

科技部補助專題研究計畫成果報告 期末報告

「東京大飯店」：德國賽伯龐克流行音樂中的後現代身體

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處理方式：

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中華民國 104 年 10 月 27 日

中文摘要： “東京大飯店” 這個流行音樂團體是世界上最成功的年輕德語樂團之一，他們重塑了視覺和音樂的關係。德國男孩團體 “東京大飯店” 現象被認為是一個有趣的研究話題在次文化年輕人領域，接著，我們會揭露德國流行音樂的全新面貌：其文字可以以Bachmann-Medick的文化來閱讀，並且著重在詭譎和科技的連結。我打算檢視樂團在2009年時的，最新專輯 “人型生物” 中朗朗上口 “Automatisch” (自動，其一意思為自動自發做某件事或是利用科技做事情)之歌詞，而這歌詞在他們的MV中伴隨著影像還有他們的現場演出。在這首歌，“東京大飯店” 的自動是主題是的被交互地運用在流行音樂中。他們的現場演出似乎顯現出一種有趣的藝術重新定義著人的身體就像科技一樣的詭譎。我會試著找出以下這些問題的答案：什麼樣的策略可以用來閱讀歌詞、MV還有 “東京大飯店” 的演出？什麼樣的視覺架構從主唱Bill Kaulitz的表演中塑造出來？什麼樣重要的矛盾新形式在歌詞和意象中被塑造為象徵的程度，以及性別擔任什麼角色？意象中的新身體觀念顯現出的問題是非常令人感到興奮的，因為這開啟了有關歐洲年輕一代後性別的新思考模式，這樣的角度的展現了年輕世代象徵性抵抗和反動的一種新形式。

中文關鍵詞：東京大飯店、賽伯龐克流行音樂，多那哈洛維，詭譎

英文摘要：The popular music band “Tokio Hotel,” one of the world’s most successful contemporary young German speaking bands, reinvents itself visually and musically over and over again. The phenomenon of this German boy group can be considered an interesting research topic for new trends in youth subculture. In the following, we will unfold a new kind of imagery in the German pop music that can be read as text in the sense of Bachmann-Medick’s ‘culture as text’ concerning the question of uncanniness and its connection to technology. We will analyze the German song “Automatisch” of the 2009 Tokio Hotel’s album as exemplary song text in a constellation with the imagery in their official music video as well as the recording of their live performance of the same song. In this song of Tokio Hotel automation and automatization is thematically used as the main subject and interconnected with the genre of pop music. Their corresponding live performance seems to show an interesting artistic redefinition of the human body as technology in an uncanny way. We will try to find answers to the following questions: What strategies can be read in the lyrics, the music video, and the performance of Tokio Hotel? What kind of visual image structure is generated in this new postmodern image of their lead singer Bill Kaulitz? What new important form of ambivalence of meaning is constructed on the symbolic level in the lyrics and the images, and what role does gender play? The question of new body concepts in the imagery of Tokio Hotel

appears to be particularly exciting because it opens up a way to think about a new kind of playful post-gender identity of the youth in European cultures, a condition that negotiates social relations and boundaries in the technical information age of the “cyber.

英文關鍵詞：Tokio Hotel, cyberpunk pop music, Donna Haraway, uncanniness

行政院科技部補助專題研究計畫期末報告 **MOST Final Report**

『東京大飯店』：德國賽伯龐克流行音樂中的後現代身體
“Tokio Hotel”, and the postmodern body in German ‘Cyberpunk’-Pop music

計畫類別 Type of Project: 一般型研究計畫

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一、中英德文摘要及關鍵詞 Chinese/English/German abstract and keywords

(1) 中文關鍵字 Chinese keywords

關鍵字：東京大飯店、賽伯龐克流行音樂，多那哈洛維，詭譎

(2) 中文摘要 Chinese abstract

“東京大飯店”這個流行音樂團體是世界上最成功的年輕德語樂團之一，他們重塑了視覺和音樂的關係¹。德國男孩團體“東京大飯店”現象被認為是一個有趣的研究話題在次文化年輕人領域，接著，我們會揭露德國流行音樂的全新面貌：其文字可以以 Bachmann-Medick 的文化來閱讀，並且著重在詭譎和科技的連結²。我打算檢視樂團在 2009 年時的，最新專輯“人型生物”中朗朗上口“Automatisch”（自動，其一意思為自動自發做某件事或是利用科技做事情）之歌詞，而這歌詞在他們的 MV 中伴隨著影像還有他們的現場演出。在這首歌，“東京大飯店”的自動是主題是的被交互地運用在流行音樂中。他們的現場演出似乎顯現出一種有趣的藝術重新定義著人的身體就像科技一樣的詭譎³。我會試著找出以下這些問題的答案：什麼樣的策略可以用來閱讀歌詞、MV 還有“東京大飯店”的演出？什麼樣的視覺架構從主唱 Bill Kaulitz 的表演中塑造出來？什麼樣重要的矛盾新形式在歌詞和意象中被塑造為象徵的程度，以及性別擔任什麼角色？意象中的新身體觀念顯現出的問題是非常令人感到興奮的，因為這開啟了有關歐洲年輕一代後性別的新思考模式，這樣的角​​度展現了年輕世代象徵性抵抗和反動的一種新形式。

¹ Fuchs-Ganböck, Michael. Thorsten Schatz. *Jetzt und wir. Neue deutsche Bands zwischen Soundcheck und Lebensgefühl*. München: Knauer, 2008. 204.

² Bachmann-Medick, Doris. “Einleitung.” Ed. Doris Bachmann-Medick. *Kultur als Text. Die anthropologische Wende in der Literaturwissenschaft*. 2nd edition Tübingen: UTB, 2004. 7-66.

³ 文化研究長久以來已經是個傳統。但到現在還是沒有關於德語流行音樂後現代視覺賽伯龐克藝術的分析，特別是有關“東京大飯店”；問題的答案請見 Sebastian Holder 先生的回答，他是環球音樂團體的員工（這是東京大飯店樂團所屬唱片公司）。其回答為 2013 年 11 月 9 號星期五的電子郵件 Sebastian.Holder@umusic.com.

(3) 英文關鍵字 **English keywords**

Keywords: Tokio Hotel, cyberpunk pop music, Donna Haraway, uncanniness

(4) 英文摘要 **English abstract**

“Tokio Hotel”, and the Postmodern Body in German ‘Cyberpunk’-Pop Music

The popular music band “Tokio Hotel,” one of the world’s most successful contemporary young German speaking bands,⁴ reinvents itself visually and musically over and over again. The phenomenon of this German boy group can be considered an interesting research topic for new trends in youth subculture. In the following, we will unfold a new kind of imagery in the German pop music that can be read as text in the sense of Bachmann-Medick’s ‘culture as text’ concerning the question of uncanniness and its connection to technology.⁵ We analyze the German song “Automatisch” of the 2009 Tokio Hotel’s album as exemplary song text⁶ in a constellation with the imagery in their official music video as well as the recording of their live performance of the same song. In this song of Tokio Hotel automation and automatization is thematically used as the main subject and interconnected with the genre of pop music. Their corresponding live performance seems to show an interesting artistic redefinition of the human body as technology in an uncanny way. We will try to find answers to the following questions: What strategies can be read in the lyrics, the music video, and the performance of Tokio Hotel? What kind of visual image structure is generated in this new postmodern image of their lead singer Bill Kaulitz? What new important form of ambivalence of meaning is constructed on the symbolic level in the lyrics and the images, and what role does gender play? The question of new body concepts in the imagery of Tokio Hotel appears to be particularly exciting because it opens up a way to think about a new kind of playful post-gender identity of the youth in European cultures, a condition that negotiates social relations and boundaries in the technical information age of the ‘cyber.’

(5) 德文關鍵字 **German keywords**

⁴ Fuchs-Ganböck, Michael. Thorsten Schatz. *Jetzt und wir. Neue deutsche Bands zwischen Soundcheck und Lebensgefühl*. München: Knaur, 2008. 204.

⁵ Bachmann-Medick, Doris. “Einleitung.” Ed. Doris Bachmann-Medick. *Kultur als Text. Die anthropologische Wende in der Literaturwissenschaft*. 2nd edition Tübingen: UTB, 2004. 7-66.

⁶ The field of Cultural Studies has a long tradition. Still, until now there is no analysis of the new postmodern visual cyberpunk art in German Pop music, especially about the topic ‘Tokio Hotel’; compare for this inquiry the answer from Mr. Sebastian Holder, employer at Universal Music Group (i.e., the company, in which the group Tokio Hotel is under contract), from Friday November 9, 2013, by email Sebastian.Holder@umusic.com.

Schlagwörter: Tokio Hotel, Cyberpunk Popmusik, Donna Haraway, Unheimlichkeit

(6) 德文摘要 German abstract

„Tokio Hotel“ und der Postmoderne Körper in der deutschen ‚Cyberpunk‘-Popmusik

Die populäre Musikgruppe „Tokio Hotel“, eine der derzeit erfolgreichsten jungen deutschsprachigen Bands weltweit,⁷ erfindet sich optisch und musikalisch immer wieder neu. Das Phänomen dieser deutschen Boygroup kann als spannendes Forschungsthema betrachtet werden, um neue Trends in der Jugendsubkultur zu beschreiben. Im Folgenden wird eine neue Art von Image in der deutschen Popmusik zur Frage des Unheimlichen und der Verbindung zur Technologie entfaltet, die im Sinne von Bachmann-Medicks „Kultur als Text“⁸ gelesen werden kann. Als exemplarischer Songtext⁹ wird dazu das deutsche Lied „Automatisch“ des Albums „Humanoid“ von Tokio Hotel aus dem Jahr 2009 in einer Konstellation mit den Images in ihrem Musikvideo sowie die Aufnahme ihrer Liveperformance desselben Liedes analysiert. In dem Song von Tokio Hotel werden Automation und Automatisierung als wichtiges Motiv verwendet und mit dem Genre der Popmusik verknüpft. Ihre korrespondierende Liveperformance scheint auf unheimliche Weise eine interessante künstlerische Neubestimmung des menschlichen Körpers zu zeigen. Es eröffnen sich folgende Fragen: Welche Strategien können in dem Liedtext, dem Musikvideo und in der Performance von Tokio Hotel gelesen werden? Welche Art von visueller Imagestruktur wird in diesem neuen (post)modernen Image des Leadsängers Bill Kaulitz generiert? Welche neue wichtige Form von Bedeutungsambivalenz wird auf der symbolischen Ebene in den Lyrics und den Images konstruiert, und welche Rolle spielt Gender dabei? Die Frage der neuen Körperkonzepte in der Bildlichkeit von Tokio Hotel erscheint besonders spannend, weil sie einen Weg eröffnet, über eine neue Art spielerischer post-gender Identität der Jugend in europäischen Kulturen nachzudenken, die in dem technischen Informationszeitalter des ‚Cyber‘ soziale Beziehungen und Grenzen neu aushandelt.

⁷ Fuchs-Ganböck, Michael. Thorsten Schatz. *Jetzt und wir. Neue deutsche Bands zwischen Soundcheck und Lebensgefühl*. München: Knaur, 2008, S. 204.

⁸ Bachmann-Medick, Doris. „Einleitung“. Hg. von Doris Bachmann-Medick. *Kultur als Text. Die anthropologische Wende in der Literaturwissenschaft*. 2. Auflage, Tübingen: UTB, 2004, S. 7-66.

⁹ Das Feld der Kulturwissenschaften hat eine lange Tradition. Doch bisher gibt es keine Analyse der neuen (post)modernen visuellen Cyberpunkkunst in der deutschen Popmusik, insbesondere zum Thema „Tokio Hotel“; vergl. zu dieser Frage die Antwort von Sebastian Holder, Universal Music Group (i.e. die Firma, in der die Gruppe Tokio Hotel unter Vertrag steht), von Freitag, 9. November 2013, per E-Mail von Sebastian.Holder@umusic.com an die Autorin.

二、報告内容 Content

(1)、前言 Preface

“Tokio Hotel” is not only just one of many German music groups. The popular music band can be considered one of the world’s most successful contemporary young German speaking bands.¹⁰ The phenomenon of this German boy group can be considered an interesting research topic for indications of new trends in youth subculture since it is not only about their music but their ever new and creative stage images that are deserve to be more explored. Their very young female fans (ca. 11-14 years), and other subaltern groups in many countries around the globe are able to identify with them because these groups have the need to build a new identity structure that is different from the one of their parents’ generation. In my research of last year, I continued my cultural research from before (i.e., one 2010 article about cultural translation, bishōnen in manga, and the scheme of roundness patterns in Bill Kaulitz’s early stage image, as well as another 2011 article about the scream of the fans, symbolic resistance in subculture, and the transposed ‘black’ style of Tom Kaulitz that touches the concept of ethnicity). The cover of the 2009 album “Humanoid” however shows another interesting picture that points to a very new, cyborgian image of lead singer Bill Kaulitz.

(2)、研究目的 Aim of Research

This project focuses on the research of Tokio Hotel’s images and corresponding lyrical text to discuss current issues about the identity of the female youth and other subaltern groups. So far, this kind of study has not been published by any scholar, and previous studies have mostly limited their focus only on the discussions of gender issues in fans.¹¹ My idea was to combine the most interesting cultural texts of Tokio Hotel with the theoretical background from Donna Haraway’s concept of the cyborg in order to understand more about the future of the female and subaltern youth in modern globalized cultures. The main concern of my research this time was to exemplarily read especially three different cultural texts that have a connection to Tokio Hotel’s 2009 album “Humanoid” and its first released single with

¹⁰ Fuchs-Ganböck, Michael. Thorsten Schatz. *Jetzt und wir. Neue deutsche Bands zwischen Soundcheck und Lebensgefühl*. München: Knaur, 2008. 204.

¹¹ See especially Bader, Bianka. “*Bill ist halt nicht so hundertprozentig dieser Hardcore Typ*”. *Eine empirische Untersuchung zu Männlichkeitsinszenierungen der Pop-Gruppe “Tokio-Hotel” und deren Rezeption durch Fans*. Flensburg, Flensburg Univ. Press, 2008.

the name “Automatisch” and “Automatic” respectively: first, a reading of the mysterious German lyrics that seem paradoxically, secondly a reading of the visual arts in their official music video of “Automatisch”/“Automatic,” and third, a reading of the 2010 image of the completely changed stage image of singer Bill Kaulitz at the live performance of “Automatisch”/“Automatic.”

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(4) 、研究方法 **Research Method**

I use a research method that is influenced by the practice of deconstruction, i.e., a methodological approach to philosophy and literature which dates back to the French philosopher Jacques Derrida and first came to prominence in the late 1960s in France and the U.S. and since the 1980s in Germany. So my approach goes beyond a hermeneutic analysis (when it tries to detect only one or "the" meaning of a statement or action) by referring to its whole discourse from which it originates. After a first step in which the whole is applied to one part and one part is applied to the whole (i.e., the hermeneutical circle), I follow the traces of meaning of a texture (written or visually displayed) to the point where contradictions and (assumed) internal contradictions can be exposed, on which the texture is based. At the same time, I try to show that the foundations are irreducibly complex or unstable. In addition, my research method generally tries to show that any texture is not a whole but carries several incompatible or contradictory meanings, each texture therefore has

more than one meaning or interpretation. Against this background, I try to analyze linguistic, textual, intertextual and/or inter-media features which can be linked to selected theories and concepts. The latter have one thing in common: Unlike traditional hermeneutics their thinking of a human being is not based on the belief in a supposed entity or to an immovable “I” (see the writings of the French psychoanalyst Jacques Lacan). I searched for corresponding constellations and adequate textures to approximate the impossible construct of ethnic identity. The goal of my research is to analyze the separating and connecting lines of song text and images in the oeuvre of Tokio Hotel regarding gender, machine and human, and uncanniness, which indicates a general problem of the youth concerning identity in European countries, namely in Germany.

(5)、結果與討論（含結論與建議） Result and discussion (including conclusion and suggestion)

My research results show that an ambivalence of meaning is constructed on the symbolic level in the lyrics (e.g., the possible splitting of the speaking “I”, and the openness concerning the question of the counterpart/other/Other of the speaking ‘I’), as well as in the images of Tokio Hotel’s song “Automatisch”/“Automatic.” Most surprising for me was the second part, i.e., my reading of the official video which demonstrated a hybridity of previously fixed terms such as humanity, and the (Romantic) love discourse (when the depicted humanoids prove to show more emotions than the human beings). This opened up an intermediate space of something that was formerly thought of as the hierarchical division of man and machine, which also was found most surprising in the official video (for example, in the logo of the band as foreign element, and its allusion to a subverting of a certain Chinese character). Also, in my third part of analysis Bill Kaulitz’ cyborgian image in the live performance can be seen as a hybrid that has a dissembled and reassembled post-modern collective and personal self (just like, e.g., the appearance of the singer Michael Jackson could be considered a post-gendered identity): they are neither structured in dualisms such as bisexuality nor does they seem gendered at all. After my examination it became clear to me that the problem of the uncanny was suitable to my questions, and I used Sigmund Freud and Mors’s concept of “The uncanny valley” (instead of other another psychoanalytical concept that I originally intended to use) to read an interesting artistic redefinition of the human body as technology in an uncanny way.

Lead singer Bill Kaulitz’s changed stage image touches the border between man and machine and can be read with Haraway’s concept of the non-gendered cyborg. It shows a new strategy of a subculture to come that has already started (just think of our Taiwan students’ connection and dependence on their tablets and mobiles), and can be connected to

the past in punk (Billy Idol), and electronic music (Kraftwerk) as well. The question of new body concepts in the imagery of Tokio Hotel appears to be particularly exciting because it opens up a way to think about a new kind of playful post-gender identity of the youth in European cultures, a condition that negotiates social relations and boundaries in the technical information age of the ‘cyber.’

Since I could not find a suitable conference abroad for my presentation abroad in this research year 2014/2015, I must conclude that my study is still untimely and that my field, the German cultural studies, is actually not really ready for this direction of interdisciplinary study yet.

三、計畫成果自評與可供推廣之研發成果 **Self-evaluation and research result for popularizing**

In the academic field of German studies, the research on Tokio Hotel’s images and lyrical texts and their relations to the youth are expected to be considered as very important, but they have not been discussed much before and until now (excluding the entertainment and tabloid press for Tokio Hotel fans). In research there is just one educational research book by Bianka Bader about Tokio Hotel that is concentrating on the reception of the fans of Tokio Hotel; in other research publications Tokio Hotel are just an also-run, and these investigations do not go deep. It seems that the research about Tokio Hotel is still in its infancies and needs more time to develop. This is especially true in relation to the fact that I could not find any international conference outside of Taiwan in that research year 2014/2015 in the fields of German Cultural Studies that would fit my topic.

I have learned that MOST wants me not just to do research, write an article and present it later at an international conference, but MOST wants me to go especially to international conferences that are hosted overseas. That is why, at the end of this research year in July 2015, I decided that for the time being I will stop working further on this topic and wait, since my topic seems actually too early for the German Studies discourse yet. Still, I hope that in the future this research can be continued and further developed in order to explore more about youth, and the images in German pop music. After all, according to the famous cultural theorist Stuart Hall, “popular culture has historically become the dominant form of global culture.”¹² There is still much left in this important area to work on and to do research on. Due to time constraints, I could only work on the most important connections and links that helped developing my article.

¹² Hall, Stuart. “What is this ‘black’ in black popular culture?” Hall, Stuart. *Critical dialogues in cultural studies*. Ed. Morely, David, and Kuan-Hsing Chen. New York: Routledge, 1996, 465-475, here 472.

附錄一 Attachment 1 (Conference abroad about “Kraftwerk” and the 1980’s, not contemporary)

In order to prove that I tried my best to find a suitable conference (see the second part of my travel reports), I attach the latest overview of one international conference abroad that would fit to my interdisciplinary research topic (please see on this page below). Recently, there is just one international conference abroad that is actually about the famous and influential German band “Kraftwerk”, and the following day it is about other music bands from the city of Düsseldorf: “Electri_City Konferenz: Kraftwerk, DAF und elektronische Musik aus Düsseldorf.” That conference is not about the pop music of Tokio Hotel but mostly about the regional 1980’s electronical music, like the band “Deutsch Amerikanische Freundschaft.” Also, it will not be in the time frame of my research year, but will be hosted afterwards on October 29-30, 2015 in Düsseldorf, Germany (<http://www.hsozkult.de/event/id/termine-28903>). Since Tokio Hotel is not from the Western German city of Düsseldorf, Germany, but from Leipzig, Germany, and really do not belong to Kraftwerk, neither to the direction of the music style Kraftwerk has created (i.e., electronical music), my research topic does not fit to that conference (please see below):

Electri_City Konferenz: Kraftwerk, DAF und elektronische Musik aus Düsseldorf Düsseldorf (29.10.2015 - 30.10.2015)

Düsseldorf – die Welthauptstadt der elektronischen Pop-Musik? Ganz so verstiegen, wie dieser Anspruch auf den ersten Blick wirkt, ist er bei genauerer Betrachtung nicht. Nicht nur ist an Kraftwerk zu denken, wenn Düsseldorf und Elektronik in Verbindung gesetzt werden. Hinzu kommen Musiker wie Klaus Dinger und Michael Rother, mit ihren Bands Neu!, Harmonia, La Düsseldorf, die zum Teil bis heute Maßstäbe setzten. Cluster, eigentlich aus Berlin, waren durch die Kombination mit Rother (Harmonia) ebenfalls in Kontakt zur Rheinmetropole. Selbst Brian Eno produzierte mit Harmonia ein gemeinsames Album. Und damit nicht Schluss, mit dem Aufkommen der Neuen Deutschen Welle, mit Punk in Düsseldorf, gab es eine zweite Welle elektronischer Innovationen, geprägt von Bands wie Der Plan, den Krupps, und nicht zu vergessen: DAF.

Man sieht, dass von Beginn der 1970er bis Mitte 1980er Jahre eine reichhaltige Szene elektroakustischer Popmusik in Düsseldorf beheimatet war. Welche Bedeutung hatte diese Musik und hat sie heute? Welche kulturellen Konnotationen verbinden sich mit diesem „typisch deutschen“ Sonderweg in der Musik, die Musiker sahen sich ja in direkter Opposition

zu „rockistischen“ Rollenmodellen und der dazu dazugehörigen Ästhetik, die zeitgleich im anglo-amerikanischen Raum grassierte? Welchen Einfluss hatte „Krautrock“, der elektronische Experimentalsound aus Deutschland, auf internationale Popmusik? Diese und viele weitere Fragen stellt diese Tagung, die folgerichtig in der NRW-Landeshauptstadt stattfindet.

An zwei aufeinander folgenden Tagen wollen deutsche und internationale Wissenschaftler sowie Musikkritiker sich dem Phänomen widmen. Der erste Tag, organisiert von Uwe Schütte (Aston University, Birmingham), widmet sich der alles überstrahlenden Band Kraftwerk; der zweite Tag, organisiert von Enno Stahl (Heinrich-Heine-Institut, Düsseldorf), nimmt dann das Werk anderer Düsseldorf-Bands der 1970er und 1980er Jahre in den Blick, insbesondere Neu! und DAF. Die Konferenzsprachen sind Deutsch und Englisch.

Mit der von Rüdiger Esch kompilierten und unlängst im Suhrkamp Verlag erschienenen Materialsammlung "Electri_City" ist für weitgehende Forschungen ein hervorragendes Fundament gelegt. Die Tagung findet statt im Rahmen des von Esch organisierten ELECTRI_CITY-Festivals, die mit zahlreichen Konzerten, Diskussionen und weiteren Veranstaltungen ein sehr attraktives Rahmenprogramm bietet. Die Teilnahme an dem von SSC/New Fall Festival veranstalteten wissenschaftlichen Symposium ist kostenlos. Für die Konzerte und anderen musikalischen Veranstaltungen (u.a. Konzerte von Michael Rother, Heaven 17 u.a.) sind Karten zu moderaten Preisen käuflich zu erwerben.

Veranstaltungsort: NRW Forum, Ehrenhof 2-5, 40479 Düsseldorf

Das gesamte Konferenzprogramm:

TAGUNGSPROGRAMM

Donnerstag, 29. Oktober

(Wissenschaftliche Leitung: Dr. Uwe Schütte)

9:00

BEGRÜSSUNG: Rüdiger Esch

Einführung: Dr. Uwe Schütte, Dr. Enno Stahl

9:30 - 10.15

PROF. DAVID PATTIE

(University of Chester)

On Ralf & Florian: Krautrock & Germany

10:15 - 11.00

DR. ALEXEI MONROE

(London)

Beamed into The Future

"Computerwelt" - Now and Then

11.00 - 11.15

KAFFEPAUSE

11:15 - 12.00

SEAN ALBIEZ

(Southampton Solent University)

Europe Non Stop: Kraftwerk, Britain and the Rise of Synthpop, 1975-81

12:00 - 13:00

MITTAGSPAUSE

13:00 - 13:45

DR. UWE SCHÜTTE

(Aston University, Birmingham):

Kalium, Kalzium, Eisen, Magnesium. Über Kraftwerks Texte

13:45 - 14:30

PROF. DR. ECKHARD SCHUMACHER

(Universität Greifswald)

Re-make/Re-model: Kraftwerk international

14:30 - 14:45

KAFFEPAUSE

14:45 - 15:30

PROF. DR. CHRISTOPH JACKE / KRISTINA FLIEGER

(Universität Paderborn)

Medien-Mythos Kraftwerk: Daten, Konstruktionen, Illusionen

15:30 - 16:15

DR. JOHANNES ULLMAIER

(Universität Mainz)

„Kraftwerk, Kraftwerk unter anderem“. Anmerkungen zu einem deutschen Mythos.

16:15 - 17:00

PETER HOOK Q&A

(ex-Joy Division, ex-New Order)

Peter Hook im Gespräch mit Rob Keane.

17:30 - 19:00

BLAUE STUNDE IM NRW FORUM

Die Wirkung der "Düsseldorfer Schule" auf die elektronische Musik der Gegenwart

Freitag, 30. Oktober

(Wissenschaftliche Leitung: Dr Enno Stahl)

9:30 - 10:15

DR. STEPHEN MALLINDER

(Brighton University, ex-Cabaret Voltire)

"I Like Düsseldorf and Düsseldorf Likes Me"

10:15 - 11:00

DAVID STUBBS

(Brighton)

NEU! Klaus Dinger and the motorik beat

11.00 - 11.30

KAFFEPAUSE

11:30 - 12:15

MELANIE SCHILLER

(Rijksuniversiteit Groningen)

Hitler on the Dancefloor

12:15 - 13:00

DR. ENNO STAHL

(Heinrich-Heine-Institut / Düsseldorf)

Minimal-Poesie. Schwinden und Re-Enactment des Texts in der elektronischen Popmusik der 1970er / 1980er Jahre

13:00 - 13.45

PROF. DR. MARCUS KLEINER

(Macromedia-Hochschule Stuttgart)

Cool Germany - Elektronische Entsinnlichung & Co. (DAF, u.a.)

ABSCHLUSSDISKUSSION

附錄二 Attachment 2 (Power point presentation)

Dr. Monika Leipelt-Tsai (蔡莫妮), 國立政治大學歐洲語文學系助理教授

Tokio Hotel, and the postmodern body in German 'Cyberpunk'-Popmusic 『東京大飯店』：德國賽伯龐克流行音樂中的後現代身體

- Discuss the concepts of the body in the technical information age of the "cyber"
- The popular German music band Tokio Hotel reinvents itself visually and musically over and over again
- The song "Automatisch" seems to show an interesting artistic redefinition of the human body as technology in an uncanny way
- The question of the postmodern body and its anthropomorphic hybridity is associated with the search for identity of the youth



Bill Kaulitz of the group Tokio Hotel

The album “Humanoid” (2009)

- The third studio album “Humanoid” by the German popular music group Tokio Hotel, recorded in Hamburg, Germany, was released on October 2nd in Germany and on October 6th, 2009 in the US
- The album was recorded in both German and English
- The first German single was “Automatisch” and its English counterpart, “Automatic”, was also released as a first single in the US
- in 2010, Tokio Hotel performed concerts for the promotion of the sales of their album in Asia as well. They concluded the series of mini-concerts here in Taiwan
- Their album reached gold status in several countries, including Taiwan



Studio album “Humanoid” of the group Tokio Hotel, 2009

2

The song “Automatisch”

- To highlight one of the new trends in contemporary German pop music, I did an analysis of the 2009 video of the first single of this album, “Automatisch”
- I read the indication of a humanity in two humanoid robots as an exemplary text that shows a symbolic resistance and a questioning of the border between machine and human being



The 2009 music video of their single “Automatisch”

The paradoxical refrain of the song “Automatisch” consists of 4 lines:

“Wenn du lachst, lachst du nicht.
Wenn du weinst, weinst du nicht.
Wenn du fühlst, fühlst du nichts.
 weil du ohne Liebe bist.”

‘When you laugh, you don’t laugh.
 When you cry, you don’t cry.
 When you feel, you don’t feel
 Because you are without love.’

- These lyrics of the refrain lead us to doubt the humanness of ‘the Other’
- The refrain says that the other person does not feel when (s)he feels
- This seems to be an aporia not only because the sentence is self-contradictory, but also because the speaking ‘I’ cannot possibly know what another person is feeling



The group Tokio Hotel

3

German music group “Tokio Hotel”

- The fragile looking Bill wears a black, gleaming stage costume that reminds us of an exoskeleton, i.e. an external skeleton that supports and protects the body
- Apart from his skin-like black cloth his costume bears different black parts on the front and back, and three light strings in black tubes covered with small blue-white LED light points over each shoulder
- From afar, they have a semblance of a powered spinal cord
- Bill also wears black gloves, so that apart from his costume we only can partly see his face
- Compared to his former stage image, Bill Kaulitz went through a complete metamorphosis

4



Bill Kaulitz of the group Tokio Hotel, 2010



A new kind of ‘technology-body-relationship’

- Although the headlights are on all band members and they are shortly shown from time to time, the singer Bill is especially illuminated and seems particularly bright in the center because of his conspicuous pair of threefold blue-white light strings
- Bill starts to leave the middle of the stage while even youthfully skipping shortly. Again, as always, his stage image seems playfully and at the same time serious, and not a parody
- The predominantly female audience is shown singing along
- In addition to the usual light show and a big monitor that simultaneous shows clips of the performance and shortly (at 2:03 min.) the humanoid robots we have come to know from the music clip “Automatisch”, 3 rows of blue-white spotlights that move from the right and also from the left, repeating optically the featured light motif of Bill’s stage image (i.e., the pair of the threefold blue-white light strings)
- The many cords with LED light together with his peculiar black costume emphasize hybridity and a new kind of ‘technology-body-relationship’ (Leibenseder, 229) that puts the border of human and machine into motion

5



The fans of Tokio Hotel



In the original music Video „Automatisch“: still humanoid robots



Bill Kaulitz’ stage persona in 2010

Cyborg-like stage persona

- In punk, the body is a symbol of opposition and foremost a statement of rebellion against the established powers
- The punky yet flamboyant decorated Bill Kaulitz performing on stage in this enigmatic technical cyber outfit in the artificial light seems to show a cyborg-like creature that is not only neither man nor woman, but is also neither man nor machine
- His trans-humanist stage persona image of 2010 indicates a symbolic resistance not only to gender identity (like possibly in punk), but a playful symbolic resistance to human representation as such
- His non-decipherable body frame makes us start to question our own view of gender as a dichotomy, and tears apart the view of a dichotomy of humans and non-humans as being exactly distinguishable from one another



Bill's earlier hairstyle: inspired by the style of punk



Bill Kaulitz of Tokio Hotel in February 2010



6

Future possibilities of 'the Other'

- I argue that the imagery shown by Tokio Hotel in their music video, and stage persona show traces of a new politics for the youth (especially for the female youth) that can be interlinked with Donna J. Haraway's concept of the cyborg from her 1985 essay "A Manifesto for Cyborgs. Science, Technology, and Socialist Feminism in the 1980's". As Haraway puts it:



Donna Haraway

"A cyborg is a cybernetic organism, a **hybrid of machine and organism**, a creature of social reality as well as a creature of fiction. (...) The cyborg is a matter of fiction and lived experience that changes what counts as women's experience in the late twentieth century. (...) the boundaries between science fiction and social struggle is an optical illusion."

(Haraway, 324)

- With the introduction of the figuration of a cyborg, she argues that technology is not antithetical to human organisms but deeply involved with humanity

7

Donna J. Haraway's metaphor of the nongendered "cyborg"

- Haraway argues essay that the border of man and machine was already breached in war and in medicine
- The theoretical background is her criticism of the totalizing theories (in her view, Marxism, socialist feminism, and radical feminism)
- The cyborg forms and destroys machines, identities, categories, relationships, and distances, and replaces (his)stories of racist male-dominant capitalism, and progress, and the appropriation of nature as resource for culture
- As a hybrid that has a "dissembled and reassembled post-modern collective and personal self" the cyborg is seen neither as structured in dualisms such as bisexuality nor is it gendered at all
- The cyborg loses any original unity, and does not dream of masculinist reproduction (cf. Haraway 325, 327)
- Haraway names 1 of 3 „crucial boundary breakdowns“: the breakdown between animal-human organism and machine (326f.)



Donna Haraway



A Cyborg on the „Humanoid“ Audio CD, by Tokio Hotel

8

Haraway: Monstrous identities of the future

- In the movement from an industrial society to a polymorphous information society, the symbolic system of the family of man and the essence of woman (cf. Haraway, 333) breaks up at the same time when people get connected in multiple and complex ways
- As the cyborg is already uncoupled from organic reproduction, it has no genesis and possibly no end
- This creature lives in a post-gendered world and offers a new kind of community based on affinity instead of unity
- It is not based on the fixed term of "woman" but on the understanding of differences
- Imagination and reality will construct a joined center with monstrous identities of possible historical transformations
- In order to construct a new kind of feminist politics, Haraway's concept of the cyborg maps a future in which "we are all chimeras, theorized and fabricated hybrids of machine and organism, in short, we are cyborgs" (325)



An example for a post-gendered identity: different



9

German music group “Tokio Hotel”: a hybrid collective



The group Tokio Hotel, 2010

- The metaphor of Haraway’s cyborg helps to establish a link between technology, body and femininity in the 2010 style of the German band “Tokio Hotel”
- The stage image of Bill in his playful performance seems not structured in dualisms at all
- Bill’s image subverts the gendering of Western cultures into male and female, and destroys fixed identities and categories, which can be seen as a parallel operation to Haraway’s cyborg
- Despite Bill’s dissembled and reassembled post-modern costume that corresponds well to Haraway’s concept, his stage show has a very personal style
- Whereas other boy groups usually show some sort of unity in style, all stage persona imageries of the 4 band members of Tokio Hotel appear as a hybrid collective that is not genetically connected and has lost any original unity, just like Haraway’s concept of the cyborg

10

“A way out of dualisms”

- Instead of any closure the cyborgian image of Bill Kaulitz shows an openness to the future without end or death, just not within an “aesthetic of [gender] sameness” (Mark Wheeler Macwilliams) as in the 2009 music video (or in the image of a bishōnen, cf. Leipelt-Tsai 2010, 112) anymore
- Bill’s stage persona imagery rather has a **fractal surrealistic aesthetic** with multiple levels of aesthetics within, still combined with make-up in Gothic look together with the “cutie-look”
- We have analyzed (the humanoids in the 2009 music video as well as the enigmatic speaking ‘I’ in the lyrics of “Automatisch”, as well as) the stage image of Bill Kaulitz in the live performance: all are in a place of in-between and show a hybridity between man and machine
- Haraway emphasizes imageries as important tool:



Aesthetics of gender sameness



Fractal surrealistic aesthetics

“**Cyborg imagery can suggest a way out of the maze of dualisms in which we have explained our bodies and our tools to ourselves. This is a dream not of a common language, but of a powerful infidel heteroglossia.**”

(Haraway, 349)

11

A new form of subversive, symbolic resistance of the youth

- A powerful image for the youth (as well as for any other subaltern group) that suggests a way out of the dualisms since it enables protest and rebellion against hierarchies, challenging domination, and reconstructing borders
- The cyborgian characteristics of Bill Kaulitz produce a hybrid image that indicates for his fans a future to come, i.e. a post-gendered world and a new kind of community based on affinity instead of oneness that will exclude hierarchical domination
- In a world system of science and technology, production and communication, the boundaries start to transform and/or disappear
- However, despite more fusions by social relations of science and technology - dispersed and interfaced at the same time -, we should not forget that we still have a responsibility in these new constructions of boundaries



12

Thank you!

Dankeschön!

謝謝！



Photo of Bill Kaulitz (2010)

13

附錄三 Attachment 3 (Research paper, in English language)

Monika Leipelt-Tsai

“Tokio Hotel”, and the Postmodern Body in German ‘Cyberpunk’-Pop Music

Keywords: Tokio Hotel, cyberpunk pop music, Donna Haraway, uncanniness

Today, in the quick succession of tweets and Instagram it is hardly possible for us to identify a youth culture on a longer period of time. To catch up with the speed of current media practices¹³ and the short attention span of the youth, the popular music band “Tokio Hotel,” one of the world’s most successful contemporary young German speaking bands,¹⁴ reinvents itself visually and musically over and over again. The phenomenon of this German boy group can be considered an interesting research topic for new trends in youth culture. In the following, we will unfold a new kind of imagery in the German pop music that can be read as text in the sense of Bachmann-Medick’s ‘culture as text’ concerning the issue of uncanniness and its connection to technology.¹⁵ We will analyze the German song “Automatisch” of the 2009 Tokio Hotel’s album as exemplary song text¹⁶ in a constellation with the imagery in their official music video as well as the recording of their live performance of the same song. In this song of Tokio Hotel automation and automatization is thematically used as the main subject and interconnected with the genre of pop music. Their corresponding live performance shows an interesting artistic redefinition of the human body as technology in an uncanny way. We will try to find answers to the following questions: What strategies can be read in the lyrics, the music video, and the performance of Tokio Hotel? What kind of visual image structure is

¹³ Tokio Hotel intensively uses the new media to stay in contact with their fans, and in 2011, they received the US-American “Fan Army FTW” award at the MTV O Music Awards, the network’s first online award show, Anitai, Tamar. “O Music Awards: Tokio Hotel Wins Fan Army FTW Award!” *MTV News Celebrity*, <<http://www.mtv.com/news/2297943/o-music-awards-tokio-hotel-fan-army-mtv-omas/>> 26. Sept. 2014.

¹⁴ Fuchs-Ganböck, Michael. Thorsten Schatz. *Jetzt und wir. Neue deutsche Bands zwischen Soundcheck und Lebensgefühl*. München: Knaur, 2008. 204.

¹⁵ Bachmann-Medick, Doris. “Einleitung.” Ed. Doris Bachmann-Medick. *Kultur als Text. Die anthropologische Wende in der Literaturwissenschaft*. 2nd edition Tübingen: UTB, 2004. 7-66.

¹⁶ Until now, the new visual cyberpunk art in German pop music, especially concerning the topic ‘Tokio Hotel,’ was not analyzed; compare for this inquiry the answer from Mr. Sebastian Holder, employer at Universal Music Group (i.e., the company in which the group Tokio Hotel is under contract), from Friday November 9, 2013, by email Sebastian.Holder@umusic.com.

generated in this new (post)modern¹⁷ image of their lead singer Bill Kaulitz? What new important form of ambivalence of meaning is constructed on the symbolic level in the lyrics and the images, and what role does gender play? The question of new body concepts in the imagery of Tokio Hotel appears to be particularly exciting because it opens up a way to think about a new kind of playful post-gender identity of the youth in European cultures in the technical information age of the ‘cyber.’

What - Cyberpunk?

What is cyberpunk? In literary criticism the English term ‘cyberpunk’ refers to a subgenre of science fiction novels in a future setting, noted for its focus on advanced technological regulatory systems, i.e., cybernetics, intertwined with radical change in the social order, a noir plotting, and punk attitude. The field of cybernetic studies employs comparative considerations analysis for exploring regulatory and steering systems in technology, biology, and sociology. The term ‘cyber’ often signifies computerized processes and generated virtual worlds that are related to such. It goes back to the ancient Greek prefix ‘kybér-’, from kybérnesis, meaning ‘control’ and the navigator’s ‘art of control.’¹⁸ In 1948, Norbert Wiener was referring with this term to data processing in his book *Cybernetics or control and communication in the animal and the machine* (ibid.). The history of computer science and computer started parallel to the career of the term ‘cyber’ (ibid.). Cyberpunk as a subgenre can be traced back into the history of science fiction starting from the 1950s. Bruce Bethke is the first known to have used the term in his story “Cyberpunk” that was published in the magazine *Amazing* in 1983.¹⁹ The most famous of the genre ‘cyberpunk’ is the classic 1984 novel “Neuromancer” by American-Canadian novelist William Gibson which was written in the time shortly before the home computer revolution of the 1980s. Its protagonist is a master hacker who is able to send himself into the computer network and lives in a near-future world dominated by those networks, Japanese corporations, and possibly artificially intelligent entities (Butler 9). The cyberpunk movement broadened to feminist versions of cyberpunk, post-cyberpunk and “cyberpunk-flavoured fictions,” (ibid. 15) as well as cyberpunk films like *Blade Runner* (1982) and *The Matrix* (1999). In Germany however, few novels could be

¹⁷ There is chronologically no ‘post-’ which could possibly follow the modern era since the present will always be modern, so the spelling of the term ‘(post)modern’ should be read “tongue-in-cheek” as a play with words.

¹⁸ “Cyber”, Wikipedia Deutsch, <<http://de.wikipedia.org/wiki/Cyber>>; 08.03.2015. The ancient Greek term ‘téchne’ describes the art originally developed for steam engines to control the feedback in order to avoid overheating. ‘téchne’ includes cognitive and physical work and seems to be handicraft and art at the same time.

¹⁹ Compare here and in the following Butler, Andrew M. *Cyberpunk. The Pocket Essential*. Harpenden (UK): Oldcastle Books Ltd, 2000, 19.

considered cyberpunk fiction.²⁰ Until 2015, German bookshops have not heard of any original German cyberpunk genre yet. Still, the term ‘cyberpunk’ refers to other areas as well and is used in pop music.

The term ‘punk’ – also a possibly derogatory noun for worthless trash – categorizes a youth subculture with a proletarian attitude that emerged as political movement in the mid-1970s²¹ in the United Kingdom.²² In the beginning of the 1980s, punk spread to many other countries all over the world including Germany. In popular music it centered on punk rock music, fashion, and other art areas, and included often an ideology that is said to be characterized by anti-establishment views and the promotion of individual freedom in a way that tries to shock the traditional society. In West Germany of the 1980’s, punk signaled progress and became a fashion and music style for apprentices and students who had society-changing ideas and were searching for a provocative anti-consumer oriented identity profile.²³

The term ‘cyberpunk’ shifted from the literary discourse to additionally mark a certain style of popular music²⁴ whose roots were influenced by punk and show a connection to the ‘cyber’ as the culture of information technology and virtual reality when in 1993, the British musician Billy Idol published a punk music album with the name “Cyberpunk.”²⁵ To promote his album he released a first single with the comprehensive title “Shock to the system” (ibid.). Idol stated that he was trying to capture the political and economic conflict that started the Los

²⁰ One of the few notable German authors in this regard is Gert Heidenreich, a writer especially of detective novels. His 1995 novel *Die Nacht der Händler* (‘The night of the dealers’) deals with the motif of the monetary system and seems a bit cyberpunk-flavored. It received the Fantasy Prize of the City Wetzlar, Germany in 1995 (Phantastikpreis der Stadt Wetzlar. Phantastische Bibliothek Wetzlar, <<http://www.phantastik.eu/veranstaltungen/wetzlarer-tage-der-phantastik-uebersicht>>, 23 Sept. 2014).

²¹ “punk,” Shuker, Roy. *Key Concepts in Popular Music*. London: Routledge, 1998, 236f.

²² Even though most of the first punk rock bands came from New York, punk became a real political movement in London (“punk rock”, Shuker, Roy, ibid. 237-239).

²³ Rumpf, Wolfgang. “Lob der Dilettanten: Kanonisierungen des Punk in der Zeitschrift Sounds 1977/1978.” Helms, Dietrich, Thomas Phleps (Eds.) *No time for Losers. Charts, Listen und andere Kanonisierungen in der populären Musik*. Bielefeld: transcript, 2008. 113-125, here 115.

²⁴ It is unlike ‘cybergoth’ which follows rather electronic dance music as a form of techno dance; “Cybergoth”, Wikipedia English, <<http://en.wikipedia.org/wiki/Cybergoth>>; 08.03.2015. The term ‘cyberpunk’ will be used in the following as a term for a certain avant garde music with an audio-visual concept.

²⁵ “Billy Idol - Shock to the system” (“Cyberpunk” Album) official video, <<https://www.youtube.com/watch?v=lx2fZU5USus&feature=youtu.be>>; 23 Sept. 2014. In the following ibid.

Angeles riots in 1992.²⁶ The music video that was created for the song is set in a dystopian future controlled by cyber-cops where a witness, played by Idol, records a beating with his camcorder. His camera is destroyed when he is noticed and beaten by the cops, and his equipment is absorbed into his body, causing him to suddenly morph into a threatening cyborg with an enormous camera lens as one eye. The animation reveals Idol as cyborg filled with many wires in his open chest while passively suffering from spasms and shocks to his nervous system. Idol explained that “man and machine joined together to make the album” (ibid.), and that the camcorder was “an important metaphor for technology used in rebellion,”²⁷ which indicates that one connection from pop music to technology was built in punk. The term ‘cyborg’ is a coinage that consists of the two words ‘cybernetic’ and ‘organism’.²⁸ According to Doris Leibetseder, the term ‘cyb-org’ is itself a hybrid of cybernetic and organism, and denotes a new kind of ‘technology-body-relationship’ (ibid.). The cyborg in Idol’s “Cyberpunk” video can already be seen as an indication that cyberpunk in pop music may be associated with rebellion (like punk itself, but with new technology as well), and that the invasive modification of the human body is one common feature in narratives of cyberpunk. The connection between music and rebellious anti-establishment views seems already typical for punk music. The cultural theorist Diederich Diederichsen argues that

“Punk is decidedly the sarcastic answer – most of the time in English – to the wrong inclusion, the forced love (incl. child abuse) of (largely) American hippie culture and is based on the determination of a necessary precondition of liberation. Only in the shadow of hatred, negation and isolation grows the truth. This truth is, however, believed with the same emphasis as in the hippie culture.”²⁹

Following Diederichsen, the basic attitude and historical cultural practice of punk seems to be a kind of antithetical reaction to the former hippie culture of the parents’ culture. However, with its believe in a singularity of truth, it is possible to distinguish punk from what is to come, the development to cyberpunk. Still, technological connections can already be found in the

²⁶ “Billy Idol - Making Of Cyberpunk + ABC In Concert Interview With Billy And Timothy Leary – 1993”, *MTV News report*, <<https://www.youtube.com/watch?v=7zccq-KHzHkY&feature=youtu.be>>; 24 Sept. 2014.

²⁷ “Shock to the System (Billy Idol song)”, *Wikipedia English*, <http://en.wikipedia.org/wiki/Shock_to_the_System_%28Billy_Idol_song%29>; 26. Sept. 2014.

²⁸ Compare Doris Leibetseder. *Queere Tracks. Subversive Strategien in der Rock- und Popmusik*. Bielefeld: transcript, 2010, 229.

²⁹ Diederichsen, Diederich. *Über die Popmusik*. 2nd edition, Köln: Kiepenheuer & Witsch, 2014, 389 (translated from German by the author).

rudiments of punk, as can be seen in the names of early punk dances, “the robot, the pogo and the pose, presenting collages of frozen automata.”³⁰

Another link to new technology and robotics can be found in electronical pop music. Interestingly, Diederichsen interrelates (somewhat Kittleresque) the beginning of modern pop music not only to the sudden change in media from the radio to the record player in the 1950th, but also to the start of the manned space flights of the NASA astronauts since both seem to be dynamic forms of upheaval in cultural practice at the time (ibid. XV f.). Notably German pop music had connections to modern technology that are of cultural significance, stressing functionality and rationality in popular music. The influential German electronic music band Kraftwerk is famous for employing humanoid robots in their music videos instead of the band members. Already in 1978, humanoid robot became the central visual concept of their album “The man machine” (“Die Roboter”),³¹ and its design is reminiscent of NASA influenced design aesthetics as well as of Russian suprematism art. While in the early 1980s, the image of the robot emerged as topic in electronic pop and punk, in the age of the ‘cyber,’ contemporary German pop music is combined with new concepts of the body which can be interconnected with these trends. As our examination will show, new cyberpunk pop music images differ from them as well as from those in the literary discourse of cyberpunk novels that is dominated by masculinism and in which queer characters are rare.³²

“Humanoid”

The third studio album “Humanoid” by the popular band Tokio Hotel, recorded in Hamburg, Germany, was released on October 2, 2009 in Germany and four days later in the U.S. The album was recorded in both, German and English, and both versions were released simultaneously worldwide.³³ A connection to Asia and Taiwan can be found as well since in 2010, Tokio Hotel performed concerts for the promotion of their album in Asia and concluded a series of mini-concerts here in Taiwan. At the end of a second promotion tour in 2011, their album reached gold status in several countries, including Taiwan.³⁴ According to Deutsche

³⁰ Brake, Michael. *Comparative youth culture. The Sociology of Youth Cultures and Youth Subcultures in America, Britain and Canada*. Routledge & Kegan Paul: London, 1985, 78.

³¹ “Kraftwerk – live at the museum.” Deutsche Welle. *PopXport extra*, 17.08.2013, <<http://www.dw.de/popxport-special-9-kraftwerk-2013-08-17/e-16969142-9798>>; 28.10.2014.

³² In literary cyberpunk “gay and lesbian characters are rare [i]n a genre which lacks female characters, strong and otherwise,” Cadora, Karen. “Feminist Cyberpunk.” Graham J. Murphy and Sherryl Vint (Eds.) *Beyond Cyberpunk*. New York: Routledge, 2010, 157-172, here 162.

³³ Montgomery, James. “Tokio Hotel’s new album Humanoid due October 2.” *MTV News online*. 20. July 2009, <<http://www.mtv.com/news/1616548/tokio-hotels-new-album-humanoid-due-october-2/>>; 09.12.2014.

³⁴ “Tokio Hotel,” Wikipedia Deutsch, <http://de.wikipedia.org/wiki/Tokio_Hotel>; 10.01.2015.

Welle magazin *PopXport*,³⁵ “Humanoid” was sold around one million copies worldwide. What is the significance of the album’s title? In this grammatical form, the title “Humanoid” could be read in both languages, German and English, as a nominalization stemming from an adjective. The difference between both can only be heard when reading, because both languages use a different lexical stress (in German ‘humanoid’, in English ‘humanoid’). The word “Humanoid” consists of two parts; its stem is ‘human-’ from the Latin word ‘humanus,’ which means “of or belonging to a human being”, “human”, and “humane.” The ending consists of the Ancient Greek suffix ‘-oid’ which produces an adjective form and means “resembling” or “of similar form to, but not the same as, having the likeness of.”³⁶ Therefore the word ‘humanoid’ means something that resembles a human being. The term can refer to anything that has human characteristics. The term often describes a robot with structures that resemble a human being in a certain way. For example, it may have extremities and can walk, or it may have a head and arms, etc. Still, it could be distinguished from a human and does not have to look exactly like a human. Humanoids could also be extra-terrestrials from another planet that has a similar body structure like humans. The term ‘android’ on the other hand brings to mind a hybrid form of robot that even looks like a human being from the outside, e.g., it could have skin, and it resembles a human to a great extent.

When we look at the 2009 album cover of “Humanoid”³⁷ in order to examine the narrative Tokio Hotel draws on the body, it matches the album’s name. The portrayal does not depict an android but a humanoid robot: in the continuous fixation on the imagery of their singer Bill Kaulitz, it depicts his made-up face literally interfaced with the head of a humanoid robot in front of the band’s name and logo. The logo is made up from two Latin letters “T” and “H” on one another, its “T”-stroke shorter than usual, and the “H” shifted up and flipped to the side. It is usually depicted on their albums, surrounded by a broken circle. Since tubes and wires of Bill’s unsmiling image are openly visible on the cover, the aperture of the sheer body reminds us of a medical operation and appears rather frightening.

A humanoid robot is nothing new to European culture and musicology. For example, as early as in 1737, the French inventor Jacques de Vaucanson created automata that made him widely known beyond France.³⁸ Other early humanoid robots can be found in the discursive

³⁵ “Tokio Hotel.” Deutsche Welle. *PopXport*. Special, 27.02.2015, <<http://www.dw.de/programm/popxport/s-7851-9800>>; 01.03.2015.

³⁶ It stems from ‘eidos’ meaning “form, likeness,” see Wiktionary English, “oid”, <<http://en.wiktionary.org/wiki/-oid>>; 11.01.2015.

³⁷ “Tokio Hotel Humanoid.” Universal Music GmbH, CD. EU: 2009.

³⁸ Schulenburg, Mathias. “Keine Spielereien.” *Deutschlandfunk*. Kalenderblatt. 21.11.2007, <http://www.deutschlandfunk.de/keine-spielereien.871.de.html?dram:article_id=126066>; 11.01.2015.

Vaucanson constructed the Flute Player, an almost life-size mechanical figure that played the tabor and the pipe.

field of the so-called German Romantic fiction, for example the automatic doll “Olympia” in E.T.A. Hoffmann’s story “Der Sandmann” (‘The Sandman’) from a collection of short stories published under the title “Nachtstücke” (‘Night Pieces’) in 1817. “The Sandman” is a friendly character of German folklore and is said to throw sand into the eyes of children to help them fall asleep in the evening. However, Hoffmann’s tale shows a horrific depiction of that character since he throws sand in the eyes of children until they bleed, then carries them in a bag to the moon and feeds them to his own offspring, who peck out the children’s eyes with their beaks. The protagonist of Hoffmann’s story is the sensitive Nathanael, who feared the Sandman since childhood and identifies him with the sinister lawyer Coppélius. Coppélius frequently visited Nathanael’s father late at night to perform chemical experiments, and as a result his father is killed by an explosion. These unfortunate events haunt Nathanael for the rest of his life, and when he falls in love with Olympia she proves to be an automaton, bringing him delirium and madness. The story was extensively analyzed in Sigmund Freud’s 1919 essay “Das Unheimliche” (‘The Uncanny’). In Freud’s reading the uncanny signifies an instance in which something is both familiar and foreign at the same time, producing an uncomfortable feeling of ambivalence when something repressed returns with the former familiar. Freud calls it “das Unheimliche”,³⁹ and writes: ‘In another series of experiences we easily recognize that it is only the moment of inadvertent repetition, which makes the otherwise harmless scary (...).’⁴⁰ However, not only Olympia as android is a central uncanny element in Hoffmann’s narrative. Another striking instance that produces an atmosphere of uncanniness evoked by the story is, according to Freud, the idea of being robbed of one’s eyes (ibid.): the anxiety of being blinded can psychoanalytically be read as castration anxiety, i.e., the fear of losing one’s power. What is the relation between the uncanny and cyberpunk-pop music of Tokio Hotel?

“Automatisch.” The lyrics

Let us have a look at the 2009 album “Humanoid’s” first German single with the title “Automatisch.” The German word “Automatisch” can be translated in English inter alia as “automatic, automated, machine-aided, self-acting”⁴¹ and seems to be a very ambivalent term

³⁹ “Also heimlich ist ein Wort, das seine Bedeutung nach einer Ambivalenz hin entwickelt, bis es endlich mit seinem Gegensatz unheimlich zusammenfällt. Unheimlich ist irgendwie eine Art von heimlich.” Freud, Sigmund. “Das Unheimliche”. *Imago. Zeitschrift für Anwendung der Psychoanalyse auf die Geisteswissenschaften* V (1919), 297–324, here 302f., <<http://www.gutenberg.org/files/34222/34222-h/34222-h.htm>>; 02.09.2014.

⁴⁰ “An einer anderen Reihe von Erfahrungen erkennen wir auch mühelos, daß es nur das Moment der unbeabsichtigten Wiederholung ist, welches das sonst Harmlose unheimlich macht (...)” (ibid. 311f.).

⁴¹ “automatisch,” *dict.cc. Deutsch-Englisch-Wörterbuch*, <<http://www.dict.cc/deutsch-englisch/automatisch.html>>; 01.09.2014.

between promise and anxiety. It promises action and production that does not require intentional help, but also causes the fear that something or someone is running without any further control. It can be used as adverb or adjective, and stems from the Ancient Greek term *autómaton*, which refers to “self-moving”, “moving of oneself”, “self-acting”, “spontaneous.”⁴² So, on one hand, ‘automatisch’ describes either technical equipment with an automation or a mechanical process that is self-regulation during the run; on the other hand, ‘automatisch’ signifies the form of a fixed reaction that requires no intervention, or it means ‘compulsory,’ or ‘spontaneously,’⁴³ and can be ascribed to humans.

What lays beyond the song’s designation? Due to the current media practices, we find guitarist Tom Kaulitz’s answer to the question “What does ‘automatic’ mean to you?” in a “Making of” video of Tokio Hotel, where he said that the band usually get weird looks when mentioning the title “Automatic.”⁴⁴ He formulated, that the profound of the song is that the word ‘automatic’ in German and English is often used to give explanations. Tom gave the example of the children’s way of learning something which can be considered a kind of automation that has a positive connotation (*ibid.*); this kind of learning appears easier for children compared to the process of learning in grown-ups. He concluded that ‘the only time when [the term ‘automatic’] is not positive is when there is automation in a relationship or in love, then you have a problem. And that’s what this song is about’ (*ibid.*). According to Tom, the term ‘automatisch’ can be split into a positive and a negative connotation. However, apart from this interpretation of a (non)functioning human-to-human relationship there is much more to the song “Automatisch,” as we will see.

In order to find meaning on the symbolic level of language, the interesting lyrics of the German version will be subjected to a close reading since they differ strikingly from the simplified English version, and set the boundaries between binary oppositions like human/nonhuman, conscious/unconscious, presence/absence, and Other/other (of the self) in motion. The song sounds rocking, and its exiting lyrics unfold:

“So automatisch, du bist wie ‘ne Maschine.
Dein Herz schlägt nicht für mich.
So automatisch berühr’n mich deine Hände.
Ich spür alles, nur nicht dich.

⁴² This stems from Greek *autós* (‘self, myself’) and *mémaa* (‘to wish eagerly, strive, yearn, desire’); “automatic,” Wiktionary English, <<http://en.wiktionary.org/wiki/automatic>>; 01.09.2014.

⁴³ “automatisch,” *Duden online*. Rechtschreibung, <<http://www.duden.de/rechtschreibung/automatisch>>; 01.09.2014).

⁴⁴ “Tokio Hotel. Making of Automatic.” Official music video part 3, 12.11.2009, *Youtube*, <<http://youtu.be/OKPHfo1Ltcw>>, 26 Feb. 2015; English translation of parts of the interview here and in the following by the author, marked by single quotation marks.

So automatisch, deine Stimme – elektrisch.
Wo bist du, wenn sie spricht?
So automatisch, wie du sagst: ‘Ich bin dir wichtig.’
Wer programmiert dich?

Refrain: Wenn du lachst, lachst du nicht.
Wenn du weinst, weinst du nicht.
Wenn du fühlst, fühlst du nichts,
Weil du ohne Liebe bist.

Wie automatisch renn’ ich durch alle Straßen
Und keine führt zu dir.
Wie automatisch folgen mir deine Schatten
Und greifen kalt nach mir.
Du bist wie ferngesteuert, statisch und mechanisch
So automatisch.

Refrain: ...
(Du bist) automatisch. Nur automatisch.
Automatisch. So automatisch.
Dein Blick – so leer, ich kann nicht mehr.
Alles an dir – wie einstudiert.
Du stehst vor mir und warst nie wirklich hier.”

At the beginning of the song, the speaking ‘I’ is talking to someone (s)he calls “Du”, or ‘you,’ and accuses him/her to be automatic. The first stanza could be translated in English as ‘So automatic, you’re like an engine./Your heart doesn’t beat for me./Your hands are touching me so automatically./I feel anything, just not you.’ So who is this “Du”? The lyrics compare the Other to a machine. However, it is just a comparison and the ‘I’ does not say the other person is actually a machine. When it says ‘Your heart doesn’t beat for me’ it seems to be a well-known and often heard idiom that means the Other is not in love with the speaking ‘I.’ When The ‘I’ continues to complain about the missing sensation on the skin because of the automatic way the Other is touching the speaking ‘I’, we are reminded of an old couple that have gotten so used to each other that they already don’t feel each other’s touch: it became an automation. Human automatisms are unplanned processes that are located at the boundary between conscious and unconscious processes. They may occur at the level of individual or collective actions. Still, although this action is neither conscious nor unconscious the comparison of the described ‘you’ to a machine seems to be negatively connoted. It is also

not clear if the touching can be read as an intentional manipulation by the addressed Other since the speaking 'I' was not convinced and implies that the Other is not in love with him/her.

The following two lines could be translated as 'So automatic, your voice – [is] electric./Where are you, when it speaks?' The fact that the Other's voice appears almost automatically to the 'I' while asking about the other person's whereabouts at the time when (s)he is speaking could be read as the Other being unaware of speaking while speaking, which means that (s)he is talking unconsciously or is absent minded. But when the 'I' accuses the Other of having an electrical voice, this points to the Other using a machine to speak, which possibly could be an implanted electronic speech help following a throat operation to compensate for the removed vocal chords. Connected to a machine, this means the Other would be a hybrid. The next sentence could be translated as 'So automatically, how you say: 'I'm important for you,' and may signify that the Other is absent minded and often uses the same sentences while talking to the speaking 'I.' This points to a general unimaginativeness in the conversation with a well-known beloved person. The sentence which means 'Who programmed you?' grammatically inscribes the counterpart as a machine.⁴⁵ (Looking back, in this view the second verse 'Your heart doesn't beat for me' acquires a different meaning, i.e., the absence of a human heart.) Or secondly, if read rhetorically it indicates that (s)he is not a machine but just like it. The first reading puts the understanding of the counterpart as a human being into question while the second reading still accepts a human being as counterpart of the speaking 'I'. Since both readings are possible the lyrics stay ambiguous.

The refrain could be translated as 'When you laugh, you don't laugh./When you cry, you don't cry./When you feel, you don't feel anything/Because you are without love.' Interestingly, the first three lines of the refrain all use a paradoxical phrase that leads to a seemingly self-contradictory conclusion. They describe that the counterpart does not laugh when (s)he laughs. This could be read as a situation in which (s)he does not feel like it but is laughing anyway. The second line of the refrain says that the counterpart does not cry when (s)he cries. This could be read as a situation in which (s)he does not feel sad but – willingly or unwillingly – still cries, perhaps in order to enforce his/her will onto the speaking 'I'. Also, the refrain says that the counterpart does not feel when (s)he feels. This seems to be an aporia because the sentence is self-contradictory, and the speaking 'I' cannot possibly know what another person feels. The speaking 'I' therefore appears overbearing and dominant. However, the final line of the refrain gives a rational explanation for the paradoxes and states that the counterpart is 'without love.' So, the ambiguous refrain could be describing either a human

⁴⁵ Therefore from now on, we cannot refer to the 'you' ("Du") as 'the big Other' anymore which would signify someone being different from the self (e.g., in Lacanian psychoanalysis another human being).

being or a nonhuman entity that is without inner feelings and just pretends to get what (s)he wants. Until now, the comparison to a machine-like being that can be programmed seemed just rhetorical emphasis, but, when looking back to the line ‘Who programmed you?’, we start to doubt the interpretation that the counterpart is a human being. The ‘I’ may actually speak to a nonhuman being.

The next stanza gives a new twist and could be translated as ‘Like automatically/I run through all the streets/and none [of them] guides me to you./Like automatically/Your shadows follow me/And coldly reach for me./You are like remote controlled, static and mechanical/So automatic.’ In this stanza the speaking ‘I’ describes itself as running through many streets without finding its counterpart, the “Du.” However, in the first line the ‘I’ compares its own movement to an automation which leads us again to question the status of the ‘I’: is it a human or an automaton? Since the ‘I’ is just “like automatically” instead of “automatically”, it should be human. Strangely enough, while trying to follow the counterpart, the speaking ‘I’ is being followed and attributes its chaser, scary shadows, in a plural form to the counterpart,⁴⁶ while at the same time comparing the chase to automation and linking the grasping movements of the shadows to a coldness (“greifen kalt”). So the other being could be a controlled android that looks like a human from the outside but is cold and consists of metal. But why it is not the counterpart but only its eerie shadows that reach for the ‘I’? Are there only shadows in the streets without the counterpart? Who could possibly grasp with shadows and emit a coldness? Since ghosts are considered to be cold, and a human being would just have a single shadow, it could be something ghostly. But in case there is more than one light on the street, the text still could figuratively describe a human being that has an emotional coldness and tries to claw at the running ‘I.’ Also, a shadow should usually be located directly behind the one who causes it, which leads us to the uncanny motif of the shadows as doppelgänger. A doppelgänger looks identical to a living person, and the lyrics indicate that, instead of a twin, it would be a ghostlike apparition. The familiarity of the shadows with the living person’s image – which was formerly repressed – comes up again, unknown and not recognizable, and frightening uncanniness arises: a fear of the unseen in the sphere between life and dead. Still, the lyrics stay equivocal. The stanza concludes with a statement that compares the counterpart to a machine since only machines can be remote controlled and mechanical.

The second time, at the end of the ambiguous self-contradictory refrain, more lines are added (see above) that could be translated as ‘(You are) automatic. Only automatic./Automatic. So automatic./Your look – so empty, I can’t go on any

⁴⁶ The song “Humanoid,” whose harder beat and metallic guitars show the impact of nu metal bands like Limp Bizkit, speaks in reversion of an ‘I’ that is running behind ‘the shadow’ (“Ich lauf dem Schatten hinterher,” see “Humanoid” in “Tokio Hotel. Best of. German version.” Universal Music GmbH, CD. EU: 2010.

longer./Everything about you – like well-rehearsed./You stand in front of me and were never really here.’ Following the repetition of the description of paradoxical situations (i.e., to laugh, cry, and feel without actually doing it) the speaking ‘I’ turns to a characterization of the absent look of the counterpart, leading to his/her conclusion that the ‘I’ can’t carry on anymore. To the speaking ‘I’ everything about the counterpart seems ‘well-rehearsed’ instead of supposedly authentically produced. The last line describes that the ‘you’ (“Du”) is standing in front of the ‘I’ and at the same time, it was paradoxically not there. This can be read as a situation of a break-up, presumably suggesting that the ‘I’ cannot continue the relation because the other human/nonhuman being is apparently always absent minded. The subsequent refrain of the song finally grammatically states three times that the counterpart is not only like it but actually is “automatic.” Can we identify the counterpart as a human, a ghost, or a humanoid robot? A ghost could not be remote controlled, so the “Du” does not describe a ghost and the shadows were not produced by a ghost. It is possible that the speaking ‘I’ is a human that talks to a humanoid calling it ‘automatic.’ (S)he/It may also be an illusion of the mind since the lyrics claim at the end that the counterpart ‘were never really here.’ Apart from an absent minding ‘you,’ this also can indicate the ‘I’ may talk to his/her mirror image and accuse oneself of being (like) a machine. Therefore the shadows that follow would be his/her own and could originate from the speaking ‘I.’ In this case the speaking ‘I’ would be alone and schizophrenically talking to him/her/itself. The ghostly ‘you’ is neither present nor absent. While the issue of the Other/other remains opaque due to the ambiguities in the song text, the fascinating lyrics of “Automatisch” demonstrate that the differences between human being and humanoid coincide, and the border lines between human being and humanoid become more and more blurred.

Auto driving, automatically. The video

The 2009 video for the German version “Automatisch” as well as the English version “Automatic”⁴⁷ fosters an atmosphere between a promising road movie and horror. Directed by Craig Wessels,⁴⁸ it portray a rather strange event in the desert. The intro shows a strait street at daylight, nestled between hills, where four dust covered cars drive to a dystopic, desert-like landscape, indicating a reference to the genre ‘cyberpunk.’ The location could be anywhere⁴⁹ because the video does not show any street signs. This is remarkable since our planet is thought to be cartographically measured. Therefore the intro refers to possible new

⁴⁷ “Tokio Hotel. Automatic.” *YouTube*, <<http://www.youtube.com/watch?v=WhllqBqRtuw>>, 05.07.2013.

⁴⁸ Musikvideos. “Tokio Hotel Diskografie,” *Wikipedia Deutsch*, <http://de.wikipedia.org/wiki/Tokio_Hotel/Diskografie>; 28.01.2015.

⁴⁹ It is actually in South Africa, c.f. Tokio Hotel. Making of “Automatic” in South Africa, 26th August 2009, Tokio Hotel Buzzworthy Video, <<http://youtu.be/SXAdmGxc2hc>>, 28.02.2015.

explorations. There are no clues if the video takes place in the future or the past. The cars alternately drive on both sides of the sandy street without any other car in sight. It looks like the cars are racing when they overtake one another. Later, the cars drive off-road in the lonely desert, and their colors seem faded out by the dust. These short cuts seem similar to a car advertising spot, which especially becomes apparent when, just in a blink of an eye, we can decipher the brand name “FORD” on the front of one of the cars. By showing the easiness of racing in an open landscape the video exhibits a certain feeling, similar to a commercial: rather than to stress a conscious steering of the wheel with cognitive abilities it shows the joy of the youth driving a car race with friends. The focus on the perception of driving in a certain state of distraction reminds us of Walter Benjamin’s notion of “Zerstreuung,”⁵⁰ which describes a state between consciousness and unconsciousness respectively a concentration on emptiness and vacuity. This kind of driving diverts the attention from frustration and subordination of the youth as subaltern group, and holds a promise of new exiting experiences and explorations of the unknown. The video images let the fans imagine a space of relaxation and exiting independence, far away from the regulated society. In this video the song’s topic ‘automation’ can be connected not only to the technique with which an automobile (in German “Auto”) can be moved, but also to the tranquility of automatically driving as something between consciousness and unconsciousness, a form of behavioral automation instead of concentration.

In the video, apart from the nonverbal racing, no communication is visible between the band members. Instead, with its emphasis on operating machines the video opens up a certain view on the relation of man and machine. The described video scenes that alludes to car advertising would appeal foremost to men and could be considered a commercial interpretation of male gendered radical freedom that stays outside of the society, would it not be for the portrayed iconic-type character being the integral part of the video. Already after 5 seconds of the video, the image of the lead singer Bill is shown in some short cuts in-between the car race, driving one of the cars. The camera’s focus on the charismatic singer Bill lets him stand out from the pack and stresses the foreignness of his ambiguous sexual identity. The looks of the slim and pale skinned Bill play with the normative signs of femininity since he wears heavy black eye shadow and has black long hair⁵¹ with some white-blonde braids in the

⁵⁰ Benjamin, Walter. *Das Kunstwerk im Zeitalter der technischen Reproduzierbarkeit*. Benjamin, Walter. *Illuminationen. Ausgewählte Schriften*. Frankfurt/Main: Suhrkamp, 1977. 136-169, here 165f.

⁵¹ About the connection of long hair as symbolization of rebellion in youth culture see Leipelt-Tsai, Monika. “Tokio Hotel. Articulation of the Subaltern in German Pop Culture?” ‘東京飯店’, 德國流行文化中底層的發聲?’. 收錄於: 張台麟主編. *當代歐洲文學·文化暨語言發展新趨勢*. Ed. Chang, Tai-Lin. *New Trends in Contemporary European Literature, Culture and Language*. 國立政治大學外語學院歐洲文化研究中心, 台

lower half of his hair-do. His perpetual flowing hair falls freely and symbolizes a certain non-conformistic aspect: 'to let one's hair down' in the English language means literally "to allow yourself to behave much more freely than usual and enjoy yourself."⁵² The loose hair movement signifies loosing and freedom, and is later visually repeated in the video by other band members. The camera looks through the windshield of his car (at 0:10), where Bill is partly covered by a shadow of his steering wheel and brings to light an accessory, a big ring with the silver-grey shaded letters "HUMANIOD" on his hand. Another cut shows the singing Bill dressed in black Gothic style with extravagant plume feathers, his right arm covered and his left one bare, standing in the open landscape at sunset while a car drives past him in the back.

The video "Automatisch" is not in continuous chronological order but moves back and forth in time, so the fluctuation of light and shadows becomes a very important guiding element to produce any narrative. A scene depicts that the four cars stopping in the desert, and the band members get out of the car while the sky darkens. The camera shows Bill Kaulitz with flowing hair stepping out of the car. It becomes almost dark when we recognize that with the exception of Bill the other band members did not change their appearances much compared to their former visual style.⁵³ The band leave the cars behind, some with their doors open and head lights on. The next cuts (0:16, 0:34 ff.) show a mysterious, back-lit giant metallic spiral in the spooky dark and all band members walk towards it. Highlighted by light, the giant spiral alludes on one hand to the brightness of incandescent filaments in light bulbs with a high density of light output, and on the other hand to the double helix of the human genome in molecular biology. In the video the spiral is paradoxically fixed in a material that is commonly used for technical devices. This could be read as a symbol that interlinks the living material of life (i.e., the double helical structure of a nucleic acid complex, or DNA), with the dead material of technical appliances, and as a result emits light energy. The brightly lit spiral symbolically problematizes the difference between death matter and living organism, and what was thought of as technology and nature. Shots of the changing fade-in and dimming light

北市, 2011年6月, National Chengchi University, Institute of Foreign Languages, European Culture Research Center Taipei 2011. 245-280, here 27.

⁵² "let your hair down", Cambridge Dictionaries Online, <<http://dictionary.cambridge.org/dictionary/british/let-your-hair-down>>, 01.03.2015.

⁵³ In-between the following short cuts that change between driving cars in daylight, close-ups of the singer Bill, and the humanoid robots, the other Tokio Hotel members are shown only shortly. All are clad in black with little fixed style construction, Georg Listing with brown long flowing hair and Tom Kaulitz with his black braids in African hair style (now a little less hybrid; for the fetish of the so-called 'black style' worn by Caucasian youth compare Leipelt-Tsai 2011 273 et seq.), as well as drummer Gustav Schäfer in a muscle shirt.

show the band performing on a darkened stage in front of the giant spiral in the midst of technical equipment that looks literally thrown in.

In-between these shots two humanoid robots, drawn with rounded body contours in cartoon technique, begin to move eerily all by themselves on a dark metal dumping ground nearby. It is not clear if it is a reaction to the performance of Tokio Hotel's music, but the humanoid robots still seem to function although seemingly thrown away as useless. This is a clue that the video takes place in the future since nowadays, no one would throw away valuable robots yet. When the first humanoid robot with a more narrow-waisted body shape which engenders a female gender begins to rise from the foggy ground, she shows yellow light in the form of a strange sign on the place where a human body would have a face. The second, silver colored humanoid robot lying on the ground starts to move as well and rises his head which has the same mysterious sign in his 'face,' just in another light color (i.e., at the beginning blue-white light). Still, the strange sign looks familiar to Tokio Hotel fans. It seems similar to the logo of the band, just literally turned on its head. Especially for the 'Western eye' and in context with the band's name,⁵⁴ the logo is reminiscent of an exotic Asian graphic written character, for example a Japanese or Chinese one. This emblem signifies something foreign and also represents the band Tokio Hotel. Compared to the strange sign on the humanoid robots faces the difference to the logo is only that the third and lowest horizontal stroke of the sign is a little shorter than the third stroke of the band's original logo. How can this be understood? Since the logo stands for the band and gives a face to the humanoid robots, it is clear to see that there is a relation between the band and the robots. Are these robots influenced by the band and see the world with their eyes? Since the sign is similar to the bands' logo it literally gives a face to the humanoid robots. We will come back to this at the end of this section.

Some short cuts of the video change between the driving cars in daylight, the humanoid robots on the dumping ground, and the performing lead singer, while a guitarist is playing in the back. It seems as if only in the eerie dark, the humanoid robots are able to come to life through the music. In front of the stage we see the rising second humanoid robot looking around. His body is Y-shaped, so his image appears more masculine gendered. The strange sign in his face changes its color to red, and he covers his face light with a head shield for protection. Seemingly at first, he feels threatened by the other humanoid robot since he transforms his left arm to a weapon: an electronic rotating firearm with multiple shots that

⁵⁴ About the band's mysterious name, see Leipelt-Tsai, Monika. "Tokio Hotel. Translating German Pop Culture." 「東京大飯店」. 翻譯德國流行文化. 收錄於: *廣譯 語言, 文學, 與文化翻譯*. *Guang Yi. Lingual, Literary, and Cultural Translation*. 國立政治大學外語學院翻譯中心之廣譯期刊, 第三期, 台北市, 2010年1月, Translation Center, College of Foreign Languages and Literatures, National Chengchi University, No. 3, Taipei, January 2010. 101-128, here 104.

resembles a shorter form of an American Gatling gun. By transcending robotics instead of being controlled, the apparent self-determination of this displaced humanoid robot shows an ambivalent structure that creates an uncertainty and produces an uncanniness. Seemingly as a reaction to the intimidation, the other humanoid robot changes her face lights to red and raises her right hand. Suddenly, the face lights of the bigger humanoid robot become white-blue again and he transforms his weaponry back to an arm, and the two robots approach each other. Short sequences show visions from the view point of the humanoid robots, a monitor marked with unreadable digital signs. After two minutes of the video (at 2:15), the humanoid robot with male features puts out his three-fingered hand and hold hands with the other. Since they appear gendered and act like social beings, we emphasize this by calling them ‘humanoids’ instead of ‘humanoid robots.’ According to the aesthetic hypothesis of the “Uncanny Valley”, a term from the robotics and digital animation, artificially created characters may have a strange, creepy, and threatening effect, depending on how much human-like these robots seem. Following Masahiro Mori,⁵⁵ the human response to a humanlike robot abruptly shifts from empathy to aversion as it approaches, but fails to attain a lifelike appearance. This means while a likeness in the artificial counterpart triggers mirroring in the humans, more ‘realism’ can lead to less positive reactions. When applying Mori’s concept, the humanoids in the Tokio Hotel video seem neither uncanny nor menacing since they have a rather rounded body shape that follows the roundness pattern of childlike characteristics but still are far from approaching a very human-like feature.

In the following, the video shows all band members leave the location in the direction of their parked cars at dawn while the two humanoids slowly turn their heads towards each other. When they almost kiss, the female gendered humanoid suddenly turns her head away as if she was too shy: although it is usually said that there could be no eroticism in robots,⁵⁶ in this shy movement arises a first erotic step.⁵⁷ In this way, the line between machine and human starts to

⁵⁵ The abstract reads “More than 40 years ago, Masahiro Mori, a robotics professor at the Tokyo Institute of Technology, wrote an essay on how he envisioned people's reactions to robots that looked and acted almost like a human. In particular, he hypothesized that a person’s response to a humanlike robot would abruptly shift from empathy to revulsion as it approached, but failed to attain, a lifelike appearance. This descent into eeriness is known as the “Uncanny Valley.” (Mori, Masahiro. “The Uncanny Valley.” (1970) *Robotics & Automation Magazine*, IEEE, June 2012, 19 (2), 98–100, <<http://ieeexplore.ieee.org/xpl/articleDetails.jsp?arnumber=6213238>>; 09.01.2015).

⁵⁶ Cf. Vedder, Ulrike. “Mit schiefem Mund auch ‘Heimat’ ” - Heimat und Nation in Libuše Moníková’s Texten. *Monatshefte für deutschen Unterricht, deutsche Sprache und Literatur*. 89.4, 1997. 477-488, here 486.

⁵⁷ The music video “All is Full of Love” by Björk proves that lesbian eroticism can be connected to humanoid robots, too (“Björk - All is Full of Love” (Official Music Video) <<https://www.youtube.com/watch?v=AjI2J2SQ528>>; 06.03.2015).

oscillate. Finally at the end of the video, we see Bill getting back into his car while the humanoids stand side by side under a fast moving blanket of clouds in time lapse and stare to a rising light, probably at the sun that is not yet visible. The rising light denotes a change in time, i.e., the beginning of a new day, and thus symbolizes a time period to come that is brighter than the current one. It is not shown what the future will bring. Will the humanoids stay in the lonely desert and be forgotten, or start a new life like the sunrise promises? While the song stops with a high guitar tone, the final images show Bill after his performance: his androgynous beauty is outshined by a glaring spotlight that turns everything on screen into an extreme white light that is blinding (at 3:11). At first glance, this blinding by the light can be associated with the uncanny and the ghostly; when read with Freud, the fear of being blinded is also a phantasmic threat of castration (see above), that leads to the fear of the uncanny, i.e., the (un)familiar and unseen. In the context of the pop music discourse this blinding light seems to hint as well at the 1973 pop song “Blinded by the light” by Bruce Springsteen.⁵⁸ The final verses of “Blinded by the light” read “Mama always told me not to look into the sights of the sun./Oh, but Mama, that’s where the fun is.” These verses suggest on the symbolic level (by not obeying the rules of the parent generation) a revolt against the authoritarian structures in patriarchal societies. Since the movement of the clouds in Tokio Hotel’s video indicates a relief of the dark surrounding and limiting horizon, the blinding light at the end rather repeats the sunrise’s revealing: an indication of the opening of the clouds that breaks way for unforeseen and unlimited possibilities in a transhumanist world. Instead of fearing to lose one’s power, it points to new pleasures to come as the reverse side of an uncanny connection to technology.

What relation is displayed between the band and the humanoids in the music video? The band in the video consists of human beings who most of the time use machines: they move around by using a car, a mechanical automated means of transportation which is called “Auto” in the German language. This is a pun since the title of the song is “Automatisch.” All human beings in the video use and operate electrically or electronically amplified musical instruments and a microphone respectively, which are all technical instruments to enhance the sound and their abilities to perform. It turns out that they show already an overall connectedness to instruments and machines. As the title “Humanoid” promised, we found a splitting into a place of in-between since the video does not essentialistically separate human body and technology. Neither living nor dead, the humanoids are not only gendered but even display emotions in the form of romantic feelings. This suggests that what formerly has been scrap metal is able to show sentiment, something that formerly only belonged to a human personality. Unexpectedly

⁵⁸ “Bruce Springsteen - Blinded by the Light”, <<https://www.youtube.com/watch?v=uozMTmEjxHc>>; 24.09.2015. This song became especially famous through Manfred Mann’s Earth Band 1976 version.

and ironically the humanoids express more feelings than the humans.⁵⁹ Looking again onto the video of “Automatisch,” we recognize now that the sign in the humanoids’ faces looks similar to the Chinese character “主” (zhǔ) but put upside down. The written character as “主人” has, among others, the meaning of “master,” “owner,” “host” and “lord”.⁶⁰ Since the Chinese character for being the master on the humanoids’ faces was turned upside down as if paradoxically indicating a status of change, this can be read as a subversion of its former meaning. It may hint to Tokio Hotel’s influence and effects on the subaltern youth: the structure of the Hegelian dialectic of the master and the slave⁶¹ may successively be reversed. This ambivalent imagery brings to the thought an articulation of protest against the current power and rules in society, a revolutionary vision for the youth which changes their former perspective. Because the humanoids mirror humans emotionally, not only physically, they seem to be a parody. The overturned foreign element “主” seems to be a pun that makes fun of the human condition: the overturning of the Chinese sign for master may be as well an allusion to the future overthrowing of the hegemonic human beings as master of all things. Although the mockery effect of this (un)readable signifier is not firmly determinable, we may say that in this regard the image of the humanoids in the Tokio Hotel video can be linked with the theorist Homi K. Bhabha’s concept of “mimicry:”

“mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence”.⁶²

When we read this ambivalence in the ‘face’ of the humanoid, we actually can recognize him/her/it as a re-formed Other, a subaltern subject/object, shaped in metal but with human sentiment, i.e., “a subject of a difference that is almost the same, but not quite.” In this travesty the humanoids seem only visually distinguishable from humans. The video uses “mimicry” as a strategy of subversion in a way that overturns the hierarchy of humans as former alleged

⁵⁹ The humanoid robot “Marvin”, a character in the comedy science fiction series *The Hitchhiker's Guide to the Galaxy* (1978/1985) by English author Douglas Adams, has that in common; he is afflicted with depression.

⁶⁰ “主 人”, *Bab.la dictionary Chinese English*, <<http://en.bab.la/dictionary/chinese-english/%E4%B8%BB%E4%BA%BA>>; 02.03.2015.

⁶¹ Hegel clarified that domination and servitude are interdependent. Although by virtue of his forced subordination the servant is a servant, but the status of the lord depends on the recognition of his reign by the servant who is the only one making progress. See about the master-slave dialectic in Hegel’s *Phenomenology of spirit*, one of the founding texts of poststructuralism, especially chapter 21 and 22. Hegel, Georg Wilhelm Friedrich. *Phänomenologie des Geistes*. (1807) Stuttgart, Reclam: 1996, <<http://gutenberg.spiegel.de/buch/phanomenologie-des-geistes-1656/1>>; 07.03.2015.

⁶² Bhabha, Homi K. *The Location of Culture*. (1994) With a preface by the author. New York: Routledge, 2004, 122.

‘master.’ This suggests that there may be a future in which humanoids cannot be distinguished anymore from humans based on their emotional response. In context with the location of the foreign element, the humanoids’ heads, this breaches the boundaries between human and machine and can be read as symbolic resistance by machines which evokes a change in hierarchy in the future: the humanoids may change and turn out to be menacing to today’s authorities, another rebellion of punk and trash but this time in cyber.

Enhanced constructedness of the stage image: The live performance

At the beginning of Tokio Hotel’s 2010 live performance, before Bill Kaulitz starts the song “Dogs Unleashed,” he comes onto the stage by a mechanical floor elevator, sitting on a Harley-Davidson motorbike with the band’s logo between its handlebars.⁶³ Apart from the spot lights the visual effects include a repetition of the scheme of childlike characteristics in Bill’s big round sunglasses and in the two big round head lights on the front of the exaggerated oversized motorbike that almost resemble big eyes and brings the machine somewhat closer to an emotional expression, just like the prototype robot in the American Sci-fi film *Short Circuit* (1986), and the miniature robots in the movie *Transformers* (2007). Much like in the video of “Automatisch,” his surrounding accentuates automatization and mobility with machines.

The fragile looking Bill wears a black, gleaming stage costume that reminds us of an exoskeleton, i.e., an external skeleton that supports and protects the body. Over each shoulder he wears three light strings in black tubes covered with small points of blue-white LED light that resemble a powered spinal cord from afar. With the ‘exoskeleton’ however also returns the image of the skeleton as a medieval portrayal of death, now as protection and deterrence that unfold almost a seductive effect. His skin-like costume bears different technical parts on the front and back, including something that alludes to a black version of the arc reactor in an armor suit of Marvel Comics’ Iron Man on his chest, subverting or mocking that superhero as if a child is jokingly playing ‘transforming into a machine’ and pretends to be a ‘locomotive.’ Another reading of his style could be a semblance to a kind of technical dark angel with bright angel’s wings. Bill wears black gloves, so we cannot see any of his human skin apart from his partly covered face. Moreover, compared to the video we just analyzed his stage image went through a complete metamorphosis: while Bill still looks pale and has some androgynous looks, his hairstyle has completely changed. Instead of his long flowing hair in an iconology of female beauty, his undercut shows reminiscent of a punk hairstyle since both sides of his head have very short hair, “leaving a strip of noticeably longer hair in the

⁶³ See e.g. “Tokio Hotel - Dogs unleashed (live)”, Welcome to Humanoid City Tour in Esch/Luxemburg 22.02.2010 Rockhal (HD), <<https://www.youtube.com/watch?v=ZEIIVIZFGvE>>; 07.03.2015.

center”⁶⁴ almost like the hairdo called “the Mohawk,” just with a little more hair on the sides instead of shaven sides.⁶⁵ In addition to this punk style element, Bill has an oily shining high quaff that is flipped like an exaggerated cock’s comb and stands even higher than Elvis Presley’s quaff ever did. His in-ear-monitor is apparently made visible to contribute to the image construction of a more mechanized look, producing the image of a body between human and machine. Compared to 2008, when Bianka Bader wrote in her educational research book about the fans of Tokio Hotel that ‘Bill is not situated in the system of hegemonic masculinity with his symbolic female insignia,’⁶⁶ in 2010, his stage image’s constructedness has changed to an even more ambiguous one. With its technological insignia to fit the (post)modern age of the ‘cyber,’ Bill’s stage persona converted further to the style of cyberpunk.

At the beginning of the live performance of the song “Automatic”⁶⁷ the focus is on the lead singer who took off his sunglasses to allow more emphasis on emotions using his eyes that are marked by heavy black eye shadow. At first, Bill stands alone on the center stage and the light strings over his shoulders shine, anything else seems dark. Subsequently, although all band members are shortly shown from time to time, Bill is especially illuminated because of his conspicuous of threefold light strings. Before one minute is over, he starts to leave the middle of the stage while even youthfully skipping. As always, his stage image seems playfully and serious at the same time, and not a travesty. The predominantly female audience is singing along. In addition to the colorful light show and a big monitor that simultaneously shows clips of the performance and the humanoids (at 2:03) we know from the video “Automatisch,” three rows of blue-white spotlights above the stage move from the right and the left, thereby optically repeating the featured light motif of Bill’s stage image, i.e., the threefold blue-white light strings. The many cords with LED light together with his peculiar

⁶⁴ “The mohawk (...) is a hairstyle in which, in the most common variety, both sides of the head are shaven, leaving a strip of noticeably longer hair in the center.” (“Mohawk”, Wikipedia English, <http://en.wikipedia.org/wiki/Mohawk_hairstyle>; 07.01.2015.

⁶⁵ In earlier stages Bill already used a black punk hairdo with less short hair on the sides and much longer spiked straight standing hair in the middle (e.g., on the video for their 2005 debut single “Durch den Monsun” from the album “Schrei,” Bill wears spiked black hair with a strange large strand of hair that covers his left eye completely and actually does stand firmly fixed in front of his head).

⁶⁶ Bader, Bianka. “*Bill ist halt nicht so hundertprozentig dieser Hardcore Typ*”. *Eine empirische Untersuchung zu Männlichkeitsinszenierungen der Pop-Gruppe “Tokio-Hotel” und deren Rezeption durch Fans*. Flensburg, Flensburg Univ. Press, 2008, 129.

⁶⁷ “Humanoid City Live DVD – Automatic,” <<http://www.youtube.com/watch?v=2U2zY43z3sM>>, 21 July 2014.

costume stress hybridity and a new kind of ‘technology-body-relationship’ (Leibetseder 229) that puts the boundaries between human and machine into motion.

What is new in Bill’s image of cyberpunk, compared to historic predecessors in the field of pop music? While in Kraftwerk’s electronic music the human being vanishes behind the humanoid robots, in punk the unique Billy Idol carried out the topic of human and machine differently. Idol’s cyborg performance demonstrated gestures of intimidation while acting out a provocative dominant masculine gendered role; he was not afraid to show crudity and ugliness, thereby revealing the expected uncanniness of a cyborg who stands between man and machine and is torn inwards and outwards. Bill Kaulitz’ cyborgian stage persona on the other hand in his hybrid intermediate position seems not threatening at all but very polite, friendly and emphasizes beauty without the inscription of masculinist power. Also, in a comparison with the inspirational David Bowie’s 1972 glam rock image of “Ziggy Stardust”, Bill’s stage image can be described as less theatrical, less sexually autonomous, and more playful (Leipelt-Tsai 2010 118f.). According to Karin Kross, David Bowie also had an impact in pop music history as a cyberpunk when his 1980 New Wave album “Scary Monsters” was released. Although the image of the androgynous pale Bowie in a delicate Pierrot costume is on his record cover, Kross refers to Bowie’s respective music video as ‘cyberpunk:’

“Which at first glance couldn’t be any less science-fictional or cyberpunk, but look at it through the filter provided by the haunting, stark video for “Ashes to Ashes,” where it manages to suggest something both nostalgic and alien — prefiguring, however unintentionally, J.F. Sebastian’s workshop in Blade Runner. In that video (...), interspersed with Pierrot-Bowie and his sacerdotal Blitz Kids attendants, are flashes of Bowie in a padded cell, trapped in a space suit in an exploding 1950s kitchen, and suspended in an Alien-like chamber among tentacled tubing. A hallucinatory 1980 science-fiction moment if there ever was one.”⁶⁸

In connection with visions of space aliens, an enormous isolation cell, and nostalgic pieces of memory of a mother, the sexual ambiguous imagery of Bowie’s strange pale-faced clownish stage persona in this video produced an intended feeling of foreignness and uncanniness that the title of Bowie’s album “Scary Monsters” already indicates. While in punk the body is a symbol of opposition and foremost a statement of rebellion against the established powers, David Bowie’s 1980’s image of Pierrot plays with the naive character of the typical Commedia dell’ Arte figure. Bowie’s narration in the “Ashes to Ashes” video recalls introspective nightmares from the perspective of the character “Major Tom” that Bowie created in his 1969 album ironically called “Space oddity” (mocking Kubrick’s famous film title *A Space Odyssey*) and can be read as a parody. Whereas Bowie plays a rather melancholic and at the

⁶⁸ Kross, Karin L. “Cyberpunk Bowie, New Wave Bowie: A look at Scary Monsters.” *TOR Com* the imprint, Bowie week, 11. Jan. 2012, <<http://www.tor.com.blogs/2012/01/bowie-week-scary-monsters>>; 6. Aug. 2014.

same time ironic role as clown in cyberpunk, partially “tongue-in-cheek,” the punky yet flamboyant decorated Bill Kaulitz wants to be taken serious. Unlike on the cover of the Audio CD of “Humanoid”, his live stage imagery in the artificial light does not remind us of a human or a robot, he rather shows the feature of a cyborg-like creature characterized by the strange luminous spinal column.

When we compare the androgynous appearance of singer Bill in the aesthetics of gender sameness of the 2009 video of “Automatisch” with his playful transhumanist stage image of 2010 in the live performance, Bill in his enigmatic technical cyber outfit seems to show a being that is not only neither man nor woman but is also neither man nor machine. His/Her/Its non-decipherable body frame makes us question our view of gender as a dichotomy, and touches the border between man and machine. In 2010, his image does not only play with gender concepts but shows the constructedness of his stage persona even more directly than before, indicating a symbolic resistance not alone to gender identity but a resistance to human representation. Even if there is a certain strangeness evoked by his costume, equipped with strings in tubes that could be linked to medicine,⁶⁹ the overall visual presence of Bill does not show the expected uncanniness of a usual cyborg (e.g., like Billy Idol’s). In close-up, this is firstly due to the roundness pattern of his big round eyes and the exaggerated round high quaff on his head, and his striking beauty despite, or perhaps rather because of his androgynous gendering.⁷⁰ Bill Kaulitz’ presence on the stage shows no robotic movements whatsoever, something that could be expected if we think of Kraftwerk from the 1970s/1980s. Unlike Kraftwerk’s robots his face emphasizes emotions, and he does not jolt and shrug but dances smoothly and elegantly. He has the ordinary demeanor of a pop-rock singer and his movements in the live performance do not differ significantly from performances of other pop singers. Still, they seem more graceful, not sexualized, and he has a charming charisma. Therefore Bill’s image would not be considered uncanny but cute. In addition, when he moves playfully skipping over the stage, this also relates to the characteristics of a child, appeals to our protective instincts, and translates his outer cyborgian aesthetics to a rather humanlike appearance. This suggests that his stage image does not enter the “Uncanny Valley,” especially since currently the notions of ideal beauty are affected by plastic surgery as well as computer processed and photo-shopped images that start to open and lead the boundaries of beauty to a direction of a stronger artificiality in aesthetics.

Future possibilities: A cyborgian identity

The imagery shown by Tokio Hotel in their music video and stage image show traces of a

⁶⁹ They evoke especially a connection to internal medicine where tubes are used as important tools to extend life.

⁷⁰ Bill Kaulitz’ ambiguous gendering was analyzed in Leipelt-Tsai, 2010 109ff.

new identity politics especially for the female and subaltern youth which can be interlinked with Donna J. Haraway's concept of the cyborg from her 1985 essay "A Manifesto for Cyborgs. Science, Technology, and Socialist Feminism in the 1980's." As Haraway puts it:

"A cyborg is a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction. (...) The cyborg is a matter of fiction and lived experience that changes what counts as women's experience in the late twentieth century. (...) the boundaries between science fiction and social struggle is an optical illusion."⁷¹

According to Haraway, technology is not antithetical to human organisms but deeply involved with humanity. In her ironic essay she argues that the border of human and machine was already breached in war and in medicine.⁷² The theoretical background in Haraway's cyborg world is her criticism of totalizing theories. According to Haraway, a cyborg forms and destroys machines, identities, categories, relationships, and distances, and replaces (his)stories of racist male-dominant capitalism, and progress, and the appropriation of nature as resource for culture. She suggests that a cyborg identity is a "potent subjectivity synthesized from fusions of outsider identities" (ibid. 343), and confronts the domination of 'race', 'gender', 'sexuality', and 'class' (cf. ibid. 331). As a hybrid that has a "dissembled and reassembled post-modern collective and personal self" the cyborg is seen by Haraway neither as structured in dualisms nor is it gendered at all, loses any original unity, and does not dream of masculinist reproduction (cf. ibid. 325, 327) nor women's activity as mothers or labor in the household.⁷³ In the movement from an industrial society to a polymorphous information society, the symbolic system of the family of man (and the so-called 'essence' of woman, cf. ibid. 333) breaks up at the same time when people get connected in multiple and complex ways. As a cyborg is already uncoupled from organic reproduction, it has no genesis and possibly no end. According to Haraway, this creature lives in a post-gendered world and offers a new kind of community based on affinity instead of unity, and it will not live in naturalized families but exclude polarity and hierarchical domination. It is not based on a

⁷¹ Haraway, Donna. "A manifesto for Cyborgs. Science, Technology, and Socialist Feminism in the 1980's." (1984). Neil Badmington und Julia Thomas (Eds.) *The Routledge Critical and Cultural Theory Reader*. London, New York, 2008. 324-355, here 324.

⁷² Haraway names three "crucial boundary breakdowns" (ibid. 326), between human and animal, between animal-human organism and machine (ibid. 326f.), and the boundary between the physical and the non-physical (ibid. 327).

⁷³ She tries to develop forms of collective struggle for women in paid work (cf. Haraway 432) and new kinds of unities across what were before the concepts of gender, class, and race.

fixed term but on the ‘understanding’⁷⁴ of differences. Therefore imagination and reality will construct a joined center with monstrous identities of possible historical transformations. In order to construct a new kind of so-called feminist politics, Haraway’s concept of the non-gendered cyborg maps a future in which “we are all chimeras, theorized and fabricated hybrids of machine and organism, in short, we are cyborgs” (ibid. 325). Today, the dichotomies in Germany are actually already in motion not only concerning (previously differently rated) concepts and connotations of nature and culture, but, for example, the notion of the ‘rainbow family’ is being discussed.

The theoretical concept of Haraway’s cyborg helps to establish a link between technology, body, and (not an effeminateness but) an ‘e-femininity’ in the style of Tokio Hotel’s 2010 live performance, where the playful Bill Kaulitz seems not structured in dualisms at all. His stage image subverts the gendering of so-called Western cultures into male and female and destroys fixed identities and categories, which can be seen as a parallel operation to Haraway’s cyborg. Despite his dissembled and reassembled (post)modern costume that corresponds well to Haraway’s concept, Bill’s stage persona demonstrates a very personal style, e.g., the aesthetics of cuteness as affective register and his facial expressions as emotive power of his image. In Tokio Hotel’s 2010 live stage performance, the image of the usual male-dominant rock music bands is for the most part exchanged, leaving just the drummer as a model for a very simplistic one-sided gender. Whereas other music groups usually show some sort of unity in style,⁷⁵ apart from the non-color black all stage persona imageries of the band members appear as a hybrid collective that has lost any original unity, just like Haraway’s concept of the cyborg. Furthermore, with Stuart Hall we can say that German cyberpunk-pop music culture, just like any popular culture “is a contradictory space. It is a sight of strategic contestation.”⁷⁶ Instead of any closure the cyborgian image of Bill, again, shows an openness to the future without end or death, just not within the aesthetics of sameness as in the 2009 video (or in the former image of a “bishōnen,” Leipelt-Tsai 2010 112) anymore. Instead, Bill’s stage persona imagery rather has a fractal surrealistic aesthetic

⁷⁴ The question of understanding cannot be considered here. This issue has to be left to another discussion in the future.

⁷⁵ Considering the reckless drive in the South African desert from an ecocritical point of view, Tokio Hotel does not seem to concentrate on the appropriation of nature as resource for sustainability. Besides the traces of an exotic effect (Leipelt-Tsai 2011 269) in Tom Kaulitz’ less extravagant stage image – black Jamaican dreadlocks covered with a simple trendy beanie instead of his former distinct fair-haired “crustie” style (ibid. 270) –, nothing else could be connected to anti-consumer oriented ecological and recycling ethics. However, a biographical reading would emphasize that the Kaulitz brothers have campaigned for animal protection.

⁷⁶ Hall, Stuart. “What is this ‘black’ in black popular culture?” Hall, Stuart. *Critical dialogues in cultural studies*. Ed. Morely, David, and Kuan-Hsing Chen. New York: Routledge, 1996, 465-475, here 472.

with multiple levels of aesthetics within, i.e., not street but a glamorous technological look on the cutting edge of fashion, combined with his cute former “Gothic-Lolita” (ibid. 113) look. When linking the stage image of Bill as cyborgian with Haraway’s “potent myth for resistance and recoupling” (Haraway 328), this imagery can be read as another converting “mode of empowerment”⁷⁷ and as mode of identity building for the female youth and other subaltern. Anthropomorphism and transgender show that the (post)modern art exposes the ‘cultural imaginary’ and visually initiates a reorientation in contemporary youth culture. We can read the imagery of Bill Kaulitz as resistance of a symbolic nature that tries to rewrite the inscriptions of power in order to fight against “unity-through-incorporation” (ibid. 330). With the theoretical myth of Haraway’s cyborg as background we can imagine possible entities who construct revolutionary standpoints to change the future into a world where origin does not matter, and build a political form of community that works by affinity, not by related blood.

Uncanniness in the “polymorphous information society”

We opened up the question of the (post)modern body in German cyberpunk-pop music to show a topic of the future to come in a transgressive world from a German perspective, i.e., a new form of subversive symbolic resistance for the identity building of the youth. To explore a contemporary subculture is not only an important topic for the German cultural studies, but also an interesting example for other cultures in general because “popular culture has historically become the dominant form of global culture” (Hall 472). We unfolded and contextualized different ambiguous figurations of the music group Tokio Hotel in the lyrics of the song “Automatisch,” in one of their videos, and in their live performance, and addressed the problem of uncanniness. Tokyo Hotel’s imagery appears as a complex artistic program that touches traditional correlations of meaning and opens up new spaces.

Tokio Hotel’s visual art in 2009/2010 centers on the interface between human and machine. In their lyrics and images these both are intertwined, but in each case to a different degree. Also, in each cultural text of “Automatisch” the motif of the uncanny is repeated in a different variation. We exemplarily traced the paradoxical in the German lyrics of “Automatisch,” and discussed the ambiguity and splitting of the subject that stays equivocal and makes way to a possible uncanniness not only of the Other but also of the self as other, because it cannot be read as an opposition to an automaton and its borders to the addressed “Du” – which is neither present nor absent – stay ambiguous. The lyrics seem to play with the German language, especially in connection with the car race in the video. At first glance, the video of “Automatisch” seemed to display the band as antithesis of the automata, still, during the video it became clear that technical instruments and machines (like cars, and

⁷⁷ McRobbie, Angela. *Postmodernism and Popular Culture*. London: Routledge, 1994, 174.

musical instruments) were intertwined with humans who automatically operate devices in a Benjaminian state of distraction between consciousness and unconsciousness. The video suggests that the enigmatic power of music inspires not only humanoids to become alive, but, the music appeals to the youth as well and by doing so they may identify with a heterogeneous variety of identities. Also, the humanoids in the video revealed an ironic repetition of the same, i.e., the concealed uncanny machine in the shape of a human being. In a subversive strategy the humanoids are brought closer to human personality, a shocking threat to the current autocracy of man that has to be suppressed and can only be read between the lines in the subverted Chinese character for 'master' that reveals a displaced symbolic resistance. In light of the video's narrative, the final motif of the blinding spotlight can refer to the event of an open future to come and also to the authority conflict on a symbolic level, pointing to a status of lack and powerlessness that is congruent with the subaltern youth's fears of being dominated and socially insignificant.

We compared Tokio Hotel's lead singer Bill's enigmatic stage image of the 2010 live performance with the historical musical discourse (punk, and electronic music). His (post)modern body image between the genders generates a connection between human and machine that was read with Haraway's concept of the cyborg and signifies another side of modern technology, i.e., instead of a fear of the uncanny rather an identification with the (wo)man-machine in the figuration of a pretty, cute cyborg that holds the promise of a new identity construction for the youth. Did the uncanny humanoid lose the uncanniness? While this stayed ambiguous in the lyrics, Bill's live stage persona and the humanoids' image at the end of the video tear apart the view of a dichotomy of humans and non-humans as being exactly distinguishable from one another, and in both the fear of the uncanny is minimized by (different) childlike characteristics. In order to formulate this form of uncanniness, we can employ Bhabha's concept of unhomeliness from his paradigm for the postcolonial condition in *The Location of Culture*, where he discusses the "relocation of the home and the world" (Bhabha 13) in a cross-cultural world. Bhabha does not follow the tradition to translate Freud's term "das Unheimliche" into English 'the uncanny.' His notion of the "unhomely" (ibid.) signifies the return of the repressed or the unconscious that makes the home sinister or uncanny. Bhabha's concept of unhomeliness describes the condition of the modern transnationalized world which makes the home not uninhabitable but incredible "unhomely" (ibid.). Dislocating and transposing this to our issue of the uncanniness in the image of the cyborg, we may say that the return of the repressed or the return of the unconscious indicates an 'un-humanly' condition of a modern transhumanist world to come. With this deferral, we reformulate the condition of this new body imagery as the return of the repressed or the unconscious, which makes the future human beings cyborgs who will not be inhumanly but

still incredible un-humanly. This is due to the visible modifications of the human image⁷⁸ which – from our contemporary perspective – embody an anxiety-causing visitation by the expelled supposedly ‘authentic’ or ‘natural’ human image. In this view, our analysis of new formations of identity constructions shows the general problem of the impact of cyber image onto culture, i.e., a hidden presence of the absent human body.

With our reinscription of unhomely as un-humanly, our transposition of Bhabha’s concept of unhomeliness describes now the body in the age of the ‘cyber’ and opens up the thinking of alterity, and the interstitial. Still, our reading of Tokio Hotel in cyberpunk-pop music implies that this split position between human and machine in the transhumanist technological world will be less frightening than, for example, the Germans anticipate,⁷⁹ and may be exchanged to a kind of pleasure-feeling ‘monstrous’ being that are not burdened by the shadow of the fathers. The humanoids in the 2009 video as well as the enigmatic speaking ‘I’ (his Other, and/or his other, respectively), and the stage image of Bill’s 2010 live performance all seem to be in a place of in-between and show a hybridity. In this way, we read powerful imageries for the youth and other subaltern groups that suggests a way out of the dualisms since they enable protest and rebellion against hierarchies, challenging domination, and reconstructing borders.

Following our analysis, the question of the body in German cyberpunk pop music points to a liquefaction of previously fixed terms such as the human condition, the Romanticistic love discourse, and an intermediate space of something that was formerly thought of as a hierarchical division of technology and nature.⁸⁰ Tokio Hotel’s new visual art conveys no knowledge, rather it refers to something other, and points to what we may become in the future. The narrative of the rising humanoids in the video “Automatic” can be read with the Derridean concept of an advent of a future⁸¹ that is already with us: the figurations of the cyborg in Tokio Hotel indicates a disruption, an event that cannot be predicted and will have unforeseeable effects. The consequences of this could be

⁷⁸ See, e.g., the un-humanly appearance of the pop music singer Michael Jackson with his/her/its dissembled and reassembled collective/personal self constructed multiple identities (between gender and between ethnicity).

⁷⁹ While in Taiwan new electronic devices are usually gladly accepted, one of the German national characteristics was always the angst of new technologies, at least in the initial familiarization time. The new cyberpunk effect indicates a transformation of the cultural imaginary: Germans will not only enjoy the ride with automatic technology in their mobile ‘auto’ but the use of technology even in connection to humanoids.

⁸⁰ As technology can be considered a product of human beings, and humans belong to nature, human technology does not stand outside of nature.

⁸¹ Derrida differentiates between the predictable future and the l’avenir (the ‘to come’) as an unexpected arrival; for the concept of the advent, see e.g., Derrida, Jacques. *Specters of Marx*. New York: Routledge 1994, 64f.

contemplated: today, technology and the human body already start to interrelate not only technologically as part of the outer body frame but to depend even emotionally.⁸² However, despite more fusions by social relations of science and technology, and in material-semiotic knots, dispersed and interfaced at the same time, we should not forget that we still have a responsibility in these new constructions of boundaries.

We problematized the prospective negotiation for identity of the youth with inspirational imageries of ‘cyberpunk’-pop music in German cultural studies, and demonstrated that the anthropomorphic hybridity of the cyborg as monstrous (post)modern body does not have to evoke the fear of the uncanny. With Haraway’s concept of the cyborg, the aesthetics of Tokio Hotel’s imagery produce a hybrid body image that indicates a future to come, i.e., a post-gendered world and a new kind of community based on affinity instead of oneness that will exclude hierarchical domination, is not based on the fixed term of ‘human’ and the so-called Western logos, and embodies an appeal to freedom and gender equality. This is particularly noteworthy because today’s youth is accustomed to the virtual networking through new media forms, and their negotiation of social relations and symbolic resistance will be shaped by it. In our world of science and technology, production and communication today, a change occurs⁸³ and the boundaries between human organisms and machines start to transform and perish. Arts drive social change. While the ancient Greek prefix ‘kybér-’ signified control and a navigator’s art of control, the new ‘cyber’ in German cyberpunk-pop music questions a one-sided control and indicates another more playful, splitted position of the navigators to come.

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⁸² Recently, one student described in class her relation to her cell phone as ‘love’ and insisted on this statement even after my comment that this term seems inappropriate.

⁸³ We may just think of our dependence on PCs, and the students’ connection to their mobile phones and tablets.

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附錄四 Attachment 4 (Photo of Bill Kaulitz at a live performance in 2010)



Bill Kaulitz 2010 in the Hallenstadion, Switzerland. This photo was kindly provided for this essay by its author and copyright owner, Pascal Parvex, <http://www.parvexfilm.com>.

赴國外差旅報告
Travel Report of August 2014

(About the start of the MOST research plan on “Tokio Hotel”, and the postmodern body in German ‘Cyberpunk’-Popmusic in summer 2014)

On August 18th, 2014, at 23:10 h, I intended to leave Taiwan by airplane. However, I left actually more than 2 hours later due to a delay of the airplane. On August 19th, 2014, at 10:40 h, I arrived in Amsterdam, Europe, and changed planes to Hanover, Germany. I needed ca. 22 hours to travel from Taiwan to Germany, which is no fun but extremely exhausting.

After the 2014 summer semester’s work, this year, I first had to finish the work on some of my old research. Still, I always buy my airplane tickets early online, because in the time of the semester break most of the cheap seats are usually sold out already for a long time, so it is not easy to get airplane seats for my travel. Still, I did not want to take the risk of not getting any flight at all since this would endanger my plans to work on research. I definitely need to get cheaper tickets. So my payment was finalized before I started travelling. At that time, I did not know that my MOST research plan for 2014/2015 would get accepted in the future.

Every year in summer, I work in the libraries of my old *alma mater*, the University of Braunschweig, Lower Saxony, Germany, because I can get free access to the computer system of that university. When I am present there at the library, I am able to log into the catalogue “GVK” (i.e. “Gemeinsamer Verbund Katalog” <http://gso.gbv.de/login/LNG=DU/COOKIE/REQUEST?DB=2.2&REDIRECT=http%3A%2F%2Fgso.gbv.de%2FDB%3D2.2%2FLNG%3DDU%2F>) that shows many libraries’ catalogues and helps planning my travels and answers important questions (e.g. Which library has or has not what new or old book? Where in Germany is this book available?). Living expenses are cheaper in Lower Saxony, and I can do this there without changing my status: I am not a member of any German university anymore and my registered domicile is in Taiwan, not in Germany. This means so I am not allowed to borrow books from libraries in Germany at all anymore.

Also, since there is an American literary genre of “cyberpunk” for my new research plan about “cyberpunk”, I had to try and work to find out if there is a German literary genre of “cyberpunk” as well. This proved to be very difficult. There was no trace online. That is why

I asked about it in any bookstore I went, especially in the SF-unit in the 1st floor of the Dussmann Kulturkaufhaus, Berlin, Germany.

I originally had planned to visit the exhibition of David Bowie's life in Berlin (<http://www.davidbowie-berlin.de/>) in order to see what the retrospective of that international artist's life showed, in particular in connection to "Cyberpunk", especially since he lived in Berlin, Germany, for some years. David Bowie was known to have used influences of modern space esthetics, and Tokio Hotel might have been inspired by his aural and visual art.

Unfortunately, I did not get the chance to buy a ticket since I was sick a couple of days at the beginning of my trip due to jet lag and a heavy cold. At that time I did not know if I would work about David Bowie's influence as well. On August 25th, 2014, I traveled to Berlin, Germany and was staying at the Hotel "Best Western Am Spittelmarkt Berlin" in Neue Grünstraße 28.



When I arrived in Berlin, I saw the posters, but the exhibition was already closed. However, I was told that it has been extremely crowded in the time of the end of the exhibition period, so I did not miss much, and I should order the exhibition catalogue. Still, that catalogue is pretty expensive, so I have to wait and see if I really will need it.

From August 25th, 2014, to August 27th, 2014, I have been to Berlin, Germany (please see below the attachment 2) in order to collect more research material. I went to different university libraries in Berlin, e.g. this year, the library for the Theological faculty of the Humboldt University (<https://www.theologie.hu-berlin.de/fakultaet/einrichtungen-und-organisation/bibliotheken-und-stiftungen/bibliothek-der-theologischen-fakultaet/kontakt/seite>) (in order to look at the new Walter Benjamin edition; sadly, on that day they closed early since it was not time of their semester). Most importantly, I went to the Jakob-und-Wilhelm-Grimm Library of the Humboldt University (<http://www.ub.hu-berlin.de/en/locations/jacob-und-wilhelm-grimm-zentrum>). They open until 24:00 h, but, on Monday evening one young German man was actually murdered in the place "Berlin Alexanderplatz", so before they

found his murderer, I was actually afraid to stay too long and I always left the library around 21:30 h or 22:00 h, in order to get safe to my hotel by the Berlin underground train.

Also, at the end of my Berlin tip, I went to the Jakob-und-Wilhelm-Grimm Library again, and also to the Library of the Institute of Germanistik of the Humboldt Universität (<https://www.literatur.hu-berlin.de/ueberdasinstitut>).



Then I left Berlin and I was extremely exhausted and had to take a rest since I did not have time to eat much; e.g., on my way to the library of the FU there is never much food one could buy. And inside of the library, of course, it is not allowed to eat. They even steal my water bottle when I do not pay attention. Maybe someone was thirsty.)

Afterwards, I worked and read material to find out what exists, and to find out if I need some more. I traveled to another library of the city of Braunschweig, the Stadtbibliothek Braunschweig, to copy parts of two books about pop music that are out of print. Like in any year, some books that were given out or borrowed by another person in Berlin so I was not able to get a look at them. Therefore, I had to travel to my *alma mater* again, the University of Braunschweig, Germany (<http://www.biblio.tu-bs.de/datenbanken/kataloge.html>), to go back

to the catalogue “GVK” to see where that books may possibly available because that HBK library was closed when I got there.

I traveled back to Taiwan, starting in the morning of September 6th, 2014. On September 6th, 2014, I left Germany by airplane. On September 7th, 2014, at 14:45 h, with two hours (!) delay again with that cheap KLM airline, I arrived back in Taiwan. I was very tired and needed some days’ rest.

Attachment 1 Travel costs

2014 發票明細記錄.xls [Compatibility Mode] - Microsoft Excel

	C	D	E	F	G	H	I	J	K	L	M
			a total	Date of							
			amount of	handling the							
			money of	case &	accepted/not	Note (about					
			purchase	sendng out	admini.	dealing with					
1	Place of purchase	Description		to NCCU	NCCU	the result)					
2	KLM e-Ticket	airplane e-ticket from Taipei to Hannover Airport	NTS 42829	103/12/12	v	Incorrect leave request form (gave to school on 1/27) now it's ok					
3	Germany	train ticket from Hannover to Salzgitter	EUS 25.00	103/12/12	v	Incorrect leave request form (gave to school on 1/27) now it's ok					
4	Germany	train ticket between Salzgitter and Braunschweig (go and back twice)	EUS 13.20	103/12/12	v	Incorrect leave request form (gave to school on 1/27) now it's ok					
5	Germany	train ticket from Salzgitter to Berlin (go and back 1 time)	EUS 74.00	103/12/12	v	Incorrect leave request form (gave to school on 1/27) now it's ok					
6	Germany	tageskarte in Berlin (library travel)	EUS 20.10	103/12/12	v	Incorrect leave request form (gave to school on 1/27) now it's ok					
7	Germany	train ticket from Salzgitter to Hannover	EUS 20.60	103/12/12	v	Incorrect leave request form (gave to school on 1/27) now it's ok					
8	Salzgitter, German	uploading credit for getting online	EUS 15.00	103/12/12	v	Incorrect leave request form (gave to school on 1/27) now it's ok					
9	Berlin, Germany	money for entering Grimm Zentrum	EUS 20.00	103/12/12	v	Incorrect leave request form (gave to school on 1/27) now it's ok					
10	Salzgitter, German	Packset (box)	EUS 2.49	103/12/12	v	Incorrect leave request form (gave to school on 1/27) now it's ok					
11	Salzgitter, German	Sendung (sending package)	EUS 92.99	103/12/12	v	Incorrect leave request form (gave to school on 1/27) now it's ok					
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Travel Money / Sep / Oct / Nov / Dec / Sheet6

6:11 PM 9/22/2015

Attachment 2 Tickets

BOARDING PASS

FLIGHT: KL1903 BOARDING: 08:55 GATE: SEAT: 8C

OPERATED BY: KLM CITYHOPPER

NAME: LEIPELTSAI/MONIKA
 FROM: AMSTERDAM /AMS CLASS: H ECONOMY
 TO: HANNOVER /HAJ
 DATE: 19AUG14 SEQ: 0001

B3c

AFTER BOARDING CLOSURE CUSTOMERS WILL BE REFUSED-CHECK MONITOR

EKT: 0742466851051

BOARDING PASS

LEIPELTSAI/MONIKA
 AF2077676763 IVORV



AFTER BOARDING CLOSURE CUSTOMERS WILL BE REFUSED-CHECK MONITOR
 FLIGHT: BOARDING: GATE: SEAT: FROM: TO: CLASS: SEQ:
 KL1910 06SEP14 14:25 C14 8C HANNOVER HAJ AMSTERDAM AMS 2 M 0001
 BY: KLM CITYHOPPER DEP: 14:55 ECONOMY
 KL0807 06SEP14 19:05 E24 12C AMSTERDAM AMS TAIPEI TPE M 0001
 BY: KLM ROYAL DUTCH AI DEP: 20:40 ECONOMY



CLASS: M SEAT: 8C
 ECONOMY

NAME: LEIPELTSAI/MONIKA
 FOTV: IVOR
 FLIGHT: KL1903
 DATE: 19AUG14
 DEPART: 09:25
 FROM: AMSTERDAM /AMS
 TO: HANNOVER /HAJ
 SEQ: 0001



CLASS: M SEAT: 12C
 ECONOMY

NAME: LEIPELTSAI/MONIKA
 FOTV: IVOR
 FLIGHT: KL0808
 DATE: 23:20
 DEPART: 23:20
 FROM: TAIPEI /TPE
 TO: AMSTERDAM /AMS
 SEQ: 0013

ADMIS SOUS RESERVE LIMITED RELEASE
 fragile / fragile emballage inadéquat périssable / Perishable
 enregistrement tardif non admis en cabine endommagé / Damaged
 Late check-in Not permitted as cabin baggage

Baggage enregistré soumis aux conditions tarifaires et aux limites de responsabilité du contrat de transport. Baggage checked subject to tariffs, including limitations of liability therein contained. Même si votre bagage a été étiqueté jusqu'à votre destination finale, ceux contents can it show the destination au point de correspondance. Even if your baggage has been tagged to final destination, you may have to clear it through customs at point of transfer.
 Value of identification strip per / Baggage claim tag issued by AIR FRANCE - KLM

Fahrplanauskunft

Am Di, 19.08.2014 von Hannover Hbf nach Salzgitter-Bad über Braunschweig Hbf

	Fahrt 1			Fahrt 2			Fahrt 3		
Abfahrt:	12:36		19.08.	13:35		19.08.	14:36		19.08.
Ankunft:	14:19		19.08.	15:19		19.08.	16:19		19.08.
Fahrdauer:	1 Std 43 Min			1 Std 44 Min			1 Std 43 Min		
Umsteigevorgänge:	1			1			1		
Gültigkeit:	nicht täglich ^{g)}			nicht täglich ^{h)}			nicht täglich ^{g)}		
	Zeit	Gls.	Linie	Zeit	Gls.	Linie	Zeit	Gls.	Linie
Hannover Hbf	ab 12:36	10 ^{a)}	IC 2441 ⁱ⁾	13:35	10	IC 2039 ⁱ⁾	14:36	10 ^{d)}	IC 2049 ⁱ⁾
Braunschweig Hbf	an 13:09	7 ^{c)}		14:08	7		15:09	7 ^{f)}	
Braunschweig Hbf	ab 14:03	5 ^{b)}	RB 14379 ^{j)}	15:03	5	RB 14381 ^{j)}	16:03	5 ^{e)}	RB 14383 ^{j)}
Salzgitter-Bad	an 14:19	2		15:19	2		16:19	2	

Bemerkungen

- a) Gleisbelegung: 16. Jun bis 13. Dez 2014; nicht 28., 30. Jun, 5. bis 13. Jul 2014, 20., 26., 27. Jul, 2., 3. Aug Gleis 10
- b) Gleisbelegung: 16. Jun bis 13. Dez 2014; nicht 28., 30. Jun, 5. bis 13. Jul 2014, 20., 26., 27. Jul, 2., 3. Aug Gleis 5
- c) Gleisbelegung: 16. Jun bis 13. Dez 2014; nicht 28., 30. Jun, 5. bis 13. Jul 2014, 20., 26., 27. Jul, 2., 3. Aug Gleis 7
- d) Gleisbelegung: 16. Jun bis 13. Dez 2014 Mo - Sa; nicht 19. bis 30. Jun 2014, 5. bis 12. Jul 2014, 26. Jul, 2. Aug Gleis 10
- e) Gleisbelegung: 16. Jun bis 13. Dez 2014 Mo - Sa; nicht 19. bis 30. Jun 2014, 5. bis 12. Jul 2014, 26. Jul, 2. Aug Gleis 5
- f) Gleisbelegung: 16. Jun bis 13. Dez 2014 Mo - Sa; nicht 19. bis 30. Jun 2014, 5. bis 12. Jul 2014, 26. Jul, 2. Aug Gleis 7
- g) Verkehrslage siehe Fahrtbegleiter
- h) 15. Jun bis 13. Dez 2014
- i) Intercity; Fahrradmitnahme reservierungspflichtig; Fahrradmitnahme begünstigt; Fahrzeuggebundene

DB Gültigkeit: vor 19.08.14 bis 20.08.14

IC/EC **Fahrkarte 車票** Kl.: 2 1 Erwachsener Normpreis **普通價格**

UMTAUSCH/ERSTATTUNG KOSTEN-PFL CHTIG AB 1. GELTUNGSTAG

Von: **Hannover Flughafen** (Hannover Hbf)

Nach: **Salzg.-Ringelh.** (Salzgitter-Bad)

VIA: H'LEHR'BS

MwSt D: 25.00 19.00% = 4.75 EUR***25.00

603183903 35516957 - 31 19.08.14 11:12 BARZAHLVG

VRB 4-FAHRTENKARTE DB
Preisstufe 2 Gültig lt. Tarif
Gültig 90 Minuten nach Entwertung
2. Klasse

39577147-01 1/4 von ***13,20 EUR
018713354 21.08.14

VRB 4-FAHRTENKARTE DB
Preisstufe 2 Gültig lt. Tarif
Gültig 90 Minuten nach Entwertung
2. Klasse

39577147-01 1/4 von ***13,20 EUR
018713354 21.08.14

VRB 4-FAHRTENKARTE DB
Preisstufe 2 Gültig lt. Tarif
Gültig 90 Minuten nach Entwertung
2. Klasse

39577147-01 1/4 von ***13,20 EUR
018713354 21.08.14

Ihre Reiseverbindung



Sehr geehrter Fahrgast, wir haben diese Reiseverbindungen nach Ihren persönlichen Angaben erstellt. Wir wünschen Ihnen eine angenehme Reise.

AUFTRAGSNUMMER: 626509620

VON	Salzgitter-Bad	NACH	Berlin Hbf	PRODUKT	BEMERKUNGEN
BAHNHOF/HALTESTELLE	DATUM	UHR	GLEIS		
Salzgitter-Bad	25.08.	ab 08:34	1	RB 14368	a) b)
Braunschweig Hbf		an 08:51	3		
Braunschweig Hbf		ab 09:24	3	RB 14869	a)
Wolfsburg Hbf		an 09:48	8		
Wolfsburg Hbf		ab 09:55	5	IC 2243	a) c) d)
Berlin Hbf		an 11:15	12		e)

Mo 25.08.14, Dauer: 02:41h, Mo - Fr, nicht 19. Sep bis 3. Okt 2014, 15. Okt
 Über: BS*(WOB*OEB*SDL*BSP/EILS*MD*BRB*P)*B
 Auskunft durch: DBAG

VON	Berlin Hbf	NACH	Salzgitter-Bad	PRODUKT	BEMERKUNGEN
BAHNHOF/HALTESTELLE	DATUM	UHR	GLEIS		
Berlin Hbf	27.08.	ab 18:32	14	ICE 877	d) e) f)
Braunschweig Hbf		an 19:56	6		g)
Braunschweig Hbf		ab 20:05	5	RB 14391	a) b)
Salzgitter-Bad		an 20:21	2		

Mi 27.08.14, Dauer: 01:49h, nicht täglich, 25. Aug bis 12. Dez 2014 Mo - Fr, So
 Über: B*(P*BRB*MD*EILS/BSP*SDL*OEB*WOB)*BS
 Auskunft durch: DBAG

Wichtiger Hinweis: Angaben zu örtlichen Besonderheiten (z.B. Gleise) können sich kurzfristig ändern. Achten Sie bitte auf Informationen im Zug sowie auf die Lautsprecheransagen auf dem Bahnsteig.

BEMERKUNGEN:

- a) Fahrradmitnahme begrenzt möglich
- b) Fahrzeuggebundene Einstiegshilfe vorhanden
- c) Fahrradmitnahme reservierungspflichtig
- d) Bordrestaurant
- e) Fahrt für Touch+Travel zugelassen
- f) WLAN verfügbar
- g) .

Ihr Taxi deutschlandweit: 22456 (0,69€/ Min., erreichbar aus allen dt. Mobilfunknetzen). Ein Service der Taxi Deutschland e.G.

DB ICE
CIV 1080

Fahrkarte **SPARPREIS** 优惠价
 GILT NUR FÜR EINGETRAGENE ZÜGE / TAGE / ZEITEN (ZUGBINDUNG)

UMI./ERSTATT. KOSTENPFLICHTIG;
 BIS 1 TAG VOR 1.GELTUNGSTAG

1 **Erwachsener**

Gültigkeit ab: 25.08.14

IC/EC	Datum	VON	NACH	Datum	Produkt	Klasse
IC/EC	25.08.14 (A)	Salzg.-Ringelh.	->Berlin 柏林	25.08.14	N-SP6619	2 普通
ICE	27.08.14 (B)	Berlin	->Salzg.-Ringelh. 回	27.08.14	N-SP3344	2 普通

H: NV*WOB 9:55 IC2243 R: B-Hbf 18:32 ICE877/BS-Hbf*NV

NV = NAHVERKEHRSZÜGE VON NACH
 FERNVERKEHRSZÜGEN; JE FAHRT
 MAX. 1 TAG BIS FOLGETAG UHR

Preis EUR *74,00**

626509620 MWST ***74,00 19,0% =**11,82

648830523

39576075-34

310094040 Salzgitter

21.08.14 Bad

11:08

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ten Tag :->

38.2014 10:38:56 Bon-Nr. 1151-152
 et. Grimm-Zentrum K02 (59102)
 itudenten (1) 柏林中心 (德國最大圖書館)

tenpfand plus 1,55
 nme EUR 1,55

st. 0% in 1,55 = 0,00

zahlung Zahlbetrag: 1,55 歐元
 Gegeben: 1,55
 Zurück: 0,00

; Studentenwerk Berlin wünscht Ihnen
 an Appetit!

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Tageskarte 一日票
Regeltarif
柏林 AB 區
Berlin AB
B1T 6,70 EUR

140825 11:24 51 E 1003

182135 0853

Bahn Berlin

Nachdruck verboten

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Regeltarif
柏林 AB 區
Berlin AB
B1T 6,70 EUR

140825 11:24 51 E 1003

182135 0852

Bahn Berlin

Nachdruck verboten

ten Tag :->

38.2014 10:38:52 Bon-Nr. 1151-151
 et. Grimm-Zentrum K02 (59102)
)hne Ausweis (4) 柏林中心 (德國最大圖書館)

te aufwerten 8,45€ 8,45

nme EUR 8,45

te Nr. 1081860

zahlung Zahlbetrag: 8,45 歐元
 Gegeben: 8,45
 Zurück: 0,00

; Studentenwerk Berlin wünscht Ihnen
 an Appetit!

ten Tag :->

38.2014 15:59:40 Bon-Nr. 1761-14
 et. Grimm-Zentrum K01 (59101)
 itudenten (1) 柏林中心 (德國最大圖書館)

tenpfand plus 1,55
 nme EUR 1,55

st. 0% in 1,55 = 0,00

tenzahlung 1081853

Alter Saldo: 總計 10,00 歐元
 Zahlbetrag: 1,55
 Neuer Saldo: 8,45

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柏林 AB 區
Berlin AB
B1T 6,70 EUR

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Bahn Berlin

Nachdruck verboten

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 30669 Hannover - Flughafen
 Tel.: 0511 977 2188
 USt. Nr. DE193964008



934

Ihre Reiseverbindung



Sehr geehrter Fahrgast, wir haben diese Reiseverbindungen nach Ihren Angaben erstellt.
Wir wünschen Ihnen eine angenehme Reise.

Angaben ohne Gewähr

VON	Salzgitter-Bad	DATUM	NACH	Hannover Flughafen	PRODUKT	BEMERKUNGEN
BAHNHOF/HALTESTELLE			UHR	GLEIS		
Salzgitter-Bad		06.09	ab 10:34	1	RB 14374	1) 2)
Braunschweig Hbf			an 10:51	5		
Braunschweig Hbf			ab 11:20	5	RE 4878	1) 2)
Hannover Hbf			an 12:05	12		
Hannover Hbf			ab 12:35	2	S 5	1) 2) 3)
Hannover Flughafen			an 12:53	2		

Sa 06.09.14 Dauer: 2:19h, täglich

Wichtiger Hinweis: Angaben zu örtlichen Besonderheiten (z.B. Gleise) können sich kurzfristig ändern. Achten Sie bitte auf Informationen im Zug sowie auf die Lautsprecheransagen auf dem Bahnsteig.

1 Erwachsene(r), 0 Kind(er)
 Preis: 2. Klasse 20,60 €LTN-Normalpreis
 Preis: 1. Klasse 32,95 €LTN-Normalpreis
 Gesamtpreis für Einfache Fahrt. Sparangebote nur begrenzt verfügbar.

BEMERKUNGEN

- 1) Fahrradmitnahme begrenzt möglich
- 2) Fahrzeuggebundene Einstiegshilfe vorhanden
- 3) Behindertengerechte Ausstattung

Einfache Fahrt 單程

CIV 1080

成人

1 Erwachsener

Gültigkeit: 06.09.14 Gültig von 00:00 Uhr bis 03:00 Uhr des Folgetages.

30	L	<p>VON 從</p> <p>Salzgitter Bad</p>	<p>->NACH 去</p> <p>->Hannover Flughafen</p> <p style="font-size: 1.1em;">漢諾威 機場</p>	30	L	<p>Klasse 普通</p> <p>Class 車廂</p> <p style="font-size: 1.2em;">2</p>
BS*LEHR*H						

Einfach unterwegs
Der Niedersachsenzent

價格 歐元

Preis EUR ***20,60

992452376

648833231

41587592-56

MWST D: ***20,60 19,0% =***3,29

310094040 Salzgitter 30

01.09.14 Bad 00

08:18

BARZAHLUNG 購買日期

01.09.14 日 月 年

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Explanation and possible reasons why I did not travel and spend the conference money (100.000 NT\$) for an international conference abroad

沒有出國並使用台幣 100.000 出席國外國際會議費用的解釋與原因

(1) Explanation in English 英文解釋

The topic of my research in the study year 2014/2015, “Tokio Hotel, and the postmodern body in German ‘Cyberpunk’-Pop music,” is very new and very interesting since it can be positioned in-between the commonly known study fields of German cultural studies, musicology and posthumanism. That is why in the first half of the study year, I personally was convinced that I would find a suitable international conference abroad to present a paper on my topic. Little did I know that in the time period of my research, i.e. from August 2014 - July 2015, it would be too difficult with this interdisciplinary topic to find any recognized international conference abroad in which I could present in German language or English language, and that my search would be in vain. At the end, I did present my topic on a conference in Taiwan. This is why I could not spend the 100.000 NT\$ of MOST that were intended for the use of going abroad to an international conference.

(a) The reason why I was convinced to find a suitable international conference abroad to present a paper is because as researcher in the field of German Studies I already have some years of experience. Also, I have already delivered at least 14 speeches at scientific conferences, some of them abroad (for an overview, please see my personal website at https://monikaleipelttsai.wordpress.com/conference_speeches/).

(b) Also, I am a full member of these four scientific associations:

– “Germanisten- und Deutschlehrerverband Taiwans (GDVT)” / 中華民國德語文學者暨教師協會 (Germanists and teachers who teach German association Taiwan)

– 中華民國比較文學學會 / Comparative Literature Association of the Republic of China (CLAROC)

– German Studies Association (GSA), USA 德國研究協會

– “Internationale Vereinigung für Germanistik” (IVG) / International Association for Germanic Studies 國際日耳曼研究協會

As a member of these scientific associations I get information about recent research trends and developments in the fields and also many call for papers for conferences from them. I assume that through these associations and other sources on the Internet I have received enough information to orientate myself and to collect information.

(c) I have learned now that main stream of the German literary and culture research discourse is partially concerned with different topics and theories compared to the American and/or British literary and culture research discourses, especially when it comes to very new trends in research (for example, the research about topics of posthumanism and images in pop music). In research discourses in the US and Taiwan, e.g. in the field of English Comparative Literature, the newest trends are often concerned with posthumanism, animal studies, ecocriticism, psychoanalysis, East-Asia studies, diaspora literature, pop literature, American and British literature and culture studies, etc. I would not say in general that the German literary and culture research discourses are always far behind other literary and culture research discourses, since e.g. the turn to topics of ecocriticism and sustainability could be found very early on in these German discourses. However, concerning posthumanism the German literary and culture research discourses are still standing in their infancy. But all the discourses are different. It seems that at that moment when I searched for Call for Papers, the German literary and culture research discourses had other trends than the turn to posthumanism, and that I was just too early with the direction of my research topic. In the field of German Studies the Call for papers of the year 2014/2015 were engaged with topics such as the 1st World War in Europe, ecological topics, human and animal, the 2nd World War in Europe, Hermeneutics, Mythos reception, Lyrical poetry of the German Realism, contemporary European politics, authorship and works, surveillance, Emotions, the journal 'Fackel' of Karl Kraus, children's literature, Günter Grass, materiality in the 1800, Film reconstructions of political practice, etc., at the time. However, I found out that it is not yet concerned with images in pop music and its relation to post humanism. For example, as an indicator of current trends in 2015, the program of the biggest congress of German Studies in the world, i.e. the congress of the International Association for Germanic Studies ("Internationale Vereinigung für Germanistik IVG"), which was founded 1951 and is organized every 5 years in a different country worldwide¹, had divided its speeches in 2015 in Shanghai into four fields: Germanic Linguistics, German Literatures (inclusive literature of the Middle Ages), German Cultures, and German Didactics. My research topic should fit to the field of German Cultures. However, it was not fitting to the topics of the 5 sections of the field of German Cultures on that program: C1 culinary art, C2 encounter between German language speaking countries and Asia, C4 cultural different teaching styles, C5 interculturality in the sciences. Unlike the original program, the section C3 was not executed at all (please compare the attached excerpt of the program from the biggest German Studies congress worldwide in attachment 1 as an example). My innovative new research topic did not fit to neither of them in the field of German Cultures. It seems the first reason why it was not possible for me in the time from September 2014 until July 2015, to find a suitable Call for Papers in the German literary and culture research discourse

¹ For the many countries who organized a world congress of IVG, see for example the link https://de.wikipedia.org/wiki/Internationale_Vereinigung_f%C3%BCr_Germanische_Sprach-_und_Literaturwissenschaft .

that would fit to my new research topic in the field of posthumanism is because in my discourse the posthuman turn seems to still lay ahead in the future.² It seems that the German studies' fields are often some years behind when it comes to research trends that are new in the US.³ The discourses of different disciplines do not share all of their topics at the time. In other disciplines I also could not find a suitable Call for Papers, since there were mostly about literary topics, or topics that did not fit to German culture. Doris Bachmann-Medick wrote in her book about new orientations in the German Cultural Studies *Cultural turns. Neuorientierungen in den Kulturwissenschaften*⁴ that we have made seven different cultural turns in the field: the Interpretative Turn, the Reformative Turn, the Reflexive Turn or Literary Turn, the Postcolonial Turn, the Translational Turn, the Spatial Turn, and the Iconic Turn. I personally can say that since then we may have had several different other turns but no posthuman turn yet.

Though at the time, I found one international conference in Taiwan that exactly fit to my new research topic in the field of posthumanism, i.e. 「體適能」研討會 at the university 中山大學, that international conference in Taiwan restricted all its speakers to present their papers in Chinese language. I especially wrote an email and asked them if I also could present my paper in English, but they rejected my proposal. At the time, I did not think of much since it was just the beginning of the time period for my work on the topic. However, the following Call for Papers in other fields did not suit my paper. Luckily, I finally found another Taiwanese conference, i.e. 「歐洲文化與旅遊及語言學術研討會」 at the Dayeh university (大葉大學), which accepted the presentation of my new research topic in the field of posthumanism given in English language. On March 13, 2015, I have given my speech about “Tokio Hotel, and the postmodern body in German ‘Cyberpunk’-Pop music” in Dayeh University.

To summarize it, the most plausible explanations for me are these two:

² One reason for this may be that I also could not find many new novels (if any) which are concerned with the topic posthumanism. Apart from one new children's book, I found just ordinary novels in the genre of science fiction. It seems that the cyberpunk novel as a new book genre is not yet known to the book shops in Germany. So I had to skip my idea of building on a research connection to any new German cyberpunk novel.

³ According to Harmut Böhme et al., current connections to the cyber culture exist especially in the USA “Vor allem in den USA”, compare Böhme, Hartmut, Peter Matussek and Lothar Müller (Eds.): *Orientierung Kulturwissenschaft. Was sie kann, was sie will*. 3rd edition, March 2007, Reinbek bei Hamburg, Germany, p. 92.

⁴ Bachmann-Medick, Doris: *Cultural turns. Neuorientierungen in den Kulturwissenschaften*. 3rd, newly arranged edition, February 2009, Reinbek bei Hamburg, Germany.

(a) I do not think that the reason would be that my research abilities are too limited since I have succeeded with other different research topics before and have already delivered some research speeches at international conferences not only in Taiwan but abroad (i.e., conferences in Berlin, Paderborn, Würzburg, and Shanghai). Rather, it seems to me that my innovative interdisciplinary topic was too innovative and exactly in-between the study fields of German literary and culture research and therefore it did not fit to any of the recently published Call for Papers in the time period of my research year, i.e. from August 2014 - July 2015. Still, when my topic does not fit to one singular discipline alone and seems to stand between the disciplinary borders this does not mean that it would not be important, or not interesting. It rather leads to possible future perspectives of research.

(b) Also, I am limited in my choice of giving speeches, i.e. I am only able to deliver research speeches in my native language, German, and in English language, but my Chinese language ability is too restricted to fluently present a high level research paper at an international research conference. Given the schedule of my work (teaching, service, and research) as well as the philological-philosophical level of my research, I am afraid it will not be easy to change my Chinese language ability.

I conclude that the topic of my research of 2014/2015 “Tokio Hotel, and the postmodern body in German ‘Cyberpunk’-Pop music” is actually very innovative, even more than I knew before. I definitely believe that in the near future, the research field of posthumanism will soon be a transdisciplinary area in the German literary and culture research discourse as well, and I think that my research is a fruitful inquiry in that new field of study.

(2) Explanation in Chinese 中文解釋

我今年(2014-2015)的研究主題：「東京大飯店」：德國賽伯克流行音樂中的後現代身體，這個題目跨越了德國文化研究、後人類主義，以及音樂學理論，這樣的跨界使我的題目更有研究價值。因為研究的特別，在前半年我確信我能夠找到適合的國際研討會並參與發表我的研究，然而我並不知道在這短短的一年內我找不到一個能夠被認證的跨領域國際研討會以德文或英文發表我的研究；為了不讓我的研究被埋沒，我選擇在台灣研討會發表，這也是我無法花費科技部所審核給我的 100,000 元的原因。

a) 先前我確信我能找到一個適合的國際研討會的原因是因為我已經對德國文化研究等相關領域十分熟悉，除此之外，我已在國內外研討會發表了至少 14 篇論文(詳請查閱我的個人網頁:https://monikaleipeltsai.wordpress.com/conference_speeches/)

b) 我是以下組織的會員：

– “Germanisten- und Deutschlehrerverband Taiwans (GDVT)” / 中華民國德語文學者暨教師協會 (Germanists and teachers who teach German association Taiwan)

– 中華民國比較文學學會 / Comparative Literature Association of the Republic of China (CLAROC)

– German Studies Association (GSA), USA 德國研究協會

– “Internationale Vereinigung für Germanistik” (IVG) / International Association for Germanic Studies 國際日耳曼研究協會

由於是這些學術組織的會員，我更容易得知新的研究趨勢並且加以發展我在相關領域的研究，我深信透過這些研究組織還有網路的資料收集，能讓我的研究導向更正確的方向。

c) 我已得知德國文學和文化研究的主流，其理論和研究方向與部份英美文學領域息息相關，特別是當研究趨勢與新潮流非常吻合的時候(例如我的研究題目包含了後人類和流行音樂中的意象)。美國的英美比較文學領域新研究趨勢包含了後人類主義、動物研究、生態文學、精神分析、東亞研究、離散文學、流行文學、美國和英國文學及文化研究等等。我認為大致上來說德國文學及文化研究論述幾乎是落後在其他研究論述，但生態評論和永續性在早期的德文論述中已經可以發現。然而，由於後人類主義在德國文學和文化研究還在初步發展階段，這兩項議題在研討會徵稿文中終究是被歸類在不同類型的議題，現階段我的研究對研討會來說算是很新的議題。2014-2015年之間，德語學門研討會議題幾乎圍繞在例如歐洲的第一次世界大戰、生態議題、人類和動物、歐洲的第二次世界大戰、解釋學、神話接納、德國寫實主義中的抒情詩、當代歐洲政治、作者和作品、監視、情感、期刊‘Fackel’ of Karl Kraus、兒童文學、君特·格拉斯、十九世紀的物質主義、政治實行的電影重建等。我的確找不到任何和流行音樂意象以及後人類主義有連結的研討會。

舉例來說，在1951年成立的國際日耳曼研究協會是目前世界上最大的德語學門研究組織；每五年就會在不同國家舉辦研討會，並且研究出當前研究的最新趨勢；今年在上海有個國際研討會，其議題包含了德語語言學、德國文學(內含中古文學)、德國文化和德語教學法等，我的研究領域理論上與這些領域吻合，然而我的研究題目無法與這五大領域吻合：C1烹飪藝術、C2德語使用國家與亞洲的相遇、C4文化差異的教學法、C5跨學門科學。C3部分沒有被執行的很好(請核對我的附件作為例子)。我的創新研究並沒有與上述的德國文化領域吻合。

我無法在2014九月-2015七月之間找到一個既吻合德國文學和文化論述又適合我的後人類主義研究的研討會，其原因在於我的後人類論述似乎還在研究的前端。德語學門研究似乎總是落後美國研究趨勢好幾年。不同學門的論述不總是同時在同個時代被討論。在其他學科我也無法找到適合的徵稿文，因為大多數的研討會要的主題是文學、或是一些與德國文化無關的主題。Doris Bachmann-Medick在他的書中提及德國文化研究的

新趨勢，在新的文化研究學門趨勢包含了：解釋性轉向(the Interpretative Turn),改革轉向(the Reformative Turn),檢視自己轉向(the Reflexive Turn or Literary Turn),後殖民轉向(the Postcolonial Turn),跨界轉向(the Translational Turn), 空間轉向(the Spatial Turn), and 意象轉向(the Iconic Turn)。我斷言我們已經有不同面相但絕對還沒有後人類。除此之外，我在德國尋遍了各大書店，也無法找到任何和後人類有關的小說。不過就在同時，我在台灣發現了一個完全符合我的研究路線的研討會：「體適能」研討會，在中山大學，不過這個研討會規定所有發表人必須使用中文發表；我特地為此寫了封電子郵件詢問看看我是否能以英文發表，但他們拒絕了。在那時，我沒有多想因為這只是我研究的開始，然而，我之後都沒有發現適合的研討會。不過很幸運的，我在台灣發現另一個研討會：大葉大學的「歐洲文化與旅遊及語言學術研討會」，他們接受我以英文發表我的研究。2015年3月13日我在大葉大學發表了我的研究：「東京大飯店」：德國賽伯克流行音樂中的後現代身體

總而言之，最主要的兩個原因如下：

- a) 我的研究能力是有目共睹的，因為我已在國內外各種研討會發表過論文(例如在德國柏林、帕德博恩、烏茲堡，和上海等)。然而，似乎我的跨學科研究對德國文學及文化研究來說太創新，所以我無法在我科技部計畫時間內找到任何適合我發表的研討會(2014年八月-2015年七月)。雖然我的跨學科研究題材並不符合任何一場研討會，但這並不代表我的研究不重要或是不值得探討；相反地，我的研究會是未來研究的趨勢。
- b) 在發表論文方面我也十分受限，例如，我只能使用我的母語，德文和英文發表，我的中文能力對於一個高階的國際研討會來說是不夠流利的。我的平日時間安排(教學、服務和研究)加上哲學思維的研究，我無法立即改善我的中文能力。

我已經為2014/2015科技部計畫：「東京大飯店」：德國賽伯克流行音樂中的後現代身體做結論，這個題目確實非常創新，甚至超越了我以前所認知的。我確信在不久的未來，後人類主義會慢慢進入德國文學及文化研究論述，我的研究確實在新的研究領域收穫豐富。

附錄 Attachments:

附錄一 Attachment 1 CFP excerpt from the biggest German Studies congress worldwide, IVG congress program part C, Cultural Studies: Sections C1-C4 (“Kulturwissenschaft: Sektionen C1-C4”)

附錄二 Attachment 2 CFP from NSYSU/中山大學的徵稿啟事

附錄三 Attachment 3 CFP from Dayeh University 大葉大學的徵稿啟事

附錄四 Attachment 4 One email exchanged with NSYSU/詢問中山大學的電子郵件

附錄五 Attachment 5 One email exchanged with Dayeh University/詢問大葉大學的電子郵件

附錄一 Attachment 1 CFP from the biggest German Studies congress worldwide, (part C
Cultural Studies: Sections C1-C4/Kulturwissenschaft: Sektionen C1-C4)

Sektion C1

Thema: Kulinaristik: Kultur - Kommunikation -Küche

(Topic: “Culinaristic: Culture –Communication –Kitchen”) 烹飪：文化，溝通，廚房

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Sektionsbeschreibung

Essen und Trinken sind lebensnotwendige Handlungen. Sie prägen den Alltag wie die Festtags der Menschen und Kulturen in einem so umfassenden Maße, dass Friedrich Nietzsche Essenordnungen als „Offenbarungen über Kulturen“ charakterisierte und der französische Sozialwissenschaftler Marcel Mauss das Essen als ein soziales Totalphänomen kennzeichnete.

Essen und Trinken sind unvertraute Phänomen – und eben deshalb analysebedürftig. Das gilt u.a. in sozioökonomische Hinsicht (diese Bedürfnisse konstituieren einen riesigen wirtschaftlichen Markt, man denke etwa an die regelmäßig medienöffentlich diskutierten Lebensmittelskandale), aber eben auch in kommunikativer und kultureller Hinsicht. Die Komplexität des Phänomens Essen und Trinken wurde in den letzten Jahren insbesondere im Kontext der interkulturellen Germanistik und der modernen Kulturanthropologie, den Lebensmittelwissenschaften, der Semiotik, der Ethnologie, der Literaturwissenschaft und zahlreichen anderen Wissenschaften aufgedeckt.

Als Dachbegriff für diesen Konnex einer Kulturwissenschaft des Essens und der Gastlichkeit dient mittlerweile der Begriff der Kulinaristik (von lat. *culina*, die Küche, vgl. Wierlacher/Bendix: *Kulinaristik* 2008). Der Name spiegelt Bewertungen der kulturellen Funktion der Küche als einer zentralen Kommunikationsinstitution, wie sie nicht zuletzt von Ethnologen wie Claude Levi Strauss oder Richard Wrangham und anderen formuliert wurden.

Ausgangspunkt der Sektionsarbeit ist die Erkenntnis, dass das Kulturphänomen Essen den ganzen Menschen betrifft und sich Kulturen im Kontext ihrer rechtlichen, sprachlichen, sozioökonomischen und politischen Systeme auch über ihre Essenordnungen definieren. Erkenntnisziel ist die Verdeutlichung der vielfältigen Bedeutungen des Essens und der Gastlichkeit im Aufbau der Kultur(en), in der Verständigung zwischen den Menschen und im Leben des Einzelnen.

Ziel der Sektion ist es, dem wissenschaftlichen Nachdenken über das Essen, den Hunger und die Gastlichkeit in der weltweiten Germanistik als einer mehrdimensionalen Kulturwissenschaft auch aus kultur- und wissenschaftspolitischen Gründen erhöhte Aufmerksamkeit zu geben als Gast in China, einem Land, in dem die vielfältigen Bedeutungen des Essens ganz besonders hochgeschätzt werden (Höllmann).

Fragestellungen

In den Vorträgen können u.a. folgende Fragen angesprochen werden:

1. Mahlzeiten, Feste, Trinkgelage etc. in der Literatur
2. Kommunikative Dimensionen von Mahlzeiten
3. Anthropologische und kulturhistorische Aspekte von Essen und Trinken
4. Gesundes/krankmachendes Essen, erotisches Mahl, Friedensmahl etc.
5. Sakrale Dimensionen des Essens (Abendmahl, Tischgemeinschaft mit Göttern etc.)
6. Semantik, Pragmatik, Lexik um Essen und Trinken

Sektion C2

Thema: Begegnungen zwischen den deutschsprachigen Ländern und Asien

(Topic: "Encounter between German speaking countries and Asia") 德語國家與亞洲的遭逢

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Sektionsbeschreibung

Wir schlagen vor, eine Reihe von Vorträgen zu organisieren, die die Begegnungen zwischen den deutschsprachigen Ländern und Asien aus historischer, literarischer und filmischer Perspektive behandelt. Forschung in diesen Bereichen, die unter die neue akademische Bezeichnung der „Asian-German Studies“ fällt, untersucht die lange Geschichte der Kontakte zwischen den beiden Kontinenten und ist in den letzten Jahren Teil der Germanistik geworden. Das Feld ist interdisziplinär und epochenübergreifend und spiegelt in dieser Hinsicht auch andere gegenwärtige akademische Trends wider. Seit 2009 hat jährlich eine Serie von „Asian-German Studies panels“ während der German Studies Association Conference in den Vereinigten Staaten stattgefunden. Asien ist von großer Bedeutung für das aktuelle Weltgeschehen, und Shanghai als der Standort für die 2015 IVG bietet die ideale Gelegenheit, die Anerkennung und das öffentliche Bewusstsein von „Asian German Studies“ zu fördern. Die asiatisch-deutschen Verhältnisse werden bisher in erster Linie aus der deutschen und weniger aus der asiatischen Sicht untersucht. Wir hoffen, durch die IVG 2015 auch die asiatische Perspektive in der Germanistik voranzubringen.

Fragestellungen

In den Vorträgen können u.a. folgende Fragen angesprochen werden:

1. Wie repräsentieren asiatische Werke die deutschsprachigen Länder? Und wie werden asiatische Länder in deutschsprachigen Werken dargestellt?
2. Welche asiatisch-deutschen Themen interessieren SchriftstellerInnen /

- FilmmacherInnen / KünstlerInnen (asiatischer Herkunft) besonders? Welche neuen Themen stechen in den letzten Jahren besonders hervor?
3. Welche Einflüsse haben die deutschsprachigen Länder auf Asien (in Bezug auf Verwaltung, Gerichtswesen, Medizin, Erziehung, Militär, etc.) und umgekehrt?
 4. Geschichte der Auswanderung von Asiaten in deutschsprachige Länder
 5. Wodurch ziehen asiatische Länder Deutsche/Österreicher/Schweizer an? Wie erlebten und erleben Deutsche/Österreicher/Schweizer Asien? Ändern sich die gegenseitigen Wahrnehmungen aufgrund der Globalisierung, und wie haben sich die asiatisch-deutschen Beziehungen in den letzten Jahren gewandelt?

Sektion C3 [*This section was actually not realized* 這個場次事實上沒有舉行]

Literaturen – Sprachen – Ontologien: Deutsch-Chinesische

Vergleiche zur Textkultur

(Topic: “Literatures – Languages – Ontologies: German-Chinese comparison of text culture“) 文學，語言，本體論：文本文化的德語中文比較

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Sektionsbeschreibung

Literarische Erkenntnis, so der Ausgangsgedanke dieser Sektion, ergibt sich aus der kommunikativen Beziehung zwischen einem in seiner konkreten Umwelt verorteten und sich auf diese beziehenden Leser und einem Text, der seine Bedeutungen in der kommunikativen Wechselwirkung zwischen narrativen (semantischen, syntaktischen), realen (materiellen) und kollektiven (sozialen, institutionellen) Elementen generiert und unaufhörlich aktualisiert. Diese Sektion will den Leser wie auch den Autoren als Akteure vernachlässigen und vielmehr ausgehen von den sich formal wie in ihren ontologisch-epistemologischen Verfasstheiten grundlegend voneinander unterscheidenden Sprachen des Deutschen und Chinesischen mitsamt ihren sprachhistorischen Herleitungen. Sie sollen hier stattdessen als maßgebliche Bedeutungen bildende Akteure betrachtet werden, um, zudem dem Standort des Kongresses Rechnung tragend, die kulturvergleichende Frage nach der analytischen resp. synthetischen Rolle von Sprache bei der literarischen Konstruktion von Wirklichkeiten aufzuwerfen. Dabei geht es darum, Sprache zugleich als Akteur und (literarische) Praxis zu betrachten und in den Fokus des kulturellen Vergleichs zwischen dem Chinesischen und dem Deutschen zu nehmen.

Anders als die Informationstheorie und die strukturalistische Semiotik, die von einer einseitig linear funktionierenden Bedeutungsbildung von einem Sender zu einem Empfänger bzw. von einer Gleichförmigkeit des Bedeutungsbildungsprozesses ausgehen, nehmen wir einen Isomorphismus von zwar gänzlich unterschiedlichen Strukturen der einzelnen Disziplinen und ihrer Inhalte mit dabei jedoch unabdingbar wechselseitigen Voraussetzungen aller beteiligten Elementen untereinander an. Dieser hebt die von den modernen Wissenschaften ursprünglich angenommenen Binärdifferenzierungen zum einen zwischen Inhalt und Ausdruck der Bedeutungsbildung und zum anderen zwischen den beteiligten Disziplinen und ihren Gegenständen, also den unterschiedlichen Inhalten selbst, zugunsten einer, wie wir in der Sprachwissenschaft spätestens seit Ferdinand de Saussure wissen, Arbitrarität, einer Zufälligkeit ihrer Begrifflichkeiten, auf. Hinzuzufügen ist allerdings, dass sich die Arbitrarität dieser Konstruktion nicht allein auf die Schaffung von Begriffen sondern auch auf deren jeweilige disziplinär festgelegte Voraussetzungen bezieht, die sich in isomorphen Prozessen erst in Begrifflichkeiten übertragen, um zugleich aber in ihrer konzeptionellen Architektur und in ihren Inhalten auch von jenen getragen zu werden.

Die Beiträge dieser Sektion werden sich in diesem Sinne dem Fragenkomplex danach annähern, den Akteur Sprache am Beispiel des Chinesisch-Deutschen Vergleichs in den Kontext ihrer jeweiligen (sozialen, natürlichen, technischen, semiotischen...) Agencies zu stellen, um von dorthin kulturelle Differenzen, Übereinstimmungen und – vor allem – Alteritäten jenseits aller kulturalistischen Essentialisierungen neu betrachten zu können.

Sektion C4

Thema: Kultur differente Lehr- und Lernstile, nationalspezifische Wissenstraditionen und interdisziplinäre Methoden

(Topic: “Culture different Teaching and learning Styles, nation specific research traditions and interdisciplinary methods”) 文化不同的教學與學習風格，國家特定的研究傳統與跨學科間的方法

Name des Leiters mit Kontaktinformationen

Prof. Dr. Stephan Wolting
Adam-Mickiewicz-Universität Poznań
Institut für Angewandte Sprachwissenschaft
ul. 28 czerwca 1956, nr 198
PL-61485 Poznań

Polen
E-Mail: wolting@amu.edu.pl

Telefon: 0048 61 8292925

Fax: 0048 61 8292926

Sektionsbeschreibung

Das bereits in den 80er Jahren entwickelte Konzept einer Germanistik als Fremdkulturwissenschaft, (das einer Xenologie und Fremdkulturforschung reicht sogar in die 70er Jahre zurück), schien bis vor einigen Jahren nicht weiter verfolgt zu werden. In jüngster Zeit jedoch wird verstärkt versucht, nicht zuletzt in germanistischen Publikationen, auf eine neue Art und Weise kleinschrittig und auf konkret Fall- und Untersuchungsbeispiele (fiktionale und nichtfiktionale Texte, elektronische Medien, Filme etc.) bezogen, diesen Ansatz zu beleben. Stand in der früheren Konzeption der hermeneutische Aspekt zentral im Vordergrund (der Gadamerische Ansatz der Horizontverschmelzung erweitert um die Kategorie der Fremde), so reicht der Fokus in den neueren Veröffentlichungen und Ansätzen weit über die rein hermeneutische oder literaturwissenschaftliche Ebene hinaus und Methoden anderer Wissenschaftsbereiche, etwa kulturwissenschaftlicher, soziologischer oder psychologischer Provenienz, werden mit in die Analyse integriert. Innerhalb dieser Sektion soll versucht werden, unterschiedliche (germanistische) Bereiche wie etwa Pragmatik, Diskursanalyse, Semiotik, Hermeneutik, Soziologie) über Begriffe wie Lehr- und Lernstile oder nationalspezifische Wissenstraditionen durch Vorstellungen konkreter Fallbeispiele bzw. Einzelanalysen von (fremdkulturellen) Werken und (interkulturellen) Kommunikationssituationen in einen Dialog zu bringen mit dem Ziel der (Selbst-) Reflexion und Analyse des eigenen hermeneutischen „fremdkulturellen Standorts“ in Auseinandersetzung mit dem anderer kultureller Interpretationsräume.

Fragestellungen

In den Vorträgen können u.a. folgende Fragen angesprochen werden:

1. Welche Paradigmen werden sich in Zukunft innerhalb einer Germanistik als Fremdkulturwissenschaft durchsetzen?
2. Wie man sich das an Einzeluntersuchungen und Fallbeispielen deutlich?
3. Inwiefern werden transkulturelle Ansätze oder Konzeptionen, hybride oder fuzzy-Kulturkonzepte oder Positionen eines „dritten Raumes“ eine immer größere Rolle innerhalb einer Fremdkulturdidaktik spielen?
4. Wie lässt sich dies in literaturdidaktische Konzepte einfließen?
5. Inwieweit wird dabei auch die „Konstruktion der Fremde“, die die „ontologische Fremdheitskonzeption“ abzulösen scheint, mit einbeziehen?

附錄二 Attachment 2

CFP from NSYSU

中山大學的徵稿啟事

中華民國比較文學學會第三十七屆全國比較文學會議 徵稿啟事

[延長徵稿至 2015 年 1 月 29 日(四)止]

中華民國比較文學學會與國立中山大學外國語文學系，謹定於 2015 年 5 月 23 日(星期六)假中山大學文學院，聯合舉辦「第三十七屆全國比較文學會議」，大會主題為：

體、適、能

自上世紀後半葉以來，人文與社會科學學者在性別、族裔、動物、生態、科技與後人類、全球化與自由主義、批判理論等各領域，進行了全面的反思與再論述。這些進展挑戰、衝擊並牽動了人們的生活模式及思維認知，也使特異的群體、文化及生命實踐得以進入知識表述空間。循著此深化的人文關懷前進，不難注意到另一饒富張力的課題，即身體常模之思維建構與體系。此一常模以變形的方式存在於生活各處，人們習焉不察，但它涉及從傳統人本主義到當代生物主義對生命與身體的擬想，內含諸多值得我們深入檢視與思考的問題。

在體育及運動界，「體適能」意指身體適應工作與休閒活動之能力，亦即總體的健康與樂活狀況。我們可加以挪用作為探論的焦點，因為這三字無論是各自或交叉來看都具有值得深究的意涵：

- 「體」：生物、生態、語言與文化的多樣性已受到肯定，但身體的多樣性卻未必見容於社會。醫療科技所隱含的常模為大多數人所服膺，而特異性的身軀似乎仍是被拒的他者。優生以及「健全」的主流論述仍主宰人們在面對多元/樣身體時所做的思考與決定，包括生育選擇與安樂死爭論等。醫學與人工科技的進步似乎強化了對不符常模的生命與身體的細膩治理，甚至進行社會達爾文式的淘汰，但並未對宰制常模進行深入的檢視與批判。
- 「適」：「體」的常模往往決定誰是適者。傳統公共空間及建築的規劃從來都將可及性及流動性歸屬於適者，但晚近「適」的概念及科技應用則致力於將不適者也納入考量，因此可見各種無障礙空間的建立。但一方面，無障礙工程仍充滿適者的想像，另一方面諸如便利與可及等概念並未得到充分的反思。「適」大部分限於單向關係，亦即個體必須適於環境整體，包括動態的新自由主義環境，因此適者或不適者都只能是適者，而環境則成為超級適者。明顯地，適的概念需要我們進一步探問與拆解。
- 「能」：「適」的概念則又界定了誰是能者，誰為不能、失能者。自古以來，從神話、宗教到醫學、科技，在在顯示人類對「全能」的想像與追求。生命複製、基因改造、人機整合等生命科技的發展升級了我們對能力的想像。但人在增能的同時似乎反向產生嚴重失能的問題，因此我們到底是越能或越不能仍未定。晚近理論研究也介入對「能」的解釋，嘗試逆轉能與不能的辯證關係。因此，到底「能」應該如何理解與定義出現了更大的空間。

有鑑於各種生命論述與想像繫於「體、適、能」這三位一體，本屆全國比較文學會議希望邀集各領域的研究者，共同探討此一主題，以期拆解此環扣體，並探究更富創造性的特異「體、適、能」。建議子題如下：

- 文學、藝術與理論的假體（義肢等）表述
- （後）人類、未來人類、科幻生命、異生命的「體、適、能」
- 能、失能、全能、能者主義的思辨
- 特異「體、適、能」的想像、理論與實踐
- 脆弱主體之「體、適、能」與書寫倫理
- 失能研究之為新興研究領域
- 身體多樣性與生態多樣性之辯證
- 個人、國家、全球、離散的「體、適、能」
- 全球化、新自由主義與生命政治的「體、適、能」

- 醫學與人文之「體、適、能」跨領域對話
- 基因工程等生物科技的「體、適、能」
- 優生、產前篩選與安樂死的「體、適、能」意涵與倫理
- 醫美、健身與運動等各種身體改造、身體塑造與身體裝配的文化意涵
- 高齡社會的失能、增能與生存模式
- 建築與空間對行動的（去）障礙與（去）隔離

有意就本次會議主題發表論文者，請準備論文中摘要（500-800字），並附個人簡歷（包括學經歷、現職、簡要著作目錄、通訊地址、電郵信箱），以電子郵件投稿。截稿日期延期至**2015年1月29日(四)**止，歡迎對上述議題有興趣的專家學者賜稿。

電郵信箱：NSYSU.CLA@gmail.com

郵件主旨：投稿第三十七屆全國比較文學會議

聯絡人：范家瑋小姐，聯絡電話：(07)5252000 轉 3131~3133

會議論文評審小組將於截稿後一個月內將審查結果通知各申請人。申請人須在會議議程確定之前取得本會會員資格，相關入會資訊請見學會網站：
<https://sites.google.com/site/claroc100/>。

比較文學學會 敬上

中華民國比較文學學會秘書處

25137 新北市淡水區英專路 151 號 淡江大學英文學系代轉比較文學學會
<https://sites.google.com/site/claroc100/>

附錄三 Attachment 3

CFP from Dayeh University 大葉大學的徵稿啟事

2015歐洲文化與旅遊及語言學術研討會 徵稿通知

主 題：歐洲文化與旅遊及語言教學

主辦單位：大葉大學外語學院歐洲語文學系

協辦單位：大葉大學外語學院歐洲文化與旅遊學士學位學程

時 間：2015年3月13日（星期五）

地點：大葉大學外語大樓5樓

籌備時程：a. 論文摘要截稿日期：2014年12月31日(星期三)

b. 通知接受論文日期：2015年01月09日(星期五)

本次大會語言以中文為主，但亦歡迎使用德語或法語之口頭發表；以中文口頭發表者，為顧及外籍聽眾，書面資料請用外文呈現為佳。請將論文題目、摘要(500字左右)、關鍵字及參考資料總共以A4 1頁為主，寄到：euld@mail.dyu.edu.tw 並請填妥附件基本資料表。

本系因辦理研討會經費有限，論文發表人無法支領發表費或交通費。有關研討會相關訊息歡迎洽詢： Tel:04-8511888#6051 Fax:04-8511615 E-mail: euld@mail.dyu.edu.tw

地址：彰化縣大村鄉學府路168號


大葉大學外語學院 歐洲語文學系系助理劉于華小姐

附錄四 Attachment 4

One email exchanged with NSYSU

詢問中山大學的電子郵件

From: leipelt <leipelt@nccu.edu.tw>

Subject: 有關比較文學會議問題 **[Add Tag]** 

Date: Wed, 05 Nov 2014 18:09:04

陳美菁小姐您好：

我是政大歐語系蔡莫妮老師，對貴校的"體適能"研討會有興趣。

想請問除了摘要是以中文投稿以外，全文和發表語言是不是也得使用中文進行？或是英文也可以？

謝謝您！

Sincerely,

Dr. Monika Leipelt-Tsai (蔡莫妮)

國立政治大學歐洲語文學系

11605 台北市文山區指南路二段 64 號研究大樓 8 樓 810 室

National Chengchi University (NCCU),
Dept. of European Languages and Cultures
Research Building, Rm. 810, No. 64, Sec. 2, Zhinan Rd., Taipei City,
11605 TAIWAN, R.O.C.
Web: <http://monikaleipelttsai.wordpress.com/>
Email: leipelt@nccu.edu.tw

附錄五 Attachment 5

One email exchanged with Dayeh University 詢問大葉大學的電子郵件

您好:

有關本次研討會可以用英文發表

摘要以 500 字左右即可，並包含論文題目、摘要、關鍵字及參考資料總共以 A41 頁為主。

若有任何問題，在我聯繫

謝謝您

大葉大學歐洲語文學系系助敬上

-----Original Message-----

From: leipelt [<mailto:leipelt@nccu.edu.tw>]

Sent: Wednesday, November 19, 2014 6:08 PM

To: euld

Subject: 歐洲文化與旅遊及語言學術研討會：發表語言問題

劉小姐您好：

不好意思，看到研討會徵稿訊息，有以下問題：

- 1.我想請問發表語言除了中文，德文和法文以外，英文可以嗎？
- 2.如果摘要是以外文呈現，還是一定要五百字嗎？

祝 平安

Dr. Monika Leipelt-Tsai (蔡莫妮)

國立政治大學歐洲語文學系

11605 台北市文山區指南路二段 64 號研究大樓 8 樓 810 室

National Chengchi University (NCCU),

Dept. of European Languages and Cultures Research Building, Rm. 810, No. 64, Sec. 2, Zhinan Rd., Taipei City,

11605 TAIWAN, R.O.C.

Email: leipelt@nccu.edu.tw

Web: <http://monikaleipelttsai.wordpress.com/>

科技部補助計畫衍生研發成果推廣資料表

日期:2015/09/22

科技部補助計畫	計畫名稱: 「東京大飯店」: 德國賽伯龐克流行音樂中的後現代身體
	計畫主持人: 蔡莫妮
	計畫編號: 103-2410-H-004-149- 學門領域: 文化研究
無研發成果推廣資料	

103年度專題研究計畫研究成果彙整表

計畫主持人：蔡莫妮		計畫編號：103-2410-H-004-149-					
計畫名稱：「東京大飯店」：德國賽伯龐克流行音樂中的後現代身體							
成果項目		量化			單位	備註（質化說明： 如數個計畫共同成果、成果列為該期刊之封面故事...等）	
		實際已達成數（被接受或已發表）	預期總達成數（含實際已達成數）	本計畫實際貢獻百分比			
國內	論文著作	期刊論文	1	1	100%	篇	文章已經完成，但還未被出版。
		研究報告/技術報告	0	0	100%		
		研討會論文	0	0	100%		
		專書	0	0	100%	章/本	
	專利	申請中件數	0	0	100%	件	
		已獲得件數	0	0	100%		
	技術移轉	件數	0	0	100%	件	
		權利金	0	0	100%	千元	
	參與計畫人力（本國籍）	碩士生	0	0	100%	人次	
		博士生	0	0	100%		
博士後研究員		0	0	100%			
專任助理		0	0	100%			
國外	論文著作	期刊論文	0	0	100%	篇	
		研究報告/技術報告	0	0	100%		
		研討會論文	0	0	100%		
		專書	0	0	100%	章/本	
	專利	申請中件數	0	0	100%	件	
		已獲得件數	0	0	100%		
	技術移轉	件數	0	0	100%	件	
		權利金	0	0	100%	千元	
	參與計畫人力（外國籍）	碩士生	0	0	100%	人次	
		博士生	0	0	100%		
博士後研究員		0	0	100%			
專任助理		0	0	100%			
其他成果 （無法以量化表達之 成果如辦理學術活動、 獲得獎項、重要國際 合作、研究成果國際 影響力及其他協助 產業技術發展之具體		2015年3月13日參與大葉大學研討會「2015歐洲文化與旅遊及語言學術研討會」，並且成功發表論文「東京大飯店」：德國賽伯龐克流行音樂中的後現代身體。					

效益事項等，請以文字敘述填列。）			
	成果項目	量化	名稱或內容性質簡述
科教處計畫加填項目	測驗工具(含質性與量性)	0	
	課程/模組	0	
	電腦及網路系統或工具	0	
	教材	0	
	舉辦之活動/競賽	0	
	研討會/工作坊	0	
	電子報、網站	0	
	計畫成果推廣之參與（閱聽）人數	0	

科技部補助專題研究計畫成果報告自評表

請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現或其他有關價值等，作一綜合評估。

1. 請就研究內容與原計畫相符程度、達成預期目標情況作一綜合評估

達成目標

未達成目標（請說明，以100字為限）

實驗失敗

因故實驗中斷

其他原因

說明：

2. 研究成果在學術期刊發表或申請專利等情形：

論文： 已發表 未發表之文稿 撰寫中 無

專利： 已獲得 申請中 無

技轉： 已技轉 洽談中 無

其他：（以100字為限）

It seems to me that my innovative interdisciplinary topic was too innovative and exactly in-between the study fields of German literary and culture research and therefore it did not fit to any of the recently published Call for Papers in the time period of my research year.

3. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）（以500字為限）

When my topic does not fit to one singular discipline alone and seems to stand between the disciplinary borders this does not mean that it would not important, or not interesting. It rather leads to possible future perspectives of research.