Radboud University Nijmegen

Historical, Literary and Cultural Studies

Master's Thesis

The Invasion of Germany in Rob Salzig's *Systemfehler* Novels

"Weil es meine Pflicht ist, Widerstand gegen die Völkerwanderung zu leisten. Ich will nicht, daß Millionen Moslems ins Land kommen. Ich will keine Slums, keine Scharia und keine Kriminalität. Es geht um unsere Zukunft, um unsere Selbstbestimmung und die Freiheit, und dafür lohnt es sich, zu kämpfen! Wir müssen uns unser Land zurückholen und politisch neu organisieren!"[i]

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[i] [Because it is my duty to resist against the migration of people. I do not want that millions of Muslims come into the land. I do not want slums, no sharia and no criminality. This is about our future, about our self-determination and freedom, and for that, it is worth fighting for! We must restore our country und reorganize it politically!] This is my own translation and an excerpt from Rob Salzig's novel *Systemfehler*.

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Summary

This thesis analyzes the construction of the invasion narrative in Rob Salzig's two-parter Systemfehler. Based on the discovery that there is a lack research on novels published by far-right publishers in Germany, this thesis sets out to analyze the role of literature in constructing a narrative of Germany being invaded by migrants and oppressed by an autocratic government. To do so, this thesis first delves into the ideology of the far-right and the rise of xenophobia due to an increase in immigration to establish the context in which these novels are written. The theoretical framework consists of concepts that deal with the construction of the "other" and the "self" by Edward Said, Sarah Ahmed, Sara Farris, Ottfried Schäffter and Benedict Anderson. The method of the investigation is through division of the main body analysis in three parts, each representing main themes of the invasion narrative.

The first part focuses on representations of non-European (Muslim) immigrants are used to construct a narrative of invasion in Rob Salzig's Systemfehler, which shows through mainly xenophobic depictions of migrants, representing collective danger by being constructed as culturally inferior opposites to Germans. Dirt, misogyny, crime and fundamentalist Islamism become readable as the inevitable consequence of an ever-increasing mass of dark-skinned immigrants overtaking Germany. The analysis further shows that the invasion narrative uses these xenophobic representations of migrants to establish a plot of resistance that establishes true "Germanness" and the need for defiance against immigration and a liberal-leftist ideology. The second part focuses on the identification of the "uncanny self" and the oppression of "the common people" by a liberal leftist elite and in what ways the German nation has been alienated with the "self." The third part builds on both previous parts, constructing an imagined community based on what Germans are not according to "others," the alienated "self" and according a "pure" version of Germanness in form of the Saxon people. The third part concludes that Germany ought to be white, orderly, fraternal, clean and mentally tough and willing to die for nation in gaining sovereignty from the oppression. The conclusion suggests that the role of the Systemfehler novels in participating in the construction of a narrative of invasion is through xenophobic depictions of migrants and the portrayal of Germany as alienated and oppressed by elites to disseminates its ideology. The narrative constructs positive ethnonationalist "self" to is to gain more popularity through popular fiction.

I. Introduction

„Die EU scheitert, der Euro scheitert. Und auch Multikulti ist gescheitert."[1]This is an excerpt from an interview with Achille Demagbo, an immigrant from the West African country of Benin. He is a party member of the German radical right party Alternative für Deutschland[2] (AfD) and an advocate for stopping what he deems an invasion from Africa and declaring the European Union project a failure (Mabanza, 2018). What appears to be an odd statement from an African immigrant is representative of the reach and dissemination of anti-migrant sentiment in Germany today. The idea that Germany and all of Europe is invaded by migrants and refugees appears to resonate within Germany, especially in the years following the 2015 "migration crisis." Parties and organizations that argue along the lines of Demagbo are part of the so-called far-right, a loosely connected political movement that argues for ethnonationalism and the dangers that come from especially Muslim migrants threatening to replace the native European population. The far-right furthermore argues that supra-national institutions like the European Union rip away the sovereignty of states, which is why this movement is also considered as nationalist (Mudde, 2007). Evidence has been collected on the fact that increased immigration heightens xenophobia and a desire for stronger nationalism to protect one's identity (Mudde, 2009; Mudde, 2014). Heightened xenophobia and the desire for nationalism leads to the construction of the dangerous "other" and endangered "self," where immigrants become demonized and perceived as a threat to the nation and its ethnic majority, while supranational institutions are regarded as symbols of oppression (Yilmaz, 2019; Mudde, 2007; Weber, 2014; Rydgren, 2018). But what is the place of literature in this construction?

Research would suggest that media have an influential role in the success of the far-right in Europe (Aalberg and de Vreese 2016; Ellinas 2010). By using social media, television, internet forums, internet videos and books, the movement has managed to gradually distribute its ideas about immigration and the nation throughout the populace (Rafael, 2018). Much has been written about the far-right in Europe and Germany and how it instrumentalizes immigration to gain popularity. However, the role of literature, and especially novels, in this construction of a perceived threat from "dangerous others" and other foreign elements remains under-researched.

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[1] [The EU is failing, the Euro is failing. And also Multiculturalism has failed]. Translations will be provided in brackets as here. Unless mentioned otherwise all translations are mine.
[2] [Alternative for Germany]

Rob Salzig's two-parter *Systemfehler Das Chaos* and *Der Widerstand,* which translates into "System Failure: The Chaos" and "The Resistance", was released in 2016 and is advertised by its publisher as trivial leisure literature to read on vacation or a train ride.[3] A novel filled with anxieties about murderous migrants, frustrations towards the German government and the invasion of Germany by foreign militaries, this crime novel provokes agitation rather than leisure. The murder of a young girl sets up a chain of events that leads to increasing racial tensions in Germany. Mass immigration threatens to destroy German identity, bodies, and landscapes. This coincides with a regime-like system of "political correctness" represented by a corrupt liberal-leftist elite that oppresses the nation. As a way of self-preservation, a Saxon armed militia rises to combat the masses of migrants destroying Germany and the occupation of global powers over their lands to regain sovereignty. The core themes of the story challenge the "destructive hegemony" of an anti-national, leftist liberalism that enables mass immigration and therefore cultural and physical death of Germany. These themes, paired with xenophobic representations of migrants, construct what may be called an "Invasion Narrative". This narrative is a straightforward plot that delivers on far-right anxieties about crime-ridden, filthy, murdering, raping refugees invading all aspects of German life and the constant threat of invasion by the United States and the European Union. Told almost entirely from the perspective of white Germans that are critical towards the government and immigration, *Systemfehler* provides no nuanced interpretation but its own. The protagonists function as focalized narrators next to an omniscient one and are generally male, ethnically and culturally German and as such considered to provide viewpoints from "real" Germans. Commissioned and published as its first own crime novel by Germany's biggest far-right publisher Antaios, these books are addressed to the general populace and readers sharing the values, or rather anxieties, of the far-right. The novels contribute to fostering anxieties in readers, which is why potential supporting "newcomers" to far-right ideas can be gained by addressing "the mass" through this popular fiction.

With the far-right beginning to publish crime novels to disperse its ideology through the medium of literature, this thesis will investigate Rob Salzig's *Systemfehler* novels on the merits that they represent the attempt of the biggest far-right publisher in Germany to gain more recognition by producing popular culture. Analyzing these novels can shed more light in understanding how far-right literature can impact public discourse on immigration and nationalism by discovering what far-right ideas are represented and how. The question then

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[3] Description found in the top right corner on the official website. https://antaios.de/gesamtverzeichnis-antaios/antaios-krimi/

arises: "What is the role of literature in generating fears of a foreign invasion?" Sub-ordinate questions should be added, whose answers will answer the main question: What far-right ideas are represented in the novels? What is the structure of this invasion narrative? How are foreign elements, like the "other," represented and what influence does it have in the construction of the German "self"?

To answer these questions, this paper will make use of key concepts in relation to the construction of the "other" and the "self" by Edward Said's *Orientalism,* Ottfried Schäffter's "The Foreign as Counter Image" and Sarah Ahmed's "Affective Economies" to analyze Salzig's novels. Said's text on the construction of the Oriental "other" and Ahmed's idea of "sticking signs" will be helpful in providing a theoretical framework with which to ascertain how xenophobic representations construct refugees as uncivilized, dangerous "others" opposite to Germans. Since the narrative of invasion in Salzig's novels includes the idea of the negation of the self and the necessity of excluding foreign elements for self-preservation, Schäffter's idea of the foreign as counter image adds another layer in understanding the construction the "us vs. them" narrative. By providing the means to interpret how the "self" in the novel becomes uncanny through foreign influence, Schäffter's concept fills the gap left open by Orientalism and the affective economy, while also providing the means to interpret the representation of non-Oriental foreign influence on Germany. Additionally, Sara R. Farris's conception of the term "femonationalism" will reveal how the representation of white women as vulnerable is instrumentalized in imagining sexual danger from immigration. The research will also show that through the circulation of emotions, concepts like rape and murder become attached to "the refugee" in the novel. Furthermore, Benedict Anderson's concept of the imagined community and Ottfried Schäffter's category of the foreign as counter image will help to understand how the threat of a negation of the self and love for the nation, or lack thereof, define who belongs to the imagined community and how it is constructed.

This thesis will first explicate what the far-right is, how its ideas have gotten popular in the last decade and in what ways immigration is part of that development. Using established scholarly work, the far-right will be categorized as a loosely connected political movement that argues for ethnonationalism, with the most prominent perceived threat to identity deriving from Muslim immigration. The analysis will then move on to elucidate the theoretical framework within which this article will operate. The analysis of the material will then commence, aiming to reveal the mechanisms and themes that define the invasion narrative. Split into three parts, the first section will focus on the representation dark-skinned, non-European Muslim refugees

as a common threat to Germany, followed by the second part that looks at the representation of the uncanny self in a liberal-leftist elite. The third part will investigate the representation of resistance and the construction of an ethnic German imagined community. The conclusion will then reflect on the results and how the theories aided the analysis in interpreting the novel.

II. The Far-Right

2.1 The Far-Right – Between Populist, Radical and Extreme

The term "far-right" is a rather ambiguous umbrella term and encompasses parties, organizations and people that are found within the political right-wing spectrum. When referring to the far-right, I make use of the categorizations provided by Cas Mudde. Recognizing that there will not be a consensus on highly charged terms like "far right" and "populism" (Mudde 98), he divides the far-right into the radical right and the extreme right: "While extremism rejects democracy altogether, radicalism accepts democracy but rejects liberal democracy—that is, pluralism and minority rights" (98). While the differences between radicalism and extremism are important, they share the core element of a desire for an exclusivist homogenous nation (Öner 89, Hervik, 2015). They are therefore connected by anti-immigration and anti-Islam sentiment (Öner 100, Yilmaz, 2019). Representing a loosely connected political movement comprised of varying political actors, the far-right has established itself throughout Europe with its nativist, anti-establishment rhetoric and ideology. Another reason why I use the term far-right is because in the past decade, the line between extreme and non-extreme has become blurred, with ideologies overlapping and negative rhetoric towards immigrants and minorities becoming a normality (Öner 94).

Rydgren writes that radical right ideology places the emphasis on ethnonationalism (1). The radical right aims towards a culturally and ethnically more homogenous state that is based on presumed traditional values that the nation historically shares (Rydgren 1). Another term that is ascribed to this ideology is "nativism." This concept stands in for an ideology in which mainly the "native group," defined by religious, ethnic and cultural traits, should inhabit a nation; external, non-native, elements are regarded as threats to the homogeneity of a country (Mudde 2007, Hervik, 2015). A shared national identity and dominant culture, also known as a *Leitkultur*[4], is demanded by this ideology. When speaking of the far-right today, the radical right represents the greatest impact on societies, having been elected into many European-wide

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[4] [Leading Culture or Guiding Culture]

and national parliaments. The radical right, and far-right in general (Yilmaz 373), share an antipathy for external influences, culminating in xenophobia and anti-establishment rhetoric:

> According to the radical right, there are several threats against their nation's identity, of which immigration is the most important. Immigrants from Muslim countries are singled out as particularly threatening, allegedly because they have the least in common with the native population, are the least inclined to assimilate, and are potentially tied to Islamist terrorism. Other threats include supranational entities such as the European Union. (Rydgren 2)

Based on the development of blurred lines between radical and extreme (Öner 94), using Rydgren's definition of the radical right could thereby be adapted to the core ideas of the far-right as well. The term "populist" that is often attributed to the far-right further sheds light on how the movement operates in disseminating its ideology. The concept of "populism" is mainly understood as a way of communication aimed at the "masses". In the case of the far-right, speech is directed towards "the people" using anti-elitist and exclusionary "out-group" rhetoric in an attempt to portray itself as a force against oppression and danger (de Vreese et al. 424, 426).

2.1.a The Far-Right in Germany

In Germany, far-right ideology is most prominently represented by the populist far-right party Alternative for Germany and those identifying with their ideas. In the German Bundestag elections for 2017, which is the election for the German parliament, the AFD became the strongest opposition to the parliament, acquiring 12,6 percent of all votes, thereby becoming the first far-right party to surpass the 5% hurdle to get into the parliament since 1953. Starting off as a Eurosceptical business-oriented party in 2013, the AfD rapidly transformed into an anti-immigration hardliner after the so-called refugee crisis in 2015. Since then, the idea of an invasion by Muslim asylum seekers and immigrants has become of great public concern, while the AfD has gained a steady increase in votes (Connolly 2019, Verfassungsschutz, 2015; Kinkartz, 2020), becoming the biggest opposition in parliament in 2018. This increase in political support for the AfD, whose internal right wing has been classified as extremist (Tagesschau, 2020), is an important indicator of how anxieties about migration have come to dominate voting behaviors. It shows a trend towards anti-migrant sentiment within the German populace.

There is an important distinction to be made regarding one group within the far-right. In many cases referred to as the "Neue Rechte,"[5] this part of the far-right movement in Germany is represented by a network of intellectuals that align themselves with ideas of the far-right. More specifically, their goal is to "mentally overcome" the constitutional democratic state through a "cultural revolution from the right"[6] (bpb, 2019). For this to happen, they lean on Antonio Gramsci's assumption that for there to be political change, there first needs to be a mental change within society (bpb, 2019). These new-right actors have various means to achieve their goal, of which one is literature. Its founder and publisher Götz Kubitscheck[7] is regarded as a leading figure of Germany's far-right today. The novels analyzed in this paper are therefore not only related to the far-right, but arguably need to be understood as part of the cultural revolution from the right.

III. Migration into Germany

3.1 Migration, Immigration, Refuge and Asylum – What is the Difference?

When speaking of migration, terms are often misused or implied to mean more than they ought to. Immigrants and refugees are migrants, yet not all migrants are immigrants and refugees. There is no internationally consistent definition of the term "migrant" (UNHRC, 2018). Generally, the concept of "migration" represents the movement of a person or group from one place to another, either within a country or between nations (IOM 132). "Migration" and "migrant" therefore act as umbrella terms for the general movement of people, though often associated with "working migrants" or "economic migrants" seeking a "better life" in another country (UNHCR 2). Movement can be voluntary or not, temporal or permanent. Such attributes define which term applies to a human.

According to the International Organization for Migration (IOM), "immigrant" is a description for a person from the perspective of a country into which a person from a different country moves into (103). Furthermore, immigrants leave from the country of their usual residence, "so that the country of destination effectively becomes his or her new country of usual residence" (103). A "Refugee," or "forced migrant," is a person coerced to flee their

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[5] [The New Right]
[6] [Kulturrevolution von Rechts]
[7] The impact of Götz Kubitscheck and his network as described in an article by the Neue Züricher Zeitung
https://www.nzz.ch/international/hauptsache-radikal-wie-der-verleger-goetz-kubitschek-die-afd-auf-seinen-kurs-bringt-ld.1419162

former habitual residence and unable or unwilling to return to it due to safety reasons, persecution and/or fear (IOM 171). The term "asylum seeker" is often used synonymous to that of "refugee." The "asylum seeker" is an individual who seeks international protection, whose refusal or acceptance of the application for protection determines whether they become a refugee or not (IOM 14).

In regard to these definitions, refugees and asylum seekers can in be regarded as migrants or immigrants according to context. This would largely depend on the intention of the migrant and the position from which the person is defined. However, it is important to acknowledge that refugees in most cases do not make a conscious decision to leave their country prepared to settle somewhere else through always legal means. Migration and refuge should thereby be separated on the merits of immediate necessity and well-thought-out planning or rather lack thereof. Reasons for migration can be associated with a complex set of factors, making it often difficult to clearly distinguish between migrant and refugee, as it is often problematic to objectify fears and threats to people's existence. An example would be a person fleeing a warzone and setting up their mind to seek refuge in specifically Germany to possibly gain higher education and a safe place to live, consequentially making them both refugee and immigrant when applying the above definitions. As the analysis of the novels will show, depicting people as either migrants or refugees generates different emotions and transforms their role place the story from victims to perpetrators.

3.2 Immigration and Refuge into Germany

Immigration into post-war Germany has initially been defined by displaced and expelled Germans in the aftermath of World War 2 (Adam 451). Germany has therefore been a country of immigration and accepting refugees for a long time. With the recruitment of Turkish *Gastarbeiter*[8] into West Germany by treaty in 1961 came the first larger groups of non-Europeans into Germany. They were subsequently granted to bring relatives into Germany on the grounds of family reunification (Adam 451). Since then, a continuous influx of European and non-European migrants ventured into Germany, mostly as "economic" migrants. In the 1990s, tensions in Germany regarding migration visibly rose. During that period, many refugees coming from different places in the world, such as the Balkans and parts of Africa, found their way into reunited Germany (BR, 2015). Extremists perpetrated terrorist acts by setting fires to

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[8] [Guest workers]

refugee homes and attacking asylum seekers and voluntary helpers (BR, 2015). In 1994, Michelle Mattson wrote an article on refugees in Germany and how discourse was shaped by the imagination that the country was invaded (Mattson 1994). The current antipathy towards migrants is therefore nothing new in Germany and appears to be similar on the grounds of imagining an invasion, yet it has its specificities.

3.2.a Anti-(Muslim) Migrant Sentiment in Germany

Today, Germany displays a great number of people with migration background living as German citizens. This is attributable to liberal reforms on immigration and asylum laws in 2005, transforming Germany from an ethno-state into an "Einwanderungsland"[9] (bpb, 2017). According to the statistical bureau in 2015, 21 percent of the people living in Germany have a migration background (Malteser, 2015). Today, this number has risen to around 26 percent (Das Statistische Bundestamt, 2020). Out of the total population, 5,4 percent or 4,7 million people are Muslims (IslamiQ, 2020). Although a seemingly small number in relation to all immigrants in Germany and the overall populace of over 80 million, the fear of an invasion by non-European Muslims has become an immense issue in Germany, as the heavily increased popularity of the AfD and establishment of movements like PEGIDA[10] show.

Especially since 9/11, Muslims have become a prominent target in Western public discourse on religious fundamentalism, terrorism, and cultural incompatibility with Western values (O'Brien, 2016). After the "migration crisis" in 2015, migration has become associated with either refuge or "economic" migration from Muslim or third world countries into the global North (Tausch, 2019). Due to that development, nativism has been on the rise. Hans-Georg Betz argues that the concept of nativism in Europe is especially applicable in relation to antipathy towards Islam (Betz, 2007). As Hervik writes in explaining nativist ideology: "Islam is an alien religion, fundamentally incompatible with Western Europe's secular values and way of life; and, given its 'totalitarian' claims and aspirations, Islam is a fundamental threat to individual freedom and liberal democracy (Hervik, 2014). Through this understanding, the far-right, with its nativist-populist rhetoric and popularity, could be considered as a major source and gateway of anti-migrant and anti-Islam sentiment that has come to dominate the discourse on immigration in Europe.

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[9] [country of immigration]
[10] Patriotic Europeans against the Islamization of the Occident. https://www.pegida.de/

The 2000s and early 2010s showed how migration, religion and interculturality were topics in popular culture before 2015 (Hoff, 2008; Päthe, 2013). Immigration in fiction has therefore been an ongoing topic in Germany, rather than emerging as the result of 2015. One could argue that both increased immigration and a continuous discourse of invasion, although less dominant in the 2000's, have influenced each other reciprocally. As immigration increased, so did the dominance of an established discourse of invasion that paved the way for the rapid increase in xenophobia seen today. The driving forces behind these ideas are built on emotions, which find their basis within the imaginary.

3.3 Invasion Narratives

In her article "'To Arms!': Invasion Narratives and Late-Victorian Literature", Ailise Bulfin writes about a literary genre of the late 19th century in Britain that reflected the concern of the British populace of an impending invasion by outside forces. Finding their expression in popular fiction, these anxieties were about the empire facing a military invasion of a rival European nation or of unruly colonial subjects overthrowing British society (Bulfin 482-483). Immigration by undesirable colonial subjects into "white society" became popular themes in these novels and short stories (Bulfin 2015). Bulfin gives the example of "yellow peril" stories, in which Orientals gradually infiltrate British society, "with its defining trope of the supernatural intruder, and early crime and detective fiction with its comparably dominant figure of the foreign criminal" (490). However, these stories also envisioned military or forceful forms of invasion by "foreigners," such as M.P Shiel's *The Yellow Danger*, in which the Chinese General Yen How prompts the destruction of Europe by letting loose the "Savage Chinese populace":

> [T]here was transacted so red an orgy of massacre, screaming lust, and sighing
> drunkenness, so mixed a drama of filthy infamy and sabbatic Satanism, as
> earth, and perhaps hell, never saw. In the matter of crime the yellow man is
> ingenious; what we cannot conceive, he can do; so that where we end he
> begins, his natural talent being for the grotesque and the macabre. And when
> the orgy grew still for very surfeit, when there welled from him the sigh of
> perfect peace, down dropped his head upon its pillow of flesh, and his snoring
> breath fanned the hair of the naked dead. (Shiel 288)

In this paper, I will not investigate novels that depict non-white Europeans as vile as the description found in this excerpt from Shiel's book. The invasion narratives analyzed by Bulfin were written at a very different time, in a different country and in the context of colonial empires. However, what can be taken away from Bulfin's article in analyzing *Systemfehler* is the categorization of past invasion narratives that can to a certain degree be applied to these contemporary German novels. As the analysis will show, *Systemfehler* includes imaginations of an invasion by European and non-European foreigners, both through military invasion and mass-immigration of "inferior" people. Since *Systemfehler* therefore demonstrates basic qualities that can be attributed as an invasion tale in Bulfin's sense, *Systemfehler* may be understood as a contemporary approach to the genre.

IV. Theories and Methods

The fundamental structure of the "invasion narrative" is the construction of a threatening "other" or foreign element that endangers the "self." Through the imagination of a foreign element as the opposite to the positively connotated "self," so too is the "self" determined. This fundamental structure also defines *Systemfehler*, with the addition of the "self" as already influenced by foreign elements and therefore in need reconstruction. To understand how this reciprocal construction of identity works in the novels, I will use theories that deal with such systems of establishing opposing and exclusionary identities. This thesis will therefore look at the construction of the invasion narrative in Rob Salzig's two-parter *Systemfehler* by focusing on the representation of the "other" and the "self." I first will explain these theories and concepts individually and then elucidate how they complement each other, why they need to be included in the theoretical framework to answer the research question and what they might be lacking in several regards.

4.1 Orientalism

Edward Said's *Orientalism*, published in 1979, remains to be a prominent source on the topic of constructing the (oriental) "other" (Nahaboo, 2012; Shohat, 2017; Nyongesa, 2018). Said argues that the Orient has been imagined by the Occident; what we would now designate as the West or the Global North (1). The Occident constructs the Orient as its opposite, interpreting it through a Eurocentric viewpoint and a supposed hegemony over the East (2). The roots of this, Said argues, lie in an ongoing Western discourse that invents the Orient as inferior, determined by many different cultural practices over a long period of time (3). Generally, people like

soldiers, missionaries, artists, authors, travelers and anyone who engaged in writing or telling about the Orient are practitioners of orientalism (Said, 1979). A lengthy practice of imagining and interpreting the Orient constituted a general idea of the Orient in the West: "It designated Asia or the East, geographically, morally, culturally. One could speak in Europe of an Oriental personality, an Oriental atmosphere, an Oriental tale, Oriental despotism, or an Oriental mode of production, and be understood" (Said 31-32). Thus, when referring to the "Oriental", it is in continued terms of primary, or even "primal", characteristics and spiritual backgrounds (Said 119). This leads to a homogenization and categorization of "Orientals" into broad types of people.

Orientalism is mainly centered on what is known today as the near- and middle East, for the rise of Islam was considered as the greatest threat to European countries and Christianity (Said 91-92). However, the Orient is not merely located in the East geographically, with Africa arguably "othered" in a similar manner (Mazrui, 2005). Said uses popular culture as a more modern example in which Arab people are represented with "lechery or bloodthirsty dishonesty" (Said 286). He goes on to say: "He appears as an oversexed degenerate, capable, it is true, of cleverly devious intrigues, but essentially sadistic, treacherous, low" (287). Especially interesting for our purposes, Said also addresses how Arab people are only represented in great numbers in the news, showing mass rage and misery, thereby removing their individuality and attaching the idea of aggressiveness and "savagery" to them (287). Supporting the weight of such pictures, he argues, is the fear of jihad, generating anxieties about Muslims conquering the world (287). The "threat" to Christianity and Occidental values by especially non-European Muslims remains to be an integral part of Western anxieties when imagining the "other", as we will be demonstrated in this analysis. The current discourse on immigration in Germany mainly focuses on non-European Muslim (male) immigrants as the greatest threat to Germany (Welt, 2019). That is why *Orientalism* proves to be still applicable in this case study. With this theory as a major part of the theoretical framework, this thesis can observe the representation of non-European Muslims and African people as inferior Orientals through the lens of the Orientalism concept, designating them as the "other" opposite to the "self."

4.2 The Affective Economy

In her article "Affective Economies", Sarah Ahmed argues that an "us vs them" narrative is created through the movement of emotions within what she calls the "affective economy" –

their associations and connections with and between signs, figures and objects. According to Ahmed, emotions are not residing within a person or thing. Rather, emotions move and affect subjects and figures externally, becoming temporarily attached to them in constant movement. Affect is thereby created and strengthened as the result of circulation. Affect moves sideways, back and forth, and is not attached to a single subject (Ahmed, 2004). Emotions are therefore crucial in defining the "delineation of the bodies of individual subjects and the body of the nation" (117). Through associations can emotions be attached to certain objects, thereby creating an associative network of emotions that define imagined "others" (Ahmed 136). These imagined "others" can represent a "common threat", thus defining the "threatened", meaning one's own community: "[…] what makes them alike may be their 'unlikeness" from "us"" (Ahmed 119). For example, when attaching strong feelings like "love" to "nation" or "family," anything that could disturb this attachment can be considered as taking away that which is attached to love. The importance of this process is what is consequently established as the ordinary and thereby the threatening or strange.

Ahmed uses the term "metonymic slide" to illustrate how the affective economy can shape language and create the "other". As an example, she explains that "immigration becomes readable as (like) forms of rape or molestation: an invasion of the body of the nation […]" (119). Certain objects and people can function as the embodiment of threat through signs attached to them. Ahmed calls this process "sticking" signs to bodies: "[…] the bodies who "could be terrorists" are the ones who might "look Muslim" (132). The slippage between signs therefore constructs a perceived resemblance between affected signs and objects or subjects, creating figures like the "rapist refugee". Ahmed further argues that the slide of metonymy can also function as an implicit argument between the causal relation of terms, such as Islam and terrorism, but in such a way that it does not require an explicit statement (131). This is relevant for the construction of the "bogus asylum seeker."

Ahmed's concept of the "bogus asylum seeker" suggests that refugees can become interchangeable and representative of a haunting or lingering threat to the nation (123). With increased representation of refugees as frauds or criminals over time, it becomes practically impossible to detect "wanted" from "unwanted" refugees (Ahmed 122). Whether they are fleeing from actual threat or not becomes indistinguishable and even irrelevant. When "right" and "wrong" merge into just "wrong," it can "stick" to a body. This is how refugees in general can over time evolve into being primarily bogus and thereby affected by antipathy. It implies that not only do emotions not reside within one subject or object but can, through sharing over

different kinds of figures and signs, homogenize subjects linked through one emotion: "Hate is economic; it circulates between signifiers in relationships of difference and displacement" (119). That way, individuals gradually become part of a "us" and "them" confrontation according to the economy of emotions, difference and displacement.

4.3 The Counter Image that Negates the Self

Out of the four modes that Schäffter defines, his categorization of "Fremdheit als Gegenbild"[11] implies the understanding of the "foreign" as opposite or incompatible and therefore threatening to the "self" (Schäffter, 1994). He suggests that with increasing globalization and contact between different people and cultures, proximity intensifies the relational construction of "other" and "self" as a consequence of overlaps between the "Innen"[12] and "Außen"[13] through interculturality (1). Foreignness as opposite essentially argues for the same Orientalism does, meaning that foreignness functions as a means through which the self is constructed: „Im Sinne von ungewohnt, unüblich, undenkbar erscheint das Fremde als allgemeine Negation der ständig mitgedachte Horizont des Eigenen und bleibt als mitlaufende Selbstreferenz in der Regel latent" (Schäffter 8). Schäffter's concept adds the explicit implication of active exclusion of the "Abartigen"[14] and "Arfremden" (Schäffter 7). The singularity of the self is in danger of being negated by the "other," which necessitates the defense against this threat (Schäffter 7-8). He argues that in this construction of the "self," the "Innen" has a strong connotation with "Heimat"[15] and "Einheitssphäre"[16](4). The positive notion or feeling towards "Heimat" can be transformed into the uncanny through the foreign, as the distinction the inside and outside becomes blurred (Schäffter 4). One may therefore identify perceiving foreignness as a counter image as a sense self-preservation.

4.4 Imagined Communities

Benedict Anderson argues with his concept of the "Imagined Community" that modern nations imagine themselves as utopian communities that exist based on a limiting horizontal fraternity

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[11] [Foreigness as counter image]
[12] [Inside]
[13] [Outside]
[14] [abnormal, though also understandable as deformed]
[15] [Home or Homeland. The meaning of Heimat often suggests a shared meaning between the home itself and the homeland, which could be attributed to the House, Nation or Region]
[16] [Sphere of Unity]

that is sovereign (Anderson, 1983). Anderson observes that human communities exist as imagined entities. Although people of a "community" might never see or know each other, they are bound by "communion" that is a defined by "elastic boundaries" (Anderson 6-7). This means that communities can either expand or decrease yet have a distinctive idea of who belongs to it. He goes on to say that communities are distinguished by style in which they are imagined (Anderson 6). He suggests several characteristics in which the modern nation is imagined. The already mentioned limited, yet elastic, boundaries, sovereignty, connected with the idea of being "free", and fraternity (Anderson 7). Fraternity here means, "a deep horizontal comradeship" for which people of that community are willing to die for (Anderson 7). Marie Louise Pratt describes it perfectly in her Article "Arts of the Contact Zone," where she writes: "As the image suggests, the nation-community is embodied metonymically in the finite, sovereign, fraternal figure of the citizen-solider" (37).

4.5 Femonationalism

In her article "Femonationalism and the "Regular" Army of Labor Called Migrant Women," Sara Farris argues that "femonationalism" is a concept referring to the political economy of especially today's European radical right in instrumentalizing women's rights to campaign against immigration and Islam (Farris, 2012). Nationalist and xenophobic right-wing parties, as well as several feminist and neo-liberal governments, argue based on gender equality that immigration, particularly of Muslim males, poses a threat to the supposed reigning gender equality in Europe (Farris 187). By identifying male immigration and the Muslim faith and culture as misogynistic, Muslim males represent a threat for European women and their emancipation (Farris 185). Particularly the radical right, she argues, generates and uses this perception to argue for the protection of European women and consequently the antagonization immigration and Islam (186).

4.6 Operationalization

Said, Farris, Ahmed, Anderson and Schäffter's concepts complement each other because they deal differently with the construction of imagined, even dangerous, "others" and the "self." While Said provides a grand theory on the long-lasting imagination of the "ultimate other" within a Eurocentric discourse (Said, 1979), Ahmed adds another layer to this construction by pointing to an "us vs them" narrative enabled through emotions. Her theory on how language

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is shaped through the circulation of signs that are affected by emotions can support the interpretation through Orientalism. By analyzing how Orientalist representations move within the affective economy by means of repetition of xenophobic representations, it can show how Orientals are vilified through the "metonymic slide" to a point in which immigration becomes readable in hateful figures to be feared, such as the "international terrorist" (Ahmed 119). While Said identifies the construction of a superior Western self through an inferior "other", Ahmed's "to be protected self" is one connected with positive emotions that needs security from "others" that are affected by hate. Both concepts therefore reciprocally support each other in identifying the means with which Orientals are constructed as villainous or inferior to the "self" according to Orientalism, which shapes and is shaped the affective economy of the novels.

Although both Orientalism and the "affective economy" are useful concepts to interpret the relation of the "self" to the "other," they lack the capabilities to infer an oppositional contrast within the "self" or to "non-others," meaning white people from the global North. Furthermore, in the case of Orientalism, direct threat is not the focal point of that concept, but rather the designation of Orientals as inferior to a Western "self." The affective economy has a similar problem by focusing on foreign external threats to whiteness and the nation. Here, Schäffter comes into play with his emphasis on exclusion of the foreign to maintain the positively connotated "self." Through Schäffter's idea of the expulsion of the foreign element that is feared, hated and deemed to negate the self, his concept fills that theoretical gap and shows similarities with Ahmed's idea of the construction of a positive "self" that needs protection (123). Schäffter's concept can be implemented in the interpretation of representations about non-European migrants and ethnic Europeans alike, delving into the uncanniness within the German self in the novels as well.

Farris adds to the understanding of the culturally superior self and the "other" by identifying the instrumentalization of women rights to define the "civilized self" and misogynist "other." By opposing the misogynist male Muslim immigrant to feminist German society, Farris' concept can be integrated next to Orientalist representations to interpret the construction of figures like "the rapist refugee" in the affective economy. Farris,' Ahmed's and Said's concepts, although published over 20 years apart, work with similar stereotypes of non-Whites and Muslims as dangerous, untrustworthy, lingering, and aggressive threats to a white Western self. In a sense, they argue for very similar things from different perspectives. Combining interpretations through the foreign as counter image, femonationalism, Orientalism and the affective economy can reveal the connections. The "other," the uncanny self, negating foreign

elements like supranational institutions and the "real self," who all become entangled within the affective community of the novels, are identified through these concepts and reveal a complex web of interconnectedness.

The role of Anderson's concept becomes especially prominent in the second halve of the thesis when we investigate the representation of "the common people" or "true" Germans and the "liberal-leftist elite." Without the concept of the imagined community, this thesis would lack the ability to interpret a major part of the novels, which aims to establish who should inhabit Germany. Anderson's concept diverges from the other theories in that it primarily focuses on the "self" and the way it imagines itself. The concept of the "imagined community" functions as a way to define the German nation outside of a construction that only involves oppositional contrasts. This is crucial, as even though much of identity construction relies on the duality of "us" and "them" in *Systemfehler*, the categorization of the representation of limited boundaries and especially horizontal fraternity is necessary in establishing whom Salzig deems to be part of his imagined community. In the context of this invasion narrative, Anderson's concept can only function properly in the analysis given there is a prior inquiry on the representation of migrants and Germans influenced by foreign elements. With the findings from the first halve that infer who can and cannot belong in the imagined community, the thesis can use the concept to establish who belongs within the limited boundaries according to Salzig. This can furthermore be done in relation to the affective economy and the foreign as counter image, since these two concepts also work with ideas of belonging to a positively connotated "self" and a sense of purity. The imagined community is therefore also part of the affective economy in which primarily utopian ideas with positive emotions move between signs and attach to this community.

4.7 Methods

The analysis will be structured according to recurring topics and themes in the novels to interpret their role in constructing the invasion narrative. The structure of the main corpus will be divided into three major parts that represent the structural pillars of *Systemfehler's* story. The first part is called "System Failure" and consists of an analysis focusing on the representation of dark-skinned, non-European Muslim refugees and migrants as a common threat to Germany. This will be done by looking at xenophobic representations of refugees and people with migration background and interpreting them through the established theoretical framework that focuses on the construction of the "other" and the "self." The analysis of this part will be divided

according to major themes that reoccur, such as the of role of women as symbols of the nation's vulnerability, refugee crime, cultural degeneration, sexual violence, and terrorism. These themes can be interpreted efficiently by analyzing the construction of the misogynist Oriental mixed with the movement of emotions between signs associated with migrants and the negation of the self that exudes from migrants. The analysis will reveal that increasingly more profound and frequent xenophobic depictions of refugees establish a plot of invasion in which refugees gradually take over Germany through crime and violence, culminating in a Jihadist war inland. This is the first step of the investigation, as it enables the identification of the uncanny within the German self in the second part and definition of the "true" Germans self in the third part by establishing what the "other" is and the opposite "self" is not.

The second part, called "The Regime," focuses on the representation of the uncanny within the German self and the need for exclusion of foreign elements or those that enable self-negation. This part therefore heavily features Schäffter's concept of the foreign as counter image and its influence on the affective economy, where the connections alienating between the "other" and "self" are revealed. This involves the examination of the representation and role of Germans as enablers of invasion and position as upper-class people not part of a horizontal fraternity in Anderson's sense. These "enablers" will be identified as the "liberal-leftist elite" and the government, who are upper-class people, leftist extremists, government officials, police officers and teachers. all deemed to be staunch defenders of a liber-leftist ideology or "system of political correctness" detrimental to the survival of German society. This part builds on the first part by identifying that the current "self" that cannot be part of the utopian imagined community due to foreign influence.

After this part of the analysis is completed, the thesis will continue with the third part, analyzing the overall invasion narrative as a call for the necessity of resistance leading to the political restructuring of Germany. This implies the study of the representation of the "common German people" against the state, external oppressive forces and dangerous refugees. Through Anderson's and Schäffter's concepts, instances in the novel in which the oppression of the right or "patriotic" people is used to enable a narrative of resistance will be investigated. This part of the analysis will show how the limited, horizontal fraternity is established through imagining the community as willing to resist against oppression and the will to exclude the negating foreign element for the sake of the nation. This means analyzing passages in which white Germans criticize the government, open border policies, refugee crime and the armed resistance against invaders. This will be put in relation to the construction of an endangered self, arguing

it justifies an ethnonationalist political revolution in Germany. The conclusion will summarize this article's findings and reflect on how the theories have helped to interpret the novel, and what they lacked. Furthermore, it provide suggestions for future possible research that can be conducted in the field.

V. System Failure

5.1 Summaries

Before the analysis of the main body commences, a short summary of the novels' story will shed more light on the structure of the plot, so the reader understands the context of the whole novels when specific parts are analyzed and how they shape the narrative. It will further underline the importance of the theoretical framework chosen for this inquiry based on the content of the novels. The story of the *Systemfehler* novels can roughly be divided into two distinct invasion stories that build on each other, where the overtaking of the country by foreign elements appears to force Germans to take up arms for self-preservation. The overarching plot of the two-parter is the demand for a political change that includes a stop to immigration, the end of liberal-leftist hegemony and reorganization of Germany from representative democracy to a people led state with direct elections.

Systemfehler: Das Chaos, henceforth referred to as *Das Chaos*, tells the story about the overtaking of Germany by migrants enabled through liberal politics and the consequences of crime, rape and terror that come with it. The novel's focal point is on depicting migrants as dangerous dark-skinned "others" that come especially from the middle East, Northern Africa and sub-Saharan Africa. Opening with a scene in which a German girl is raped and murdered by refugees, a man called the Partisan begins his vengeance against the state and refugees and starts to murder non-whites, which sets off racial tensions in Germany. Crime, dirt, sexual assault, murder and even terrorist attacks become more frequent as the novel progresses, with the increase in immigration worsening the situation. Parallel to that, more and more Germans become increasingly frustrated with the manner in which they are governed by an elite that is indifferent towards German citizens and their well-being. By the end of the novel, mass protests commence in all major German cities, asking for a general strike and the replacement of the government, while groups of jihadi warriors disguised as refugees build groups and begin to invade Germany. By the time the country seems to be "overrun" by migrants, a militia in Saxony forms to reconquer Germany and free it of foreign armies. As this summary shows,

with the focus on migrants destroying Germany, analyzing their representation through a theoretical framework that has several approaches to the construction of the "other" assists in understanding the structure of the invasion narrative that first involves to establish a great threat to the "self."

Systemfehler: Der Widerstand, henceforth Der Widerstand, builds on the havoc brought by mass immigration and focuses on an intra-European war between mainly the rebellious people of Saxony versus the military forces of the European Union that are backed up by the United States. The government has become an enemy to the people and forces the country into lock-down by using EU troops to occupy the country. Germans venture to Saxony to join the free army for the sake of self-defence. With the outset to expel all foreign elements with force, meaning migrants and foreign soldiers, they attempt to regain sovereignty by politically reordering Germany into an ethnically and culturally German state in which representative democracy is replaced with a direct vote system. Successfully combating European and American troops, the militia gains increasing support, until a military invasion by the U.S. army closes the second novel, with the outset that the war is not over until all foreign troops are repelled. With the theoretical framework including the means to interpret that which brings negation and those that belong to the imagined community, they aid the thesis in establishing the role of Der Widerstand for the overall invasion narrative as defining the imagined community and the need for active exclusion of external elements.

5.2 The Narrator

Understanding the perspective of the novels' narrator is important in interpreting their role in both providing overall information and introducing the character's thoughts and feelings to the reader. In Systemfehler, the reader is told the story from the perspective of an omniscient third person narrator who provides the limited perspectives of the characters. This type of narrating is called focalization. According to the "Living Handbook of Narratology," focalization is a term coined by Gérard Genette (1972), and may be defined as a: "selection or restriction of narrative information in relation to the experience and knowledge of the narrator, the characters or other, more hypothetical entities in the storyworld" (Niederhoff, 2011). To further explain his definition, Niederhoff explores two terms associated with focalization. The first term, "zero focalization," implies that the narrator knows more, they also might be omniscient, and says more than the character (2011). The second term is called "internal focalization," which refers

to the idea of the narrator saying only what the character knows, which could be regarded as providing the characters "point of view" (2011).

In *Systemfehler*, Salzig appears to constantly switch between zero and internal focalization of characters, explaining the world from their limited point of view, while also adding information the character could not know. There is therefore a fluent switch between omniscient third person internal and zero "character's point of view" focalization. This is mainly used for two reasons, one to verify the assumptions and thoughts of characters, the other to abuse this narrative technique to construct "others" and "uncanny Germans" as dangerous by providing their point of view. Due to the constant, if not fluent switching, it becomes at times impossible to separate one perspective from the other. For the analysis of the novels, this is important to know, since through this narrative technique, Salzig uses and abuse it to either positively or negatively represent characters by laying open their thoughts and feelings, supported by information only the omniscient narrator provides. Furthermore, through this technique, Salzig can reach the reader emotionally by virtue of mixing emotions of hate or frustration with information that enhance these feelings based on events happening in the novels.

5.3. Misogyny, Exogamy and Women

5.3.a Sexual Threat

The opening pages of *Das Chaos* set the tone on how both novels depict the sexual danger that male migrants from northern Africa exude. Three Tunisian men who are former war criminals violate the young, white German girl Annkatrin, who dies in agony to the smell of alcohol and garlic (Salzig 5). The refugees contaminate the air in a foul stench, with the mindset to give it to the "hochnäßigen Europäerinnen,"[17] which would make them into "richtigen Männern"[18] (5). Upon the girl's death, no remorse is shown by the perpetrators. The reader is immediately confronted with the ultimate consequence of uncontrolled migration, manifesting in a constant lingering threat for white women as possible subjects of sexual violence. This beginning functions as the initiator of the affective economy, in which the concept of the bogus asylum seeker has its first manifestation in the figure of dangerous immigrant criminals who sets out to rape and murder German women. This passage also constructs the Oriental male as distinctively

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[17] [Uptight European women]
[18] [real men]

different, signified by facile attributes attached to the Tunisian men according to foul smells, apparent Eastern food ingredients and a lack of empathy for their victim. The opening page is representative of the depiction of male refugees both novels. Refugees are rapists and possible war-criminals preying on young white women. This "othering" process is enabled by the third person narrator, who describes the thoughts of the rapists, revealing their misogynist world views, telling about their expectancy of acquiring manhood through the act of violating the perceived condescending European females. This form of focalization enables the author to let the Tunisian men participate in their construction into Orientals, a practice he uses throughout *Systemfehler*.

The notorious real-life incident regarding sexual threat by Northern African migrants is the 2015 Silvester night in cologne, which also finds its representation in the story to illustrate the novel's apparent relation to reality. Silvester 2015 has become infamous in sparking a debate on the dangers of male immigration from Near East and northern African countries for women living in Germany (Frommel 2019). More than six hundred women reported having been molested primarily by northern African and Arabic men (Diehl 2019), heavily influencing public discourse in creating the figure of the "raping, dark-skinned refugee". This event, which is coined in the novel as the "schwarzer Silvester"[19] (Das Chaos 45), is reimagined in the novels. In the beginning of *Das Chaos*, the reader is subtly reminded of this real-life incident through a newspaper article, which gives credence to the connection this novel has to reality (44). Later in the novel, a similar scenario transpires on a Silvester night, where several German women are molested by "unzählige Araber"[20] (188). In *Der Widerstand*, Salzig returns to the topic at the very beginning of the novel. He reiterates the sexual danger coming from migrants and thereby reminds the reader about the initial reason for resistance against the state before primarily writing about an armed conflict. The narrator tells of the story of three young Kurdish men, who make their way into Germany during 2015 as supposed refugees from Syria. The narrator describes their thoughts during their stay in Cologne on the 2015 Silvester night: "Sie hatten sich stundenlang einen Spaß daraus gemacht, deutsche Frauen vor den Augen ihrer Männer zu berühren und zu bestehlen. Die Deutschen waren schwach, und die Christenhunde zu quälen, erregte sie"[21] (Der Widerstand 10). These representations align in several regards with our theories.

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[19] [black silvester]
[20] [Countless Arabs]
[21] [For hours they…]

The representation of an uncountable number of molesting Arab men resembles Said's idea of the repeated representation of Orientals in devious masses. It also establishes the idea of how Muslims understand themselves as superior to weaker Christians, justifying domination over them. As described in the previous chapter of this thesis, Islam was for a long time considered to be a great threat to Christianity and European values according to Said. In this focalized depiction of Moroccan migrants, the author uses the narrative technique to let migrants participate in the construction of a dangerous "other" through their point of view, generating the idea that migrants understand Germans as intrinsically Christian and therefore as their inferior opposite. Furthermore, Ahmed's suggestion about fetishized events and their expected re-occurrence, such as this Silvester night, generates the idea of future injury, meaning repetition, as migrants continue to get into the country, an anticipation enhanced by the focalization of those Moroccan men. The incident is instrumental in displacing sexual threat of white women on all dark-skinned male immigrants. This reflects Farris's argument on how the far-right depicts male Muslim immigrants as misogynists, which stands in opposition to European values, and apparent completed establishment of equal status between men and women. These re-imaginings of Silvester 2015 serve as an example of how within the affective economy, asylum equals threat to white women. The implicitness of the connection between rape and immigration is established through an economy of repeating representations of sexual threat and white female vulnerability. It also becomes entangled with the bogus asylum seeker, as the Moroccan men are lying their way into Germany, further establishing the idea that possibly any refugee might be bogus.

The representation of sexual threat from immigration thrives on superficial victims. Annkatrin, the first murder victim, receives a slight characterization during the investigation of her death, yet is only described in terms of her implied purity. Young, kind, beautiful and at the beginning of her adult life, she is said to have had no contact with men and kept a clean and orderly room: "Es roch eindeutig sauber und gepflegt"[22] (Das Chaos 33). Especially her room filled with pink pillows and stuffed animals would give the impression of an "untouched" child, signifying the repugnance of the deed done by the refugees and the helplessness of child-like German women (34). It further establishes that domestic cleanness and orderliness represent a culturally superior German characteristic that is defiled by inferior refugee dirtiness. Referring to Ahmed, the invasion "of the body of the nation" can be represented by the "vulnerable and damaged bodies of the white woman and child" (119). In this case, the woman and child come

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[22] [It smelled clearly clean and kempt]

together in forming a greater vulnerability of the German nation, which portrays the threat to the country's purity and its women. It also suggests the inability of the nation to secure its purity by letting in raping migrants. Farris' claim on supposed Islamic male misogyny resonates here, where in *Das Chaos,* "pure" German women are used to accentuate the attributed misogyny of male immigrants from whom they need protection. Affect also plays an important role here. Commissioner Schmied, the father of Anna Schmied, who is a first responder to the scene, is angered by the sight of Annkatrin's body, who could also be his daughter (10). Bäcker's growing rage and fear is first representative of how his own family could be affected by immigration as well, which is to incite fear and anger in the reader, who might have children themselves.

Focalization is also an important technique in providing first-hand accounts of how immigration and sexual violence injure people and the nation. Anna, the daughter of commissioner Schmied, further establishes the threat women experience from her perspective described by the narrator. A devout Christian, well-behaved, diligent musician at the church's orchestra, she represents the change from initial altruistic "Wilkommenskultur"[23] in Germany to antipathy towards migrants. When a group of Arabic men attempts to rape her in broad daylight, calling her an "ungläubige Hure"[24] (Das Chaos 94), she barely escapes the situation unscathed. Following this incident, she reflects on how this encounter has made her realize that she is a potential prey to any dark-skinned male (95). The disregard and sexual abuse of white German women and girls becomes a characteristic of the dark-skinned male from the perspective of women. She concludes that although she always believed in the best of people, the encounter has changed her view on how asylum seekers abuse the helpfulness of the country to hurt its inhabitants (95). Described by the omniscient narrator as already fragile, she is now broken (95). Anna's personal account has two effects. First, the reader follows her development from having a positive attitude towards immigration and asylum to complete skepticism and fear. The reader is emotionally invested, as they witness the damage done to Anna from her personal point of view. With the narrator explicating Anna's altered mindset, it could be argued that her changed mentality ought to transfer onto the reader. The investigating commissioner who reiterates the thought that Annkatrin could have been his daughter (10), serves as an example of what could, or should, be going through the reader's mind. Secondly, Anna serves as the most representative example of Ahmed's idea of how her brokenness is translated to the brokenness of the nation. It further serves as a clear example of femonationalism, where an

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[23] [culture of welcome]
[24] [Infidel whore]

ambitious and emancipated young girl is violated by Muslim immigrants and stripped of her confidence. The protection of women appears therefore as a central means to protect the country, its values and its future wholeness.

5.3.b Miscegenation – Invasion by Mixing

According to the Cambridge Online Dictionary, miscegenation is, "sexual relations between people of different races or the act of producing children from parents of different races." In *Systemfehler*, part of the invasion by "others" narrative is the representation of intermixing between German women and non-European men. There are two cases in the *Das Chaos* that hint towards loss of German identity through Oriental intrusion into the German gene pool and therefore society. During the investigation of Annkatrin's murder, Schmied and Bäcker are led to a repeatedly convicted young German Turk named Mesut Turgut. Data from the autopsy reveals that Annkatrin had traces of cocaine and alcohol in her blood. Following this revelation, the commissioners are not surprised to see that the possible murderer of Annkatrin might be a German with a Turkish migration background (Das Chaos 35), a suggestion that is repeatedly reiterated in other cases, thereby constructing immigrant rape and crime as self-explanatory through repetition of cases and character's assessments.

This investigation is still early in the novel and thereby participates in the initial construction of immigration as forms of rape in even a consensual environment. This passage also attempts the depiction of regular people with migration background, who barely receive any explicit representation in *Systemfehler*. When arriving at Mesut's home, the commissioners find him packing cocaine (Das Chaos 43). Mesut represents failed integration and cultural incompatibility. He is the stereotype of a hybrid second-generation German Turk that neither has the working morale of his migrant parents, nor respect for his own culture, and the disregard of German culture represented by his unlawfulness and abuse of the law by bypassing it through his lawyer (Das Chaos 42). During the interrogation, Schmied and Bäcker find out that Mesut had sexual relations with both Annkatrin and her best friend, while providing them with drugs. He therefore represents the brutalization of "pure" young German girls by providing them with drugs and have intoxicated sex with them, indicating a form of rape. As Ahmed writes:

> So who is hated in such a narrative of injury? Clearly, hate is distributed across various
> figures (in this case, the mixed-racial couple, the child molester, the rapist, aliens, and
> foreigners). These figures come to embody the threat of loss: lost jobs, lost money, lost

land. They signify the danger of impurity, or the mixing or taking of blood. They threaten to violate the pure bodies; such bodies can only be imagined as pure by the perpetual restaging of this fantasy of violation (Ahmed 118)

The fact that Annkatrin shows traces of drugs and alcohol goes along the idea that Oriental men use substances to seduce and thereby force themselves on German women. This figure of the criminal immigrant luring German women into sex with substances, possibly making them addicts in the process, represents how non-European migrants degenerate German society as well, making him among other immigrants affected by hate.

Within the affective economy of the novel, Mesut appears as an addition to the bogus asylum seeker in form of a bogus German with migration background. He is bogus in the sense that he is an "undeserving" German. When leaving Mesut's house, Schmied and Bäcker refer to Mesut as "Neugermane."[25] By coining his hybridity as only symbolically German by mocking his legally accepted position as a German citizen, Mesut represents already established injury to the nation. Germany appears already "infiltrated" by "new Germans," who threaten to further deconstruct the German ethnic nation through mixed reproduction. He is therefore not a real German, like the bogus asylum seeker is not "real" refugee. Through miscegenation, Mesut's impure Germanness, if not implied inexistence of being part of the imagined German community, is transferred onto German ethnicity as injury to Germanness. In Schäffter's sense, the "Innen" becomes uncanny by introducing the "Außen," both in terms of legal citizenship and miscegenation.

5.3.c Migrant Women – Almost nowhere to be seen

Sara Farris' argument about the representation of migrant women, or rather lack thereof, as primarily oppressed individuals resonates in the *Systemfehler* novels. Salzig underrepresents female migrants and leaves out German women with migration background entirely, despite a narrative that imagines millions of refugees and immigrants "flooding" Germany, a country with a large ethnic and cultural diversity prior to 2015. On a combined 577 pages, there are two lines dedicated to mentioning migrant women. Farris writes, "[…] rather, when women migrants are mentioned at all, they are portrayed as veiled and oppressed Orientalist objects" (184). In *Das Chaos*, the first and last explicit representation of migrant women is that of

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[25] [new German or new Germanic]

"scharen"[26] of "tiefverschleierter Frauen"[27] with their countless children, begging on the streets (224). In this quote, high reproduction rates of Muslim women, their oppression and squalid existence as beggars and therefore as a burden for the German economy mirrors common anti-immigrant and anti-Muslim rhetoric. Migrant women are bogus on the merits that they rely on begging to nourish themselves and their unmanageable high number of children, whilst visually representing the oppression that ensues with the arrival of Muslims through veiling, in this case the Niqab or Burka. The only alluded to representation in *Der Widerstand* is of a woman burned alive by her Kurdish husband who had found a new woman (35). Here, the affective economy works in the way that antipathy towards male migrants is emphasized through the dehumanization of women into disposable Oriental objects. Since no migrant woman is focalized by the narrator, they remain fixed in their one-dimensional position as oppressed people.

High fertility rates often occur in far-right rhetoric supporting the argument that eventually, the Muslim population will indubitably surpass the native European population in numbers (Ansari 137). Fertility rates are used to construct further opposition between Germans and migrants. Women are depicted as oppressed birthing machines, "othering" them into one-dimensional symbols for their seemingly singular purpose in Islamic society, which is set in contrast to low German fertility rates: "Deutsche Familien waren nicht groß, auch das wusste er. In seiner Heimat hätten auf so einem Bauernhof mindestens hundert Menschen gewohnt, hier rechnete er mit nicht mehr als fünf oder sechs"[28] (Das Chaos 262). This focalization of a jihadi warrior is used to ascertain how migrants are fully aware of their culturally enabled overpopulation, thereby acknowledging their potential to overrun Germany through numbers. Another, less explicitly threatening, example is that of the Turgut family. As the narrator provides a short overview of the Turgut family, he emphasizes both the numbers of Hassan Turgut's descendants and their "inter-breeding." The narrator first explains how Hasan Turgut went to Germany to work, eventually bringing his wife and three children to the country: "Allah der erhabene hatte es gut mit Hassan Turgut gemeint und seinen kindern gute Ehepartner und ihm fünfzehn Enkelkinder geschenkt, die allesamt in Ricklingen wohnten und gute Moslems

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[26] [clusters]
[27] [deeply vailed women]
[28] [German families were not big he also knew that. In his homeland, there would have been at least a hundred people living on such a farm, here he counted on not more than five or six]

waren"[29] (42). This is a clear example of how Islam, which infers high in-group fertility rates, and liberal migration policies work towards Orientalizing Germany.

5.3.d Homonationalism

In *Systemfehler*, there is one instance in which transgenderism and homosexuality are instrumentalized in defining Germany as wholly liberal and protective in terms of LGBT rights and implicitly depicting immigrants as violently opposed to it. In das *Das Chaos*, the reader is shortly introduced to the transgender women Babette, a Berlin resident whose transitional period from a depressed and suicidal young boy to a happy gender changed women is depicted on two pages. The short elucidation of her life in Germany as unhappy yet enabled by state welfare into changing for a more fitting sexual identity establishes Germany as a liberal society in which people can freely choose their identity without fearing for harm. However, immigrants manage to not only destroy Babette's personal life, they also rid her of it. Babette's relationship with her boyfriend René comes to an abrupt ending when she discovers that he participates in chem-sex orgies with "jungen arabischen Strichern"[30] (Das Chaos 197). Several pages afterwards, Babette is found stoned to death on the streets by Schmied and Bäcker:

> Nun standen sie vor Babettes Leiche und sahen in ihrem Leben zum ersten Mal das Opfer einer Steinugung. Die hübsche Babette war von zahlreichen faustgroßen Steinen, die jetzt um ihre Leiche herum lagen, getroffen und schwer verletzt worden. Einer der Kopftreffer war tödlich gewesen.
>
> »Scheiße, ist das krank. Wer macht sowas?«
>
> »Na, wer wohl? Dreimal darfst du raten!« (Das Chaos 203)

This representation of a homosexual trans person threatened by immigration is, similar to what Farris' concept of femonationalism suggests, reflecting far-right rhetoric. In her article, Farris refers to Jasbir K. Puar's notion of "homonationalism" as an inspiration for her "femonationalism" (Farris 187). In her article "Homonationalism," C. Heike Schotten writes about a reformulated version of homonationalism by Puar from 2012, who writes: "the right to, or quality of sovereignty is now evaluated by how a nation treats its homosexuals" (cf. Puar 2012b in Schotten, 2016). Calling this definition homonationalism2, she writes that "fitness for

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[29] [Allah the sublime meant it well with Hassan Turgut und gave his children good spouses and to gifted him fifteen grandchildren, who all lived in Ricklingen and were good Muslims]
[30] [young Arabic "hustlers," according to the actual translation of the word "Stricher." However, in this case, it refers to prostitution]

statehood is measured by the yardstick of their treatment of LGBTQ people" (360). For Schotten, homonationalism2 conceptualizes a "generalized western sexual exceptionalism," defining the West as culturally superior in their protection of gay rights (360).

In relating Orientalism and femonationalism to homonationalism, we can see that cultural superiority and the inferiority of the "other" is constructed through the Western protectionism of "national sexual openness" and the "narrow-mindedness" of the other's culture. Again, male immigrant sexuality is represented in relation to drug use, in this case as Oriental prostitution. In Said's *Orientalism*, he writes that Oriental women were overly sexualized by orientalists, regarding "Oriental sex" as a "standard commodity" available to the mass (Said 190). In *Das Chaos,* Oriental sex is applied to Oriental men, who appear to exude an irresistible charm in seducing gay German men to participate in drug-induced orgies, similar to Annkatrin's case with Mesut. When a few pages later, the reader is faced with Babette's death, Schmied and Bäcker make another assumption about the perpetrators of the crime. Although not explicitly naming whom they deem responsible, the reader almost has no other option than picking immigrants as the murderers. As this is well into the novel, prior repetition of such representations of figures like the "immigrant sexual predator" and "immigrant criminal murderer," Salzig assumes that commissioner Bäcker's statement of "guess who" is backed up by enough examples of similar migration-related instances to be self-explanatory. In their description of Babbete as "hübsch"[31] (Das Chaos 190), the narrator solidifies the narrative that trans people are not only protected within German culture, they are part of what makes it beautiful.

5.4. Degeneration of German Culture and People

As Ottfried Schäffter writes, the "foreign," when understood as counter image, implies negation of the self. In the *Systemfehler* novels, loss of identity comes in two forms; one being the loss of identity brought by mass (Muslim) immigration, the other by Germans and their orthodox anti-national, liberal-leftist values. The connection between immigration and loss of culture is represented in degenerating German culture, instigated through contact between migrants and Germans. The definition of degeneration by the OED is: "Having lost the physical, mental, or moral qualities considered normal and desirable; showing evidence of decline." As of now, the paper has shown how interracial mixing represents degeneration a part of Germany's loss of a

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[31] [pretty]

homogeneous identity, as migrants are represented as culturally inferior. There are however other means with which migration is depicted as destroying German culture.

Degeneration is represented in the transformation of German culture through adoption of foreign influences, which shows in the use of language, drug abuse, popular culture and cuisine. Johann Bäcker, when reflecting on his "perfect German" acquired in secondary school, criticizes how schools participate in the degeneration of language. He claims that through migration, a new slang emerged that is worse than "Kiezdeutsch,"[32] "gegen den sogar die Gossensprache[33] früherer Jahre wie gefälliges Kanzleidetusch klang"[34] (Das Chaos 216). He further sees the fault in teachers, who also adopted this new youth dialect that is comprised of new grammatical constructions, with English, Turkish and Arabic words (216). The degenerative ability of Eastern languages is further elaborated by Anna on the following page. As she enters a church, she hears, "statt der gewohnten, wohlklingenden Musik eine Kakophonie fremder Sprachfetzen in der Luft"[35] (217). Johann furthermore alludes to the representation of Germans in popular culture such as *Fack Ju Goethe*,[36] where Germans are depicted as a mob or "[…] bestenfalls als die, die hier länger wohnen"[37] (217). Degeneration of politicians is established by their taste for Oriental cuisine and their enjoyment of hummus with sesame paste (Der Widerstand 245). Furthermore, as this paper has already deduced, drug use appears to be connected immigration and rape as coherent, with the ability to "impurify" Germans. In another passage in the novel, this figure of the drug spreading immigrant is depicted in a park, "[…] als ihm ein Schwarzer auffiel, der dem sächsischen Nachwuchs mit Drogen versorgte"[38] (Das Chaos 79).

Degeneration of culture through migration is depicted here in differing practices, thereby constructing a seemingly broad representation of the many bad influences migration has on a perceived superior culture. The degeneration of language, in adopting words from perceived phonetically unaesthetic languages, leads to the deterioration of complexity through the normalization of slang. This adoption of something lesser than the worst slang in German

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[32] No specific translation for this term. Kiezdeutsch is usually referred to language "from the streets." A slang or dialect in other words, it is also often referred to as German youth dialect, sometimes referring to people with migration background. The dialect involves, or rather neglects, the usage of correct grammar, such as the non-inclusion of pronouns and prepositions in a sentence i.e. "Lass Stadt gehen" [Lets go city].
[33] [Gutter speak or slang]
[34] [where in comparison the gutter language of olden days sounded like law chamber German]
[35] [instead of the familiar, melodic music, there was a cacophony of foreign language tatters in the air]
[36] A popular movie in Germany, directed by German Turk Bora Dağtekin, in which a German Turkish man pretends to be a teacher in school.
[37] [at best as those who have lived here longer]
[38] [When he saw a Black (man) providing the Saxon youth with drugs]

language history reveals a process of Orientalization that is possible due to the inferiority of Oriental culture. Furthermore, the cultured self is not only negated by inferior Oriental languages, it also establishes a further distance to the self by shortening the distance to the other. In this case, it is shown by how Germans in popular culture are depicted as either "on the same level" as people with migration background or less, therefore subjugating Germans to a lesser status. This goes along with the idea of "letting the invaders in" that is represented in the consumption of Oriental products. Both the eating of Oriental cuisine and the consumption of drugs distributed by migrants suggests that negation of the self is achieved by willingly ingesting Oriental elements. The "Außen" is introduced to the "Innen," eradicating the dividing line: "These various others come to embody the failure of the norm to take form; it is the proximity of such other bodies that "causes" the fear that the forms of civilization (the family, the community, the nation, and international civil society) have degenerated" (Ahmed 135).

5.4.a The Orientalized German Bomber

The most striking case of the loss of identity due to adoption of Oriental culture in *Systemfehler* is German homegrown terrorism. A young Christian man named Ralf Busch converts to Islam and finds himself loathing his country, becoming a suicide bomber. During his incarceration in a German prison, which is filled with Muslim people, Ralf becomes radicalized and begins to hate German society. Salzig appears to take away from real-life conversion methods of radical Muslims, who have higher success rates in prison environments in recruiting new devotees (Frigelj, 2015). Busch, who is unemployed after his prison time, becomes more radicalized due to his free schedule and spending time with other unemployed Muslims, a position that seems to be part of the Muslim condition in Germany. Busch develops a profound hatred for the West and its weak and decadent people that deserve to die, aiming at a war against Europe through an Islamic army that is to kill all Europeans (Das Chaos 17). To achieve his plan, he ventures to the land of his dreams Syria, impressed by the brutality of Sharia (Das Chaos 16). Making his way back with fellow radicals into Germany, he blows up a well visited handball stadium filled with many families he deems "ungläubige Deutsche"[39] (122)

Ralf Busch is representative of the injury to the nation brought by migrant cultures. By accepting an Oriental religion and distancing himself from the nation, Ralf becomes that which brings pain and injury. Ahmed writes: "Fear is, of course, named in the very naming of

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[39] [unbelieving Germans]

terrorism: terrorists are immediately identified as agents of extreme fear, that is, those who seek to make others afraid (less mobile or less free to move) as well those who seek to cause death and destruction (128). Germans are therefore potential agents of fear for their own country, not only by becoming the "other," but also by destroying the former self. He thereby becomes the uncanny of the nation's self. By accepting a new imagined community as his own, in this case the Islamic global fraternity called "Ummah" (14), he expulses himself from his former "self." In the affective economy, Ralf combines several figures into one greater figure of hate and fear to form a new one: the bogus asylum seeker, the Orientalized German and international terrorist, creating the Orientalized German bomber.

5.5 Abuse of the Welfare State – Immigrants as Economic Parasites and Ingrates

The abuse of welfare support is a topic often reiterated in *Systemfehler*, emphasizing the idea of "the bogus asylum seeker" very early in *Das Chaos* and maintaining it throughout until *Der Widerstand*. It is the representation of refugees as bogus asylum seekers that changes their status from vulnerable people seeking protection to pretentious "economic" migrants. The process of constructing the bogus asylum seeker, meaning the continuous reiteration of refugees as bogus, can also be regarded as the derecognition of the refugee status for all refugees in *Systemfehler*. Refugees thereby morph into anything but refugees, developing into either simple "Einwanderer,"[40] criminals or terrorists. Ahmed's concept can generally be found in far-right ideology, which postulates that refugees and migrants attempt to go to countries with a developed welfare system, aiming to live solely off the welfare state (Rooduijn et al. 539). Not only does the refugee become a fraud by representing loss of money, they are also abusing the hospitality of one's wealthy country. Since it is established early on that many refugees pretend to be fleeing from a dangerous situation to enter Europe (Das Chaos 18), the novel determines that it is practically impossible to differentiate between a rightful and bogus refugee, thus setting up the early dissemination of the "bogus asylum seeker" concept. Ahmed writes that, "the figure of the bogus asylum seeker is detached from particular bodies: any incoming bodies could be bogus, such that their "endless" arrival is anticipated:

> So the figure of the bogus asylum seeker is detached from particular bodies: any incoming bodies could be bogus, such that their "endless" arrival is anticipated as the scene of "our injury." The impossibility of reducing hate to a particular body allows

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[40] [immigrants]

hate to circulate in an economic sense, working to differentiate some others from other others, a differentiation that is never "over," as it awaits for others who have not yet arrived (Ahmed 123)

Injury here is represented by the violation and murders of Germans and the abuse of welfare, leading to economic strife and physical harm. It shows the state's inability to defend its people and wealth, implying that if it happens now, it will happen continuously.

Asylum in *Systemfehler* is in numerous instances associated with fun, leisure and gifted wealth. After Annaktrin's murder, the narrator goes on to explain that the three Tunisian men take whatever they so desire on their so-called Europatour, changing identities to receive financial aid in Germany repeatedly to finance their partying (5-6). Bogus asylum seekers benefit from open border policies and welfare money to finance their presumably adventurous holidays, making asylum seem like a readily available leisure trip at the expense of German taxpayers:

> Ali, Mohammad und Hussain ahnten indes von alldem nichts. Sie waren in Altona unterwegs gewesen, weit weg vom Geschehen. Sie hatten eine ziemlich gute Zeit, trafen etliche Landsleute und sogar einige ehemalige Mitgefangene aus dem Gefängnis in Sous. Sie tranken das leckere deutsche Bier, stellten den Frauen nach und machten sich über die deutschen Gesetze und die Polizei lustig. In Hamburg liefen so viele Flüchtlinge herum, wie sollte man die alle kontrolliere, selbst wenn man es gewollt hätte? Keine Chance (125-126)

The construction of the bogus asylum seeker figure is aptly represented in this instance, where Germany appears full of bogus asylum seekers that build up communities. The law is laughable to the bogus asylum seeker, they are invisible among the masses of possible other bogus migrants and abuse German "belongings" like beer and women. The continuous injury to the nation through proximity of the "other" is understood in the "accumulation" of more bogus asylum seekers that realize the ease with which to enter Germany and Europe as false refugees.

Asylum in *Systemfehler* is, according to Salzig's representation, a call by the German government for migrants to freely live off the welfare state and start a new life in "Schlaraffenland[41]" (Das Chaos 130). There are several instances in which bogus asylum seekers and seemingly real refugees, yet implicitly bogus, are encouraged to venture to Germany because of the treatment they will get. In one instance, representation is used to

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[41] [Land of milk and honey]

signify how young Moroccan men are fascinated by the stories of fellow countrymen who have made it into Europe, who boast with their "dicken Autos[42]" and "blonden Frauen[43]" (Der Widerstand 8). Especially Germany, so the narrator suggests, is known by refugees as the easiest country in Europe to attain money and asylum (Das Chaos 6) and a place of security and economic opportunity (Der Widerstand 9). Wealth is therefore understood in terms of being handed to foreigners through easy deception, something that is added to the resistance plotline. Everyone who disguises as a Syrian would get money, a house and a car, so the rumor would suggest among migrants across the globe (Der Widerstand 8). This is also shown in the case of Said Ghaleb, who tells his refuge story from Syria to Germany. Following Merkel's address to invite all Syrians, with the encouragement of being gifted a house, money and a car, his family moves to Germany (Das Chaos 52-53). The asylum seeker is therefore established as inevitably bogus before their actual arrival. Salzig suggests that with the knowledge of people across Africa and the East about the wealthiness of Europe and the ease with which to attain it, people who even flee from actual threat are bogus due to their choice to come to Germany, a country that invites them to live off seemingly tremendous welfare.

In *Der Widerstand*, the bogus asylum seeker figure seems to traverse its position as only bogus, meaning undeserved, to representing threat to German bodies due to resource shortage:

> Je mehr Einwanderer ungebremst ins Land kamen, um so größer wurde der Volkszorn, der durch die mit dem Streik einhergehende Versorgungskrise verschlimmert wurde. Der plötzliche Mangel und Einkaufsmöglichkeiten traf Einheimische wie Einwanderer gleichermaßen, mit dem Unterschied, daß die vielen tausend Ausländer in den Notunterkünften der Stadt gar keine Nahrungsmittelvorräte hatten. Sie standen in endlosen Reihen zusammen mit dem hilfsbedürftigen Deutschen stundenlang vor der Notverpfelgungsausgaben Schlange, doch nicht alle bekamen ausreichend essen. (Der Widerstand 86)

First, the ascription of terms like "Einwanderer" and "Ausländer"[44] to refugees represents the advanced process in *Der Widerstand* where refugees have become entirely bogus by referring to them solely in terms of regular migrants. Second, as the migrants do not have provisions in their emergency accommodations, they represent economic strife by relying on the utilization of welfare as a financial burden to the people and the nation. Migrants are depicted in relation to "needy Germans," implying that migrants take away the means of the native population's

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[42][big cars]
[43] [blonde women]
[44] [Foreigner]

survival in times of crisis, a crisis that came with the migrants in the first place. This passage reads as an argument for protectionism and German supremacy in form of more rights over migrants to sustain the German populace.

5.6 Migrant Crime, Migrant Violence, Migrant Danger

In far-right discourse, crime and immigration often go hand in hand (Williams 2006; cf. Odmalm and Bale 2015), which is also apparent in *Systemfehler*. A major characteristic of refugees and immigrants in the novels is "their intrinsic" nature that leads to criminality. Oriental character, as Said calls it (203), is defined in the novels by the "innate savagery" and aggressiveness of migrants, represented by assault and manslaughter. The constant reiteration of migrant crime in both novels suggests an ever-increasing degree of violence and savagery ad infinitum that is elevated by an increase of immigration. This resonates with the anticipated injury by the proximity of "others." There are many instances in which migrant crime is portrayed, both detailed and marginal.

Crime against Germans is represented in violence against women and drug dealing, as has been established. Additionally, manslaughter, thievery and non-abiding of the law are recurrent themes related to migrants. As Ahmed writes:

> The ordinary becomes that which is already under threat by imagined others whose proximity becomes a crime against person as well as place. The ordinary or normative subject is reproduced as the injured party: the one "hurt" or even damaged by the "invasion" of others. The bodies of others are hence transformed into "the hated" through a discourse of pain. They are assumed to "cause" injury to the ordinary white subject, such that their proximity is read as the origin of bad feeling (Ahmed 118)

The discourse of pain in the novel is established through the frequent reiteration of migrant crime through explicit representation of it, or letting the narrator explain it through the experience of characters. The first prominent example of refugee criminality the reader finds with the three Tunisian men that rape Annkatrin. They continue to murder a family father in the attempt to steal his car, leaving him to die in the cold (Das Chaos 143). A similar scene transpires in *Der Widerstand,* where an old German couple is murdered by several Maroccan men (9). Their apathy towards German death and suffering dehumanizes them and make them eligible subjects of hate by the reader in the anticipation of further injury. This apathy, or disrespect, towards Germans is also highlighted by the disrespect shown towards law-

enforcement, who must threaten refugees with gun violence to earn their respect (Das Chaos 90). Detailed represented cases are supported by references of the narrator or by focalizing characters about the state of crime in Germany, which becomes readable as an intrinsic part of migration:

> Vor nicht einmal einem Jahr war jeder Mord noch eine große Sache gewesen, jetzt kamen täglich Menschen um, und Lars Schmied ertappte sich dabei, daß er den neuesten fall geistig bereits auf einem Stapel liegen sah, bevor er ihn sich angesehen hatte. Daß er einmal so abgestumpft sein würde, hätte er von sich nie gedacht, aber so war es jetzt nun einmal. „Wir schaffen das! (Das Chaos 179)

Through the slide of metonymy as Ahmed describes it, Salzig does not have to explicitly mention migrant crime anymore after imagining it persistently. In this quote for example, with Angela Merkel's famous "Wir schaffen das!"[45] motto, the author indirectly refers to the rise of crime as related in its entirety to the rise of immigration. This is further supported by the fact that there are no patriotic German criminals in *Systemfehler,* constructing it as a solely migratory phenomenon, which within the affective economy is entangled with leftist crime and the government. The establishment of a connection between migrant crime and death, implying the fear of Germany's death, establishes the narrative "designating something as already under threat in the present […] (Ahmed 133).

Migrant crime against Germans and the nation is also represented by the lack of fraternity shown by Germans with (Muslim) migration background. Mesut Turgut is one instance in *Systemfehler*, where "Neugermanen" are represented as not actual Germans, emphasized through their criminal activity. In *Der Widerstand*, there is another, more final, representation of men with migration background as actively not part of the German nation by showing a lack of fraternity. After Schmied and Bäcker flee Berlin to reunite with Bäcker's son Johann, they are in search of a hitchhiking opportunity. Approached by two young Turks they ask them to take them along. During the trip, the two German Turks rob the commissioners of their guns and kick them out of the car (23-24). This passage reflects the idea that migrant Germans cannot be regarded to be part of the German nation, as they do not assist their fellow white citizens in dire times, but rather use the opportunity to steal from them. The lack of fraternity in light of proximity due to German citizenship establishes the "other" within Germany and the threat to the white subject.

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[45] [We can/will do it]

Violence between migrants is to show that within the wide variety of different peoples fleeing to Germany, they all appear to be uncivilized and aggressive, thereby signifying their homogeneity as intrinsically brutal non-European Orientals. In instances that marginally depict refugee violence in emergency accommodations, there are brawls and dead people (Das Chaos 90, 179). The reader is introduced to the savagery of Orientals shown by their inwards fighting, or as Salzig describes it: "[…] Fortsetzung der Kriege im Nahen Osten"[46] (259). This idea of a war between migrants on German ground is established by eventual daily incidents of violent migrant misconduct: "Die Gewaltexzesse in den Massenunterkünften der Einwanderer gehörten inzwischen bereits ebenso zum Alltag wie die zahllosen Übergriffe auf Mädchen und Frauen"[47] (Der Widerstand 103). Migration, it would seem, becomes readable as personification of increasing violence.

What adds extensively to the idea of threat by immigration is the classification of refugees in gangs and prowling groups. The description of gangs of "Banditen" (Das Chaos 12; 233) roaming throughout Germany adds to the haunting fear that practically no place in Germany is safe, with danger lingering unseen in proximity. As Ahmed writes: "[…] a figure who stalks the nation and haunts its capacity to secure its borders. The bogeyman could be anywhere and anyone, as a ghostlike figure in the present, who gives us nightmares about the future, as an anticipated future of injury" (123). With the establishment of the bogus asylum seeker throughout the novels, the bogeyman comes about "organically." Bogeymen in Salzig's novels are roaming bandits, connected to the refugees that can be seen in the streets: "Banden hatteren mehrere ihrer Nachbarn überfallen, der übernächste war erschlagen worden. Sie berichteten von Schüssen und Schreien in der Nacht, von Krawallen und brennenden Autos"[48] (Das Chaos 135). The seen and unseen, or rather anxiously predicted, merge together, intensifying anxieties about dangerous refugees. Future refugee arrivals are therefore possible bandits as well. This is further stressed by the growing number and thereby indistinguishability of refugees. This could be understood as the zenith of creating the bogus asylum seeker, where refuge has become equal to being bogus, aligning with the figure of the bogeyman.

Salzig abuses the narrative technique of focalization to inconspicuously reinforce stereotypes of dangerous "others," rather than attempting to contribute to a nuanced

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[46] [continuation of the wars in the middle East]
[47] [The excesses of violence in the mass accommodations of the immigrants were part of the daily routine as much as the countless assaults on girls and women]
[48] [Gangs had robbed several of their neighbors, the next but one struck to death. They reported about gun shots and screams in the night, of riots and burning cars]

representation. Throughout the novel, the representation of refugees does not offer great nuance. There are three cases of hate-crime in which Salzig gives a more compassionate representation of refugees. Two young Syrian brothers, Said, who is the boyfriend of a main character, and a Nigerian man are murdered by a right-wing terrorist (Das Chaos 56, 79, 130). In these moments, the reader has a brief peek into the "human" side of refugees, with their dreams and anxieties focalized by the narrator. Focalization of "others" in *Systemfehler* is generally defined by explicitly representing a threat from immigrants who seek to rape and rob (Das Chaos 8) or kill (Das Chaos 232). Sometimes, as exemplified by these hate-crime victims, Salzig at first hand appears to humanize refugees, who reminisce about their families and imaginations of a better life. Despite generating a minimal amount of empathy by letting the reader experience the thoughts of these refugees before immanent death, they continuously exude a potential threat. Their dreams about living in Germany and aiming to seduce German women and vowing to remain Muslim (Das Chaos 56) or selling drugs to young Germans (Das Chaos 79), still vilifying them as nonintegrable foreigners that degenerate society.

5.6.a Invasion Through Numbers

The frequent representation of migrants in threatening masses establishes the notion that Germans become the minority within Germany, imagining a "Multi-Kulti-Staat" with a German minority dominated by dangerous migrants (Der Widerstand 178). There is anticipation of being flooded by a seemingly countless stream of uncivilized "Einwanderern": "Herr Major, wollen sie, daß die unkontrollierte Masseninvasion unzivilisierter Moslems unsere Kultur zerstört?" (Der Widerstand 180). The idea of being flooded is also a topic in Ahmed's paper, where she writes: "We can consider, for instance, that the narrative of asylum seekers "swamping" the nation works as a narrative of fear. Fear works to create a sense of being overwhelmed: rather than being contained in an object, fear is intensified by the impossibility of containment" (Ahmed 124). This is highlighted for example by the police's inability to handle the rise in migrant crime, which takes 90 percent of the police's resources (Das Chaos 103). The sheer numbers of infinitely incoming migrants drive this narrative of fear.

The sticking of signs to people is the most effective method with which Salzig constructs the idea that uncountable masses of migrants overtake Germany. When violence in the cities increases exponentially and immigration appears to shift the whole demographics of Germany, refugees are referred to as "invaders," symbolizing how the movement of signs construct the refugee as increasingly dangerous in form of a new figure. This figure is showing how the

figures of the bogeyman and bogus asylum seeker align to form a new figure. In *Das Chaos,* quotes like "haufen Schwarzafrikaner, Osteuropäer und Araber"[49] (64) "Massenhaft Schwarzafrikaner"[50] (226), "zahllose Araber"[51] (194), "Drogenbanden"[52] (90), "Terroristen"[53] (127), "Gruppe Araber" [54](95), all work together in constant repetition to create the perception of a "common threat". As signs are stick to refugees, their affectedness within the affective economy is enhanced, as the fearful idea of uncontrollable numbers of "others" traverses between different groups of people. This leads to the eventual construction of refugees as "invaders". Increased and constant repetition of refugee crime makes this development seem "natural", with the anticipation of the author for readers to form an antipathic stance towards non-European Muslim immigrants. Germany is on the edge of being overthrown by the sheer numbers of multiethnic migrants.

The connection between large numbers and dangerous Arab people through the continuous representation of refugees in threatening masses participates in constructing refugees as "invaders," culminating in the imagination of a Muslim takeover by Jihadi warriors. By the end of *Das Chaos*, Germany appears to be on the brink of collapse. Cities are transformed into crime-ridden and dirty sceneries of murder and death; Germans are forced to leave cities and countryside; daily deaths and terrorist attacks haunt every corner of the nation (270). "Foreigners" occupy Germany and while Germans are thronged to the borders (272), a group of military trained refugees call out the jihad in Europe, which represents an anxiously awaited scenario that resembles Said's assumption of the fear of a global jihad (Said 287). In their "islamischen Übernahme"[55] (259), they overwhelm German border protection and begin to conquer the nearest neighborhoods with their newly robbed military weapons. Following their call are other Islamic groups who begin to assemble into armies in different parts of Germany (261). German civil militias identified as "Kamaraden"[56] by the narrator defeat these Islamic "Banditen" in a heavy fire fight that resembles an action scene form a Hollywood movie, with heroic armed citizens combating the jihadis. The previously hidden, or rather lurking, "Banditen" have revealed themselves as trained and heavily armed Muslim terrorists. The jihadi invasion represents the end stage of the invasion narrative of a migrant invasion.

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[49] [heap of black Africans, Eastern Europeans and Arabs]
[50] [mass of black Africans]
[51] [countless Arabs]
[52] [Drug gangs]
[53] [terrorists]
[54] [group of Arabs]
[55] [Islamic overtaking]
[56] [comrades]

Orientalism in its understanding of Islam as a "virulently dangerous" representative of the East (Said 260), finds its representation in an imaginative climax in this novel's closing chapter.

5.6.b Dirt, Cities and Landscapes – The Transformation of Germany into a Landfill

"As we know it, dirt is essentially disorder" (Douglas 2). The anthropologist Mary Douglas argues that the reaction to dirt resembles the reactions to "ambiguity or anomaly," arguing that they are in fact, agents of disorder (12). Dirt becomes an intrinsic part of asylum and migration through the frequent representation of migrants as dirty and dirtying the environment around them, therefore making them agents of disorder. As has previously been established, orderliness is represented as an intrinsic part of German culture that makes it superior. In representing refugees as dirty, enabled by "their" culture, not only difference is established to Germans, but also the distortion of order in the nation: "Culture, in the sense of the public, standardized values of a community, mediates the experience of individuals. It provides in advance some basic categories, a positive pattern in which ideas and values are tidily ordered" (Douglas 40). As the migrants bring dirt and chaos to Germany, they become agents of disorder, thereby constructing them as an "anomaly," which in Schäffter's terms also infers the negation of the self in form of the "Artfremde."

Cities, small towns, villages and landscapes are the sceneries of what I call "Oriental contamination" and of "sewage" (Ahmed 122), constructing the connection between migration and dirt and the subsequent fear of being overwhelmed by "others." With "Oriental contamination," I mean to address the way in which Orientals appear to transform their surroundings according to their "Orientalness," which can be understood as a way of portraying how their "inside" savagery exudes to the outside. The first instances in which migrant dirtiness is depicted in more detail is in emergency accommodations:

> Viele Bewohner klagten über die Behörden, die sie in Unwissenheit beließen, aber auch über Erkältungskrankheiten und Krätze. Besonders erschreckend waren die Müllberge und die völlig verdreckten Küchen und Sanitäranlagen, vier Toiletten für hunderte Menschen, für Frauen und Männer. Das man seinen eigenen Dreck selber wegmachen konnte, davon hatten diese Menschen scheinbar noch nie etwas gehört. Einige Bewohner verhielten sich völlig apathisch, andere sahen so aus, als könne ihre Ungewissheit jederzeit in blanke Wut umschlagen. (Das Chaos 90)

In this passage, we can see several attributes attached to migrants, which is a culmination of all the negatives attributed to migrants in the novels. They are apathetic, easily angered, dirty, even carrying sicknesses, and either unwilling or oblivious to keep a clean and orderly accommodation. These attributions to migrants are important, as all of them move between the bogus asylum seeker, refugee, immigrant and terrorist becoming attached to them, while establishing their connection through the movement of these signs.

Smaller, more rural areas are suggestive for how safe spaces for white Germans also become contaminated by migration, turning into unsafe areas and representing the disarrangement of temporality. Schmied's parents in law, who are frightful of a new refugee settlement that destroys their neighborhood, witness the deterioration of their neighborhood for which the "friedliche Arbeiternachbarschaft"[57] have worked their whole lives to build (Das Chaos 68). In only a few weeks, a container village is built up and with the arrival of 350 "Ausländer,"[58] nothing is as was before: "Die neuen Nachbarn, die meisten waren Araber, aber auch etliche Schwarzafrikaner und Afghanen waren darunter, bestimmten sofort das Straßenschild der Nachbarschaft"[59] (68). Salzig continues to describe the "verschandlung der Straßen"[60] by foreign people: "[…] aufgerissene, offenbar durchwühlte gelbe Säcke lagen herum, die kurzen Jägerzäune vor den Reihenhäusern wurden einfach niedergetrampelt oder für ein Lagerfeuer herausgerissen"[61] (69). Migrants are depicted as scavengers who in their apathy for the environment and through their uncivilized character bring disorder. Migrant dirt and disorder not only distort the material world, but also temporality. Salzig uses the transformation of this peaceful rural setting, filled with positive emotions, to demonstrate how immigration can distort the continuity of time. Reminiscing about the defiled neighborhood and the hard work it took Schmied's parents-in-law to build their own paradise, Schmied reflects on how refugees have taken away possible memories attached to the area. Children who used to play with their dogs in this peaceful area have now lost the opportunity to do so (68).

Cities become the main stage in which a process of Orientalization of the nation is established in suggesting that high number of immigrants bring dirt and chaos, from where all of Germany will eventually be overtaken by migrants. Especially Berlin, the with

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[57] [peaceful worker's neighborhood]

[58] [foreigners]

[59] [The new neighbors, most of them were Arabs, but also scores of black Africans and Afghans were among them, dictated the street sign immediately] Street sign is to be understood here as dominating the scenery of the street.

[60] [mutilation of the streets]

[61] [ripped and apparently scavenged yellow bags lay around, die short fences in front of the terraced houses were simply trampled down or ripped out to be used for a bonfire]

"Einwanderern überflutete Hauptstadt"[62] (Der Widerstand 20), is representative of the loss of control that stands for irreparable future damage to German authority over its own state and the survival of its superior culture characterized by hygiene and law-abiding culture. This is particularly represented through the transformation of cities into "crime-ridden landfills." As refuges develop into "invaders within the affective economy, the streets of Berlin and other cities are represented as unsafe, dirty, and home to countless immigrant drug dealers and clan members (Das Chaos 249), filled with "Einwadererslums"[63] (Der Widerstand 20). Immigrants threaten to take over the city through occupying areas and dirtying them. With their "uncivilized character" that has its material manifestation in dirt, refugees transform once safe neighborhoods into "slums," lawless anarchist areas devoid of law (Das Chaos 226). It could be argued that by pinpointing Berlin as the symbolic origin of invasion, Salzig identifies the capital as a mini-Orient within Germany. As Said argues, the Orient can be located geographically (Das Chaos 31-32). The narrator argues along the lines of former occupation, may it be the Nazi dictatorship, the GDR or by allied forces, that Germany is now turned into a third world country in the middle of Europe through occupation by immigrants (Das Chaos 224). Berlin, the "heart" of Germany that is representing the nation, is therefore transformed into the "other" from where the country will gradually lose its superior culture and people.

VI. The Regime that Destroys the Self

The invasion narrative gives credence to the idea that the German public order is endangering its citizens and in dire need of an ideological switch to prevent self-destruction. Thus far, the analysis on the representation on migrants has shown that they are constructed as a common threat to Germany. Through that construction, the novels determine Germanness by instrumentalizing immigrants as an oppositional contrast to the "self" that is endangered and must be defended. This goes along the observations made by Ahmed on how within the affective economy, migrants generating the fear of being under attack, which is why they need to be combated:

> As such, the alignment of figures works as a narrative of defense: the nation/national subject must defend itself against "invasion" by others. Such a defensive narrative is not explicitly articulated, but rather works through the "movement" between figures. The circulation does its work: it produces a differentiation between "us" and "them,"

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[62] [flooded by immigrants capitol city]
[63] [immigrant slums]

whereby "they" are constituted as the cause or the justification of "our" feeling of hate. Indeed, we can see how attachment involves a sliding between pain and hate: there is a perceived injury in which the other's (burglar/bogus) proximity is felt as the violence of negation against both the body of the individual (here, the farmer) and the body of the nation. (Ahmed 123-124)

Salzig's novels, as part of the main pillars that construct this invasion narrative, goes further in imagining the threat to the German "self" by envisioning a fight of Germans against Germans willingly transforming their country into the Orient.

The current green-liberal-leftist ideology Germany is supposedly governed by (Salzig 12) is the root of the invasion plot. Traits like feminism, veganism or environmental awareness become readable as being part of that destructive system. Throughout the story, Salzig emphasizes the blame that must be put on Germany for the civil strife inland. The "true" enemies to Germany, next to dark-skinned Muslim males, are Germans themselves, who have invited "Sämtliche Raubitter dieses Planeten"[64] (Das Chaos 69) to Germany. The main "perpetrators" are officials, politicians, the media, liberal and/or radical leftist people and especially chancellor Angela Merkel. All are, or so it would seem, dogmatically defending a "system of political correctness" that empowers them (Das Chaos 13). By either attempting to stay in power or "fanatically" holding to their values like open border policies, they "open the gates" to the masses of murderers and rapists (Das Chaos 14). Germans themselves become self-negating entities and therefore alien.

6.1 Liberal-Leftist-Elite

6.1.a Angela Merkel

Angela Merkel has become the face of the migration crisis in Germany and Europe with her decision on the fourth of September 2015 to unbureaucratically accept refugees stuck at the Keleti Railway Station in Budapest (Welt, 2015). Following the Budapest incident that was to be an exceptional case at first, a continuous stream of refugees and migrants headed towards Germany (Berliner Morgenpost 2016), with the famous "Wir schaffen das!"[65] motto by Merkel hovering over the steady arrival of asylum seekers. Since then, the chancellor of Germany and head of the leading conservative Christian Democrat party has been the target of antagonism,

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[64] [All robber knights of this planet]
[65] [We can/will do it!]

especially by the far-right (Spiegel 2018). In *Systemfehler*, Merkel is the representative egomaniac dictator of a corrupt, treacherous regime of a liberal leftist elite that puts immigrants over the needs and protection of German citizens (Der Widerstand 165). She is therefore first and foremost the negating element that enables the invasion of Germany and destruction of the self, which within the affective economy means that she herself becomes aligned with dangerous migrants and the negative emotions attached to them.

In the novels, formation of the imagined community is constituted by treachery and pain, defining the true German community as betrayed and injured by its own people. The severest case of treachery to the German people in the novel is represented by chancellor Merkel's decision to take in an unlimited number of refugees without consent of the parliament since 2015 (Das Chaos 155). In Ahmed's case, the event that brought together the nation and its people is the perceived threat of terrorism after September 11 (131). In Salzig's novels, it is the refugee crisis of 2015, which as the analysis has shown also stands for terror, death, dirt, crime and rape. The narrator, functioning as the voice of regime critics, suggests that "Germany facilitates child pedophilia," deeming Merkel a direct threat to children (Das Chaos 286), signifying the damage she has done to the nation. Merkel therefore participates in, if not represents in person, the injury and pain to the nation by letting that which will negate the self in. Although in Ahmed's sense, injury refers to "others" imposing it on white people, it can be applied to Merkel on the basis that she is the one who invites the "other" that brings pain and because she is aligned with the "other" in the imagined community. Furthermore, Merkel's own "foreigness" or uncanniness is established be the fact that she has been placed into office through vote rigging by the United States (Der Widerstand 264). She is thereby tool of foreign policies detrimental to Germany, destroying the "Heimat," which is signified by Merkel stripping away constitutional legality in 2015, creating "Rechtsfreie Räume"[66] (Der Widerstand 224). Since rule of law and order are an intrinsic part of Germany according to Salzig's depiction, the way of imagining the current nation does not fit into Salzig's imagined community. Merkel's way of governance enhances the idea of injury through emotions of disappointment by people who have for years voted for the conservative party that now pushes leftist refugee policies (Das Chaos 102). Emotions of disappointment add to that of fear and anger, where Merkel and the CDU party become readable as everything bad happening in the

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[66] [Legal vacuums]

story, such as terrorism, rape, murder and oppression: "Die DCU hat die Invasion zu verantworten"[67] (Der Widerstand 214).

There are several references made about how the Federal Republic of Germany has become an oppressive regime like the former German Democratic Republic (GDR). This is especially the case in *Der Widerstand*, where Merkel orders to crush the resistance with all means necessary, as the civil war between the common people and the elite breaks out (54). Often, the government is referred to as the "Merkel Regime" (Das Chaos 196, 163; Der Widerstand 34, 284) which might also allude to Angela Merkel's background as a citizen of the GDR and her presumed indoctrination by its system. Since Merkel appears to have power over the media, police and politics as a whole, Germany is at the mercy of a "willkürlicher Autokratin[68]" (Der Widerstand 185). This distinction is important, as Merkel portrays the way in which current Germany is imagined as an autocratic sham democracy (Der Widerstand 145), which becomes a major argument in demanding a direct vote system and the abolishment of representative democracy (Der Widerstand 146). Governance under Merkel symbolizes an enforced "system of political correctness," also regarded as "offene Merkelgesellschaft[69]," "despite there being more than one opinion" (Das Chaos 65). This system is defined by Merkel's and the Christian Democratic Union's open border policies, overt liberalism and repression of dissidents. In *Der Widerstand*, the oppressiveness of the regime is portrayed by the government's insertion of EU military and even private U.S. mercenaries to end the defiance in Saxony. She is therefore letting migrants and foreign soldiers take over Germany, which make Merkel the fundamental villain in this invasion narrative as its focal point. Merkel therefore represents that which cannot belong to the imagined community Salzig envisions, as she has no love for the nation and its people and therefore doesn't belong within the communion, because of enabling harm rather than protection.

6.1.b The "Merkel-Jünger"

Germany's "egotistical elite" in *Systemfehler* is comprised of wealthy people, government officials, politicians, the media and high-ranking police members, who identify and enforce liberal-leftist and green values. As they appear as loyal servants to Merkel's politics, they are

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[67] [The Christian Democratic Union as at fault for the invasion]
[68] [arbitrary autocrat]
[69] [open merkel society]

regarded as "Merkel-Jünger"[70] (Der Widerstand 184), who orthodoxly defend the status quo that is a liberal-leftist hegemony. Liberal-leftist ideology is mainly equated with open border policies, openness towards other (destructive) cultures, anti-nationalism and "political correctness." This elite is firmly also classified within far-right discourse as undermining the working class, depicting the far-right as fighting for "the common people" (Mudde, 2007; Rooduijn, 2014). In the book, we find the representation of this "fight" in the general distinction between two German groups that oppose each other. The leftist-elite is mainly represented by the upper-class, while the "common" people are middle-class and lower-class working people. The invasion narrative is therefore a class conflict between "the common people" or "alleged right extremists" (Das Chaos 37) from mainly Eastern Germany versus a predominantly Western German "leftist-elite" and "their" immigrants.

Salzig introduces several high-ranking officials to show the characteristics of the liberal-leftist elite and their moral bankruptcy. An example is a high-ranking superintendent of the Hannover police department, who is ostensibly interchangeable with other like-minded Germans. His main characteristics determine him as part of the oppressive system by being a vegan, feminist, "greenie refugee lover" who wants to save Africa (Salzig 12). It is therefore environmental awareness, gender equality and humanitarian aid that becomes readable as negation of the self. This is possible, as it is those liberal-leftist people who within the affective economy align with migrants, suggesting that these values bring more oppression and injury to the nation, stripping aways freedoms and security. When the police find the body of Annkatrin, the superintendent demands the concealment of the perpetrators (13). This case of dissimulating refugee crime happens routinely in the novel and is attributed to an overall dogmatism of a "welcome culture," which builds up a narrative of the "cuddly justice" for refugees (Das Chaos 70). In a case where a refugee has 189 criminal complaints and walks free after masturbating publicly in a train (Das Chaos 201), the narrator suggests that refugees are in possession of a charter, elevating their position in society over Germans as untouchable by law (Das Chaos 207). This argument is enhanced by the fact that ministers actively ignore the rise of crime related to ethnic-cultural and religious reasons (Der Widerstand 54). The "dangerous refugee" and the "leftist elite" gradually become entangled in the affective economy, in which the same emotions of fear and hate circulate between the two figures. The superintendent constantly attempts to talk down refugee crime, deviating the focal point to fighting the right-wing. It is

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[70] [Merkel disciples]

therefore the assertion of such "liberal" policies by high-ranking officials that generate the idea of mistreatment, alluding to the need of nativism.

The lack of horizontal fraternity is established by representing an exclusive fraternity between the elite. For one, wealthiness and power connects the elite. Names often suggest the social status of people in the novel and reveal them to be teachers or state officials. An example is police president Marburg-Löffler, whose surname suggests royal or upper-class descent, who is connected to many other high-ranking people either through professional connections or relations. His brother-in-law is also member of state parliament of the pro-asylum social democrats, with whom he'd rather play golf than investigate refugee crime (Das Chaos 30). Another case is criminal director Aschoff, who wears brand clothes in the style of the English aristocracy, marking him as an upper-class person (Das Chaos 71). The elite, by virtue of their wealth, cannot be on the same status as the rest of the nation as the imagined community would suggest.

Salzig constructs further distance of the elite to the nation by showing how "the common people," which have been established as the "us," are treated and understood as lower-class inferiors. Within the ranks of the police for example, the lack of horizontal fraternity is portrayed by the superintendent's treatment of his subordinated officers Bäcker and Schmied, contemptuously calling them "Handwerker[71]" (Das Chaos 72), signifying the class battle even within the police. Another case is represented by patronization, if not snootiness, where government officials have no consideration for the residents of a neighborhood destroyed by migrants, condescendingly telling the residents to accept a welcoming culture (Das Chaos 67). Class battles are furthermore shown by the people working in parliament, such as the "the Minister" in *Der Widerstand.* He is an explicitly obese and decadent advisor from Western Germany to Angela Merkel and indifferent towards the immense rise of mass immigration. Since the elite is not affected by the consequences of mass immigration, the Minister waves off any doubts from his advisors about the endless stream of "refugees" to keep his mandates (Der Widerstand 99). His apathy and obesity are representative of his upper-classness, also meaning privilege to be ignorant about destruction brought by migrants, which the "common people" cannot afford to flee from (Das Chaos 75). The elite does not, or in Salzig's imagining should not, belong to the imagined community of the nation, but rather acts as the oppressor of the citizen-soldier.

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[71] [artisans or craftsmen]

6.1.c Leftist Extremists – State Protected Terrorists

In *Systemfehler*, radical leftists and even extreme left-wing activists are represented as people actively negating the nation's self and doing so through the help of the government. Their ideological fanaticism that is equated with the Taliban (Das Chaos 181), is portrayed in violent acts against oppositional people and apparent hate for the nation, making them agents of fear in Ahmed's sense possible to the alignments within the affective economy. This is especially shown by students and young people who wear shirts like "Bomber Harris do it again," referring to the bombardment of Dresden during the second world war where 25.000 people died (Focus Online 2016). A major character in the novels called Karo Ravensburg-Stöger exemplifies the liberal-leftist hegemony in Germany where Germans become agents of fear.

Through focalization, Salzig abuses the narrative technique to portray a process in which a rich, white liberal-leftist "Gutmensch[72]" turns into an antifa terrorist. Karo, who has an upper-class surname and family situation of two teacher parents who are pro-asylum and green party voters, is a vegetarian and wants to work as a pedagogue to help people (Das Chaos 19). She's a cosmopolitan open to migration, participates in refugee welcome parties and appears to hold a paternalistic attitude towards refugees until she falls in love with a Syrian refugee named Said, who is later shot dead (Das Chaos 21). His death incites Karo to wage war against all those opposing her worldview, especially by harassing and assaulting AfD members, even killing a retired police officer who voted the AfD (Das Chaos 151). In her attempt to elude police custody, she is helped by many autonomous leftists in Berlin, who hide her in occupied spaces by the antifa. The narrator suggests that no real effort by the police is done to incarcerate her, since the murdered police officer was on the blacklist of the ministry (Das Chaos 151), while also suggesting that police do not enter occupied premises by leftists. Leftist extremism takes the true shape of terrorism as agents of fear in the novel, with the greatest fear being that they are state protected: "Der Sächische Polizeipräsident verfolgt die AfD-Leute und Bürgerwehren gnadenlos. Der Antifa lässt er jedoch freie Hand"[73] (Der Widerstand 223). Much like the German Jihadi, Karo aims to bring death to Germany in its current state and aims for the destruction of the nation she deems is filled with Nazis (Das Chaos 141). Since she is connected to both the regime and migrants, she too becomes aligned with negatively affected figures. Karo

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[72] [Good human] referring to "naive" people who feel as morally superior through their enactment of political correctness.

[73] [The police president of Saxony mercilessly persecutes the AfD people and militias. However, he gives the antifa plenty of rope]

therefore appears to pose an even greater threat to the nation, as she comes from the "Innen," letting the "Außen" inside while destroying the "self". She is an uncanny element that mixes the "us" with the idea of being an agent of fear that brings death to the self.

6.1.d The Media

The media, specifically public broadcasters, are part of the fraternity within the liberal-leftist elite. A propaganda machine to the "Bundesregime[74]" (Der Widerstand 207), media hold an important role in the novel, much like in real life. At the height of the migration crisis, there has been criticism with the way public broadcasters reported on the situation. A writer for the renowned newspaper *Frankfurter Allgemeine Zeitung* calls the reporting of public broadcasters during the crisis "Wilkommens-Journalismus." He suggests that the approach of ostensibly reporting along the line of "Wir schaffen das" and mainly covering positively about the acceptance of more asylum seekers only played into the hands of xenophobes like PEGIDA (FAZ, 2015). He further asserts that the public pro-migration attitude by public broadcasters at that time elevated the success of the AfD and tarnished the reputation of media's supposed objectivity, giving the far-right the means with which to defame media outlets as "Lügenpresse" (FAZ, 2015).

In *Systemfehler*, this diagnosis is represented by a liberal-leftist media monopoly loyal to the regime. Salzig indeed depicts the public broadcasters as "Staatsmedien," which refers to the state media of the GDR, denying the broadcaster's claim to be distant from the state and acting as a political vessel. This is used to establish the media's invalidity and the necessity to use alternative media instead. First, Salzig constructs media as campaigning platforms for established pro asylum politicians (Das Chaos 46). This is also a consequence of the fact that politicians and media workers appear to be closely connected. Either through friendship or relations such as marriage, relations further establish the powerful position of the liberal-leftist elite as a closely interconnected entity (Das Chaos 60). This relatedness is used by politicians to push their agendas by telling journalists to leave out investigations, especially related to migrant crime, and not reporting about protests by patriotic Germans and later on the uprising against military intervention in Saxony (Das Chaos 190, Der Widerstand 38). This depiction is used to clarify the style in which the German nation is imagined by the liberal-leftist elite, through repressive practices and, it would appear, censorship.

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[74] [federal regime]

It is through refusal of established media that the new imagined community can be constructed, thereby abandoning the old one. The first instance in which the reader sees the defiance of Germans against media indoctrination is when commissioner Bäcker and his family switch over to the internet for their information, rather than giving money to the "Lügen- und Lückenpresse[75]" that only presents one opinion (Das Chaos 46-47). This idea of the internet as a favorable alternative for information gathering is further established by a discussion of Johann Bäcker against a liberal-leftist teacher. He argues that unlike the homogenous media, the internet represents heterogeneity (Der Widerstand 184), though it should be clear that the sense of heterogeneity or plurality Johann ascribes to the internet is meant to refer to an ethnonationalist body of thought. Asserting that the internet is not centralized and does not hold sovereignty over its consumers' opinions, he argues that the internet is "us all" (184), adding a sense of unaffected freedom for the individual with the usage of the platform. The imagined community, which understands itself as sovereign, therefore needs the internet to break free of the regime's grasp and reinvent itself through the "variety" of opinions on the internet. This argument reflects actual developments in the establishment of "alternative media," such as the COMPACT-Magazin and the Blaue Narzisse website, both of which act as alternative media sources with their articles on current political issues. They provide an "alternative" viewpoint[76] to enable and encourage "non-conform" worldviews[77] on the basis that media cannot be trusted anymore, as they their reports are full of lies and gaps.

6.2 External and Supra-National Forces – Subtle and Explicit Occupation of Germany

In *Der Widerstand*, external forces reveal themselves as the "main villains" behind Germany's invasion and the oppressors of the nation. The oppression by external forces is illustrated first by political influence, or rather domination of one political orientation, and then military invasion. Germany, or rather what Salzig portrays as its "true" people, are oppressed by a hierarchy of supranational institutions and global powers, which are to be overcome to achieve sovereignty. The nation state and its community in *Systemfehler* are defined not only in relation to the "other," but also to other imagined communities inside and outside Germany. Regarded by the narrator as occupants (Der Widerstand 178), there is Western Germany's preeminence over Eastern Germany that represents one unequal power relation. To this day, Western

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[75] [Lying- and jaggy press]
[76] https://www.compact-online.de/wir-ueber-uns/
[77] https://www.blauenarzisse.de/

Germany remains economically stronger than Eastern Germany (iwd, 2015), while parliament shows lack of representation of Eastern Germans and topics relevant to them (mdr, 2020). This is something that is also mentioned in the novels (Der Widerstand 51). Dissimilar power relations also represent an alienating element within the "Innen," shown by imposing Western German political agendas, such as open border policies. Portraying Western Germany as part of the oppressors shows Salzig's allegiance to Eastern Germans to define which part of Germany is the true Germany. This becomes especially clear in *Der Widerstand*, where the narrator suggests that Western Germany has been manipulated by especially the USA since 1945 (283), solidifying the idea that the "Innen" has been made uncanny to the "self" through years of foreign influence and therefore needs active exclusion.

6.2.a The European Union versus Europe

In *Systemfehler*, the European Union (EU) as a supranational organization receives minor representation outside the occupation of Germany by the European Gendarmerie Force EUROGENDFOR, henceforth called EGF. The EGF is a military police group made up of the military personal of several EU member states, Germany excluded (Eder, 2014). In *Systemfehler*, the EU splits Germany into EU territories with the help of the EGF, following protests against the government that develops into a national strike in which militias form together to free Germany of migrants, the regime and foreign military. The EGF's mission is to pacify regions where Germans have formed into militia groups in Saxony. The partition of the country by EU states resembles the division of Germany after 1945 into territories of the allied forces, showcasing the continuous occupation of the nation and the oppression by the European Union whenever Germans would ask for sovereignty, as Brussel's grip over national politics increases. The importance of the EU in the novel is to show that rather than uniting states while maintaining their sovereignty, it poses a constant threat to national sovereignty, with its policies leading to upcoming divide between friendly nations. The Merkel regime and its open border policies therefore are understood as not only bringing disorder within the nation, but rekindled hate between peaceful nations. Salzig leaves open room for a possible reconciliation with the EU occupants by asserting that they are not truly the enemy:

> «Wieso Bürgerkieg? Wir kämpfen hier gegen ausländische Soldaten auf deutschem Boden! »

> «Ja, aber das sind doch keine Truppen, die unser Land erobern wollen, das sind doch
> nur Stellvertreter, die für die Regierung kämpfen». (Der Widerstand 143)

Proximity between European states construct a common identity of Europeanness, or in Said's terms Occident, in relation to non-European "others." The transnational European self is to be defended by expelling "others" and oppressive supranational entities, which aligns with common far-right rhetoric. This is shown for example by the European cuisine the international militia eats, which is set into direct contrast to the Oriental foods the leftist elite consumes in "der bunten Republik[78]" (245). Even though not entirely explicit, this quote refers to the inherent, if not mandatory, love for European culture that appears to be maintained more vigorously by Eastern and Central European nations. *Der Widerstand* constructs a fraternity between European nations that crosses borders, alluding to an allegiance that is to repel "artfermde" self-negating entities. These like-minded countries that support the Saxon army in their fight against foreign oppression are countries in which the far-right in Europe has had a lot of success, such as Austria, Poland, Hungary and the Czech Republic (Der Widerstand 205). Regiments of battle-hardened Eastern Europeans, including Czechs who although part of the EGF refuse participation in Germany's occupation (Der Widerstand 57), join the militias' patriotic quest for freedom. They therefore form an imagined community in which the nation's sovereignty is fought for, forming allegiances outside of political institutions in love for one's nation. In a sense, the emotion of love for the nation traverses between these Western, Central and Eastern Europeans, forming a European "us," a community defined by national, ethnic Europeans who actively fight against self-negation.

6.2.b The United States

When it comes to the representation of the United States of America, Salzig engages in conspiracy theories, mixed with criticism of U.S. imperialism. The overall idea of the influence of the USA on Germany is that the USA's grip on Germany has never stopped after the second world war, suggesting that liberal-leftist ideology derives from years of American occupation of Western Germany (Der Widerstand 283). Current Germany thus stands for an occupied nation that had been forced to adopt the U.S.' apparent liberal-leftist ideology, which turns out to have been implemented to weaken Europe (Das Chaos 85). Germany's downfall is therefore instigated based on indoctrination by an ideology that leads to anti-nationalism and therefore

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[78] [The colorful republic]

weakness, which is a self-imposed subjugation: "Deutsche haben bisher brav gemacht, was die Amerikaner sagten"[79] (Der Widerstand 132), and "Die Amerikaner dürfen tun und lassen was sie wollen, nicht so wie in anderen Ländern"[80] (Der Widerstand 135). That is why Germany, or rather its elite, are proxies of U.S. imperialism and therefore signify the "Außen" of the German nation uncannily disguised as the self. These quotes also suggest that Germany needs to adapt the strong nationalism of the neighboring countries to maintain sovereignty.

The migration crisis, and all the problems that come with it, are attributable to U.S. imperialism and their aim to dominate the global market. By waging war across the globe to establish new markets and gain resources (Das Chaos 238), the U.S. functions as the Svengali of Germany's weakened position. It is an illegally incarcerated professor who is an AfD party member that explains the role of the United States in Germany and across the globe to the reader. To achieve dominance in all of Europe, he says, the U.S. allegedly uses mass immigration to weaken the continent previously weakened by their implemented ideology (Der Widerstand 83). Salzig identifies the war on terror as a means to gain global total control by killing humans across the globe under the pretense of security (Das Chaos 239), engaging in criticism usually attributed to the left wing. He also uses this observation to suggests a similar war against the right transpiring in Germany. Salzig also engages in critique of neoliberal capitalism regarding national sovereignty. When the professor talks about the enactment of the Transatlantic Trade and Investment Partnership (TTIP) between the U.S. and EU, he deems it as the last stage to gain complete control over Europe's sovereignty (Der Widerstand 39). TTIP has been criticized from all political sides as a gateway for highly monopolized, transnational corporations and investors to gain more control over the global market by "opening it up" through diminishing regulations and establishing a parallel justice through exclusive foreign rights to sue (Naturfreunde, 2016). Germany's fight against all kinds of oppression is therefore also Europe's fight for economic self-sufficiency. The USA represents the ultimate negation or death of European freedom, as it is the most powerful global player that has already successfully infiltrated Germany. This is also why the Federal Republic in its current state is not an acceptable nation to begin with and therefore not representative for Salzig's imagined community.

As part of the invasion narrative, the usage of American death squads, who also resort to violence against civilians (Der Widerstand 130), by the Merkel government to combat the

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[79] [The Germans always behaved well and did what the Americans said]
[80] [The Americans were allowed to do whatever they wanted, unlike in other countries]

Saxon militia signifies the hate of the regime for its own people. It also portrays the resentment of the occupant for Germans. Major Spencer, a former U.S. Navy soldier of Jewish descent, leads his private army platoon to wipe out the resistance, which he uses as a personal revenge campaign for him to avenge his grandmother's family that fled Germany during the holocaust (148). Since Germans are nothing but Nazi's for him, he is excited to kill as many Germans as possible (130-131). So even though the U.S. can be regarded as part of the global North, it functions as a counter image that threatens to kill the "self." That is because in the false assumption of stereotyping Germans as Nazi's, they engage in constructing the self through comparison to national socialists they deem to be their opposite. Due to this construction, so it reads, the German nation needs to protect itself against an enemy that wants the death of the misinterpreted German "self." This interpretation is further supported by the last page of *Der Widerstand*, where an actual U.S. invasion commences (287), suggesting that it is either death or freedom for the German people from negating foreign elements.

VII. Resistance

7.1. The Oppression of the Right – From Critics to Armed Militia

The oppression of the right holds an important place in constructing a duality in the narrative. It reads like a fight between two major opposing sides in a sense of good versus evil: "Zum ersten Mal seit der Weimarer Republik standen sich in Deutschland zwei Lager gegenüber, die einander verachteten und bekämpften" (Das Chaos 127). As the analysis has shown, these two opposing sides between the political right and left are not on equal ground, yet the winner will decide the future of Germany towards either death or survival. This emphasizes the idea that the "true" German self, constructed as people identifying with ethnonationalist, right-wing ideas, is very much threatened to be negated by its counter image, the uncanny German "liberal-leftist self." The oppression of the right is depicted by a system of political correctness, meaning the domination of a leftist opinion and incarceration of dissidents who love the nation:

> Das sind die typischen Symptome einer Diktatur, staatlich verordneter Meinungsterror
> in Kombination mit einem Gessinungsstrafrecht, dass die politischen Gegner juristisch
> verfolgt. Das Muster ist immer das gleiche, ob in Nazideutschland, im Stalinismus oder
> heute bei uns. (Der Widerstand 283)

This quote is representative of the narrative in which Salzig understands the position of today's right-wing people as oppressed victims of a Nazi-like regime. This viewpoint suggests that with

increasing oppression, mixed with the observable death of the self through immigration, nation-loving Germans are seemingly forced to take up arms against the uncanny self for self-preservation.

Salzig imagines that German politics and media would rather subdue "critical Germans" or "regime critics," especially referring to AfD party members, than contain the "actual" problem of criminal refugees: "Das Staatesfernsehen dozierte über den Kampf gegen Rechts, den neuen Terrorismus […]"[81] (Das Chaos 78). Critical Germans are to be understood as anyone upset with the current government and its policies, especially regarding the passivity towards migrant crime, preferential treatment over Germans and the very fact that the elite rules over the "common people." Salzig deems public institutions openly declaring an arbitrary inland "war on terror" against the right on people who in Salzig's depiction are regime critics, rather than terrorists.

The subjugation of critical Germans, demonized by the government as right extremists, finds its climax in *Das Chaos* with the illegal incarceration of several of them into solitary confinement next to a former concentration camp (224), of which dozens exist (Der Widerstand 13). Among the illegally incarcerated prisoners at the end of *Das Chaos* is Johann, son to commissioner Bäcker and one of the main protagonists in *Der Widersand* as the face of the resistance. Because of writing an open critical letter to Angela Merkel about open border policies and the failings of the government to protect the nation, his pamphlet quickly gains popularity among like-minded Germans (Das Chaos 218). This suggests that those who speak up against the "Merkel Regime" are metaphorically today's freedom fighters of the past, attaching the undermining of "critical" thinking with the oppressive Nazi regime. Johann's writing sparks a process of unification, which, leaning on Ahmed, could be explained as such: "This, of course, repeats the process of alignment whereby the nation aligned itself with individuals as having been or being attacked" (Ahmed 129). Since the nation's representative government is failing to participate in this process of aligning with its people in love for Germany, a failing of the traditional party (204-205), the fight against the state brings together patriots and nationals.

Protesting is represented as an essential part of the current right-wing condition to express their identity, through which communion is constructed. Parallel to increasing immigration and crime, more flags and openly critical Germans are represented, which carries

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[81] [The state television lectured on the fight against the right, the new terrorism]

all the way to the end of *Der Widerstand* (277). The first representation of a large collective mobilization is near the end of *Das Chaos*, where enormous protest in all Germany cities is taking place. A sea of German flags is decorating the streets, with people shouting "Wir sind das Volk" and "Merkel muss weg" (Salzig 287-288). The "Wir sind das Volk" slogan was used by demonstrators asking for a political revolution in the German Democratic Republic shortly before the fall of the Berlin wall. Material wealth, freedom from the oppression of the communist party and the unification of Germany were the demands for which these protestors met during their Monday demonstrations. Today, these slogans are frequently used in Eastern Germany by the PEGIDA and AfD, instrumentalizing the once unifying call to demand ethnic and cultural separation (Hein 2019). For far-right supporters of the PEGIDA and AfD, however, this call might be just as revolutionary and demanding for unification based on separation and fighting against an oppressive system: "Es war ein magischer Moment, der Protest gegen die Lügenregierung" (Salzig 289). Mottos and slogans in the context of protesting are important in the novels, as they are in real life, to construct and communicate a community's the grievances and desires. In the novels, these are clearly related to the idea of maintaining an ethnically pure state and populism: "Multikulti stoppen, meine Heimat bleibt deutsch" and „Mut zur Wahrheit, Bürger an die Macht!" (Der Widerstand 285). Much like the protesters bond over the love for the nation in the face of threat, so too may the reader be persuaded by the righteousness and peacefulness of these protest to join them in real life.

7.1.a The Partisan

Hartmuth Köthmann, an official working for the German state, decides to go on a murdering spree in the aftermath of his love interest's death Annkatrin. Annkatrin's murder, whose perpetrators are unknown to the characters, incites him to become the Partisan. His aim, or holy mission to resist against the Merkel regime (Das Chaos 128), is to kill as many refugees as possible. Through this, he hopes to get revenge on all migrants, whom he deems potential murderers of Annkatrin: "Der Staat wusste ja noch nicht einmal, wer alles Muttis großzügiger Einladung gefolgt war, denn Hunderttausende vagabundierten nach Belieben durchs Land. Nein. Die Rache würde er selbst übernehmen"[82] (36). The Partisan plotline in *Das Chaos* represents the seemingly inevitable radicalization of German citizens in light of dangerous open

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[82] [The state did not even know, who followed mommy's (Merkel is meant here) generous invitation, because hundreds of thousands rove around according to pleasure through the country. No. He would take on the revenge himself]

border policies and suppression of opposition by the state. Governance and dangerous immigration become entangled within the affective economy early in the book through the Partisan, while showcasing the enemy within. Even in his thoroughly highlighted descent into violent extremism, the Partisan can be regarded as the initiator of resistance against the destruction of Germany.

The Partisan appears to act out of self-defense: "Er war jetzt im Widerstand. Er war der Widerstand"[83] (Das Chaos 36). He recognizes the fault of Germany's demise in a "decreed multiculturalism" enacted by the media, government and liberal-leftist people: "Wer ungezählte Massen ungebremst in ein Land rief und dabei den Ausfall der öffentlichen Ordnung in Kauf nahm, der konnte es nicht gut mit denen meinen, die in diesem Land lebten, so viel stand für ihn fest"[84] (36). He thereby mirrors the anxieties of many other German characters in the novel and excludes those Germans not belonging to the imagined community of the nation: "Diese Verräter verteidigen nicht nur ihre Mitbürger nicht, wie es ihre Pflicht gewesen wäre, sondern gaben den Invasoren sogar einen Freibrief"[85] (36). Within the affective economy, the Partisan therefore early on influences the construction of a "us vs. them" narrative. First, in establishing the connection between the government and the figure of the dangerous refugee, there appears to be a traversing of fear and hate between the government and asylum. Certain German citizens represent the "us," while liberal-leftists and migrants the "them." It is therefore diversity and pluralism itself, represented as incompatible and dangerous, which becomes readable as rape and death that needs to be combated for self-preservation. This is also reflected in the Partisan's death, as he is hacked to death by roaming Sudanese people with machetes (256). By killing migrants, who are understood as part of the state and therefore an entity of self-negation, the Partisan attempts to injure the nation state that has become the enemy. Secondly, by establishing who are the traitors to the nation, he sets in motion the question of who belongs to the nation in a treacherous nation, which gains traction over the novels.

Köthmann's choice for the title of Partisan reflects the narrative of an occupied country, both in a political and ethnic sense of invasion, and the need for the establishment of a new imagined community. A partisan is an armed fighter who does not belong to a regular military force as a soldier in a "country that has been defeated," according to the Cambridge Dictionary. Leaning on this definition, the Partisan plotline early on moves along with the idea that

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[83] [He was in the resistance. He was the resistance]

[84] [Those who call masses of immigrants undamped into country and accepting the outage of public order coul not mean it well with those who lived in this country, that was clear to him]

[85] [Those traitors do not only fail to protect their fellow citizens, as is their duty, they give the invader a charter]

Germany is already occupied, rather than following the rest of the story flow that imagines the gradual realization of occupation. In the novel, Köthmann adopts the name Partisan from Serbian Chetnik fighters. Established in 1918 in the fight against the Osman empire, the Chetniks were also part of the Yugoslavian People's Army during the second world war. They were fighting against the occupation by national socialist Germany and Christian-fascist Croatian Ustascha militia the backed up (Geiger, 2012). The partisan Chetnik group around Dragoljub Draža Mihailović, a Serbian General of the Yugoslavian army in Bosnia, were monarchists and Serbian Nationalists. They aimed towards the restoration of the former Yugoslavia kingdom, which was to be a greater ethnically pure Yugoslavia (Brandes et al., 2010). For Köthmann, Mihailović's fight against German and Croatian oppressors and establishment of an ethno-state is adaptable to the German case: "Damals waren wir die Besatzer, heute sind wir die Besetzten" (Das Chaos 40). The Partisan therefore initially appears to, in the sense of the citizen-soldier, re-construct and defend a homogenous imagined community, also standing for the effectiveness of partisanship to fight occupational forces. One might interpret the effectiveness of the Partisan as suggestively pushing the reader towards reflecting on their own political influence with the right will.

Although seemingly talking down the Partisans crimes, Salzig emphasizes the error in the Partisan's approach for the political change towards ethnonationalism. When Köthmann posts about his murders on patriotic websites, he does not find popular reception by the users (98). Even though the Partisan is a potential part of the imagined community of patriotic Germans, he fails to "stretch" the finite boundaries of the community so that he may fit in. Rather, the imagined community of patriotic Germans Salzig aims to establish distances itself from engaging in terrorist acts in spreading fear. That is why in Anderson's sense of the citizens-soldier, the Partisan leans more towards killing for his nation, rather than primarily wanting to die for it, which would imply protectionism over active engagement in violence.

7.1.b The Alternative for Germany

Salzig provides an alternative to what Germany should do to sustain the immanent crisis brought by mass immigration, instigated by liberal-leftist ideology that brings the downfall of public order. By representing the Alternative for Germany as a protest party and people's party upholding the law that criticizes what is clearly going wrong in Germany (Das Chaos 156), Salzig clearly displays his political stance. He invites the reader, based on the "realistic" fear of invasion, to realize that the AfD is currently the last political entity that could save Germany.

Saving here implies the maintenance of an ethnic white majority and sustainment of constitutional legality. It is therefore the love to the "common" people that constructs the AfD within the story as part of the "us" within the affective economy. This is how the AfD becomes aligned with the figure of the "common patriotic people," who both share a love for the nation, an emotion that moves between the two figures. Furthermore, the AfD is established in the story as the only civilized entity to hold onto, without straying away into violent terrorism, therefore contrasting the Partisan based on the approach to societal change. The story thus suggests that with increased aggression on both sides, although by far not parallel in scope, Germany will inevitably transform into a land of savage race warfare that needs to be prevented by more peaceful means. The Partisan plotline adds to the necessity of opting for the more "democratic" solution in the AfD to bring the change that is needed.

Salzig represents the AfD and its members as civil, highly educated and explicitly intelligent to establish a counter narrative to the idea of AfD supporters as "dense." Public opinion understands the stereotypical AfD voter and supporter as an uneducated, ignorant, middle-aged working-class or lower-class white male (Funk et al., 2019). Empirical research suggests a connection between lower education and low-income as contextual factors for voting for the AfD (Konisz, 2018), or far-right parties in general (Daum and Gasser, 2018). However, these numbers do not support the idea that every AfD voter can be regarded as simply ignorant and "stupid." Salzig recognizes this pattern and seems to attempt both critique and improved self-representation of the AfD through the character of Johann and intelligent AfD party members. This is also achieved by representation of young AfD membership, which is to show that the values of the far-right party also address young people, who are not Nazis, but bring back the rule of law (Das Chaos 151). The positive representation of the AfD therefore acts as a call to vote for the party, but also to shed away its reputation as a racist, ultra-nationalist conservative party that primarily unintelligent, angered older men vote for.

7.2 The Free Army of Saxony – Origins of a new Nation

Armed resistance begins as a result of increasing oppression and destructive immigration. As the Jihadi invasion commences inland, citizens take up arms to fight the invaders and while peaceful protesters in Berlin demand a national strike to shut down the government, they are shot down by German police and military (Der Widerstand 20). From this point on, the current state is not only the uncanny within the self, it is representative for death. A militia is built up

in Saxony as a reaction of "schädigende Asylbewerber"[86] and the fall of the state (6). An armed resistance is formed, deserted soldiers and overall regime critics attempting to defend their families as a way to preserve the self and those connected to "Heimat." The understanding of their position is compared to those insurrectionists during the German revolution at the end of World War I that brought down the German monarchy (28), which also seems to move along the same lines of the Partisan's argumentation of an occupied state and the necessity of a Partisan army:

> Männern und Frauen, die vor dem Chaos in den freiwilligen Feuerwehr oder im Schützenverein gewesen waren und nun, da sich der Staat auflöste und nichts mehr garantieren konnte, den Schutz ihrer Familien und die Wahrung des Rechts, wie sie es verstanden, in die eigenen Hände genommen hatten. (Der Widerstand 14)

The rule of law, not upheld by a crumbling state, must be maintained for the sake of the "Heimat." To give an in-text example of what is understood as upholding the rule of law by Salzig, Johann Bäcker argues for the highly debated suggestion of former AfD chairwoman Frauke Petry. During the height of the migration crisis, she argued that it is a lawful act to use weapons, implying they should be used, on migrants to maintain the safety of Germany's borders (Zeit, 2016). Since she simply repeated what the code of law says, Johann argues that anyone criticizing that statement is actively defying existing law (Das Chaos 156), thereby identifying the lack of something assumedly intrinsic to the German nation within the "self."

The free Saxon Army in *Der Widerstand* portrays the height of Salzig's imagined community in the novels. It shows everything a nation needs in Anderson's sense of the imagined community, with the most uniting factor being the love of the nation and "Heimat.". It is a gathering of ethnically white Germans that for the love of the nation and its people are willing to die for the sovereignty (Anderson 7), of their fellows in the communion: "Tod oder Freiheit!" (49). Through its professionality and effectiveness, the idea that the free Saxon army could be the start of a new nation seems more plausible. It could be argued that the enormous professionality of the militia (47), suggests that if one ever were to be established, joining it might seem attractive, since the German military was completely ineffective in repelling the jihadi invaders (18). The militia also shows the horizontal fraternity within the to be established nation, as it is "Hausmeister, Handwerker und Technicker gegen die Regierungslinie"[87] (81). Included in this horizontal fraternity are men and women who in this community stand on equal

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[86] [damaging asylum seekers]
[87] [Janitors, Artisans and Technicians against the government's agenda]

ground (94), suggesting the cultural superiority of Germans in applying gender equality within the imagined community. Leaning on Farris, this construction appears to be set into direct contrast to Oriental cultures in the novels. It further suggests "progressive" attributes to a political ideology not known for its equalization of men and women. This, so Johann would suggest, are the "höhere Werte"[88] (93) that bind the communion and make them superior. Since the community has everything it needs to become a new nation, the overall goal of the militia is to reform Germany's political system through which the broad mass is capable of directly influencing politics seems plausible. This suggests that if people had been given this opportunity before 2015, Germany would not have been on the brink of destruction. This adheres to the populist communication of today's far-right in arguing for giving more power to the "people" (de Vreese at al. 425).

Late in *Der Widerstand*, Salzig appears to venture into the extreme by setting clear dividing lines between who is a disposable enemy and who belongs to the German nation. When the Saxon militia aims at its first big military strike against EUROGENDFOR, the leader of the militia claims that the opposing parties are fixed, with anyone not joining the Saxon army being a threat that can be eliminated, even if they are Germans:

> Die Zeiten des Redens und Relativierens waren längst vorbei. Die Frage, ob Deutschland ein muslimisches Land würde oder nicht, wurde jetzt entschieden. Mitleid für die Beamten, die von seinen Männern wohl in Stücke gerissen werden würden, empfand er nicht. Wer jetzt, nach all dem Leid, das die Invasoren über die Deutschen gebracht hatten, immer noch mit der Waffe in der Hand für die grenzenlosen Spinnereien der Kanzlerin kämpfen wollten war ein Feind und hatte es nicht anders verdient. (Der Widerstand 237)

The threat to the negation of the self by the "other," which is built up throughout both novels, appears to necessitate the stark distinction between friend and foe in the sense of "those who are not with us, are against us." Any allegiance with migrant (Muslim) people and the state suggests antagonism towards the militia and therefore the German "self." The "Artfremde" remains as the ultimate element of negation and anything related to it falls within that category of brining death. The "way in which the community is imagined" (Anderson 6), implies in this case the will to extinguish any kind of threat to the "self "and the nation.

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[88] [higher values]

7.2.a What Ought to be German

Having written about the loss of Germany's identity by both leftist liberalism and migration, Salzig provides directions as to what constitutes Germanness, thereby defining finite boundaries of what and who belongs within the imagined German community. For the far-right, the past is imagined as having been intrinsically different and ostensibly untouched before the arrival of immigrants (Yilmaz 377). In *Das Chaos*, the reader mostly reads about the loss of Germany's identity and who brings this change, while in *Der Widerstand*, Salzig ventures more thoroughly into what he deems essential to Germanness. Since the "Innen" and "Außen" overlap in German society, regaining a former, more "pure" identity implies locating any foreign element within the self and expelling it, such as EU flags and symbols (Der Widerstand 278) or the "Artfremdes": "Mit der Bürgerwehr hingegen seien sie sich einig, keine raum-, wesens- und Kulturfremden Eindringlinge im Erzgebirge haben zu wollen"[89] (128). While highlighting the deconstruction of contemporary German national identity through external influences, he attempts to redefine the imagined community seemingly from the ground up by means of representing political and armed resistance as a starting point of the new nation. This is also a means to construct what Schäffter calls "Einheitssphäre,"[90] since Salzig can apparently freely define what and who belongs to the positively connotated "Heimat" due to its reconstruction.

German identity for Salzig is, without specifying it explicitly, exclusively white. As established in the second chapter, ethnonationalism defines far-right ideology to a great deal. In *Systemfehler*, Salzig uses hundreds of pages of xenophobic depictions of migrants to establish that non-whiteness aligns with figures like bogus asylum seekers and international terrorists, which is achieved through the metonymic slide. Furthermore, the "Neugermanen" denomination clarifies that for Salzig, true Germans can only be ethnic Germans, meaning white, representing fraternity only existing between whites and excluding Germans with dark-skin color and migration background. The desire for ethnic purity, so Salzig suggests, is not based on racist prejudices. When Johann Bäcker is asked whether he is a xenophobe, he answers: "Natürlich nicht. Ich kann die meisten Fremden nicht leiden, weil sie uns nur schlechtes bringen, ihr Feind bin ich aber nicht. Wer keine Rosinen mag, ist ja schließlich auch

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[89] [They were in agreement with the militia not to want foreign space, character and cultural invaders in the coal mountains]

[90] [Sphere of unity]

kein Rosinenfeind"[91] (Der Widerstand 175). This suggests that foreigners cannot be part of the imagined community by way of conduct which does not reflect German culture and expression of the community. It also implies that anti-immigrant sentiment is supposedly based on the factual negative effects diversity has for the native community, reflecting the desire for ethnonationalism and protectionism.

To prevent any negative influence by external elements, intra-ethnic love signifies the maintenance of white superiority. Regaining German superiority is represented through intra-racial dating of patriotic Germans, depicted in the love story of Johann and Maggi. Maggi, young and "strong" woman from Saxony meets Johann Bäcker. They both join on a seemingly romantic voyage to repel foreign invaders and reshape Germany as they see fit and have only interests in their "Heimat" (145). In Schäftters terms, Maggi's and Johann's relationship would signify the upholding of the positively connoted idea of "Heimat," where the "Innen" is protected from the alienating "Außen." Since they both connect over their love for the nation they want to maintain, if Schäffter were to be included, as a "pure Heimat" or at least untouched by foreign influences, they represent the means with which to maintain this status. By that I mean the apparent idea that people who fit within the imagined community are bound by the communion over the love of the nation and keep that condition through love between each other, specifically ethnic Germans.

In *Der Widerstand*, Salzig seems to take away some inspiration from a genre called "regional literature." According to the definition of regional literature by Dirk de Geest, regional literature has, "indeed largely committed itself to a detailed evocation of a particular community, usually situated in rural surroundings and picturesque landscapes, during a specific timespan" (de Geest 31). A major characteristic of regional literature's "matrix" (de Gees et al., 2008) of themes is the people's struggle with changes to the traditional order; change that is often originating from outside. Change is often related to the outsider invading or opening up the previously secluded region, bringing disorder. We would then speak of a literature that is fundamentally linked with a certain region that attempts to give expression to the specific 'identity' of that space and its inhabitants (de Gees et al., 96). In *Systemfehler,* Salzig expresses a regional culture and identity as previously untouched in form of the Eastern German Erzgebirge, a region associated with hard-working folk laboring in coal mines. Any kind of foreign influence can disturb the order of this regional identity, which is why it needs to be kept

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[91] [Of course not. I cannot stand most foreigners because they only bring us bad things, but I am not their enemy. Those who do not like raisins are ultimately no raisin enemies]

out. Based on that assumption of an untouched regional identity, Salzig can construct German identity from that position of "purity."

The acquisition of strength through adapting the toughness of the people from the Erzgebirge is constructed as a counter-narrative created by Salzig, who understands Germans as "weak." In the novels, "weak" Germans are those who allowed Germany to be invaded by "others," as they have asserted domination over Germans without them rebelling against it. This argumentation can also be found in Ahmed's analysis, where she observers that threats to the nation are also understood in terms of "[…] internal forms of weakness, such as secularization, multiculturalism, and the decline of social and familial ties" (Ahmed 133). It is also represented by the ease with which the Jihadi's could disarm German soldiers and start ravaging German neighborhoods without any resistance except from armed citizens. In that sense, the German nation in its current form is structurally weak and bound to be destroyed. This is readable as a consequence of liberal-leftist ideology and hegemony, which is why they cannot be part of the new imagined community.

This is where the Saxony community, with its overt regionalist identity, mental and physical toughness and strong sense of loyalty to its people functions as something to be adopted as a fundament for the new nation, which first shows by soldiers who refuse to fight against their own people, namely the Saxons (Der Widerstand 18). The reader learns early in *Der Widerstand* that the EU troops capture cities and villages across the country, but fail to occupy the Erzgebirge, as the people are too tough (31). Throughout the novel, the reader is given several instances in which Germans turn into war heroes, signifying the inherent warrior in Germans. Ulf, a partisan in the militia and an efficient "disposer" of EU and American troops by single-handedly killing them, reminds Johann of old war heroes from both world wars (Der Widerstand 120). Even though Ulf is just an "einfacher Mann,"[92] his true talents as a warrior surface in times of war, making him a "geborener Soldat."[93] Regaining German identity therefore implies superiority through rediscovering the inherent battle-hardened warrior that resides within the German people.

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[92] [Simple man]
[93] [born soldier]

VIII. Conclusion

The goal of this thesis was to explore how the contemporary far-right disseminates its ideology in Germany through literature. More specifically, this thesis looked at the construction of a narrative about an emerging invasion by non-European migrants and the oppression through national and supranational institutions in novels. The investigation of the role of such novels in this construction was to answer the question: what is the role of literature in the construction of a narrative of invasion? As a research object, Rob Sazlig's *Systemfehler* novels were chosen on the merits that they were commissioned and published by Germany's biggest far-right publisher Antaios and therefore represent the participation of far-right actors in influencing this construction. To answer the main question, the thesis thought up several sub-questions that would answer the main question when dealt with them: What far-right ideas are represented in the novels? What is the structure of this invasion narrative? How are foreign elements, like the "other," represented and what influence does it have in the construction of the German "self"? The thesis started off by elucidating who the far-right is and its ideology built on ethnonationalism, nativism and protectionism. Then, the thesis shortly explicated the history of especially non-European immigration into Germany and the rise of xenophobia with the increase in immigration. Following that chapter was the theories and methods section. There, the theoretical framework comprising of key concepts from theories focusing on the construction of the "other" and the "self" were explained. The meanings and the applicability of these concepts were illustrated by demonstrating how they complement each other because of that same focus yet from different perspectives, while also filling theoretical gaps. Then, the analysis of the main body commenced.

To summarize, Rob Salzig's *Systemfehler* are novels in which far-right anxieties and ideology mesh into an invasion narrative that envisions the replacement of Germans by dangerous "others" and a military occupation through global powers to subdue the country. The role of the novels is to further disseminate far-right ideology through building on existing anxieties about dangerous migrants and the perception that liberal-leftism controls Germany. By "prophesizing" the immanent destruction of German identity in the wake of uncontrolled mass immigration from mainly Muslim countries instigated by liberal politics and the necessity to fight this development or face death. These novels want to convince readers to question liberal democracy by proposing more power to "the people," which aligns with the communicative strategy of populism used by the far-right. The novels define based of real life incidents and imaginations built on them what the German populace has to do to survive, which

includes an ethnopluralist and ethnonationalist approach to politics that may infer violence if "necessary." This narrative of invasion is built on three parts. The first one represents mainly immigrant danger. The second the "enemy" within in form of a German liberal-leftist elite that would rather defend its values than secure the survival of the German nation. The third is the resistance of the "common people" against their oppressors and the establishment of a new nation. According to this narrative, the novels appeared to share structural similarities to the genre described by Bulfin, thereby making *Systemfehler* a modern iteration of the "Invasion Narrative" genre, which is defined by a plot of an occupation by external forces and foreign elements.

The first part of the main body analysis has shown that migrants and refugees are represented as dangerous "others" by constructing them as opposite to Germans and attaching signs to them. Using Said's concept of Orientalism, meaning the Western practice in which the Orient has been imagined by the Occident through a Eurocentric viewpoint as an inferior opposite to a Western "self" (1-2), this thesis found that immigrants, mostly male in the novel, are consistently represented as superficial "broad types of people" (Said 119). They are specifically dark-skinned misogynists and criminals, signifying German cultural superiority. The representation of immigrants as less civilized than Germans is constructed through a contrasting representation that imagines dirty and unlawful "others" in opposition to orderly, white and law-abiding ethnic Germans. Sara Ahmed's ideas of "the bogus asylum seeker" and the "affective economy" further added to the analysis of the construction of the "other," with her argument that a "us vs them" narrative constructed through the circulation of emotions between signs. Her argument that emotions circulate through the movement of affect between signs (Ahmed, 2004), becoming temporarily attached to them in creating figures. This has shown in the emergence of figures like "the bogus asylum seeker," the "raping refugee," and the "international terrorist" in the novels and their constant reiterated in the representation of migrants, which culminated in the figure of the "invader." It showed that the establishment of figures generates a growing economy within the novels in which migrants are gradually connected to terms like rape and criminality through attaching affected signs to them. This is emphasized through focalized refugees reflecting on their crimes with apathy or Germans expressing their anger and fear about refugee crime.

Through these narrative techniques, immigration gradually becomes readable as fraud and danger to German people. Another example of that construction involved women and children who symbolize vulnerability and damage to the German people and the nation. This

was established in the analysis with Ahmed's assumption that women are used to symbolize the nation, and the ease with which the nation can be attacked by stalking the "vulnerable" sex in the novels (Ahmed 119). Thus, refugees become a constant sexual threat. This aligned with Sara Farris' ideas about femonationalism and her observation that female emancipation is instrumentalized in constructing a narrative in which Western women need be protected from Oriental misogynists. This was observed in the representation of male Muslim immigrants as a constant sexual threat to white women and oppressors of Oriental women in the novels. This depiction added to the construction of the dangerous, culturally incompatible "other." The same goes for refugee crime and violence, turning cities and the countryside into dangerous spaces for Germans. Contagion in the form of dirt and "endless masses" of dark-skinned people make the German landscape uninhabitable. The narrative of invasion is completed when Germans are forced out of their own country and an armed jihad begins in Germany, which reflects the argument made by Said about anxieties of an Islamic invasion. The theoretical framework for the first part of the analysis was efficient through the incorporation of varying approaches to the interpretation on the construction of the "other" and the "self." This was necessary for the rest of the analysis, as this functioned as a fundament to determine "real" Germanness by establishing what it is not.

The analysis further established that the invasion narrative does not solely operate on imagining a threat by immigration, but also engages in criticizing and eventually expelling the uncanny "self.". A system of "political correctness" that dominates German politics is represented as the key problem that "invited" the dangerous foreigners, portraying the origins which blurred the lines between the "Innen" and "Außen" in German identity. These categorizations were taken from Schäffter's concept of the "foreign as counter image," which added another layer of interpretation on construction of the "other," with the implication of active exclusion of foreign elements negating the "self," which could also include Germans and "non-others" from the global North. Furthermore, the application of Benedict Anderson's concept of "imagined communities," which argues that modern nations imagine themselves as utopian communities that exist based on a limiting horizontal fraternity that is sovereign (Anderson, 1983), was helpful in defining the boundaries of who belongs to Salzig's idea of the German nation. With the addition of Ahmed's "affective economy" in the interpretation, the thesis established that Salzig uses xenophobic depictions of migrants that align with a liberal-leftist elite and their ideology, becoming entangled in the affective economy, thereby distancing the elite from the horizontal fraternity of the nation. Key actors in this system is a "leftist-elite", which is comprised of a corrupt government, its officials, and liberal-leftist people. This novel

is therefore not only a tale about the dangers of immigration, but also a call for an upheaval of the current public order to a far-right hegemony. Working from the findings of the first part, this part enabled the thesis to uncover the foreign elements within German society, such as the indoctrination by the U.S. and the implemented liberal-leftist ideology detrimental to the survival of the nation. This development furthermore connects "common and patriotic" Germans to join together and fight this common threat, establishing a common identity and therefore the "nation".

The act of resistance against foreign invaders was interpreted with the help of Anderson's concept of the imagined community and Schäffter's ideas on the negation of the "self" and maintenance of "Heimat." Through the incorporation of the affective economy that it grew throughout the novel and Through their concepts, this thesis identified the construction of an imagined community Salzig's expects to inhabit the nation that is to replace the current one, made up of ethnic Germans. The analysis has shown that Salzig constructs the idea of what Germany and its people ought to be, characterized by a strong sense of tradition, Europeanness, cultural superiority defined by law and order, and the will to "die" for the country. The Saxons in *Systemfehler* were identified as the origin of this possible new nation according to Salzig, who are attributes the Saxons to be the toughest people in Germany who have in them the power to regain old German glory through their innate warrior selves.

Overall, the theoretical framework has proven to be highly efficient in interpreting the novel in relation to the research question. This was especially the case in the way they were compatible, filling theoretical gaps or widening the scope of interpretation. Ahmed's, Said's, Schäffter's and Farris's concepts formed a framework from which the construction of the "other" and the "self" could be investigated from multiple angles. Through the affective economy, the thesis was able to build a theoretical bridge to Schäffter and Anderson's concepts, arguing that within the economy, the "self" and "other" are entangled, which made it possible to define the self additionally to the imagined community according to Salzig. The role, as a conclusion according to the framework, is that the novels pack far-right ideology into an easy to understand narrative that generates the desire for ethnonationalism, ethnopluralism and protectionism by engaging with emotional subjects. Through popular fiction is the far-right able to make its ideas more accessible and attractive to readers. By mainly relying on a construction of a "self" through the dangers and influence of foreign elements, which is also the case in real life, these novels can be regarded as an imaginative expansion of the rhetoric used in party campaigning or posts on internet forums that imagine the foreign infiltration of Germany. What

the theoretical framework could have used was a theory that deals with the domination of one worldview and oppression of another. Although Schäffter, Ahmed and Anderson were applicable in understanding the construction of the "self," they could not interpret the positioning of the right as oppressed subjects. The oppression of the right was mainly interpreted from the perspective of a foreign, alienating element that negates the "self," yet it could not delve deeper into the representation of thought repression. Since the "Neue Rechte" lean on Gramsci's concept of hegemony, it would be interesting to apply the theory in the interpretation of the novel.

The research conducted in this thesis is hopefully one of many to come, with the prospect that such novels will be integrated into university courses. Contemporary novels that I deem to be "invasion narratives" in the way I have described through Ailise Bulfin's article have become more popular over the years in Europe. In the research for writing this thesis, I have discovered a plethora of invasion narratives written by European authors, which have been translated into many different languages. These include novels such as the *Sea Changes* from the British author Derek Turner or *The Mosque Notre* Damme 2048 by the Russian Author Jelena Tschudinova, where migrants from the global South take over Europe. Future research should look into individual books, but also provide an overall analysis of the far-right novel landscape and that might influence discourse on immigration and nations. A possible extension of this thesis could be to expand it's scope by including several contemporary European invasion narratives and analyze possible overlaps between them and their role within a transnational environment in imagining the invasion of Europe.

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