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## **The Unknown European Anthem, or What One Schlager Can Teach Us About Political and Poetic Frontiers Between Cultures**

*To Dany Savelli*

### **Abstract**

Analyzing the example of a four decades' phantasmagoric round-the-world peregrination of one German Schlager of 1974 ("Griechischer Wein", U. Jürgens, M. Kunze), the article aims to explore the phenomenon of inextricable interconnection between language, art and society in the process of cultural development. The study shows how the boundaries of national cultures are fuzzy, as for the peoples whose common historical, territorial or ethnic backgrounds (particularly, in Europe) make them not only to continuously reconsider geopolitical frontiers between their countries, but especially to constantly reshape the representational ones. The role of artistic phenomena, such as songs, is emphasized. On the one hand, the latter ones reflect the process of such a representational revision (for example, related to the problems of migration, as in the case of "Griechischer Wein"). On the other hand, they often become able to convey some ideas and ideologies, thus, producing an important impact over social, and perhaps even national, mentality. At the same time, on another relatively far cultural ground, in absence of similar anthropological preoccupations, these cultural-artistic products operate with a quite different range of values rather common to all mankind than specifically related to the current situation in a particular society.

**Key words:** Europe, cultures, songs, migrants, frontiers

### **Abstrakt**

*The Unknown European Anthem, or What one Schlager Can Teach Us About Political and Poetic Frontiers Between Cultures*  
Eweliny Deyneka prowokuje do refleksji nad zjawiskiem

fizycznego językowego, kulturowego, artystycznego przekraczania granic, które przeczy politycznym, ideologicznym, geograficznym – a co za tym idzie psychologicznym i socio-antropologicznym zakotwiczeniom. Na przykładzie popularnej melodii „Griechisher Wein”, która odbiła się szerokim echem w wielu krajach europejskich stając się nieomalże *europejskim hymnem*, wręcz projekcją początkowych marzeń twórców Unii Europejskiej by stworzyć kulturową jedność w jej różnorodności. Autorka argumentuje, że każda kultura potrzebuje, nie zawsze chcianych i oczekiwanych wpływów z zewnątrz po to chociażby, by przemyśleć swoją obecną kondycję i założenia na jakich się opiera.

**Słowa kluczowe:** Europa, kultury, piosenki, migranci, granice

## 1. Introduction

Today's socio-political and economic situation in Europe makes us think again about the notion of *frontier*. In particular, this explains the large number of recent conferences on the issues of boundaries and related topics.<sup>1</sup> The most valuable thing here seems to be the understanding – in respect of such a widely transcultural, nay intercivilizational perspective – that the problems of *borders, limits, thresholds* and similar phenomena should not themselves *be confined to* the discussion of exclusively geopolitical, transnational economical or multicultural humanitarian aspects.

There is another, much more profound, underlying socio-anthropological background which makes the problem of frontiers, precisely, *to exceed all*

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<sup>1</sup> Cf., for example: E. Deyneka, E. Kondratyev, N. Svidan, N. Govar, V. Sibiryakov, «Pour une esthétique du nomadisme transculturel: l'expérience d'une chanson "migrante"» (paper presented on May 21, 2015 in the *Louis-Lumière National Film, Photography & Sound Engineering School* at the international conference *Seuils, bornes et frontières: sémiotique des passages* [Thresholds, boundaries and frontiers: semiotics of passages], directed by Michel Costantini & Arnaud Laimé, organized by the *Labex Arts-H2H on May 20-22, 2015*).

these political, financial, demographic – surely, extremely important – current issues that constitute one of the most pressing preoccupations in the modern world. But this latent background is not something separate and independent. On the contrary, it represents a basic element consisting in a tight interlacement among physical, geographical, historical, anthropological, cultural and spiritual factors which contribute to and are influenced by the present state of human civilization.

In our research practice we are used dealing with the *results* of such culture-making – or, so to speak, culturo-poetic processes – rather than with their *online* deployment. However, today, the advances of technological progress (in particular, in the domain of telecommunications and multimedia systems) offer us a wide range of facilities allowing to seize the phenomenon at the very moment of its emergence.

Such is the story of one *migrant* song – both a *migrant's* one and a *migrating* one, – which sounds today, forty years after its birth, again like a veritable non-official European *Anthem*. This story seems to be quite instructive as for the mechanisms of complex and very interesting interaction between different political, poetic, artistic, social, economical, historical, geographical, anthropological, ethnographical, mythological, and many other factors, in the context of cultural development and transcultural interpenetration.

So, let us see what lessons it can teach us about the inscrutable ways by which any culture literally needs another one's *intrusion* – sometimes more than painful – to become capable of rethinking its current condition and its own basic foundations.

## 2. *Europa nach noten: between Greece and Germany*

Here is the story in brief. In 1972, the Austrian composer Udo Jürgens (1934-2014) was on vacations in Greece, in the island of Rhodes. Under the influence of popular Greek music (probably, some traditional versions of *Hasapiko* – *a butcher's dance*, from Turkish *kasap/* butcher – or their famous stylization, *Sirtaki*, created by Mikis Theodorakis for the 1964 film *Zorba the Greek*, also widely known as “Zorba’s Dance”), he wrote a curious piece of music combining some elements of popular German song, the so-called Schlager (literally: *hit song*), and some rhythmic, harmonic and timbral structures which could be recognized as traditionally Greek.<sup>2</sup>

However, he had to wait until 1974, when Michael Kunze, a German poet of Czech origin, gave to the song its lyrics and its title (*Griechischer Wein / Greek Wine*). The text was telling about a Greek immigrant, a *Gastarbeiter* (*guest worker*), returning one evening home from work, i.e. from some metallurgical plant situated in the Ruhr district (Ruhrgebiet, as U. Jürgens said later in one of his interviews [1]). On his way, he saw a tavern where it was possible to hear *songs that he knew when he was young*, and where other *dark-haired people*, like him, invited him to *share the wine*, surely a Greek one (probably, the famous traditional *πετσίνα*, *retsina...*), which would symbolize, at a time, their common nostalgic homesickness, but also their fraternity and friendship in the foreign land:

Es war schon dunkel, als ich durch Vorstadtstrassen  
heimwärts ging.  
Da war ein Wirtshaus, aus dem das Licht noch auf  
den Gehsteig schien.

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<sup>2</sup> For more detailed musical and poetic analysis of U. Jürgens and M. Kunze’s original song and its multiple cover versions, see: E. Deyneka, N. Govar, «Entre dépaysement et naturalisation: le petit tour du monde d’une chanson migrante» (to be published in 2016 at L’Harmattan).

Ich hatte Zeit und mir war kalt, drum trat ich ein.  
Da saßen Männer mit braunen Augen und mit  
schwarzem Haar.  
Und aus der Jukebox erklang Musik, die fremd und  
südlich war.  
Als man mich sah, stand einer auf und lud mich ein.

Griechischer Wein  
ist so wie das Blut der Erde.  
Komm schenk dir ein,  
Und wenn ich dann traurig werde,  
liegt es daran,  
Daß ich immer träume von daheim,  
du mußt verzeihen.

**Griechischer** Wein  
und die alt vertrauten Lieder,  
Schenk nochmal ein,  
Denn ich fühl die Sehnsucht wieder,  
in dieser Stadt,  
Werd ich immer nur ein Fremder  
sein und allein [2].

The streets were dark and the night was cold and yet  
I walk alone.  
I saw the lights of a cozy place with lanterns all  
aglow.  
Somebody cried, "Don't wait outside, come say,  
hello".  
The people there, they were singing songs I knew  
when I was young.  
And from the jukebox I heard the sounds, I needed to  
recall.  
I sang along with every song, I knew them all.

Come share the wine!  
No one is a stranger here, they're your friends and  
mine,  
Everyone's your brother, we're a long way from home,  
And we need each other, have no fear, you're welcome  
here!  
Come share the wine!  
It's so nice and warm in here, we're happy and kind,

We can understand that you're a long way from home,  
But we have each other, have no fear, you'll like it here [3].

The success was enormous for several reasons. Firstly, in German speaking countries, in the 1970's, the song happily *de-demonized*, in such a poetic way, the image of working immigrants. Secondly, for Greek *Gastarbeiters* themselves, and later for the Greek government, namely in the person of the Greek Prime Minister Kostas Karamanlis, it was a kind of acknowledgment and recognition of economic and cultural contribution of Greeks to German speaking and larger, to North European civilization:

*Greek Wine* was Germany's anthem, according to German magazine *Stern*. It was a song helped with the integration of migrants in the country more than the Social Democratic government program, while it also promoted Greece, thus resulting in a 30% increase of German tourists arriving in the country.

*Stern* also noted in its article that the Greek Prime Minister at the time, Konstantinos Karamanlis, had officially invited Jürgens in Athens to personally express his thanks [4].

Since 1975, the song was translated into many European languages and has really become a kind of non-official European *Anthem*, in different senses. Thus, in 1976, a Greek cover version (*Φίλε κέρνα κρασί, Give me some wine, guy*) was performed by U. Jürgens and became a part of an album with a quite significant title: *Europa nach Noten: Eine musikalische Reise mit Udo Jürgens* [5].

Then, a series of other national adaptations, with appropriate thematic, symbolical, poetic, political, sociological, linguistic, and musical shifts, has followed:

- in French: *À mes amours* [*To my loves*], 1975 [6];
- in Dutch: *Drink rode wijn* [*Drink Red Wine*], 1975 [7];
- in Polish, two different versions, the second one, sometimes, is cited under a slightly different title (*Greckie wino*, as well as *Czerwone greckie wino*, depending on the context): *Greckie wino* [*Greek Wine*], 1975 [8], and *Czerwone greckie wino* [*Red Greek wine*], 2011 [9, 10];
- in Spanish: *Vino griego* [*‘Greek Wine’*], 1976 [11];
- in Croatian: *Varaš me ti* [*‘You are lying me’*], 1977 [12];
- in Finnish: *Sinne ainiaaksi jään* [*‘Forever I’ll stay there’*], 1976 [13];
- in Portuguese, two similar versions – a properly Portuguese one and a Brazilian one: *Vinho verde* or *Verde vinho* [*‘Young wine’*, literally *‘Green wine’*], 1977 [14, 15];
- in Russian: *Греческое вино* [*‘Greek wine’*], 1977 [16];
- in French and in Basque: *Hymne de l’Aviron bayonnais* [*‘Bayonne Rowing Anthem’*, *Bayonne rowing* is the name of a Basque rugby club], or *Peña baiona* [*Peña baiona* is the name of a Basque rugby supporters’ club], 1977 [17];
- in French, another funny cover version of *Peña baiona*, arranged and performed by the Basque rock group “Sustraia” (*sustraia* means *‘roots’* in Basque): *Vino griego* [*‘Greek wine’*], 1992 [18];
- in French, a parodic version, with modified lyrics, performed by the musical group of humoristic songs “Chanson plus bifluorée”: *Le Chanteur Bayonnais* [*‘The Bayonne Singer’*] (sketch) and *Ne me bayonnez pas, je suis Bayonnais* [*‘Don’t bayonne me, I am a Bayonne man’*] (song), 2014 [19].

In Germany, also, there was a quite long series of parodic and serious *remakes* in the form of musical, poetic and thematic variations around the legendary *Griechischer Wein*:

- a parodic version with modified lyrics: *Bottroper Bier*, 1977 [20];
- a symphonic version by U. Jürgens: *Thema in Blau – Griechischer Wein*, 1992 [21, 22] ;
- a hard rock musical arrangement by the skinhead hard rock group *Produzenten der Froide*, with the same original lyrics: *Griechischer Wein*, 2010 [23].

In Greece, there was a kind of *homage to Udo Jürgens*, on the occasion of his 80<sup>th</sup> birthday:

- a bilingual German-Greek reggae cover version created by the Greek musical group *Locomondo*: *Griechischer Wein*, 2014 [24].

However, the most interesting version which contributed a great deal to the process of *nomadization* and *popularization* of the song was a *non-official* Spanish-French-Basque arrangement (initially without lyrics) created by a non-professional self-educated ethnic musician, Guillermo Ruiz [25], and a “grand amoureux du club ciel et blanc”, Dominique Herlax, the author of the text [35]. This very particular Basque version gave birth to an infinite series of really popular remakes, among which several especially representative variants should be mentioned:

- a version performed by the military band, *La Citadelle en folie*, of the 1<sup>st</sup> Marine Infantry Parachute Regiment dislocated in Bayonne, Basque Country, France (without lyrics): *Vino griego*, 2009 [26];
- a multitude of different absolutely charming popular versions (with or without lyrics) of the original U. Jürgens’ *Griechischer Wein*, or those of the G. Ruiz’s arrangement *Vino griego*, mostly performed in South-West of France but also in other places, for example in Madeira, or even in Japan: *Vino griego* [‘Greek wine’], *Syrtaki basque* [‘Basque Sirtaki’], *Hymne des bandas* [‘Bands’ Anthem], *Hymne bayonnais* [‘Bayonne Anthem’], *Hymne de la ville de Bayonne* [‘Anthem of the City



of Bayonne’], *Vinho verde*, 2009, *Vino griego*, 2010 [27, 28, 29];

- another version of G. Ruiz’s arrangement performed as an official French rugby team supporters’ anthem at 2007 Rugby World Cup: *Allez les bleus!* [‘Go the blues!’], 2007 [30].

The story of this lucky song seems to be incredible: one fine day, an insignificant German pop hit suddenly *loses* its authors, becomes a nomad, travels around the world and triumphantly wins the hearts of millions of people. What is the secret of such a phenomenon?

There are several factors which, hypothetically, could play a decisive role here. First of all, the thematic engagement of the song, very specifically treating the migration problems, should be emphasized. The idea of the *European Union*, dreamed already since 1950’s and finally brought to reality in 1993, the internal national and external transnational and transcultural relationships and integration processes, as well as fears and hopes of millions of people sharing these complex social *relationships* and historical *processes* in their own everyday lives – all this had to contribute significantly to the success of *Griechischer Wein*.

Nevertheless, these very concrete and restrictive *Gastarbeiters* problems, gradually, went beyond the boundaries of the initial simplistic plot. Each people, every ethnic or social group, in different countries, made their own authentic, musical, poetic, thematic, symbolic, cultural, situational adaptations. Why and how was it possible? This is the question that no artwork would be able to answer. This is probably just an accidental result of a confluence of many factors. However, we shall try to list some of them.

Thus, as for the local – cultural, social and situational – *adaptations*, it is clear that the priority belongs to the poetic treatment of the problem of social

integration of immigrants into different cultural environments, as well as to the theme of their psychological and physical sufferings that they experienced being far from their families, friends, familiar surroundings, native countries and people speaking their mother tongues.

In different countries, according to different historical, economical and political situations, the song gave quite different poetic descriptions of the problem and sometimes offered almost diametrical visions. For instance, French, Portuguese, Finnish and American versions, instead of literal translations, provided very interesting interpretations of the initial migration theme in its adaptation to the concrete socio-historical reality, depending on cultural metamorphoses occurring in these countries in the same period.

So, the Portuguese version relates, in an allusive form, the emotional experience of a Portuguese migrant returned to his homeland. The Finnish version represents a story about a young Finnish man obliged to leave his home. The French version still retains a number of obvious references to Greece, but, similarly to the Portuguese variant, speaks about some stranger who has already come back to his country, but that he *does not recognize any more* and where he feels himself already like a *foreigner*:

Quand on revient, comme moi, de loin, après  
quelques années,

On ne reconnaît plus le pays, on est un étranger,  
Y a d'autres vieux et les enfants ont trop grandi.  
Quand on revient, comme moi, de loin, on saute sur  
le quai,

On cherche en vain un visage ami qu'on a vite oublié,  
Et puis, on va dans un bistrot pour boire tout seul.

À mes amours  
et à mon enfance passée!

À mes beaux jours  
et à ma jeunesse noyée!

Dans ce vin rouge,  
du soleil de Grèce que je bois  
pour oublier... [6].

This French translation is particularly interesting in relation to the *Slavic bloc* of versions (Polish, Russian and Croatian), which definitely abandon the migration problems and develop a kind of, so to speak, *beach vacation love story in Greece*.

On the other hand, in the American English version, the situation is presented in a way to reassure a new coming foreigner by letting him understand that *no one is a stranger here*, that *they're [his] friends*, and that *everyone's [his] brother*, because in fact, contrary to European countries, historically, since the time of Christopher Columbus, almost everybody has been a *foreigner* in the United States, in some sense.

Among other reasons of incredible popularity of *Griechischer Wein* we could mention such factors as translations into national languages, more or less marked thematic shifts adapted to the reality of the cultural situation in the host countries, use of particular musical arrangements and poetic forms making it closer to local traditional aesthetics, wide broadcast on the radio and television, frequent performances in the context of different social events (holidays, sporting competitions, family festivities, parties etc.), as well as a latent presence of some mythological and archetypal references in the text of the song.

As we can see, in many titles, references, discussions, articles in periodicals and internet blogs, different versions of the song, for different reasons in each particular case, are called *anthems*. This curious phenomenon is due to several possible factors. In rugby versions, the reason is evident: the song represents an anthem (sometimes similar to a military march) of some sporting club, or team, and is sung by its fans and supporters. In all other cases, the logic of

transformation of a dance into a song, and further into a march or an anthem, is not so clear.

Probably, the key moment here is that the notion of *anthem* is closely related to the idea of *ode*, with its praising poetic nature. Depending on what becomes a subject of glorification or celebration, different “anthems” can be composed.

### **3. Two other great odes to joy: Slavic and Basque thematic shifts**

Of course, when the magazine *Stern* says that the song *Greek Wine* was Germany’s *anthem*, this is a metaphor. However, in the context of events in Lampedusa, where, on October 3<sup>rd</sup>, 2010, the South Sound System recording titled *Lampedusa* was adopted by the Municipal Council as an official Anthem of the island [31], there is no evidence that today’s metaphor will not regain its literal sense tomorrow:

row row to lampedusa we go go for a better life we  
row  
oohhho dolce musa portami a Lampedusa  
oohhho dolce musa bring me to Lampedusa [32].

Anyway, what is clear is that the popular version of an unofficial *European Anthem*, with its nostalgic migration themes, apparently, has turned more melancholic than the official Beethoven-Schiller’s one, the *Ode to Joy*.

The real Anthem of Europe, more exactly the Anthem of the European Union and the Council of Europe, based on the final movement of Ludwig van Beethoven’s 9<sup>th</sup> Symphony, composed in 1823, and Friedrich Schiller’s poem *An die Freude* (‘To Joy’), written in 1785, was announced in 1972 (the same year when Udo Jürgens composed a piece of music for his future *Griechischer Wein*) by the Committee of Ministers of the Council of Europe and was officially

adopted by European Union Heads of State and Government in 1985.

Considered to be one of the greatest Beethoven's works, created in classical western musical canon, together with Schiller's, also classical, poem, written in a "good old fashioned" style, sung at the end of the above mentioned Symphony, was called to symbolize the most important ideals of the United Europe: freedom, peace and solidarity [33]. But, as it often happens, the real life of European nations has brought changes in this idealistic and profoundly symbolic project.

From Mikhail Bakhtin's literary studies on medieval culture, we already know some mechanisms governing discrepancies which always exist between the official and popular images of the world, and particularly between their representations in official and folk aesthetics.

From this point of view, the popular *European consciousness* has unconsciously corrected an important ideological and strategic error made in the *after-war period*: contemporary Europe is not founded exclusively on the classical German cultural model, with its Kantian philosophy and classical German literature. More profoundly, it is based on the Ancient Greek and Roman civilization paradigm and sometimes finds its roots in widely dispersed, but still manifesting its rich and powerful heritage, barbarian rhizomatic latent socio-anthropological structures.

That is why this utopian, idealistic, refined vision of the *United Europe* could not be fully accepted by its ordinary inhabitants. From this viewpoint, the most brilliant discovery, consciously or unconsciously made by Udo Jürgens and Michael Kunze with their song, consists in creating an aesthetic phenomenon which succeeded to include both Germany and Greece, as two global civilizational paradigms, into one coherent, holistic mythopoetic image.

Thus, in such a strange and unexpected way, a lightweight Schlager became a kind of embodied pan-European symbolic axis between Dancing and Marching, Wine and Beer, Earth and Sea, North and South, Continental and Mediterranean, Industry and Agriculture. It became an embodiment of two models of civilizational development, two types of cultural mentality and aesthetic sensibility, and two great philosophical systems ever known in the history of mankind.

What other explanations are needed to understand this, so to speak, *Griechischer Wein effect*? Simply, it was able to happily remerge two ancient dichotomic siam brothers: the *Apollonian* and the *Dionysian* fundamental principles.

Otherwise, there would be no explanation of two other interesting thematic shifts corresponding to two other *odes to joy*, Slavic (*loving*) and Basque (*sporting*) ones.

Indeed, in Slavic versions, the migration theme is shifted towards the problems of romantic love, which is treated in the aspect of compelled separation of lovers after a brief *vacation love story in Greece*. Thus, in these new versions, the motives of separation, nostalgia and affection are still present, but the form and the context of their representation are significantly displaced:

(Polish version)

Pamiętam małe, białe miasto w ostrym świetle dnia  
 Południe puste wypalone słońcem aż do dna  
 Leniwy czas w uliczkę tę prowadził nas  
 Kafejka i chłodne wino, które krąży z rąk do rąk  
 W kwadracie cienia, w cichym natchnieniu trwał  
 taneczny krąg  
 Południa czas połączył nas ostatni raz

Zorba i Ty  
 Wszystko w pustkę odpłynęło  
 Wino i Ty

To, co było, już minęło  
 Zorba i Ty  
 Słońce miłość wypaliło na  
 wspomnienia pył [8]<sup>3</sup>

(Croatian version)

Dok pijem to gorko vino sad kada vise nemam sna...  
 slutim istinu jednu koju samo ono zna...  
 trazim te ja, zovem te ja, cekam te ja...  
 Dok pijem to gorko vino sto ga skrta zemlja da  
 i slusam valove mora na dnu kasno sunce sja...  
 volim te ja, cuvam te ja, gubim te ja...  
 Varaš me ti...  
 u toploj noci kad se ljubimo mi  
 te tvoje divne oci od mene skri  
 jer sve ce sve ce proci znam  
 kad dodje dan... [12].

(Russian version)

Ведь знала я, моя любовь к тебе обречена,  
 Но берег греческий и ты свели меня с ума,  
 Ну отчего я на закате не ушла!  
 Но лишь луна с Эгейским морем ворожила нас,  
 От глаз оливковых твоих меня никто не спас –  
 Я призрак ночи повстречаю и сейчас.

Волны и снег,  
 встречи всегда прекрасны,

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<sup>3</sup> Another, more recent, version [9, 10] reopens the old migration theme due to a renewed Polish translation:

Niech w duszy krew, czerwone greckie wino,  
 niech gitar śpiew, niech stare pieśni płyną,  
 a w gronie nas, w tym winie niech utonie żal, co w sercu gra.  
 Precz smutki me, więc wino lejcie nocą, niech przyśnią się gra muz,  
 i Akropol, nie jesteś sam, do Grecji coraz bliżej nam.

It is interesting to note that, on the one hand, this version (musically quite different from the original *Griechischer Wein*) is presented as a *Polish Folk Music* [9]. On the other hand, the year of its first release (1993) coincides, more or less, with two, probably, greatest events in the contemporary after-war history – the dissolution of the Soviet Union (Belavezha Accords, 1991) and the official creation of the European Union (Ratification of the Maastricht Treaty, 1993). The same version, with another video sequence, reappears on the [www.youtube.com](http://www.youtube.com) in 2011, that is, at the time of the notorious Greek crisis.

Волны и снег,  
 встречи всегда напрасны –  
 Снег пропадет,  
 если ослепленный в волны  
 вдруг он упадет.  
 Снег и волна –  
 как они на нас похожи,  
 Снег и волна –  
 мы любовь спасти не сможем,  
 Снег и волна –  
 ах зачем с тобою эта  
 роль нам дана!.. [16].

The mood of Basque rugby anthem version seems to be even more joyful. To see a boundless excited crowd, singing their wonderful *Bayonne's Anthem*, is really unforgettable:

Dans notre cher petit Bayonne il est une peña,  
 La peña baiona!  
 Ils portent fièrement partout leur foulard bleu  
 et blanc,  
 À Dax ou à Narbonne, on ne voit plus que ces  
 gars-là,  
 Qui ont dans le cœur leurs chers joueurs du  
 rugby roi!  
 Chez nous à Jean Dauger, ou bien partout  
 à l'extérieur,  
 Sur tous les stades enfiévrés, elle nous met tant  
 d'ardeur,  
 C'est la peña qui crie sa joie sur cet air là!

Allez allez  
 Les bleus et blancs  
 De l'Aviron Bayonnais!  
 C'est la peña,  
 C'est la peña baiona,  
 On est tous là,  
 Allez les gars,  
 Encore une fois! [17]



One of the most powerful spreading factors, for this Basque version, was the Rugby World Cup held in France, and partially in Great Britain, in 2007, where it became (once again, with changed lyrics) a French Rugby Team Supporters' Anthem:

Allez les bleus!  
Rugby passion,  
rugby de belle tradition!  
Ton maillot bleu  
enflamme le coeur et le jeu,  
Jouez, jouez  
à ce rugby  
Qui vous honore! [30]

However, these two thematic shifts, which occurred in Slavic and Basque versions of *Griechischer Wein*, are not so displaced, as it could seem *prima facie*. Since the genre of *anthem* is related to the idea of praising, glorification and celebration, it could be considered that the formal continuity between initial “migration” versions and subsequent “loving” and “sporting” variants was not broken. In all these three cases, we could speak about some kind of *joyful glorification*, that is, about praising and celebration of almost the same set of human values: friendship, love, affection, solidarity, compassion, understanding and so on.

Also, from another viewpoint, there are many mythological, archetypal, widely anthropological associative connections between different versions of the song. For example, it would not be difficult to imagine how such concepts as *wine*, *harvest* and *love* could be semantically linked via the mythological cult of Dionysus.

#### **4. Conclusion**

What lesson can we learn from this story? In principle, everything has already been said. It only

remains to listen to all those versions listed below in the selected references.

To conclude, it seems that our never-to-be-forgotten *Griechischer Wein* has made an impossible thing: it has brought to reality the initial dream of creators of the European Union – to achieve *unity in diversity*. Indeed, people in different countries consider this song to be their national, local or ethnic authentic folklore<sup>4</sup> and nevertheless, as we already know, it has its own very particular *historicity*.

### **Bibliography**

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<sup>4</sup> “On croit y reconnaître d’abord un traditionnel autrichien, puis un vieux chant portugais, ou alors, une marche funèbre bantoue...” [‘First, one believed to recognize in it a traditional Austrian tune, then, an old Portuguese song, or else, a Bantous funeral march...’], wrote Francis Marmande in his article about *Griechischer Wein* [34].

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