SONGS ABOUT THE REALITY OF 'GLOBALIZATION' AS POLITICAL DISCOURSE: IRONY AND CRITIQUE OF 'GLOBALIZATION' AND THE CONCEPT OF 'WORLD' IN THE LYRICAL TRADITION OF THE ENGLISH WESTERN POPULAR MUSIC OF THE LATE 20TH AND EARLY 21ST CENTURIES

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Abstract: *Globalization has developed into one of the most interdisciplinary topics in the fields of culture, politics, and economics since the late 20th century. This article is interested in its terminology and reflections in the arts in the case of the lyrics of contemporary U.S. American and British English popular music. Even though the term 'globalization' was coined in the late 20th century and is associated with the idea of a universal economic, social, and cultural process in the world, conceptual elements of 'globalization' can be found in human history before the term was coined. The arts conceptualized the 'world' as an idea long before the emergence of the concept of 'globalization'. The elements of 'globalization' and its history of associated ideas are found ironized and critically revised in the contemporary arts. At this point, social and cultural criticism arises and describes the contrast between ethical values and reality. Even an individualized form of poetry like the lyric poems of 20th and 21st century U.S. American popular music reflects critically as a contribution to contemporary political discourse on the concept of 'globalization'.*

Keywords: *globalization, lyrics, American English popular music, British popular music, process, element, value.*

1. Introduction: Ideas about 'Globalization' in the History of Humanity Criticism of 'Globalization' -, 'Anti-Globalism', and the 'Lyric Ego' as Political Speech

While there is no doubt on the existence of an 'anti-globalization' movement as part of the political discourse of the 21st century, less attention is paid to arts expressing concerns regarding the 'globalization' phenomenon. Here, we look at the lyrical tradition of contemporary popular music in Western cultures and show that the reception of lyrics refers to traditional common places, topoi, and images of the concept of the 'world', which already existed in ancient literature. The contemporary lyrics of these popular songs reflect the contemporary political paradigm of 'globalization'. A third and traditional reflection of the concept of 'world' in these songs occurs in the emotional description of the lyrical 'ego' and the metaphorical usage of the word 'world' as a representation of the lyrical 'ego', which aims at a description of itself, while keeping itself at a distance to other objects. The lyrical 'ego' describes 'its own world'.

In the article *Cultural Globalization* J. L. Watson stated that "research on globalization – has shown that it is not an omnipotent, unidirectional force

leveling everything in its path" [26]. In this article the existence of a 'global culture' is inquired: "Because a global culture does not exist, any search for it would be futile. It is more fruitful to instead focus on particular aspects of life that are indeed affected by the globalizing process" [*idem*]. Aspects of 'cultural globalization' are the compression of time and space and the standardization of experience. In this article in the *Encyclopedia Britannica* J. L. Watson also wrote about 'anti-globalism' that its "activists often depict the McDonald's, Disney, and Coca-Cola corporations as agents of globalism or cultural imperialism and a new form of economic and political domination. Critics of globalism argue that any business enterprise capable of manipulating personal tastes will thrive, whereas state authorities everywhere will lose control over the distribution of goods and services. According to this view of world power, military force is perceived as hopelessly out of step or even powerless; the control of culture (and its production) is seen as far more important than the control of political and geographic borders. Certainly, it is true that national boundaries are increasingly permeable and any effort by nations to exclude global pop culture usually makes the banned objects all the more irresistible".

Fr. Lechner used the term 'cultural imperialism' as a "form of cultural hegemony enabling some states to impose worldview, values, and lifestyles on others. Term used by critics of American global influence to describe how U.S. dominate others, e.g., by disseminating ideology of consumerism, hedonistic popular culture, or particular model of free-market society" [14]. D. Bensaid states in his *Theses of Resistance* about 'commodity globalization': "I would propose then five theses of resistance; their form deliberately emphasizes the necessary work of refusal:

1. Imperialism has not been dissolved in commodity globalization.
2. Communism has not been dissolved in the fall of Stalinism.
3. The class struggle cannot be reduced to the politics of community identities.
4. Conflictual differences are not dissolved in ambivalent diversity.
5. Politics cannot be dissolved into ethics or aesthetics" [*ibidem*].

M. Ferguson explored seven myths about globalization, which culminate in the statements 'Big is Better', 'More is Better', 'Time and Space Have Disappeared', 'Global Cultural Homogeneity', 'Saving Planet Earth', 'Democracy for Export via American TV' and 'The New World Order' [9, p. 69]. Using the term 'myth' for the deconstruction of such commonly established ideological ideas about the history, politics, economics, culture, communication and ecology of the world under the umbrella of 'globalization', the argument is made by M. Ferguson that these ideas "serve ideological as well as explanatory ends". In the chapter *Globalization: Circumnavigating a Term. A Diagnosis of the Present and a Term for a Historical*

Process of *Globalization. A Short History* P. Hirst and G. Thompson state: "'Globalization' is a term often used to explain today's world. For years, it lay nearly dormant, used only in a few select publications by a handful of economists writing on very specialized topics. Then, in the 1990s, globalization was embraced by a wider public and has since skyrocketed to terminological stardom. It has been integrated into the vocabulary of numerous languages, and various scholarly fields have adopted it as a leitmotiv and the central category of their research. Every day the list of literature on globalization or globality, global history or global capitalism grows longer. The semantic thicket is already so dense that we need help in blazing a trail through it". "[…] The general popularity of 'globalization' is, however, more than just a symptom of a collective unwillingness to think. The term is unrivaled in its ability to fulfill a legitimate need: to give us a name for the times in which we live. In recent decades it has not been easy to succinctly express the nature of the contemporary era. In the 1950s many raved about the *atomic age*"[10, p. 11].

Also the humanities have become interested in globalization. So D. Kadir has described comparative literature studies under the aspect of globalization [11, p. 1-9]. Besides such academic approaches to the phenomenon of globalization, the arts as a tool of the perception of political and general socio-cultural changes reveal the meaning of the concept. So arts reflect the experience of the artist who is exposed to general development and socio-cultural movements like globalization. Globalization is a theme of the contemporary arts. We look at the genre of the contemporary popular music of the United States of America and Great Britain which encompasses the reflections about globalization since the 90s and into the 20th century. According to *The American Heritage Dictionary of the English Language* (2009) 'lyrical' means 'expressing deep personal emotion or observations' and 'highly enthusiastic'. The language of poetry shares one thing with the discourse of 'globalization': rhetorical language and figurative expressions. M. Kornprobst and R. Zaiotti mention that "metaphors of hierarchy have not fared well compared to the moniker 'global village.' The latter has become thoroughly embedded in popular discussions of globalization to the extent that it is often taken to be the iconic representation of globalization. Consequently, metaphors can impose a particular structure of social and political order by making the world coherent in some ways, while excluding others" [13, p. 3]. Lyric as a genre is a short poem, which expresses the thoughts and feelings of a speaker who is usually called the 'lyrical I' or 'lyrical ego'. A lyric poem expresses an experience, feeling, or idea. The world is one of the oldest and most complex themes in the history of humanity. The world is also often part of the cosmogonies, telling how it came into existence, and as such is an essential part of the cultural heritage

preserved and passed down from one generation to the next. The world in the different cultures of humanities reflects the state of mind of ethnic groups and their mindset on the origin of their surrounding environment. In many cases these writings include the spiritual and religious worldview, which was the dominant perspective until the rise of the Renaissance in Europe. With the paradigm change from the perspective centered around religion to the human-centered perspective of humanism, the world began to be seen as something, which needs to be explored and investigated by humans; rather than as a given and unchangeable gift of a higher power. These changes in perspective since the Renaissance have not only affected the function of literature and other arts reflecting the conceptualization of the world; the arts also reflect the current state of the mind of contemporary humans regarding the world: The world is now studied and analyzed. Empirical studies go hand in hand with a scientific approach to the world; in contrast to this, authors use the world as a motive covering historical accounts and fictional ideas. The 'world' concept is usually an idea, which entails different parts of the world, antithetical worlds like in the Egyptian and Greek myth of the underworld and the world humans are living in. This duality also had a great impact on the Christian worldview.

2. The Question of the Origin and Ubiquity of the Idea of 'Globalization': A Historical Approach via the Etymology of the Word 'World'

The words associated with the word 'world' in the English language and loanwords like 'cosmos' and 'mundalization', which entered into the English language, display a semantic web, which entails meanings beyond the limits of the world in the sense of the planet earth. To understand this complex field of meanings, it is useful to look at the etymologies of these words. As G. Koebler in his lexicon noticed, the Germanic root *weraldi comprises the meanings 'world', 'age', and 'humans' [12]. According to the etymologies of the *Linguistics Research Center* of the *University of Texas at Austin* the related Proto-Indo-European etymon (PIE) comprises 'man' and 'warrior'. The Old English word *wer* is used for 'man' and *woruld* and *weor(o)ld* have the meanings 'world', 'age', and 'human existence'. In Middle English the word *decurioun* means 'decurion', *virtu* is 'virtue', and *world* is 'world'. Derived from Latin, the word *virago* was used for a woman of great strength, stature, or courage, *virile* means having manly nature, properties, and qualities, *virtue* means 'morality', 'conformity to standard of right', *virtuosa* is a female of *virtuoso* and *virtuoso* means 'savant', 'experimenter', 'investigator in arts and sciences', and *warnel* is a wart or hard skin tumor. The German loanword *weltanschauung* is used for a philosophy of life with the literal meaning 'world perspective'. The German loanword *weltschmerz* means the sadness due to the world's evils. In Old High German the word *world* means

the earthly human existence. In West-Germanic Old Frisian both *warld* and *wrald* mean 'world' and the word *wer* is used for 'man' and 'male person'. The Dutch word *wereld* means 'world'; the Old Saxon word *wer* comprises as meanings 'man' and 'male person'; *werold* means 'world', 'men', and 'lifetime'. In Old High German *wer* means 'man' and 'male person'; *weralt* means 'world', 'earth', 'time', and 'age'. In New High German the word *Welt* means 'world'. German loanwords also used in other languages are *Weltanschauung* for 'world-view' and *Weltschmerz* with the literal meaning 'world-pain'. The North-Germanic Icelandic word *verr* means 'man' and 'male person'. Danish *verden* and Swedish *värld* mean 'world'. East-Germanic Gothic *waír* means 'man' and 'male person'. The Italic Latin word *vir* means 'man'. In Latin *virtus* means 'virtue' and *vis* means 'strength' and 'power'. In the Baltic languages Lithuanian *výras* means 'man' and 'husband'. In the Indic Sanskrit language *vīra* means 'man'. The dual meaning of this etymology comprising the meanings 'man' and 'world' is visible in all Indo-European languages. In the English language the variety of meanings is also clearly visible. The Old English *wer* is used for 'man'; *woruld* and *weor(o)ld* have the meanings 'world', 'age', and 'human existence'. So these meanings of the word are meanings beyond the level of the pure description of the planet Earth, which is the common contemporary meaning for 'world'. Contemporary global organizations use compound words with the noun 'world' in order to indicate their association with the idea of 'globalization' like in the case of the names *World Trade Organization* and *World Health Organization.* In contrast to this, the Greek word *κόσμος* (*kosmos*) comprises two meanings: 'world' and 'decorum'. The Greek language is rich in terms of words, which describe powerful relations and rulers of the world: Associated compound words in the Greek language with meanings, which like the contemporary word 'globalization' cover the semantic field of power and governance, are for example the words *κοσμοδιοικητικός* (kosmodioiketikos) with the meaning 'governing the world', *κοσμογραφία* (kosmographia) for 'description of the world', the noun *κοσμοπλαστέω* (kosmolasteo) for 'frame the world', *κοσμοποιέω* (kosmopoieo) for 'to make the world', *κοσμοποιός* (kosmopoios) for 'creating the world', and *κοσμουργέω* (kosmourgeo) for 'to create the world'. Nouns for humans actions in the world or creating the world are *κοσμοκράτωρ* (kosmokrator) for the 'lord of the world', *κοσμοπλάστης* (kosmolastes) for the 'framer of the world', *κοσμοποιητής* (kosmopoietes) for 'creator of the world', *κοσμοπολίτης* (kosmopolites) for 'citizen of the world', and *κοσμουργός* (kosmourgos) for a 'creator of the world'. The verb *κοσμοποιέω* was used by many Greek philosophers. As a 'frame' of 'the system' or 'theory of the world' Aristotle used this verb in his *Metaphysics* (1091a18) (*Perseus Project Translation Tool*). The word *κοσμοκράτωρ* (kosmokrator) as 'lord of the world' was used as an

epitheton for the god Uranus (Orph. H. 4.3)[1]. According to the *Dictionary of Symbols* "the basis of most cosmogonies is the 'cosmic sacrifice', expressing the idea that the creation of forms and matter can take place only by modifying primordial energy" [1, p. 65]. The *cosmos* was for the ancient Greeks the ordered and structured world including the universe. The ancient cosmographers considered the world to be structured in layers called spheres. This worldview, even though scientifically outdated, still has its application in the philosophy of the Western culture, which distinguishes between spheres in the context of human socialization; a contemporary example is the concept the 'public sphere' used by the philosopher Habermas. In the age of 'globalization' leadership is treated as a theme associated with terms like 'global leader' and 'global leadership' used for political organizations, business organizations, and national governmental leadership with global importance. D. Lewis stated that the term 'globalization' was used for the first time in an Italian article describing the business structure of the company IBN as 'globalization' ('mondializzazione') of 'capitalist imperialism' [15]. *Mondializzazione* is a word in the Italian language derived from the Latin word *mundus* for 'world'. In *A Latin Dictionary* [2] *mundus* is the Latin word for 'world', which is the equivalent term for the Greek 'kosmos'. Also the word 'mundus' has as additional meanings 'toilet ornament', 'decoration', and 'dress (of women)'. The word 'mundus' is used like the Greek κόσμος for the universe and the world, which also includes the heavens and heavenly bodies by Cicero who wrote "ut hunc hac varietate distinctum bene Graeci κόσμον, nos lucentem mundum nominaremus" (Cicero. *Univ.* 10) comparing the Greek word κόσμος and the Latin word *mundus*. Euphemistically the word was used for the 'lower world', the infernal regions. The entrance into these regions was in Rome in the Comitium. It was kept covered with a stone, the *lapis manalis*. In writings of Christian authors *mundus* was used for the world as area opposed to the church; this world, the realm of sin and death opposed to Christ's kingdom of holiness and life was described in the *New Testament* in "non pro mundo rogo" (Vulg. Johan. 17: 9). The 'world' concept and other related concepts are not sharply distinguished from each other in the English language, except in scholarly writings. The 'world' concept, but also related concepts like 'cosmos' and 'universe' entail the idea of a human environment, usually at a larger distance to him, as a space, a wide area, or region.

3. Concepts of 'World' in Modern Popular Music Before and after 'Globalization'

Lyric poetry expresses personal or emotional feelings. Its main characteristics are present tense, rhyming schemes, and the combination of the words with music or a beat. In his *Poetics* (1447a), Aristotle mentions that

lyric poetry is accompanied by a cithara. The English word 'lyric' came in the late 16th century from the French word *lyrique*, Latin *lyricus*, and Greek *lurikos* into the English language; this word entered the English language as an adjective derived from the Greek word for 'lyre'. Lyric poems put the human and the world around the human in contrast. So in the lyric poem *The Idiot Boy* William Wordsworth (1789) writes that the world will say something, which means that the people of the world around the invoked person, Betty, will speak as a common criticizing voice in contrast to Betty's actions:

> *There's scarce a soul that's out of bed;*
> *Good Betty! put him down again;*
> *His lips with joy they burr at you,*
> *But, Betty! what has he to do*
> *With stirrup, saddle, or with rein?*
>
> *The world will say 'tis very idle,*
> *Bethink you of the time of night;*
> *There's not a mother, no not one,*
> *But when she hears what you have done,*
> *Oh! Betty she'll be in a fright.*
>
> *But Betty's bent on her intent,*
> *For her good neighbour, Susan Gale,*
> *Old Susan, she who dwells alone,*
> *Is sick, and makes a piteous moan,*
> *As if her very life would fail.*

In *Sappho. One Hundred Lyrics* the poet Bliss Carman (1904) wrote one hundred fictive lost poems in the name of the ancient female Greek poet. Here in Poem XXXVI the guardian of the 'sleeping world' is invoked by the 'lyrical ego':

> *When I pass thy door at night*
> *I a benediction breathe:*
> *"Ye who have the sleeping world*
> *In your care,*
> *"Guard the linen sweet and cool,*
> *Where a lovely golden head*
> *With its dreams of mortal bliss*
> *Slumbers now!"*

In *Poem LX* the lover is asked to say the following words after Sappho has left: "Let the world's rough triumph trample by above her, she is safe forever From all harm:

> *When I have departed,*
> *Say but this behind me,*

"Love was all her wisdom,
All her care.

"Well she kept love's secret, —
Dared and never faltered, —
Laughed and never doubted
Love would win.

"Let the world's rough triumph
Trample by above her,
She is safe forever
From all harm.

"In a land that knows not
Bitterness nor sorrow,
She has found out all
Of truth at last".

The topos 'woman as world' developed in Medieval culture in Europe, which personified as a woman worldly life and pleasures as a woman, often with negative qualities like indulgence and luxury as a counterpoint to the religious sphere of religious and spiritual existence [24, p. 172]. Walther von der Vogelweide's poem 'Frau Welt, ich hab von dir getrunken' ('Lady World, I have drunk from you') is an example of its reception in German Medieval poetry.

We will now look at the English lyrics of contemporary popular songs and examine lyrical texts of the contemporary popular culture. The Levin Institute of The State University of New York wrote about 'pop culture': "Among the three effects of globalization on culture, the growth of global "pop culture" tends to get the most attention, and to strike people on a visceral level. Many complain that this form of globalization is actually Americanization, because the United States is by far the biggest producer of popular culture goods. Pop culture is manifested around the world through movies, music, television shows, newspapers, satellite broadcasts, fast food and clothing, among other entertainment and consumer goods". Randy Newman's song *Political Science* (1978) expresses the irony of the U.S. as a world power during the Cold War which selectively expresses clichés about other countries, thus revealing its cultural ignorance. Here, values of politics like 'freedom' are already ironified and cultural conflicts are described in the process of the 'Americanization' of countries:

No one likes us-I don't know why
We may not be perfect, but heaven knows we try
But all around, even our old friends put us down
Let's drop the big one and see what happens

We give them money-but are they grateful?
No, they're spiteful and they're hateful

They don't respect us-so let's surprise them
We'll drop the big one and pulverize them

Asia's crowded and Europe's too old
Africa is far too hot
And Canada's too cold
And South America stole our name
Let's drop the big one
There'll be no one left to blame us

R. Newman three decades later in the 21st century describes the 'end' of an U.S. American 'empire' in his song *A Few Words In Defense of Our Country* (2006):

I'd like to say a few words
In defense of our country
Whose people aren't bad nor are they mean
Now the leaders we have
While they're the worst that we've had
Are hardly the worst this poor world has seen
(…)
The end of an empire is messy at best
And this empire is ending
Like all the rest
Like the Spanish Armada adrift on the sea
We're adrift in the land of the brave
And the home of the free
Goodbye. Goodbye. Goodbye.

R. Newman criticizes the leaders of the country as the 'worst this poor world has seen'. In his criticism the separation and opposition between the USA as the declining empire and the 'poor world' in the description of the end of the ruling position of the USA over other countries is mentioned as the state of the early 21st century. The U.S. American rock group *W.A.S.P.* in the song *Goodbye America* (1995) criticizes the concept of globalization with the personification of the 'queen of the global dream', who is considered to be the ruler of the 'declining nation' the USA in 'a global theft fest':

I'm wholeselling hatred and international incest
To carnivorous hyenas in a global theft fest
I've mastered the arts of death and foreign nations genocide
And those who turn on me commit national suicide

I'm the queen of the global dream
And I rule a declining nation
I sit and watch all the violent screams
From the throne of your desperation
I killed them all and stole their land
Enslaved the blacks and slaughtered the red man

In God we trusted and I gave birth
To would be kings to rule the earth

Before the emergence of the concept of globalization as a commonly used word two decades ago in the 1980s, the national concept of the USA as the counterpoint to other parts of the world was described in the song *We are the World* by the musicians of *USA for Africa* (1985). The idea of all humans sharing 'one world' as 'one family' is expressed here for solving problems:

We all are a part of God's great big family
And the truth, you know,
Love is all we need
[Chorus:]
We are the world, we are the children
We are the ones who make a brighter day
So let's start giving
There's a choice we're making
We're saving our own lives
It's true we'll make a better day
Just you and me

In the time since the 90s, when the term globalization gained popularity, the terms 'global' and 'globalization' also entered the vocabulary of American popular culture. The reflection of Marxist philosophy of different classes in a society is the basis for the criticism of globalization in a song of the U.S. American Hip Hip Band *Dead Prez*, which describes globalization as a crime in their song *Globalization. Science of the Crime* (2011):

The new name in the twenty-first century of Imperialism
Is really globalization
And when you think about that
When you read about that
When you study about that
Globalization really means the Globalization of Capital
You don't hear people talking about the Globalization of Labor
But you know working people all around the world
Have more in common with each other
Than they have with their own so-called leaders or the rulers
The ruling class that is of the Society
So people should uh Globalize resistance
Globalize and that means...

The term globalization is understood here in this song as a form of imperialism of the USA, and economic capitalism. But besides such association of globalization by U.S. American musicians with national U.S. American imperialism and economics, the concept of 'globalization' is also a political concept which replaced the national political power of national states with transnational institutions of power. This concept of

'globalization' as a transnational power can be traced to the ancient European terms for a leadership with global power, which is expressed in the Greek terms *kosmokrator*, *kosmolastes*, *kosmopoietes*, *kosmopolites*, and *kosmourgos* for a 'creator of the world'. So I. Volkmer wrote that "it can be argued, that fantasies and 'ideas' of 'the world' as a somehow common place have existed since Plato described in his dialogue *Timaeus* the history of the world by the affiliation of the four elements to each other, since Aristotle defined the 'world state', since Francis Bacon distinguished between different world concepts 'globus terrestris', and 'globus intellectualis'. It was idea of a 'world society' as a universe of nature and reasoning, a global arena for public debate during the Enlightenment which has inaugurated modernity. Postmodern thinkers replaced 'reasoning' by 'simulation' and Hegel's term of 'world spirit' ('Weltgeist') by an idea of 'instant' truth, created by the media and conveying the image of a shrinking world" [25].

The metaphor of the 'global mind', which is commonly used in literature about 'globalization', can be traced to Hegel's 'Weltgeist'. The German word 'Geist' can be translated as 'spirit' or 'mind'. The lyrics of Queensryche's *My Global Mind* (2001) give the reader the impression of the negative sides of globalization:

There's hunger in Africa,
and anger on assembly lines.
At the touch of a button
I'm miles away.
I want no connection, just information,
and I'm gone.
I feel so helpless,
so I turn my gaze to another place.
(…)
My global mind searches for something new.
My global mind zeros in on news.
My global mind reaches out for the truth.
My global mind zeros in on you.

Morrissey's song *America is not the World* (2004) criticized several aspects of U.S. American politics:

America your head's too big, Because America, Your belly is too big. And I love you, I just wish you'd stay where you belong
In America, The land of the free, they said, And of opportunity, In a just and a truthful way.
But where the president, is never black, female or gay, and until that day,
You've got nothing to say to me, to help me believe
In America, it brought you the hamburger. Well America you know where, you can shove your hamburger. And don't you wonder, why in Estonia they say, Hey you, you big fat pig, you fat pig, you fat pig
Steely blue eyes with no love in them, scan the World.

The songwriter Morrissey ironifies the achievements of the American culture and its idea of 'freedom' and 'opportunity' and a reality, which he describes as contrary to this idea. Morrissey criticizes the politics of expansion with the personification of a person with a 'too big belly' quoting Estonians saying 'you big fat pig'. Other lyrics use the idea of 'my world' as a lyrical theme of the emotional state of the 'lyrical ego'. The world as a personal emotional state is describes in Elvis Presley's *Welcome to My World* (1977):

Welcome to my world,
Won't you come on in
Miracles, I guess
Still happen now and then
Step into my heart
Leave your cares behind
Welcome to my world
Built with you in mind

In *My World* (1972), the *Bee Gees* also describe a romantic 'my world' of an individual 'lyrical ego' in contrast to the world of another person as an expression of loneliness:

Don't shed a tear for me
No, it's not your style
If you're not here by me
Then it's not worth while

Chorus:
My world is our world
And this world is your world
And your world is my world
And my world is your world is mine

The personification of the woman as world can be traced to the meanings of the words 'cosmos', 'mundus' and 'globe'. Originally it was employed as an artificial sphere representing the Earth. The Roman poet Lucretius used the comparison of the woman and the world, stating "her breasts, live ivory globes circled with blue, a pair of maiden worlds unconquered" (Lucr. 407), which Shakespeare adapts in his saying "she is spherical like a globe; I could find out countries in her" (Err. III, 2, 116) and "thou globe of sinful continents" (H4B II, 4, 309) [21]. The topos of the 'world as a woman' is used by Tracy Chapman in her song *The Rape of the World* (1995) as a criticism of contemporary politics:

Mother of us all
Place of our birth
How can we stand aside
And watch the rape of the world

This the beginning of the end
This the most heinous of crimes
This the deadliest of sins
The greatest violation of all time

In this critical approach the contemporary lyrics of popular songs reflect, very consciously and more critically than one would expect from a lyric genre, the contemporary paradigm of the world in association with 'globalization'. Here, songs turn into accusations of the negative effects of 'globalization' expressing awareness of the contemporary state of the world. Also the destruction of the world as a negative global effect is described here; an example is Michael Jackson's *Earth Song* (1997), which treats the topic like *kitsch* turning the emotional aspects of the lyrics to the dramatic and desperate suffering of the interpreter:

What have we've done to the world
Look what we've done
What about all the peace
That you pledge your only son...
What about flowering fields
Is there a time
What about all the dreams
That you said was yours and mine...
Did you ever stop to notice
All the children dead from war
Did you ever stop to notice
This crying Earth this weeping shores

We can interpret Jackson's song as a form of 'weltschmerz'. The word 'weltschmerz', which is used for an emotional state, has found its entry into the English language as a loanword. In *Types of Weltschmerz in German Poetry* W. Al. Braun wrote: "Although sometimes loosely used as synonyms, it is necessary to note that there is a well-defined distinction between Weltschmerz and pessimism. Weltschmerz may be defined as the poetic expression of an abnormal sensitiveness of the feelings to the moral and physical evils and misery of existence – a condition which may or may not be based upon a reasoned conviction that the sum of human misery is greater than the sum of human happiness. It is usually characterized also by a certain lack of will-energy, a sort of sentimental yielding to these painful emotions. It is therefore entirely a matter of 'Gemüt'" [5]. The visual presentation of this Michael Jackson song in a video presents the singer as a suffering, desperate, and unhappy person accusing the bad state of the world around him in a scenario of dramatic sceneries of natural disasters causes by humans. The most common traditional reflection of the theme 'world' in pop songs is the emotional description of the 'lyrical Ego' either as captured in the negative state of the world or the metaphorical usage of the

word 'world' as the a representation of the emotions of the lyrical ego, which aims at the description of its own emotional state. 'Weltgeist' ('world spirit') and 'Weltseele' ('world soul') are concepts that arose in the second half of the 19th century in German philosophy at the time of the internationalization of the Western European culture. Hegel and Schopenhauer use the concept of 'world' in this context. When we look at examples of the tradition of describing the world in contemporary popular music in the West, the reception of the lyrics of these songs refers to traditional commonplaces and images for the world, which already existed in ancient literature. The personification of the world as a woman is ironified like in Madonna's song *Material Girl*. Here the 'lyrical Ego' confesses that she is material like the world and likes all the luxury of the worldly life. While this materialism was previously considered the negative counterpart to the spiritual world, at the end of the 20th century in Madonna's song it is a postmodern quotation and an affirming statement about the values attached to the material existence. Madonna is ironic about the topos 'woman as world' in her song *Material Girl* (1984) and affirms the values of the material world:

> *Some boys kiss me, some boys hug me*
> *I think they're O.K.*
> *If they don't give me proper credit*
> *I just walk away*
>
> *(…)*
>
> *[chorus:]*
> *Living in a material world*
> *And I am a material girl*
> *You know that we are living in a material world*
> *And I am a material girl*
>
> *Boys may come and boys may go*
> *And that's all right you see*
> *Experience has made me rich*
> *And now they're after me, 'cause everybody's*
>
> *[chorus]*
> *A material, a material, a material, a material world*
> *Living in a material world (material)*
> *Living in a material world*

The world as a place of permanent fighting in the state of globalization is describes by *System of a Down* in the song *Boom* (2003). 'Globalization' occurs here in association with negative descriptive terms for this state like 'condemnations', 'unnecessary death', and 'matador corporations' for the effects of war and economic interests:

Boom!

Boom, boom, boom, boom,
Every time you drop the bomb,
You kill the god your child has born.
Boom, boom, boom, boom,

Modern globalization,
Coupled with condemnations,
Unnecessary death,
Matador corporations,
Puppeting your frustrations,
With the blinded flag,
Manufacturing consent
Is the name of the game,
The bottom line is money,
Nobody gives a fuck.
4000 hungry children leave us per hour
from starvation,
while billions spent on bombs,
creating death showers.

The idea of 'one world' as a state of harmony shared among all people is popular in literature as an expression of values like equality, harmony, and unification. The idea of 'one world' in the age of 'globalization' is also expressed in contemporary popular lyrics expressed. In the song 'One' (1992) by the rock group U2 this theme of 'one world' is treated by the lyrical ego. The lyrical ego here first expresses accusations and discontent towards another person who lacks love. In the refrain the oneness of the world and the equality among the 'brothers' and 'sisters' is invoked:

Did I disappoint you
Or leave a bad taste in your mouth
You act like you never had love
And you want me to go without
Well it's...
One love
One blood
One life
You got to do what you should
One life
With each other
Sisters Brothers
One life
But we're not the same
We get to
Carry each other
Carry each other
One...life
        One

'Unus mundus' is the Latin expression for 'one world'. The term is used for the concept of a unified reality; everything emerges from and returns to this reality. The idea of 'unus mundus' was popularized in the 20ᵗʰ century by Carl Jung. Jung used the term *unus mundus* in order to describe a common reality as ground for all phenomena. The term had already been previously used by European scholastics like Duns Scotus. W. A. Shelburne in *Mythos and Logos in the Thought of Carl Jung* mentions that "the idea of the *unus mundus* in Jung's thought" is a "unified world scheme embracing both material and spiritual phenomena" [22, p. 14]. In the chapter *The Place Where Psyche and Matter Meet* H. van Erkelens presents in the section *The Unus Mundus ('One World') as Meeting Ground of Science and Religion* the conceptual framework for a unified theory of the universe in the medieval concept denoting the pre-existent model of the cosmos in the mind of a god called 'unus mundus' or 'one world' [8, p. 202]. For Jung the 'one world' is a domain outside the human categories of space and time. The musician Sting in *One World (Not Three)* (1988) is ironic about the separation between the 'First World', the 'Second World', and the 'Third World' after the Cold War era:

One world is enough
For all of us
One world is enough
For all of us

It's a subject we rarely mention
But when we do we have this little invention
By pretending they're a different world from me
I show my responsibility

The third world breathes our air tomorrow
We live on the time we borrow
In our world there's no time for sorrow
In their world there is no tomorrow

In Chris de Burgh's song *One World* (2006), the oneness of the world as a metaphor for the equality of the people living on earth is used:

We're living in one world, sleeping in one world, dreaming
In one world, and no-one's going anywhere,
We're living in one world, working in one world, breathing in
One world, we're just the same as anyone,
We're living in one world, sleeping in one world, dreaming in one world,
And no-one's going anywhere;
We're living in one world, working in one world, breathing in one world,
We're just the same as anyone

In songs like *We are the World* of *USA for Africa*, U2's song *One* and Chris de Burgh's song *One World* the world is used as a symbol for values like

'equality', 'harmony', 'love', and 'peace', which stands in the Christian tradition of all humans as the family of god.

5. Discussion: The Changing Esteem and Value of Globalization and the Values of the 'World'

We can distinguish two phases of the reception of the theme 'world' in contemporary popular music: the historical phase before and after the rise of the popularity of the idea of 'globalization' in the 1990s. The cases of lyrics written after the rise of the popularity of the idea of 'globalization' in popular music reflect a critical distance to the concept of 'globalization' and raise criticism of its practice. The traditional view of the world as the space of the individual lyrical ego and the romantic worldview are constant themes of popular music and reflects its capacity as a metaphor in the lyric genre for the emotions and feelings of the 'lyrical ego'. In the case of female interpreters of lyrics with the theme 'world as women' the traditional cultural associations connoted with the woman as a secular, non-religious, and luxurious symbol of vanity are used to describe reality as a critical vulnerable state symbolized by women (Tracy Chapman's *The Rape of the World*) or presented affirming secular values and luxurious existence (Madonna's *Material Girl*). The narrative description of the negative effects of 'globalization' like in *System of a Down's* song and in Jackson's *Earth Song* aims at the visual and vivid description of this negative state of the world. The political discourse regarding 'globalization' started in the 90s and an example for the distinct separation between the national identity and the impact of globalization is expressed by the U.S. American group *W.A.S.P.* Here, globalization in the song *'Goodbye America'* is presented as the reason for the fall of the American empire. Nationalization vs. globalization is an antagonism expressed both by Randy Newman and *W.A.S.P.* from the perspective of U.S. American musicians. The implicit political discourse of US American musician must be seen from the perspective of a nation, which gains awareness of losing its leadership position in the world during the age of 'globalization' in lyrics, which entails the opposition of the USA and the 'world' and express both national pride and criticism. The actual discourse of globalization is also by artists developed into an on the surface critical appearing communication, but *de facto* only traditional clichés are reflected in songs like in the lyrics of Michael Jackson's *Earth Song*. Environmental aspects of 'globalization' like 'global warming' are introduced here as topics of the discourse regarding 'globalization', but the 'lyrical ego' is captured in the clichés of the romantic attitude of 'weltschmerz' about the state of the world. In this conservative tradition the Tracy Chapman song also uses the traditional personification of the world as a woman. Madonna's *Material Girl* is a song that converts an old cliché to a new identity reflecting contemporary attitudes of consumerism. Traditional metaphorical usage of

the 'world' as a private space of the 'lyrical ego' and as the counterpart to the 'lyrical ego' both exist in the lyrics of the time before and after the emergence of the concept of 'globalization'. In U2's song *One* and in the lyrics of *My World* written by the *Bee Gees* the experience of love extends to the idea of the wholeness of humanity and of the 'world' as a space of humanity.

Note
[1]A Greek-English Lexicon, 1940.

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