

10.4 **Addressing “Global Challenges” through Remotivation? Cover Versions in the Repertoire of Mano Negra**

André Rottgeri¹

× **Abstract**

Subject matter of this paper is the music of the French band Mano Negra (ca.1987–1994). The group was famous for mixing different cultural elements in language, music, and artwork as well as their punk rock attitude. Mano Negra addressed “Global Challenges” within their repertoire frequently (e.g., topics like migration or pollution). Yet, they also recorded Cover Versions and sometimes these versions added a new meaning to an original song. This phenomenon can be described by the linguistic term remotivation. The analysis here is based on the author’s previous research on Mano Negra – yet it focuses on a different collection of songs – as well as the linguistic methodology of remotivation established by Rüdiger Harnisch (German Linguistics, University of Passau).

Keywords: global challenges, mano negra, remotivation

479

1. Introduction

Taking the motto of the KISMIF conference series (*Keep it simple make it fast*) by heart, the article follows the structure described in this “Essay Map”. After a short *Introduction* (1.), the paper starts with a look at the *Definitions* (2.) that are relevant to the understanding of the text. Here, the focus is on “*Global Challenges*” (2.1.) and *Remotivation & Remotivated Songs* (2.2.). In Addition, new terminology (2.2.1. *Performative Remotivation* and 2.2.2. *Reformative Remotivation*) is introduced. The following paragraph is dedicated to the biography of Mano Negra (3. *Mano Negra – Biography*). Then, the connection between Mano Negra and the term “Global Challenges” is made (4. *Mano Negra & “Global Challenges”*). This is followed by a short *Pre-Analysis* (5.), which concentrates on the breakdown of the band’s four studio albums (*Patchanka*, *Putu’s Fever*, *King of Bongo* and *Casa Babylon*). Next, the focus is on the detection of all Cover Versions within the Mano Negra studio repertoire. Based on the Pre-Analysis, the paragraph 6. *Results of Pre-Analysis & Research Questions* introduces four specific research questions, which lead to an in-depth analysis of the songs previously discovered (7. *Song Analysis*). Finally, *Results* (8.) and *Final Remarks* (9.) are presented within the last two paragraphs of the paper.

2. Definitions

Global Challenges

1. Passau University, Germany. E-mail: andrerottgeri@gmx.de

The expression “Global Challenges” was central to the KISMIF 2021 conference and various understandings of the term were already mentioned in the Call for Papers.² Topics included: migration, populism, the upsurge of nationalism, racism and environmental changes. In the context of the paper, this very broad approach and definition of “Global Challenges” will be maintained. It underlines that the expression “Addressing Global Challenges” stands at the centre of the text and represents the overall connection to the 2021 edition of KISMIF.³

Remotivation & Remotivated Songs

In contrast to the previous term, remotivation can be defined more precisely, as this linguistic terminus is generally understood as: Utterances, which become charged or loaded with an additional meaning.⁴ The definition and application of the term in the context of this paper is primarily based on the work of Rüdiger Harnisch⁵ and transferred here to the analysis of lyrics and music within the context of Popular Music Studies.⁶ Yet, a closer look at the phenomenon of “Remotivated Songs” is necessary in order to understand how songs become loaded with additional meaning. To be more precise, new terminology is introduced next. According to these definitions, songs can become remotivated in two different ways.

Performative Remotivation

In this case, the remotivation of a song is caused by its performance. An example is the performance of the song *Helter Skelter* by the Irish band U2 on the album *Rattle and Hum*. Here, the singer announces the live-recorded first track of the album: *This is a song Charles Manson stole from the Beatles. We are stealing it back*⁷ These words show Bono's attempt to bring the song back to its original meaning by performing it during U2 live shows. Here, one could even speak of “Reversed Remotivation” (“Rückmotivation” in German).⁸ It is important to point out that the songs in this category (lyrics and music) remain almost unchanged and the remotivation is mainly caused by context and setting.

Reformative Remotivation

In contrast, this kind of remotivation is caused by changes within lyrics and music of a song. As the text will show, the focus of this paper is primarily on Reformative Remotivation.

3. Mano Negra – Biography

As the subtitle of the paper (*Cover Versions in the Repertoire of Mano Negra*) shows, subject matter of this research is the music of the French band Mano Negra (ca. 1987–1994). Consequently, a short biography of the group is presented next in order to facilitate the understanding of the text. The French musician Manu Chao – former singer, leader and main songwriter of Mano Negra – became popular to bigger audiences in 1998 through his single *Bongo Bong*, which sold about three million copies worldwide. Yet, Manu Chao did not compose this “Hit Single” for his album *Clandestino* from scratch. On the contrary, the song was based on the tune *King of Bongo* and already released by Manu Chao's former group (Mano Negra) in 1991 on the band's third studio album (*King of Bongo*).⁹ Although Mano Negra had gained “cult status” in many countries around the

2. KISMIF 2021, Call for Papers: <https://www.kismifconference.com/call-conference/> (15.11.2021).

3. Due to the Covid-19 restrictions, this paper could not be presented in Porto. Yet, it was uploaded to the website.

4. Available at: <https://www.phil.uni-passau.de/en/german-language/research/dfg-project-ttr/> (15.11.2021).

5. Harnisch, Rüdiger (Hrsg.): *Prozesse sprachlicher Verstärkung*.

6. Following the methodology introduced in: Rottgeri, André: *Mano Negra*.

7. U2 – *Helter Skelter* (*Rattle and Hum*, Island 1988).

8. More information can be found in Rottgeri, André: *Remotivated Songs – Revisited!*

9. According to the new terminology that is introduced later in this text, the song *Bongo Bong* could be classified as a Cover Version within the second category (“Own”) of the “Too Typology”.

world (e.g., in France, Spain and Latin-American), commercially the band was never as successful as Manu Chao during his solo career. Mano Negra was founded in Sèvres (near Paris) by Manuel Chao ("Manu") his brother Antonio Chao ("Tonio") and their cousin Santiago Casariego ("Santi") in the second half of the 1980s. Overall, Mano Negra released four studio albums: *Patchanka* (1988), *Putas's Fever* (1989), *King of Bongo* (1991) and *Casa Babylon* (1994) during their career. The music itself can be considered as being primarily Rock but was never limited to that genre. This hypothesis is backed up by the categorisations of the French researcher Barbara Lebrun. In her monograph *Protest Music in France*¹⁰ she classified the music of Mano Negra and Manu Chao as *Rock Alternatif* and *Rock Métis*, which also shows this strong connection to the Rock-Genre. Yet, the band's repertoire also contains a broad variation of other styles (e.g., Flamenco, Rap, Chanson, Latin, Ska, Reggae etc.), which are frequently mixed with each other. After a short, but very moving career the band finally disbanded in 1994 and unfortunately never reunited. Mano Negra's extraordinary mix of different languages, music and artwork has been partly analysed in the author's thesis, which was published online in German language (2015).¹¹ Yet, this publication could only focus on the intercultural mix of language, music and artwork on the band's debut album *Patchanka*. Yet, an additional paper – in French language – was published in the "Varia" Edition of *Volume! – La revue des musiques populaires*.¹² This article deals with the band's use of different languages within all song titles of their studio albums. Unfortunately, a complete analysis of the Mano Negra repertoire for English speaking audiences is still missing.¹³ To slowly close this gap, the text will now focus on the analysis of Mano Negra Cover Versions on the albums mentioned above.

4. Mano Negra & "Global Challenges"

Generally speaking, one can easily prove that Mano Negra address „Global Challenges within their repertoire. Good examples are songs like *King of Bongo*¹⁴ (addressed topic: Migration), *El Alakran*¹⁵ (addressed topic: Pollution)¹⁶, *This is My World*¹⁷ (addressed topic: War), *Señor Matanza* (addressed topic: Organized Crime) and others. Yet, this paper will focus on the Cover Versions within the Mano Negra studio repertoire. Consequently, the detection of all Mano Negra songs that address "Global Challenges" is not necessary at this point. Yet, such a profound analysis could be interesting for a separate paper.

481

5. Pre-Analysis

For now, the corpus of analysis consists of all Mano Negra Cover Versions that were published between 1988 and 1994. Therefore, within this paragraph we have to analyse all studio albums in a short Pre-Analysis that will be done chronologically album by album.

Patchanka (1988)

On Mano Negra's first studio album (*Patchanka*), a reinterpretation of the traditional Anglo-American song *Rock Island Line* (Track 5) can be found, and this appears to be the only Cover Version on the record.

Putas's Fever (1989)

An analysis of the second studio album shows that the songs *Sidi H' Bibi* (Track 5) and *Patchuko Hop* (Track

10. Le Brun, Barbara: *Protest Music in France*.

11. Rottgeri, André: *Mano Negra*.

12. Rottgeri, André: *Punk Rock Français et Multilinguisme*.

13. A translation of the German thesis into English is in preparation.

14. Mano Negra – *King of Bongo* (Track 2).

15. Mano Negra – *Casa Babylon* (Track 9).

16. Mano Negra – *Casa Babylon* (Track 16).

17. Mano Negra – *Casa Babylon* (Track 4).

18) can be identified as the Cover Versions on this volume.

King of Bongo (1991)

The third studio record contains only one Cover Version. The song *Paris La Nuit* (Track 14) is a new version of the song *Ronde De Nuit* (Track 2) by Mano Negra, which was first published on the band's debut album (*Patchanka*) in 1988.

Casa Babylon (1994)

Finally, Mano Negra's last studio album also contains one Cover Version. The song is called *The Monkey* (Track 3) and was originally recorded by the Jazz musician Dave Bartholomew in 1957.

6. Results of Pre-Analysis & Research Questions

As the Pre-Analysis has shown, there is – at least – one Cover Version on every Mano Negra studio album. An exception is the second record (*Putas Fever*), which contains two Cover Versions. The following table (Table 1) displays the results of the Pre-Analysis – once again – in a short overview.

Album	Cover Versions
1. <i>Patchanka</i>	<i>Rock Island Line</i> (Track 5)
2. <i>Putas Fever</i>	<i>Sidi H'Bibi</i> (Track 5) / <i>Patchuko Hop</i> (Track 18)
3. <i>King of Bongo</i>	<i>Paris La Nuit</i> (Track 14)
4. <i>Casa Babylon</i>	<i>The Monkey</i> (Track 3)

- ▶ Table 1 - Results of Pre-Analysis
- ▶ Source: the author.

Based on this Pre-Analysis the text now concentrates on the following research questions:

1. Research Question:

Do these Cover Versions become remotivated by the reinterpretation of Mano Negra?¹⁸

2. Second Research Question:

If so, what is the additional meaning?

3. Research Question:

Is the additional meaning addressing „Global Challenges“?

4. Research Question:

If so, what are these „Global Challenges“?

.....
18. In other words: *Do these songs become loaded with an additional meaning?*

7. Song Analysis

This section is dedicated to an in-depth analysis of the songs detected in the Pre-Analysis.

Patchanka – Rock Island Line

The traditional Anglo-American song *Rock Island Line* is known because of its many previous interpretations by famous musicians like Leadbelly, Lonnie Donegan or Johnny Cash. Consequently, Mano Negra is following a long tradition with this Cover Version. Yet, a comparison of the lyrics shows some minor differences between the version recorded by Mano Negra and previous versions. For example, in Mano Negra's interpretation the "Toll Gate Man" seems to be a criminal official. Yet, in other interpretations this character is portrayed as a naïve personality, who gets fooled by the driver (smuggler) of an arriving train. Consequently, one can state that the original story is a bit upside down in the Mano Negra version. Furthermore, the interpretation by Mano Negra touches on various genres of music like: Country, Rockabilly, Punk and Pop.¹⁹

Putas's Fever – Sidi H'Bibi

Sidi H'Bibi – a traditional love song from North Africa – is probably the most "exotic" song in the Mano Negra repertoire. This piece of music migrated with the families of some band members (The Ex-Casse Pieds: Joe Dahan, Philippe Teboul)²⁰ from Tunisia to France and was included into the Mano Negra Repertoire.²¹ One can easily hear that Mano Negra's Cover Version is loaded with additional meaning. Primarily on the music level, because the oriental melodies of the song are now interpreted with western Rock & Pop instruments (electric guitars, bass, keyboards and drums etc.). Therefore, the reinterpretation of this song is a "Hybrid Hymn" that celebrates the fusion of Eastern & Western music. In addition, it is important to point out that the song was – on record and during live performances – always sung by Mano Negra's percussionist Philippe Teboul and not Manu Chao. This tradition was continued when Philippe Teboul joined Mano Chao's later band (Radio Bemba Sound System) as a drummer – also singing *Sidi H'Bibi* during live shows.

483

Putas's Fever – Patchuko Hop

Patchuko Hop (Track 18) is a Cover Version by Mano Negra, which can be easily overlooked.²² Yet, on the inside of page two (CD booklet of the album *Putas's Fever*), it clearly says that "Joe King Carrasco" was the author of this song. In addition, Joe King Carrasco – the self-titled „*King of Tex-Mex Rock' N Roll*“ – also mentioned this Cover Version some years ago on his homepage.

*“Joe's music is enhanced with an even greater Latin influence after living and studying in Nicaragua in the mid 1980's. His songs dealt with the unjust political situation of that period in Central America, and the resulting albums were; "Bordertown", "Bandido Rock" (off of which the song "Pachucco Hop" was recorded by the French group Mano Negra...)”.*²³

The difficulty of detecting this Cover Version is due to the spelling of the song title, which Joe King Carrasco issued on *Bandido Rock* (1987) as *Pachucco Hop*. Yet, Mano Negra named their version *Patchuko Hop*. This orthographic adaptation points into the direction of the neologism Patchanka, which is central to Mano Negra's repertoire (e.g. album title, song title etc.). Yet, the spelling used by Mano Negra is also similar to the title of an instrumental piece by a saxophone player from Texas named Chuck Higgins. Therefore, one could easily believe that Mano Negra created a Cover Version of the Chuck Higgins song.

19. A full analysis of the song *Rock Island Line* can be found in: Rottgeri, André: *Mano Negra*. (pp.140-145).

20. More on the band Les Casse Pieds in: Rottgeri, André: *Die Métro und das Kleingeld*.

21. Joe Dahan tells the background story of this Cover Version in the documentary: *Mano Negra – Pura Vida*.

22. In fact, this song was not yet included in the online presentation of the KISMIF 2021 conference.

23. <http://www.joeeking.com/biography.html> (13.03. 2011).

“As far back as 1953, for example, Texas-born African American sax player Chuck Higgins wrote the song „Pachuko Hop“ (referring to the zoot-suited Mexican American youths known as „pachucos“), which became enormously popular among Mexican American youths in Los Angeles.”²⁴

In addition, the name “Carrasco“ is spelled “Carasco” on Mano Negra’s album, which made it more difficult to find the original version. Yet, Mano Negra’s version is definitely based on the Joe King Carrasco song, although the title almost matches with the Chuck Higgins version. Interestingly, it is the only song on the album that has no representation of lyrics in the CD-booklet. The song indirectly addresses US-Mexican border life by mixing different languages (English and Spanish) and the music of different genres (Rock & Latin). Finally, the Mano Negra Cover Version can be described as a hybrid Tex-Mex song, reinterpreted by a band from France that orthographically connects to the spelling of Mano Negra’s key term Patchanka.

King of Bongo – *Paris La Nuit*

Although this chanson is based on Mano Negra’s song *Ronde De Nuit*²⁵, which already had been published on the band’s first album *Patchanka* (Track 2), the interpretation clearly differs from the original. While *Ronde De Nuit* is a fast Rock-Pop song with 121 bpm and an rebellious undertone (Protest song with punk rock attitude), *Paris La Nuit* is a slow Musette with only 104 bpm in $\frac{3}{4}$, which could be classified in general as “Chanson Française”. Yet, a fundamental difference lies within the instrumentation. *Paris La Nuit* was not recorded with Mano Negra’s classic rock-pop instrumentation (Drums, Bass, Guitars, Keyboard etc.), but is only interpreted by vocals with the help of an accordion. Manu Chao is cited as the author, but Jo Dahan sings this last song on the album *King of Bongo* (Track 14). The title is a popular expression connected to the nightlife of Paris. Furthermore, the song pays homage to the French actress “Arletty”, whose name is also mentioned at the end. Different is also the setting within a popular French party situation. The song finishes the album by putting an exclamation mark behind the French roots of Mano Negra. Background voices and the general sonic atmosphere of the party ease the aggressive undertone of the original. Overall, the song has evolved from a punkish protest song into a classic French chanson, which celebrates peaceful human interaction in spite of its – still critical – lyrics.

Casa Babylon – *The Monkey*

Dave Bartholomew, an US-American musician, who had also worked as a producer for Fats Domino, is the author of this song in English language. Yet, Mano Negra’s version starts with a sample in Japanese, stating that the “Soundmarket Station“ is filled with Mano Negra Fans.²⁶ The song tells the story of three monkeys that neglect the thesis that humans developed from apes. To prove this fact, they elaborate on bad human behaviour like unfaithfulness (“No monkey has ever deserted his brother / His baby and ruined her life”). Furthermore, greed, the constant search for pleasure and lust for murder are also mentioned as examples. This leads to their conclusion: “Yes, man descended from the worthless bum/ But, brothers, from us he did not come”. The song is a humorous fable on Charles Darwin’s theory of evolution and Mano Negra’s version

24. Pacini Hernández, 2009, p. 38.

25. A full analysis of the song can be found in Rottgeri, André: *Mano Negra* pp. 125.

26. “サウンド・マーケットのスタジオは、すっかりマノ・ネグラとそのファン達に占領されてしまいました。”

is strongly influenced by Hip Hop elements (Rap / Rhythm). Later on, a distorted Guitar is also adding a Rock flavour to the song. It carries the song to the Outro, where the rapper Fidel Nadal is chanting in Jamaican Patois. Overall, the English lyrics are strongly connected to the original version. Yet, one can state that Mano Negra's interpretation has turned the song into a globalised Hip Hop version, which addresses many problems caused by humans that are expressed through the words of the monkeys.

8. Results

Generally, one can state that Cover Versions only play a minor part in the studio repertoire of Mano Negra. Out of 62 songs on all four Studio Albums (14 songs on *Patchanka*, 18 songs on *Putu's Fever*, 14 songs on *King of Bongo* and 16 songs on *Casa Babylon*) only five songs can be classified as Cover Versions. Two of these Cover Versions (*Rock Island Line* and *Sidi H' Bibi*) can be categorised as "Traditionals" (Traditional = 2 Songs) with a more or less unclear history but performed many times by previous artists. One song can be classified as a "New Interpretation" (Own = 1 Song) of an already existing Mano Negra song (*Ronde de Nuit* became *Paris La Nuit*) and finally two songs (*Patchuko Hop* and *The Monkey*) could be traced back to their original authors (Joe King Carrasco and Dave Bartholomew) and therefore can be classified as "Classic Cover Versions" (Other = 2 Songs) in the traditional understanding of the term.

This shows that a very broad understanding of the term Cover Version was applied here. In retrospect, the results lead to the following categorisation of "Song Re-interpretations" (Cover Versions), which allows to establish a typology for further research. Consequently, the three first letters of the above-mentioned abbreviations (Traditional, Own, Other) form the "Too Typology". It allows easy memorization as the combination of the letters "T O O" compose the English word "too", which easily connects to the topic, because Cover Versions can be classified as songs that are performed by other artists, too. The application of this typology on the results of the analysis is presented below in Table 2.

Type of Re-Interpretation ("Too Typology")	Defined by Authorship
1. Re-Interpretations of Traditional (Songs)	Authorship by an unknown Artist
2. Re-Interpretations of Own (Songs)	Authorship by the same Artist
3. Re-Interpretations of Other (Songs)	Authorship by another Artist

485

- Table 2: The "Too Typology" of Song Re-Interpretations (Cover Versions)
- Source: the author.

In addition to this extended interpretation of the analysis, the text will now take a further look at the research questions mentioned before and answer them step by step within the next two paragraphs.

1. Research Question:

Do these Cover Versions become remotivated by the reinterpretation of Mano Negra?²⁷

2. Second Research Question:

If so, what is the additional meaning?

To answer these questions, one should look first at the meaning of the original songs, considering language and music. To define meaning on the language level the addressed topic of a song was considered here. To detect meaning on the music level, the connection to a certain genre is taken into account. Finally, the analytical outcome is presented in Table 3 and Table 4, which allow the comparison between the originals and the new versions by Mano Negra.

.....
27. In other words: *Do these songs become loaded with an additional meaning?*

Song	Original: Language (Topic)	Original: Music (Genre)
1. <i>Rock Island Line</i>	Marketing Song	Country
2. <i>Sidi H' Bibi</i>	Love Song	North African Folk Music
3. <i>Pachucco Hop</i>	Party Song	Rock & Latin
4. <i>Ronde De Nuit</i>	Protest Song	Rock & Pop
5. <i>The Monkey</i>	Protest Song	Jazz

- Table 3 - Original Songs
- Source: the author.

Song	Remotivation Language (Topic)	Remotivation Music (Genre)
1. <i>Rock Island Line</i>	Marketing Song	Country & Various Subgenres of Rock
2. <i>Sidi H' Bibi</i>	Love Song	North African Folk Music & Rock, Pop
3. <i>Patchuko Hop</i>	Party Song	Rock & Latin
4. <i>Paris La Nuit</i>	Protest Song & Party Song	Chanson / Musette
5. <i>The Monkey</i>	Protest Song	Hip Hop, Rock

- Table 4 - Cover Versions by Mano Negra
- Source: the author.

The comparison between both tables shows that – although there are sometimes small variations within the Cover Versions of Mano Negra – on the language level almost no additional meaning was added to the songs. The only exception is *Paris La Nuit*, where random background voices underline the festive character of the situation (e.g., Joe Dahan asking the others, which wine they want to drink). Yet, the Cover Versions of Mano Negra add a different meaning to almost all songs on the music level.

Overall, *Rock Island Line* is promoting the name of the mentioned train company in the chorus over and over again and therefore the marketing aspect is dominant. The lyrics only underwent little changes in the Mano Negra version. Musically speaking, this traditional song evolves into a summary of many rock genres that developed out of country music. Mano Negra's version can be classified as remotivated, because of this broad stylistic interpretation in music. *Sidi H' Bibi* stays a traditional Love Song on the language level. Yet, the Cover Version of Mano Negra adds an additional meaning to the song on the music level, which highlights its importance as a mix of eastern and western music cultures. Overall, the song can be classified as remotivated, because of the many changes appearing on the music level. *Patchuko Hop* remains a festive song with no additional meaning on the language level. Also, there is also no remotivation on the music level and therefore the song remains classified as not remotivated. As mentioned already above, *Paris La Nuit* is the only song, which gains a new meaning on the language level, because of the many background voices. Musically, the song is transformed into a slow Musette, which allows the categorisation as Chanson Française and therefore the song is generally remotivated. *The Monkey* does not change its meaning on the language level and remains a Protest song. Yet, on the music level the song is connected to some new genres (e.g., Hip Hop, Rock), which makes its moral message more susceptible to younger generations. The music generally adds a strong remotivation to the song.

Summarizing, one can state that four out of five Mano Negra Cover Versions became remotivated by these new reinterpretations. Sometimes the remotivation is due to changes within the lyrics ("Remotivation by

Language”) and sometimes a song becomes charged with an additional meaning, because of changes within the music (“Remotivation by Music”). The following table (Table 5) summarizes these results once again.

Song	Remotivated Cover Versions
1. <i>Rock Island Line</i>	Remotivated by Music
2. <i>Sidi H' Bibi</i>	Remotivated by Music
3. <i>Patchuko Hop</i>	Not Remotivated
4. <i>Paris La Nuit</i>	Remotivated by Language & Music
5. <i>The Monkey</i>	Remotivated by Music

- ▶ Table 5: Mano Negra – Remotivated Cover Versions
- ▶ Source: the author.

3. Research Question:

Is the additional meaning addressing “Global Challenges“?

4. Research Question:

If so, what are these „Global Challenges“?

Based on the previous results, the next two tables display the findings to these questions.

Original Version	Addressed by Lyrics (Topic)	Addressed by Music
1. <i>Rock Island Line</i>	Yes (Smuggling)	-
2. <i>Sidi H' Bibi</i>	Yes (Love & Relationships)	-
3. <i>Pachucco Hop</i>	-	Mixing of Latin & Rock Music
4. <i>Ronde De Nuit</i>	Yes (Criminal Politics)	-
5. <i>The Monkey</i>	Yes (Inhumane Behaviour)	-

487

- ▶ Table 6 - Addressed Global Challenges – Original Version

Cover Version	Addressed by Lyrics	Addressed by Music
1. <i>Rock Island Line</i>	Yes (Criminal officials)	Importance of Country for Rock Music
2. <i>Sidi H' Bibi</i>	Yes (Love & Relationships)	Mixing Eastern & Western Music
3. <i>Patchuko Hop</i>	-	Mixing of Latin & Rock Music
4. <i>Paris La Nuit</i>	Yes (Criminal Politics)	-
5. <i>The Monkey</i>	Yes (Inhumane Behaviour)	Mixing of Rap & Rock Music

- ▶ Table 7 - Addressed Global Challenges – Mano Negra Version
- ▶ Source: the author.

The comparison of both tables shows that the song *Rock Island Line* addresses the “Global Challenge” of smuggling in the traditional version and the problem of criminal officials in the Mano Negra version. Yet, the music of both versions does not appeal to “Global Challenges” directly. But the Mano Negra version

highlights the strong relationship between Country Music and different styles of Rock. *Sidi H' Bibi* addresses the challenge of managing love and relationships in both versions. Although no political challenge is addressed here, this can certainly be seen as a “Global Challenge” by people from all over the world within their private lives (e.g., especially in culturally mixed relationships). In addition, the mixing of eastern and western music stands at the centre of this song. One could also state that the topic migration is indirectly addressed, because the families of some Mano Negra members brought this song from Tunisia to France. *Patchuko Hop* does not address – in neither interpretation – a topic or a genre, which could be connected to the term “Global Challenge” on the language level. Yet, the music touches on the challenge of Mixing Rock and Latin styles.

Considering the very brought interpretation of the term, one could also argue that the song is connected to migration, because it is lyrically and musically placed in the North American Tex-Mex context. On the language level *Paris La Nuit* addresses the global problem of criminal politics as already expressed in *Ronde De Nuit*. Yet, no connection to “Global Challenges” can be found within the music. Finally, *The Monkey* is a song that addresses inhumane behaviour on many levels within the lyrics of the original and the Mano Negra version. Furthermore, Mano Negra’s interpretation displays the global importance of the Hip Hop genre and the mixing of Rap and Rock music as a perfect sonic vehicle for passing on moral messages.

9. Final Remarks

As this paper has shown, Mano Negra address “Global Challenges” in their own repertoire as well as in Cover Versions. By doing so, they help to raise public awareness for topics like migration, which – in the case of Mano Negra – could be considered an “umbrella category” that covers many songs that – directly or indirectly – address this topic. “Global Challenges” connected to the topic migration were also addressed by Manu Chao during his solo career. This is reflected in the title of his first solo album (*Clandestino*) as well as in various songs (e.g., in the song *Clandestino*), which shows that the seed for *Clandestino* was already planted during the Mano Negra period. Further research could analyse the band’s complete studio repertoire in order to detect all “Global Challenges” on these albums. In addition, Mano Negra’s live set would provide even more material for analysis. Prominent examples would include concerts at unusual locations like UNESCO (June 1990, Paris), at La Défense (9 August 1991, Paris) and the concert of Mano Negra and Johnny Clegg at Place de la Bastille (Paris). In connection with the latest research on remotivation, it would be interesting to ask, if these places also became remotivated by such performances. This could open the “Theory of Remotivation” to the academic field of architecture. Further analysis of other Cover Version that were performed live, should definitely include the performance of Mano Negra & Jello Biafra at the “Eco 92” summit in Rio de Janeiro, which clearly addressed the “Global Challenge” of ecology.

Acknowledgements: Prof. Dr. Rüdiger Harnisch

Funding: Graduiertenzentrum, Universität Passau

References

- ▶ Carrasco, J.K. (1987). *Pachuco Hop*. On *Bandido Rock* [CD]. Rior Records.
- ▶ Harnisch, R. (2010). *Prozesse sprachlicher Verstärkung: Typen formaler Resegmentierung und semantischer Remotivierung*. Berlin: De Gruyter.
- ▶ Higgins, C. (1953). *Pachuko Hop*. On *Pachuko Hop* [CD]. Como Records.
- ▶ Joe King Carrasco. (n.d.) Biography [Website]. Joe King Carrasco. Retrieved from <http://www.joeking.com/biography.htm>.
- ▶ Guerra, P. & Bennett, A. (2021). *Keep it Simple, Make it Fast! DIY Cultures and Global Challenges*. Porto: University of Porto. Retrieved from <https://www.kismifconference.com/call-conference>
- ▶ Lebrun, B. (2009). *Protest Music in France: Production, Identity and Audiences*. Ashgate: Farnham.
- ▶ Pacini H., D. (2010). *Oye como va: Hybridity and Identity in Latino Popular Music*. Philadelphia: Temple University Press.
- ▶ Rottgeri, A. (2017). Manu Chao – Weltbürger mit Attitude. In C. Leggewie, E. Meyer (Eds.). *Global Pop: Das Buch zur Weltmusik* (pp. 125-130). Stuttgart: Metzler.
- ▶ Rottgeri, A. (2019). Die Métro und das Kleingeld [The Métro and small change]. In M. Ahlers, M. Lücke & M. Rauch (Ed.). *Jahrbuch für Musikwirtschafts- und Musikforschung: Musik und Straße* [Yearbook for Music Business and Music Culture Research: Music and the Street]. (pp. 175-193). Wiesbaden: Springer Fachmedien.
- ▶ Rottgeri, A. (2017). Punk rock français et multilinguisme – L'exemple du groupe Mano Negra [French punk rock and multilingualism – The example of Mano Negra]. *Volume! – Varia*, 14(1), 127-137.
- ▶ Rottgeri, A. (2015). *Mano Negra – Historiographie und Analyse im interkulturellen Kontext* [Mano Negra - Historiography and Analysis in an Intercultural Context] [Doctoral dissertation, Universität Passau]. Passau: Universität Passau.
- ▶ Rottgeri, A. (2022). *Remotivierte Lieder – Revisited!* [Unpublished].
- ▶ University of Passau. (n.d.) Typology and Theory of remotivation. [Website]. University of Passau. Retrieved from <https://www.phil.uni-passau.de/en/german-language/research/dfg-project-ttr/>
- ▶ Manu Chao. (1998). *Clandestino* [CD]. Virgin.
- ▶ Mano Negra. (1988). *Pachanka* [CD]. Boucherie Productions.
- ▶ Mano Negra. (1989). *Putas Fever* [CD]. Virgin.
- ▶ Mano Negra. (1991). *King of Bongo* [CD]. Virgin.
- ▶ Mano Negra. (1994). *Casa Babylon* [CD]. Virgin.
- ▶ Mano Negra. (2005). *Pura Vida*. On *Out Of Time* [DVD]. Virgin.
- ▶ U2. (1988). *Rattle and Hum*. [LP]. Island.