) – Astronaut (feat. Andreas Bourani)

Ich heb' ab
Nichts hält mich am Boden
Alles blass und grau
Bin zu lange nicht geflogen
5 Wie ein Astronaut

*I take off
Nothing keeps me on the ground
Everything sallow and grey
Haven't been flying for too long
Like an astronaut*

Wir laufen rum mit der Schnauze voll, die Köpfe sind leer
Sitzen im Dreck bis zum Hals, haben Löcher im Herz
Ertränken Sorgen und Probleme in dem Becher voll Wein
Mit einem Lächeln aus Stein, uns fällt nichts Besseres ein
10 Wir ham' morgen schon vergessen, wer wir gestern noch waren
Ham' uns alle vollgefressen, und vergessen zu zahl'n
Lassen alles stehen und liegen für mehr Asche und Staub
Wir wollen alle, dass es passt, doch wir passen nicht auf
Die Stimme der Vernunft ist längst verstummt, wir hören sie nicht mehr
15 Denn manchmal ham' wir das Gefühl, wir gehören hier nicht her
Es gibt kein Vor und kein Zurück mehr, nur noch unten und oben
Einer von Hundert Millionen, ein kleiner Punkt über'm Boden, ich heb ab

*We walk around being fed up, the heads are empty
Sitting in the dirt up until the neck, having holes in the heart
Drowning sorrows and problem in a cup full of wine
With a smile made of stone, we don't come up with something better
We will have already forgotten tomorrow who we were yesterday
Guzzled our bellies, and forgot to pay
Keep everything as it is for more ashes and dust
We all want it to fit, but we don't pay attention
The voice of sanity has long muted, we don't hear it anymore
Cause sometimes we get the feeling that we don't belong here
There's no forward and no backward, simply up and down
One of one hundred million, a little dot on the ground, I take off*

Ich heb' ab
Nichts hält mich am Boden
20 Alles blass und grau
Bin zu lange nicht geflogen
Wie ein Astronaut
Ich seh die Welt von oben
Der Rest verblasst im Grau
25 Ich hab Zeit und Raum verloren hier oben
Wie ein Astronaut

*I take off
Nothing keeps me on the ground
Everything sallow and grey
Haven't been flying for too long
Like an astronaut
I see the world from above
The rest fades into grey
I've lost time and space up here
Like an astronaut*

Im Dunkel der Nacht
Hier oben ist alles so friedlich, doch da unten geht's ab
Wir alle tragen dazu bei, doch brechen unter der Last
30 Wir hoffen auf Gott, doch ham' das Wunder verpasst
Wir bauen immer höher, bis es ins Unendliche geht
Fast acht Milliarden Menschen, doch die Menschlichkeit fehlt
Von hier oben macht das alles plötzlich gar nichts mehr aus
Von hier sieht man keine Grenzen und die Farbe der Haut
35 Dieser ganze Lärm um Nichts verstummt, ich hör euch nicht mehr
Langsam hab ich das Gefühl, ich gehöre hier her
Es gibt kein Vor und kein Zurück mehr, nur noch unten und oben
Einer von Hundert Millionen, ein kleiner Punkt über'm Boden, ich heb ab

*In the darkness of the night
Up here everything is so peaceful, but down there all is happening
We all contribute, but we brake beneath the burden
We hope for God, but we missed on the miracle
We keep on building higher and higher until it reaches infinity
Almost eight billion humans, but humanity is missing
From up here all this is no longer problematic
From here one isn't seeing boarders and the skin color
All that noise for nothing mutes, I don't hear you anymore,
Slowly I get the feeling I belong here
There's no forward and no backward, simply up and down
One of one hundred million, a little dot on the ground, I take off*

Ich heb' ab
40 Nichts hält mich am Boden
Alles blass und grau
Bin zu lange nicht geflogen
Wie ein Astronaut

*I take off
Nothing keeps me on the ground
Everything sallow and grey
Haven't been flying for too long
Like an astronaut*

Ich seh die Welt von oben
 45 Der Rest verblasst im Grau
 Ich hab Zeit und Raum verloren hier oben
 Wie ein Astronaut (Oh)
 Wie ein Astronaut (Oh)

*I see the world from above
 The rest fades into grey
 I've lost time and space up here
 Like an astronaut (Oh)
 Like an astronaut (Oh)*

Und beim Anblick dieser Schönheit
 50 Fällt mir alles wieder ein
 Sind wir nicht eigentlich am Leben
 Um zu lieben, um zu sein?
 Hier würd' ich gern, für immer bleiben
 Doch ich bin ein Wimpernschlag
 55 Der nach fünf Milliarden Jahren
 Nicht viel mehr zu sein vermag

*And while looking at this beauty
 I start to glimpse everything
 Aren't we actually alive
 To love, to be?
 I'd like to stay here forever
 But I'm a blink of an eye
 Which after five billion years
 Is not capable to be much more*

Ich heb' ab
 Nichts hält mich am Boden
 Alles blass und grau
 55 Bin zu lange nicht geflogen
 Wie ein Astronaut
 Ich seh die Welt von oben
 Der Rest verblasst im Grau
 Ich hab Zeit und Raum verloren hier oben
 60 Wie ein Astronaut (Oh)
 Wie ein Astronaut (Oh)
 Wie ein Astronaut

*I take off
 Nothing keeps me on the ground
 Everything sallow and grey
 Haven't been flying for too long
 Like an astronaut
 I see the world from above
 The rest fades into grey
 I've lost time and space up here
 Like an astronaut (Oh)
 Like an astronaut (Oh)
 Like an astronaut*

Appendix H: Sido (2015) – Zu wahr

Kannst du mir sagen, dass das alles schon in Ordnung
 Dass die Welt ok ist so wie sie geworden ist.
 Kannst du mir sagen, dass die Zeiten hier gerecht sind?
 Wenn vor deinem Auge dein Zuhause einfach wegschwimmt.
 5 Wenn man vor lauter Hunger lang schon nicht mehr Hunger sagt
 Kein Tropfen Wasser und kein Schatten hat bei 100 Grad
 Jeder Fanatiker und jedes Kind 'ne Waffe hat
 Und das im Namen von dem der uns alle erschaffen hat
 Oder Flüchtlinge die Kurs nehmen auf Garten Eden
 10 Aber nie mehr in ihrem Leben einen Hafen sehen
 Wenn in Indonesien über tausenden das Dach brennt
 Und du dich feierst denn dein T-Shirt kostet acht Cent
 Vögel voll mit Öl oder Plastik im Bauch
 Immer wenn ich diese Bilder sehe raste ich aus
 15 Ich mein ich weiß du kannst mich hören
 Aber kannst du mich verstehen?
 Wo ist die Hoffnung hin?
 Ich hab sie lang nicht mehr gesehen

*Can you tell me that everything is just fine?
 That the world is alright the way it turned out to be?
 Can you tell me that these times are fair?
 When your home floats away right in front of your eyes.
 When one hungry that he stopped calling it hunger long ago
 No drop of water and no shadow at 100 degrees Celsius
 At times when each fanatic and every child possess a gun
 In the name of the guy who created us all.
 Or refugees who take curse on garden Eden
 But they will never in their lives see a haven again
 While in Indonesia the roof burns above thousands of people
 And you tap yourself on the back because your t-shirt costs 8 cents.
 Birds covered in oil or with plastic in the belly
 Every time I see these pictures, I lose my mind
 I mean, I know you can hear me
 But do you understand me?
 Where did the Esperance go?
 I haven't seen it for a while.*

(Hook)
 Es gibt immer einen Weg daran glaub ich
 20 Alle kehrens untem Teppich doch ich trau mich
 Es wird Zeit das es endlich jemand ausspricht
 Es ist traurig, traurig aber wahr
 Du da, alles läuft aus dem Ruder
 Wir wollen immer mehr doch da ist nirgendwo ein Ufer
 25 Das ist alles leider zu wahr
 Es ist zu wahr, zu wahr um schön zu sein

*(Hook)
 There's always a loophole, I believe in it
 Everybody's sweeping it under the carpet, but I have the courage
 It's time that somebody finally talks about it
 It is sad, sad but true
 Hey you, everything gets out of control
 We never get enough but there is no shore nowhere
 Sadly, all if this is too true
 It is too true, too true to be fine*

Kannst du mir sagen dass das alles schon in Ordnung ist
 Wenn man sich heute nicht mal sicher ist was morgen ist
 Wenn alle ihre Augen schließen und lieber alleine bleiben
 30 Während sie auf Kinder schießen nur weil sie mit Steinen schmeißen
 So viele Menschen dass das Wasser nicht reicht
 Doch sie machen diese Videos mit nem Bucket voll Eis
 Die meisten treffen sich zur Weihnacht auf nen Abend zu viert
 Während der Obdachlose leider auf der Strasse erfriert
 35 Mir stockt der Atem wenn ich sehen muss das sie Menschen verkaufen
 Auf Minen treten statt problemlos über Grenzen zu laufen

*Can you tell me that everything is just fine?
 If today one's not sure about what is going on tomorrow
 When all the people close their eyes and prefer to be alone
 While the are shooting kids just because they throw some stones
 So many people that water becomes scarce
 But the shot those videos with a bucket of ice.
 Most people meet on Christmas for a night for four
 While the homeless unfortunately freezes on the street
 I catch my breath when I have to see that they sell people,
 When they step on landmines instead of freely passing boarders*

| | |
|---|--|
| Wenn die Medien ihre Spiele spielen mit unserem Herzen Um unsere Angst zu schüren, um uns zu unterwerfen Vorurteile, Missgunst, Ignoranz und Fremdenhass 40 Ist schon erstaunlich was die Dummheit aus dem Menschen macht Ich weiß du kannst mich hören aber kannst du mich verstehen? Wo ist die Hoffnung hin? Ich hab sie lang nicht mehr gesehen | <i>When the media play their games with our hearts To stoke our fear to suppress us Prejudices, jealousy, ignorance and xenophobia It's quite incredible to see what stupidity turns people into I know you can hear me, but do you understand me? Where did the Esperance go? I haven't seen it for a while.</i> |
| (2x Hook) 45 Es gibt immer einen Weg daran glaub ich Alle kehren's untern Teppich doch ich trau mich 55 Es wird Zeit das es endlich jemand ausspricht Es ist traurig, traurig aber wahr Du da, alles läuft aus dem Ruder 50 Wir wollen immer mehr doch da ist nirgendwo ein Ufer Das ist alles leider zu wahr 60 Es ist zu wahr, zu wahr um schön zu sein | <i>(2x Hook) There's always a loophole, I believe in it Everybody's sweeping it under the carpet, but I have the courage It's time that somebody finally talks about it It is sad, sad but true Hey you, everything gets out of control We never get enough but there is no shore nowhere Sadly, all if this is too true It is too true, too true to be fine</i> |
| Ich kann meine Hände auch nicht in Unschuld waschen Wer kann das schon? Ich hoffe nur das der Song dich ein bisschen zum Nachdenken bringt Ich weiß es ist nicht immer einfach ein guter Mensch zu sein 65 Aber es kommt auf den Versuch an Lass es uns versuchen | <i>I neither can clean my hands in innocence Who may? I just hope that this song encourages you to reflect a little bit I know it isn't always easy to be a good human being But it is the intention that matters Let's try</i> |

Appendix I: Genetik (2013) – Lieb's oder lass es (feat. Sido)

| | |
|---|--|
| Yo yo yo Uh Lieb's oder lass es, alles dazwischendrin gibt's nicht Als Kinder war uns scheißegal, wer broke oder rich ist 5Woher du kommst und welcher Schuh war damals nicht wichtig Und wenn du heute anders denkst, diggah, dann fick dich | <i>Yo yo yo Uh Love it or hate it, everything in between doesn't exist As kids we didn't give damn about who had been broke or rich From where you were and the shoes you wore was not important And if you think differently about it today, dude, go fuck you</i> |
| Lieb's oder lass es, alles dazwischendrin gibt's nicht Als Kinder war uns scheißegal, wer broke oder rich ist Woher du kommst und welcher Schuh war damals nicht wichtig 10Und wenn du heute anders denkst, diggah, dann fick dich | <i>Love it or hate it, everything in between doesn't exist As kids we didn't give damn about who had been broke or rich From where you were and the shoes you wore was not important And if you think differently about it today, dude, go fuck you</i> |
| Ich weiß noch ganz genau, als ob es gestern war Ich wollt' die Welt erobern in mein' Pampers in extra large Mit funkelden Augen, die strahlen als wenn Silvester war Händen, die nach allem greifen, was nicht grad befestigt war 15Ich ging auf Verbrecherjagd, Indianer gegen Westernstar Mit den Mädchen wollten wir nicht spielen, weil sie ätzend waren Egal ob Regen, Hagel, Schnee, es gab kein' schlechten Tag Hat kein' Spaß gemacht, wenn wir danach nicht richtig dreckig waren Blau gemacht, über'n Zaun ins Schwimmbad 20wir haben geklaut wie die Raben, früher ging das Jeden Tag zum Bolzplatz, Könige der Straße Autoreifen platt „Mama ich schwöre dir, ich war's nicht!“ Prügeln auf dem Schulhof, rauchen in der Pause Keiner von uns war vor Sonnenuntergang zuhause 25Wir waren die coolsten und träumten von gar nix Dafür war keine Zeit, sowas wie Langeweile gab's nicht, yo | <i>I remember exactly as if it had been yesterday I wanted to conquer the world with my diapers in extra large With twinkling eyes that shine as if it had been New Year's Eve Hand that grabbed everything that was not fixated I went on a manhunt, Indian against western star We didn't want to play with girls because they were naff No matter if rain, hail, snow there was no bad day Wasn't fun if we didn't end up completely dirty Skipped school, over the fence into the swimming pool We shoplifted like the ravens, back then it was possible Every day to the football pitch, kings of the road Car tire flat “Mom I swear it wasn't me!” Basting on the schoolyard, smoking during the break None of us returned home before the sunset We have been the coolest and didn't dream of anything There was no time for that, something as boredom didn't exist</i> |
| Lieb's oder lass es, alles dazwischendrin gibt's nicht Als Kinder war uns scheißegal, wer broke oder rich ist Woher du kommst und welcher Schuh war damals nicht wichtig 30Und wenn du heute anders denkst, diggah, dann fick dich | <i>Love it or hate it, everything in between doesn't exist As kids we didn't give damn about who had been broke or rich From where you were and the shoes you wore was not important And if you think differently about it today, dude, go fuck you</i> |
| Lieb's oder lass es, alles dazwischendrin gibt's nicht Als Kinder war uns scheißegal, wer broke oder rich ist Woher du kommst und welcher Schuh war damals nicht wichtig Und wenn du heute anders denkst, diggah, dann fick dich | <i>Love it or hate it, everything in between doesn't exist As kids we didn't give damn about who had been broke or rich From where you were and the shoes you wore was not important And if you think differently about it today, dude, go fuck you</i> |
| 35Genetik, tikk, tikk, boom! Es war nicht immer einfach damals, Aber witzig war's zumindest soweit's mich betraf, Ich war nicht so brav | <i>Genetik, tikk, tikk, boom! It hasn't always been easy back then, But it was funny at least concerning me I wasn't too well-behaved</i> |

Denn ich wusste mich zu wehren, wenn man mich nicht mag
 40Und wenn die Polizei kam, hab'n wir nix gesagt
 So als ich etwa 14 war entdeckte ich das Gras
 Wir sind geflogen alle, immer höher Richtung Mars
 Und so ging es weiter bis man über mich dann sagt
 „Sein Leben war 'ne Achterbahn und dann legte er sich ins Grab.“
 45Wenn ein Vollspast was gewollt hat
 Traf man sich kurz mal ohne Fußball aufm Bolzplatz
 Weil heut ein Vollspast was gewollt hat
 Trafen wir uns kurz mal für ein Meeting aufm Golfplatz
 Doch es ist nicht wichtig, ob du irgendwann mal Gold hast
 50Wichtiger ist, dass du die Familie stolz machst
 Mach was aus dem Leben, auch wenn's dich manchmal belastet
 Entweder du liebst es oder hasst es

Lieb's oder lass es, alles dazwischendrin gibt's nicht
 Als Kinder war uns scheißegal, wer broke oder rich ist
 Woher du kommst und welcher Schuh war damals nicht wichtig
 55Und wenn du heute anders denkst, diggah, dann fick dich

Lieb's oder lass es, alles dazwischendrin gibt's nicht
 Als Kinder war uns scheißegal, wer broke oder rich ist
 Woher du kommst und welcher Schuh war damals nicht wichtig
 Und wenn du heute anders denkst, diggah, dann fick dich

*Cause I knew how to fight back if one didn't like me
 And if the police showed up, we didn't say anything
 At about age 14 I discovered the weed
 We've been all flying higher and higher direction Mars
 And this continued until one will say about me
 "His life has been a rollercoaster and then he laid down into the grave."
 If a dumbass wanted some
 We met quickly without a football on the pitch
 If today a dumbass wants some
 We gather quickly for a meeting on the golf course
 But it's not important if you one day possess some gold
 It's more important to make the family here proud
 Turn your life around even though it may burden you sometimes
 You either love it or hate it*

*Love it or hate it, everything in between doesn't exist
 As kids we didn't give damn about who had been broke or rich
 From where you were and the shoes you wore was not important
 And if you think differently about it today, dude, go fuck you*

*Love it or hate it, everything in between doesn't exist
 As kids we didn't give damn about who had been broke or rich
 From where you were and the shoes you wore was not important
 And if you think differently about it today, dude, go fuck you*

Appendix J: Samy Deluxe (2018) – Flagge hissen / Anker lichten

„Yeah
 Herzlich Willkommen, meine Damen und Herren
 Hier zum SaMTV Unplugged, live und direkt ausm Hamburger Museumshafen
 von der MS Bleichen
 5Ihr wusstet, dass wir heute hier aufm Schiff feiern, aber was ihr nicht wusstet ist
 Wir legen jetzt ab“

Yeah
 Welcome Ladies and Gentlemen
 Here to SaMTV Unplugged live from the Hamburg Museumshafen
 From the MS Bleichen
 You know that we would celebrate on the ship today, but what you did not know is
 We are casting off

Ich sag Schiff ahoi, wir sind dann ma' raus, bisschen unplugged
 Willst du uns erreichen, schick uns Flaschenpost in Pfandflaschen
 Und sag den Jungs im Maschinenraum, sie sollen Dampf machen
 10Zeit, dass wir uns distanzieren von den ganzen Landratten, ah
 Flagge hissen, Anker lichten
 Früher hörte ich schon in den Gute-Nacht-Geschichten von Piratenschiffen
 Von den versunkenen Schätzen an den Korallenriffen
 Forscher, die meinen, sie würden Atlantis finden, das will ich sehen
 15Lass in See stechen
 Aye, aye, gute Idee Käpt'n
 Was Schiffsschraube, lass uns die Segel setzen
 Vielleicht ist dieser Kreis an Menschen unser Rettungsring
 Und dieses Boot die Arche Noah, hilft uns wegzuschwimmen
 20Von dieser Flut an
 Fuck, wo soll ich anfangen
 Mit der Aufzählung, was alles mit der Welt nicht stimmt?
 Zeit, dass wir die Stecker ziehen, zack-zack
 Trotzdem Energie, nonstop Sam-Samy MTV Unplugged, yeah

I say Ship ahoy, we are heading off, a bit of unplugging
 If you want to reach us, send us drift bottles in deposit bottles
 And tell the boys in the machine room to make steam
 Time to distance ourselves from all those landlubbers
 Flag hoisting, anchor clearing
 Previously I already heard in the lullabies about pirate ships
 About sunk treasures at the coral riffs
 Scientists, who argue that they would find Atlantis, I want to see that
 Let's head into the ocean
 Ay, ay, good idea captain
 What ship's screw, let us set the sails
 Maybe this circle of people is our life buoy
 And this boat Noah's Ark, helps us to swim away
 From this flood
 Fuck, where am I supposed to start
 With the enumeration of everything that's wrong with the world?
 Time to unplug, zag-zag,
 Still energy, non-stop Sam-Samy MTV Unplugged, yeah

25Stell dir vor, wir legen jetzt ab
 Wir druchqueren hier die Meere und wir gehen nicht an Land
 Bis wir 'ne einsame Insel in den Tropen finden
 Wo wir anfangen, eine eigene Nation zu gründen, yeah
 Ich find, wir fahren mit dem Boot dahin (Boot dahin)
 30Weil ich ein Mann mit Visionen bin (ja-ja)
 Besser als hier ist es da ohnehin, ha
 Wir ham gelernt gegen den Strom zu schwimmen

Imagine we are casting off
 We cross the seas and we do not debark
 Until we find a lone island in the tropics
 Where we start to establish an own nation, yeah
 I feel, we go there by boat (there by boat)
 Because I am a man with visions
 There, it is better than here, anyway
 We have learned to swim against the stream

Dies ist das Boot, was los
 Zieh die Flag am Mast hoch
 35Kein Gewässer ever ist tiefer als dieser Basston
 Auch wenn sie den Strom ausstellen, der Motor ausfällt
 Tucker ich mit meinem Kutter einmal rund um die Welt
 Und kidnappe meine Gäste für das beste aller Unplugged-Alben
 Wie kann ein Rapper ohne Strom solange die Spannung halten?
 40Ich spinn 'n Seemarnsgarn, trink 'nen Lebertran und

This is das Boot, what's up
 Pull the flag up the mast
 No water body ever is deeper than the bass tone
 Even if they turn down the electricity, if the engine collapses,
 I chug with my cutter one time around the world
 And I kidnap my guests for the best of all the unplugged albums
 How does a rapper without electricity keep the voltage that long?
 I spin a yarn, drink a cod liver and

| | |
|---|--|
| <p>Bereise die Ozeane, um ma' n' bisschen abzuschalten Dies' keine Schiffbruchsage und kein Sintflutdrama Wir werden freiwillig zu Insulanern Leinen los, einfach so, komm wir gründen ein Land 45Unter Neptuns schützender Hand Komm' wir schon glücklicher an Wir bauen Hütten am Strand, pflücken Früchte vom Baum Flüchten in 'nen Traum, wo sich die Menschen vertrauen Keine Gitter, kein Zaun 50Keine Verbotsschilder, keine Fernseher im Wohnzimmer Hier ist nichts am Flackern, ausser auf dem Meer der Mondschimmer</p> | <p>Voyage the oceans to relax a bit This is no shipwreck saga and no diluvian drama We voluntarily turn into islanders Cast off! Just like that, come on we found a country Below Neptune's safeguarding hand We somehow arrive We build huts on the beach, pick fruits of the tree Escape into a dream, in which the people trust each other No grids, no fence No prohibition signs, no television in the living room Here nothing is flickering besides the moon's shimmer on the sea surface</p> |
| <p style="text-align: center;">Könnt ihr sehen? Wir legen ab Gründen ein Land 55Setzen Fußabdrücke in'n Sand, yeah</p> | <p style="text-align: center;">Do you see? We cost off Found a country Set foot prints into the sand, yeah</p> |
| <p style="text-align: center;">Stell dir vor, wir legen jetzt ab Wir durchqueren hier die Meere und wir gehen nicht an Land Bis wir 'ne einsame Insel in den Tropen finden Wo wir anfangen, eine eigene Nation zu gründen, yeah 60Ich find, wir fahren mit dem Boot dahin (Boot dahin) Weil ich ein Mann mit Visionen bin (ja-ja) Besser als hier ist es da ohnehin Wir ham gelernt gegen den Strom zu schwimmen</p> | <p style="text-align: center;">Imagine we are casting off We cross the seas and we do not debark Until we find a lone island in the tropics Where we start to establish an own nation, yeah I feel, we go there by boat (there by boat) Because I am a man with visions There, it is better than here, anyway We have learned to swim against the stream</p> |
| <p style="text-align: center;">Also, stell dir das Szenario vor 65Wir wandern aus ins Paradies, was wäre das für ein Ort Den ganzen Tag gute Musik, nie schlimmes Radio im Ohr Stattdessen singen wir alle im Chor auf Gitarrenakkorde Es gibt Arbeit, doch kein Boss Was ist das für ein Wort? 70Wenn jeder hier für alle sorgt, ist doch für alle gesorgt Es gibt kein Geld, sondern Tauschware Denn jeder hat oder kann etwas brauchbares, findet seine Aufgabe Keine Abgrenzung durch Status oder durch Hautfarbe Und Männer haben hier nicht mehr Rechte als Frauen haben, nein 75Schau dir an, wie die Kids hier aufwachsen Wir gründen 'ne Schule, der Lehrerstab ist herausragend Eisi - Politik Nena - Biologie Max Herre - Geschichte 80Mega - Philosophie Jeder hier macht Musik, es geht nicht nur um Kies Wir malen Bilder in 'n Sand, wir leben im Paradies</p> | <p style="text-align: center;">So think of the scenario We emigrate into paradise, what would this place be like The whole just good music, no terrible radio in the ear Instead we all sing together onto guitar chords There is work, but no boss What kind of word is that? If everybody takes care for anybody else, everyone is taken care of There is no money but barter Because everybody has or can something useful, finds his mission No demarcation through status or through skin color And here, men do not have more rights than women, no Look how the kids grow up here We found a school the teaching staff is outstanding Eisi – Politics Nena – Biology Max Herre – History Mega – Philosophy Everybody makes music, it is not only about dough We paint pictures into the sand, we live in paradise</p> |
| <p style="text-align: center;">Also, Stell dir vor, wir legen jetzt ab Wir durchqueren hier die Meere und wir gehen nicht an Land 85Bis wir 'ne einsame Insel in den Tropen finden Wo wir anfangen, eine eigene Nation zu gründen, yeah Ich find, wir fahren mit dem Boot dahin (Boot dahin) Weil ich ein Mann mit Visionen bin (ja-ja) Besser als hier ist es da ohnehin Wir ham gelernt gegen den Strom zu schwimmen</p> | <p style="text-align: center;">So, imagine we are casting off We cross the seas and we do not debark Until we find a lone island in the tropics Where we start to establish an own nation, yeah I feel, we go there by boat (there by boat) Because I am a man with visions There, it is better than here, anyway We have learned to swim against the stream</p> |
| <p style="text-align: center;">90Ja, ich brauch für den Traum nicht zu schlafen Weck mich erst auf, wenn ich da bin Ich sag, ich brauch für den Traum nicht zu schlafen Bitte weck mich erst auf, wenn wir da sind „Dankeschön“</p> | <p style="text-align: center;">I do not have to sleep for that dream only wake me up, when I have arrived I say, I do not have to sleep for that dream Please, only wake me up, when I have arrived Thank you.</p> |