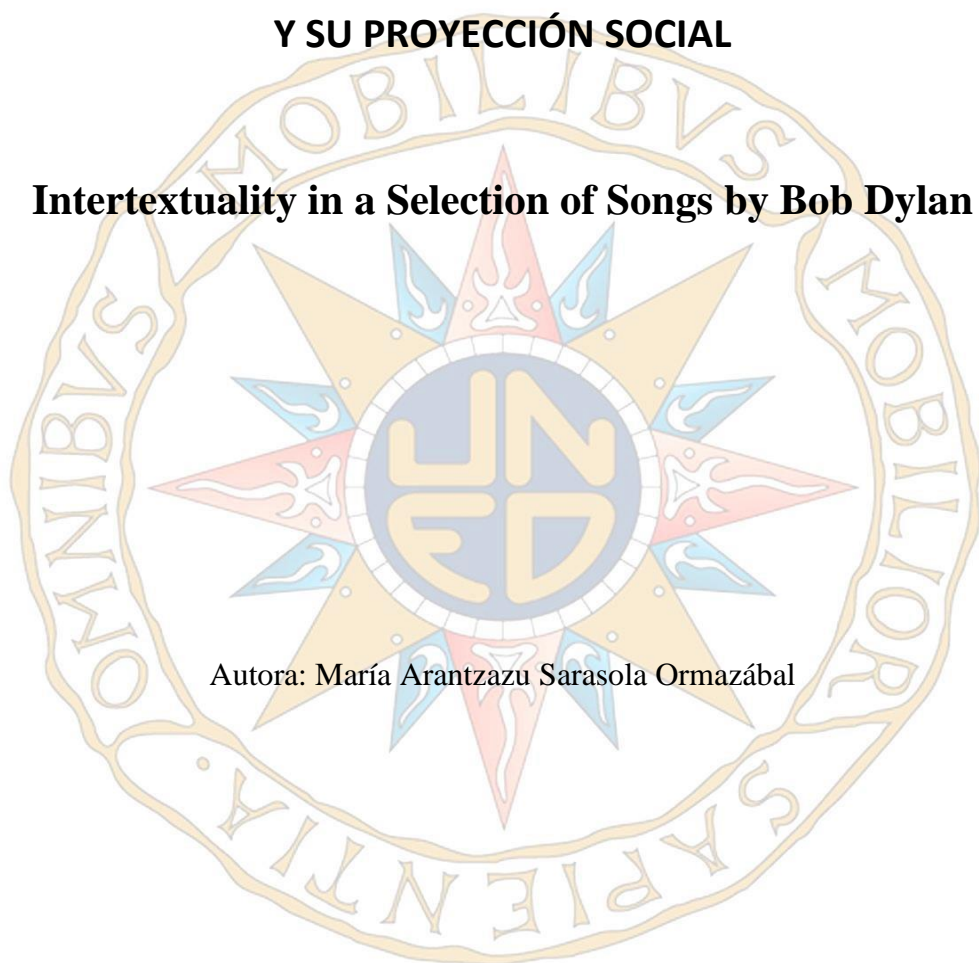


**TRABAJO FIN DE MÁSTER**

**MÁSTER EN ESTUDIOS LITERARIOS INGLESES**

**Y SU PROYECCIÓN SOCIAL**

**Intertextuality in a Selection of Songs by Bob Dylan**



Autora: María Arantzazu Sarasola Ormazábal

TUTORA ACADÉMICA: María TERESA GIBERT MACEDA

FACULTAD DE FILOLOGÍA

CURSO ACADÉMICO: 2019-20 Convocatoria: Junio

## **Acknowledgements**

My gratitude to my tutor María Teresa Gibert for her help and advice and to all the team of professors during the degree. Thanks to my darling husband, Javier, for supporting me all the time during my studies and for being always by my side. Thanks to my children, Susana, Arantxa, Idoia, Ainhoa, and Aitor for giving me the strength to finish this MA thesis, to Stephanie Lonsdale, my English teacher, to Nuria and Gustavo for helping me with the new technologies. Finally, thanks to my brother Joseba who is and has been a great follower of Dylan since his teens and has given me some ideas and inspiration.

## Table of Contents

1. Introduction . . . . .	4
2. Basic Concepts: Intertextuality, Adaptation, Appropriation, Pastiche, folk music . . . . .	12
3. The Beginnings . . . . .	20
4. Development . . . . .	21
4.1. <i>The Counterculture of the 60s</i>	
4.1.1. “Hard Rain’s A-Gonna Fall” . . . . .	24
4.1.2. “Chimes of Freedom” . . . . .	29
4.1.3. “Mr Tambourine Man” . . . . .	33
4.2. <i>Dylan’s Jewish and Christian Identities</i>	
4.2.1. “When He Returns” . . . . .	37
4.2.2. “In the Garden . . . . .	42
4.2.3. “Every Grain of Sand” . . . . .	44
4.3. <i>A Return to Eminence</i>	
4.3.1. “Lonesome Day Blues” . . . . .	46
4.3.2. “Workingman’s Blues #2” . . . . .	52
4.3.3. “Scarlet Town” . . . . .	55
4.3.4. “Roll on John” . . . . .	58
5. Conclusions. . . . .	61
6. Works Cited . . . . .	64
7. List of Figures and Tables . . . . .	70
8. Appendix . . . . .	73

## Abstract

This MA thesis aims to explore how Bob Dylan employs intertextuality in his work. By examining ten songs that span his early beginnings in Greenwich Village to his becoming the recipient of the Nobel Prize, influences that include such disparate figures as Allen Ginsberg, Arthur Rimbaud, Homer, Ovid and Virgil are detailed. The thesis is divided into three main sections. First, Dylan's emergence as a folk singer with his so-called protest songs in the early 1960s; second, his conversion to Evangelism in the 1970s and the influence of Christianity; and third, the period encompassing the turn of century when he drew upon Greco-Roman founts. My hypothesis is that Dylan's use of sources from other authors is a way of enriching his work and follows a time-honoured tradition of borrowing rather than mere plagiarism or simple appropriation.

Key Words: intertextuality, adaptation, plagiarism, folk music, Christian/Classical sources.

## 1. Introduction

Immature poets imitate; mature poets steal; bad poets deface what they take, and good poets make it into something better, or at least something different. The good poet welds his theft into a whole of feeling which is unique, utterly different from that from which it is torn; the bad poets throws it into something which has no cohesion. A good poet will usually borrow from authors remote in time, or alien in language, or diverse in interest. (T.S. Eliot 114)

The words of T.S. Eliot make one reflect on the eternal conundrum regarding what can be considered original in art and literature. Indeed, does such a thing exist and how far back must a researcher be prepared to go to demonstrate that the source of inspiration was pure? Humans are conditioned to a certain degree by similar stimuli and artists (I employ this term in its widest sense), who represent a relatively minor section of society, must be constantly exposed to cultural inputs from each other. It is not surprising, therefore, that Eliot's so-called good poets take advantage, consciously or not, of borrowings. Borrowings, moreover, that, due to their remoteness, inaccessibility or perceived strangeness, do not necessarily correspond to the real or imaginary profile of the artist in question. Leaving aside the thorny issue of originality which has occupied, and will continue to occupy, much scholarly work, one could ask: to what extent does it really matter, if at all?

Drawing upon Eliot's words this MA thesis examines the issue of intertextuality in Bob Dylan's work which spans some six decades and references sources as diverse as Allen Ginsberg, the Bible, and Virgil.

As a prominent folk, rock songwriter, author, and visual artist, Dylan has been one of the most significant figures in modern day popular culture through his incorporation of a wide range of political, social, philosophical, and literary themes. Even though he is considered by many to be the voice of a generation, his work took shape against the background of World War II and modernism rather than what is generally considered to be the sixties. In fact, Timothy Hampton believes that Dylan came of age "at the moment at which modernism first becomes recognized as a kind of international style in art and at which it begins to reach a mass audience, spreading beyond the world of the avant-gardes" (16). Dylan incorporates into his folk music (characterised by a narrative, storytelling voice, repetitive melody, and rhyme) modernist elements that include lack of linearity,

juxtaposition of contrasting images, psychological time, and subjective experiences that go beyond mere innovation. Moreover, his use of hobo or hick language mixed with classical allusions takes the listener into the world of postmodernism. It is therefore generally believed that his success “was linked to the way he introduced serious and complex lyrics into the mainstream of popular music” (Hampton 10).

Modernism, which originated at the end of the 19th century, became international in the early 1900s and embraced poetry, music, painting, fiction, and architecture. With respect to poetry Chris Baldick states,

Ezra Pound achieved a huge influence over modern poetic taste. His manifesto article “A Few Don’ts by and Imagiste” (1913) is among the few important twentieth-century texts of esoteric poetics, as a piece of advice to other poets; and his denigration of Milton, of Shelley, and of most Victorian poetry also found important echoes in the critical writings of T.S. Eliot and F.R. Leavis. (91)

In fact, I believe that Pound’s innovative style, known as Vorticism, which involved words portraying a stillness amid chaos and made full use of alliteration, is reflected in much of Dylan’s work, for instance,

Through the wild cathedral evening the rain unravelled tales  
For the disrobed faceless forms of no position  
Tolling for the tongues with no place to bring their thoughts  
All down in taken-for-granted situations  
Tolling for the deaf an’ blind, tolling for the mute  
Tolling for the mistreated, mateless mother, the mistitled prostitute  
For the misdemeanour outlaw, chased an’ cheated by pursuit  
An’ we gazed upon the chimes of freedom flashing.  
 (“Chimes of Freedom”)

Baldick goes on to explain that “Modernist poets left aside the old philological and literary-historical traditions to teach how poetry should be read as poetry rather than as moral philosophy or autobiographical confession” but the academic critics responded by “abandoning the appreciation of poems in favour of the *explication* of texts” (93). A key element in post-structuralism, in Roland Barthes’ view is “indeterminacy when the meaning is unstable” (691). When we read some of Dylan’s poems, we can deconstruct them as he

writes in a blurred way, not being clear in what he wants to convey, leaving the readers/listeners to decide by themselves. His poems are not narratives in the strict sense of the word, with a clear story inside, but different ideas he wants to throw to his audience, changing his discourse and varying inspirations along his stanzas.

In this regard, Dylan, “the song and dance man” (Gleason 62), as he once described himself, is a disruptor. Not only with respect to the content of his songs and the fact that he switched from different modes of playing and interpreting, but also regarding his personal life. In his autobiography, *Chronicles*, Dylan explains how as a young man in New York he evaded personal questions and in answer to Billy James, head of publicity at Columbia records, claimed that he was from Illinois, had “worked in construction in Detroit,” and “jumped a freight train” to get to New York (7-8).

Returning to Eliot and the issue of “originality,” my hypothesis is the following: could Dylan’s use of intertextuality, which has been taken by some to be thieving, appropriation, and at the very least borrowings, be considered plagiarism? By examining ten of his songs I will demonstrate that through his use of other sources he has enriched his lyrics. And, moreover, the references he makes are not concealed, they are often immediately apparent to the reader/listener. In order to do so, I am going to examine five specific overlapping influences on his work: Allen Ginsberg, Arthur Rimbaud, Evangelical Christianity, Virgil and Ovid. I have divided the ten songs into three periods. Firstly, *The Counterculture of the 1960s* with “A Hard Rain’s A-Gonna Fall” (1963), “Chimes of Freedom” (1964), and “Tambourine Man” (1965), composed during Dylan’s most bursting and successful protest period of his career and convulsive life; secondly, *Dylan’s Religious Itinerary*, in which I will look at the evangelical period of Dylan’s life, and his reflections in “When He Returns” (1979), “In the Garden” (1980), and “A Grain of Sand” (1981), in which he proclaims his faith in God and transmits it to the audience; and thirdly, his *Return to Eminence* the period of his rebirth, the late 1990s and the turn of the century also called “late style” (Hampton 194), and the importance of the Greco-Roman classical world as shown in “Workingman’s Blues #2” (2001), “Lonesome Day Blues” (2006), and “Scarlet Town” (2012), concluding with his eulogy to John Lennon “Roll on John” (2012).

I have chosen these particular songs due to their relevance in Dylan’s work, at differing periods of his career, and my personal preference. Dylan, during my youth was an idol for me, my siblings and friends, and for many students, as he represented freedom in all its aspects but especially the dimension against war. He was specially admired for what we

considered at the time as his protest songs “Blowin’ in the Wind,” “Masters of War,” and “A Hard Rain’s A-Gonna Fall,” among others.

Spain, after a coup d’état in 1936 and a Civil War that ended in 1939, was run by the dictator General Francisco Franco until his death in 1975. During the 1940s and 50s, the country was isolated from Europe and America. Nevertheless, in the early 1960s it started to open up to the civil rights influences. However, the movements of the United States were negatively portrayed as being in the sinister hands of anarchists and communists. Demonstrations such as the Berkeley University protests of 1964-65, the first massive civil disobedient act on an American campus demanding the end to the Vietnam War and apartheid, and the events of May 1968 in Paris, asking for free speech and academic liberty, were seen from a distant perspective for most of the Spanish population.

Due to my Basque heritage I would like to link Dylan’s consideration as a bard and a troubadour to the Basque popular tradition, very much attached to the land and the people, of the way of singing and improvising lyrics with rhythm and rhyme. A *Bertsolari* (singer of verses) is someone who is capable of singing and improvising verses from an unknown given theme. The themes are about everyday life and events and the only instrument is the voice. There are competitions where a jury has to decide the best ones. It was formerly a men’s tradition, although nowadays women are also allowed to participate. The *Bertsolari* sings alone, or in groups of two or three people answering to each other but always improvising. With respect to Dylan, we can state that Dylan writes his songs in advance and he puts the music afterwards. His topics are about everyday American events and also international ones. The main difference is that, whilst this Basque tradition is gradually becoming better known outside Euskadi, as we can see in Guy Hedgcoe’s article in *The Irish Times*, it is still limited. Dylan, in contrast, enjoys a considerable international following.

Along the years Dylan has been difficult to pin down, to understand and to follow. His output has been enormous, not only as composer, maker of poetry, and singer songwriter but also for the different facets he has developed as writer, performer, drawer, and so on. He has converted his uncountable songs into an empire of beautiful poetry. For all these reasons, I have chosen to research Dylan and his use of intertextuality.

In addition to Dylan’s official albums there are countless bootlegs, singles, and irregular recordings. As a consequence, in order to develop this MA thesis, following a



qualitative methodology, I will make use of some basic material such as the compilation *Bob Dylan, The Lyrics 1961-2012* as a corpus of work. This is reinforced with complementary publications such as, *Dylan's Vision of Sin* by Christopher Ricks (2003), *Chimes of Freedom: The Politics of Bob Dylan's Art* (2003) by Mike Marqusee, Dylan's autobiography *Chronicles, Volume One* (2004), *Bob Dylan: The Essential Interviews* edited by Jonathan Cott (2006), *Down the Highway: The Life of Bob Dylan* (2011) by Howard Sounes, *Bob Dylan. All the Songs. "The Story Behind every Track"* by Philippe Margotin and Jean-Michel Guesdon (2015), *Why Bob Dylan Matters?* (2016) by Richard Thomas, *Writing Dylan: The Songs of a Lonesome Traveller* (2019) by Larry David Smith, *Bob Dylan's Poetics: How the Songs Work* (2019) by Timothy Hampton, *Bob Dylan Anthology volume 3* edited by Derek Barker (2019), *Bob Dylan, Singer, Songwriter, and Music Icon* (2019) by Michael A. Schuman, and other secondary sources such as interviews, newspapers articles, and academic reviews, which are relevant to this work.

Dylan was awarded the Nobel Prize for literature in 2016. There was considerable controversy as it was the first time a singer songwriter had received such an honour. As *The New York Times* stated, "Bob Dylan Wins Nobel Prize, Redefining Boundaries of Literature" (Sisario et al.). Indeed, the Academy's decision to bestow a prize typically conferred on novelists, dramatists, and non-fiction writers unleashed waves of both criticism and acclaim. Prominent writers such as Stephen King, Joyce Carol Oates supported the decision, and Salman Rushdie hailed Dylan as "the brilliant inheritor of the bardic tradition," adding, "Great Choice" (qtd. in Sisario et al). At the same time, *The Guardian* ran an article entitled "Stephen King attacks Bob Dylan's Nobel prize knockers" describing how King defended the award and believed "no other musician has had such an impact on popular culture or remained so influential for so long as Dylan" (Kean). Dylan's onetime partner, Joan Baez, with whom he had performed many songs said Bob Dylan's Nobel Prize was "another step towards immortality." Baez was one of many singers hailing the move to award Dylan the literary world's highest honour. She claimed that "the rebellious, reclusive, unpredictable artist/composer is exactly where the Nobel Prize for Literature needs to be" and "his gift with words is unsurpassable" (Baez).

In contrast, Hari Kunzru and Irvine Welsh were disappointed with the decision. The former was sceptical. "This feels like the lamest Nobel win since they gave it to Obama for not being Bush," he said (Kean). The latter stated that Dylan's win was an "ill-conceived nostalgia award" bestowed by "senile, gibbering hippies" (Kean). Adding to the controversy,

Pierre Assouline described the decision as “contemptuous of writers” whilst in the same article, Will Self called on Dylan “to follow the example of the French philosopher Jean-Paul Sartre and turn down the prize” (Ellis-Pettersen).



Figure 1. “The United States Ambassador to Sweden, Azita Raji, gives Banquet speech.” Nobel/Media AB 2016.

When Dylan won the Nobel Prize he did not go to receive it personally from the Academy. Instead, his speech of acceptance was read aloud by Azita Raji, the United States ambassador to Sweden. In the text Dylan described how

I was on the road when I received this surprising news, and it took me more than few minutes to properly process it. I began to think about William Shakespeare, the great literary figure. I would reckon he thought of himself as a dramatist. The thought that he was writing literature couldn’t have entered his head. (qtd. in Schuman 7)

It is probably not a coincidence that Shakespeare sprung to Dylan’s mind when he heard the good news, indeed parallelisms could be drawn between the two, for instance, the fact that both bards draw heavily on traditional sources, death and its imagery feature prominently and in their works they retreat to sylvan escapes. Moreover, neither Shakespeare nor Dylan thought at any particular moment that what they were producing was literature.

Originally inspired by traditional folk poetry and three books from high-school: *Moby-Dick* (1851) by Herman Melville, *All Quiet on the Western Front* (1929) by Enrich Maria Remarque, and *The Odyssey* (8<sup>th</sup> century BC) by Homer, Dylan first became a relevant

figure in the America of the 1960s. The country was beginning to undergo a general revolt against the post-World War II conservative, artificial way of living. This would open the way to sexual freedom and civil rights, culminating in anti-Vietnam War protest and draft-dodging. From folk music Dylan moved on to join other singers such as Joan Baez, with the genre of what became known as protest songs. Nevertheless, according to Howard Zinn, they were “singing not only protest songs but songs reflecting the new abandon, the new culture” (536-537). In *Chronicles* Dylan referred to what he considered the appropriation of his lyrics by stating they were “topical songs, songs about real events were always topical” (82). He went on to explain that “the term protest singer didn’t exist anymore than the term singer songwriter: You were a performer or you weren’t, that was about it, a folksinger or not one.” He continued:

“Songs of dissent” was a term people used but even that was rare. I tried to explain later that I didn’t think I was a protest singer, that there’d been a screwup. I didn’t think I was protesting anything anymore than I thought that Woody Guthrie songs were protesting anything. I didn’t think of Woody as a protest singer. If he is one, then so is Sleepy John Estes and Jelly Roll Morton. What I was hearing pretty regularly, though, were rebellion songs and those really moved me. (82-83)

He went on to claim that in the Irish White Horse Tavern on Hudson street they were drinking and singing songs but “they weren’t protest songs though they were rebel ballads” (83). With this affirmation Dylan made it clear that he was not a protester but something more relevant, he did not want to be included among protest singers on political issues but aspire to a more transcendental level. In order to do so he employed intertextuality, subtly conveying his ideas by comparing past times with the current ones through poets who, as him, had written many stories about life. As the great Dylanologist, Richard F. Thomas states, “his themes are unlimited and his art emerges from literary cultures, music and social justice, war and the human response to war, love and death, faith and religion, song as compensation for the realities of mortality” (9). In fact, Hampton considers that Dylan’s real insights into social and political reality came through his later “depictions of power, love, memory, desire, and art itself” (12). Nevertheless, Hampton claims that “Dylan is not primarily interested in writing song that will be sung by factory workers on strike. He is interested in writing songs that will guarantee his success as a performer” (27).



Figure 2. *The Guardian*. Photograph: Val. Wilmer/VAL WILMER/ Redferns.  
“A Golden Sachs bond has failed to excite investors.” Bob Dylan in the 1960s.

The Newport Folk Festival in 1965 would prove to be a turning point in Dylan’s career. Surprising his fans who were expecting his hallmark folk acoustics, Dylan played instead electric music drawing from Chicago-style, urban blues. He would also come to change his workingman’s clothes for some more stylish and, perhaps more outrageously, grow his hair. In this way, the poor white boy from the sticks became “a darling of the countercultural Left” (Hampton 83).

A year later, after having had a motorcycle accident, he stopped touring. In the meantime, however, he contributed to *The Great White Wonder* (1969), considered to be the first rock bootleg album. In the late 1970s Dylan converted to Christianity and released a series of albums of contemporary gospel music before returning to his more familiar rock-based idioms in the early 1980s. This was followed by the unpopular mid-1980s and the rebirth of his career in the late 1990s.

His recent work is the richest to date in classical imagery and, according to Thomas, as good, particularly *Tempest* (2012), as anything he has ever done: “The worlds created in the songs on this album come out of the song tradition, reading, and still fertile and exuberant imagination that Dylan has been drawing from for years” (84).

In addition to the Nobel Prize in 2016, Dylan has received eleven Grammy awards, one Academy Award in 2000, one GMA Dove Award in 1980, one Golden Globe Award in 2000, President Obama’s “Medal of Freedom.” The country’s highest civilian honour at a ceremony at the White House in 2012 and many honours along his career.



Figure 3. “Bob Dylan receives a Presidential Medal of Freedom from President Obama.” 29 May 2012, Photograph by Kevin Diestch, UPI/ Alamy Stock Photo.

## **2. Basic Concepts: Intertextuality, adaptation and appropriation, pastiche, and folk music.**

The importance of these basic concepts is key in this MA thesis as I am examining the intertexts Dylan has employed in the chosen songs. Moreover, through them we can distinguish between the devices the author uses to enrich his compositions and broaden his literary creativity and the simple fact of plagiarism.

## **Intertextuality**

In the late twentieth century Edward W. Said in his work “On Originality” declared that “the writer thinks less of writing originally, and more of rewriting” (135). A statement reflecting the rewriting impulse of many writers and theorists who emerged from the structuralist and post-structuralist movements of the 1960s. Indeed, Roland Barthes claimed that “any text is an intertext, and that it was the shaping of a text’s meaning by another one” (qtd. in Sanders 2). He highlighted the ways in which “texts are not solely dependent on their authors for the production of meaning, indicating how they benefited from readers who created their own intertextual network and connections” (Sanders 2).

Intertextuality is a literary device that creates a relationship between texts. Ideas about this phenomenon are generally associated with Julia Kristeva, the Bulgarian-French semiotician. In her essay, “The Bounded Text” she contends that any text is “a permutation of texts, an intertextuality; in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another” (36). Kristeva’s semiotic approach seeks to study the work as “a textual arrangement of elements with a double meaning: a meaning in the text itself and a meaning in what she calls the historical and social text” (qtd. in Adamczewski 67). According to Julie Sanders, “Any text is the absorption and transformation of another” and “all texts invoke and rework other texts in a rich and ever-evolving cultural mosaic” (21). And, nowadays, we should add film and the new technologies.

James E. Porter considers that

There are two types of intertextuality: iterability and presupposition. Iterability refers to the ‘repeatability’ of certain textual fragments, to citation in its broadest sense to include not only explicit allusions, references, and quotations but also unannounced sources and influences, clichés, phrases in the air, and traditions.... Presupposition refers to assumptions a text makes about its referent, its readers, and its context to portions of the text which are read, but which are not explicitly there. (35)

In Dylan’s work iterability is the most often element used by him, it is broader and can be managed more easily, and additionally because he works with many different intertextual types in his poems differing the themes and the situations of his songs.

In modernist poetry we can observe intertextuality in different forms such as “quotation, allusion, collage, *bricolage*, and fragment” (Sanders 11) as in the work of both Eliot and in Dylan. Sanders continues, the “rewrite be it in the form of novel, play, poem, or film, invariably transcends mere imitation, serving instead in the capacity of incremental

literature, adding, supplementing, improvising, innovating, amplifying” (15). The connections of different texts are linked to Homi Bhabha’s theory of hybridity by which “things and ideas are “repeated, relocated, and translated in the name of tradition” (qtd. in Sanders 21). Hybridity is reflected in Dylan’s poems and his capacity to obtain inspiration and ideas from different cultures such as the WASP, Afro-American, Latin American, and indigenous traditions. Taking advantage of the cultural diversity of the United States, he intertwines words from multiple sources into his poems.

In addition, hybridity can be detected in Dylan’s art. In “Dylan and the Critics” Perry Meisel refers to Robert Christgau’s review of Bob Dylan’s *Tarantula*, a collection of experimental prose poetry written in 1965-66, and considered Dylan’s art as

a book or song, pose or performance, something profoundly hybrid. In “Dylan and the Critics” Dylan’s hybridity derives from rock and roll’s enormous plasticity as a medium. Rock and roll include everything—the history of world, the history of world speech, the history of world movement and dress. It even includes Dylan. Dylanologists who concentrate on one thing instead of another—Dylan’s words or Dylan’s music—miss the full effect. (Meisel 153)

In fact, Dylan’s lyrics are full of authenticity and we can assume that they are reliable. Dylan’s “hybridity,” mentioned above by Christgau, derives from his ability to use different voices combining them as in a puzzle and thus achieving a unique connection with his audience.

### **Adaptation and appropriation**

There are different ways of adapting and appropriating texts all of which are closely interrelated. In adaptation the text is transformed into a new cultural product and domain as it moves from one genre to another. For instance, novels become films, plays turn into musicals, and adaptation can even involve the making of computer games and comics. The concept of adaptation is linked to many different terms such as borrowing, stealing, appropriating, and allusion. Sanders believes we could also add “variation, version, interpretation, imitation, addition, paratext, hypertext, palimpsest, rewriting, reworking and son on” (5). She states that an adaptation is a “trans-positional practice, casting a specific genre into another mode, an act of re-vision in itself” (22). Thus, adaptation signifies the reinterpretations of established texts in new generic contexts, an act that Gérard Genette, in

his research on intertextuality, described as “trans-generic practice” the process of writing a text, in whatever genre, with other texts in mind (Introduction ix). Appropriation shifts away from the real text to the new cultural product and domain and whilst it can or cannot involve a generic shift it has a more complicated and embedded relationship with the intertexts.

In the same vein, John Ellis describes adaptation as “a means of prolonging the pleasure of the original presentation, and repeating the production of a memory” (4). This statement clearly reflects the reason for the popularity of so many ancient Greek and Roman borrowings. For some, the term appropriation, as opposed to adaptation, implies the notion of theft and the consequent greater distance from the so-called original work along with a possible shift in media. Moreover, it tends to have a more complicated relationship with the original text form.

Adaptation and appropriation do, however, often attempt to make texts relevant and easily comprehensible to new audiences/readers and, in addition, engage young people in a highly specific process. In Sanders’ view, adaptation and appropriation are involved in the “performance of textual echo and allusion but this does not usually equate to the fragmentary *bricolage* of quotation associated with postmodern intertextuality. *Bricolage* means “do-it-yourself” and she follows on explaining that there are also “ways in which the act of *bricolage* shades into the literary practice of pastiche, made up of fragments pieced together” (6-7).

Texts have been always connected to other texts and there have been adaptations to movies, drama, and many different literary forms. Nowadays, with the new technological era, the digitalization of literature, the visual arts, drama, graffiti and the like obliges us to rewrite the impact of such movements as structuralism, post-structuralism, postmodernism, feminism, on the concepts of adaptation and appropriation. As a result, the different definitions and practices of adaptation and appropriation are changing constantly as they adapt to the new technological revolution.

Modern examples include the film *Blue Jasmine* by Woody Allen—based on Tennessee Williams’ play *A Streetcar Called Desire*. Both texts portray a delusional middle-aged woman and an alpha male against a sordid reality of domestic violence and poverty. Margaret Atwood’s *The Penelopiad* and Homer’s *Odyssey*, the former describing Odysseus’ journey back home after the fall of Troy from Penelope’s perspective, her life, marriage, feelings and troubles whilst waiting her husband’s return. *The Quiet Man* by Maurice Walsh



and Shakespeare's *The Taming of the Shrew* which have in common a certain misogyny regarding the figure of a proto-feminist protagonist.

In this regard, some of Dylan's songs are adapted from other genres, for instance, "Workingman's Blues" (*Modern Times*, 2006) which he transformed from eulogy to ballad. Or his combination of music and literature, two completely different genres thus emulating the ancient troubadours and bards. Dylan's concerts and travels have also been adapted into documentary-films such as the Scorsese's *Rolling Thunder Revue: A Bob Dylan Story*, a 2019 American pseudo-documentary film and *No Direction Home*, about Dylan's life and his impact on the American popular music released in 2005 on television, and finally, the musical adaptation of Bob Dylan's work called "*The Times They Are A-Changin'*" choreographed by Twyla Tharp, in 2006.

### **Pastiche**

Pastiche refers to "a musical medley or pot-pourri or a picture made up of fragments pieced together" (Simon Dentith 194). It derives from specific manifestation in the forms of adaptation and appropriation. Pastiche is imitation and the *Cambridge Advanced Learner's Dictionary* defines it as "a piece of art, music, literature, and so on, which intentionally copies the style of someone else's work or the practice of making art in either of these ways" (1040). Pastiche is also defined in the *Dictionary of Literary Terms and Literary Theory* as "a patchwork of words, sentences, or complete passages from various authors or one author; it is, therefore, a kind of imitation and, when intentional, may be a form of parody" (644). Moreover, it is applied most often "to those works which carry out extended imitation of the style of a single artist or writer" (Sanders 7).

Indeed, apart from notions of homage, pastiche is frequently linked with satire or parody in the sense that it imitates a particular style for a comic or ridiculous effect. As a literary technique its self-reflectiveness and lack of deceptive effect frees it from any charges of plagiarism. For instance, the films of Quentin Tarantino which combine various genres (Westerns, Kung Fu, and pulp literature) fall under this concept.

Dylan's works are included in these two definitions because as Ben Corbett states, "in American folk music, it's been a long-standing tradition to cut and paste from songs of preceding generations. He not only borrowed from his musical idol, Woody Guthrie, but

from old folk songs and American blues in the public domain.” Corbett continues saying that “Many contemporary music critics and professors argue that pastiche is the most culturally advanced form of creative expression today as a songwriter.” Indeed, “Dylan has always sung songs in the public domain as templates to build upon, and his borrowings of other’s material is more likely his way of paying tribute to those who have had a major influence on him” (Corbett). It is evident that Dylan has made use of this device when composing some of his songs.

## **Folk Music**

In the United States folk music is also called traditional music, roots, and native music. It has formed the basis of rock and roll, blues and jazz. In the American folk music we find the native American group and that derived from Europe. Most of songs of the Colonial Fletch and Revolutionary period originated in Great Britain and Ireland had been brought over by early settlers, one example is the traditional Scottish ballad “Barbara Allen.” Spiritual songs or African-American folk music, had their roots in slavery and emancipation. Gospel music goes back to the seventeenth century with root in the black oral tradition but it was more developed after the Civil War (1861-65) reaching a considerable audience and achieving notable success. Traditional folk music is often accompanied by instruments and punctuated by hand clapping, toe tapping, and body movement.

Work songs such as cowboy songs began to emerge in the mid-19th century when young men from all over the country and abroad went to work as cowboys, and refashioned old folk and popular song forms adding their own personal taste. In addition, there were railroad songs, in which labourers used to sing ballads telling of their adventures, heroism, and grim determination while building the railroad. Sea shanties, sung whilst carrying out shipboard labour, are also part of American folk music, their antecedents lie in the working chants of British and other national maritime traditions. In addition, there are North American regional forms such as Appalachian and Cajun styles.

In the 1960s a more commercially oriented pop music version of folk emerged, with musicians and singers including The Brothers Four, Joan Baez, Bob Dylan, The Byrds, Arlo Guthrie and the Beatles. Dylan met Joan Baez a few months after his arrival to New York. In Robert Santelli’s *The Bob Dylan Scrapbook* Dylan described her as “a very powerful singer, with a high soprano voice, but she could go low, too,” Dylan recalled “And striking,

you know, mystical looks. She had long black hair, inky black—and she was completely about folk music” (qtd. in Santelli 30). Baez started by introducing Dylan in her concerts, calling him an important new voice in folk music and performing a couple of duets with him. She wanted the audience know she had found “a diamond in the rough” (qtd. in Santelli 30). The Baez-Dylan folk connection grew strong in the early months of 1963 and peaked that summer. Dylan participated in August 1963 in his first demonstration in Washington D.C. convinced by Baez for a Civil Rights March where Martin Luther King, Jr. delivered his famous “I Have a Dream” speech (31). Dylan not only assisted to the march but he also performed along with Baez and other singers.



Figure 4. “Bob Dylan and Joan Baez performing together.” *Civil Rights March on Washington D.C.*, 1963.

At that time of the counterculture, Baez, an internationally renowned civil rights activist, was singing and composing protest songs which included work from such musicians as Arlo Guthrie, Leonard Cohen, Violeta Parra, the Rolling Stones, The Beatles, and many others.

In folk music the connection between poetry and music is particularly evident for both are linked through rhythm, expression, and emotion. Rhythm is the base for poetry and songs, it is what makes music and poetry. Folk songs, however, are not only sung but enacted, and it is clear that, in addition to being a poet, Dylan is also a musician and showman. It is this combination of literature, music, and performance that has made of him

so popular and, at the same time, permitted him achieve such high quality in his compositions.

Folk songs belong to the proletariat and tell stories about life, general topics, and everyday ordinary people. In Gary R. Hess' view, "its most recent manifestation is "rap" which also makes use of rhythm, rhyme, alliteration, and many other poetic attributes and techniques against a background of day to day life" (Hess). In addition to its African-American roots, freestyle rap is characterised by improvisation which distinguishes it from Dylan's compositions. Nevertheless, like folk music, storytelling and realism are key. The best epoch for rap was the mid-1980s and early 1990s as illustrated by Melvin Glover. Also known as Melle Mel and Grand-mater Melle Mel, he is an American hip hop and rapper artist from the Bronx who prepared future rappers through socio-political contents, creative puns, metaphors, similes, and slang. Examples of this include Fobolous and Lloyd Banks who have written entire songs in which every line contains similes, whereas MCs like Rakim, GZA, and Jay-Z are known for the metaphorical content of their raps. The world of rap is large and diverse with many varied schools and ways of performing. If the Academy has opened the door to a singer songwriter such as Dylan, could some rappers be also considered great poets and thus candidates for a Nobel Prize in the future?

Returning to North America folk music, it enjoyed a revival with limited popularity in the 1940s, thanks in part to The Weavers. One of the group's components was the social activist Pete Seeger who was to subsequently have a strong influence on Dylan's creative output. Seeger's clear political sympathies, and the general message of folk music revindicating workers' rights, was to later carry the stigma of subversive left-wing associations well into the 1950s and the era of McCarthyism. In fact, Seeger was called to testify before the anti-American Activities Committee in 1955. Folk music was to go underground until its second revival in the 1960s when it emerged as a more commercially oriented pop music version. Its musicians and singers included The Brothers Four, Joan Baez, Bob Dylan, The Byrds, and Arlo Guthrie.

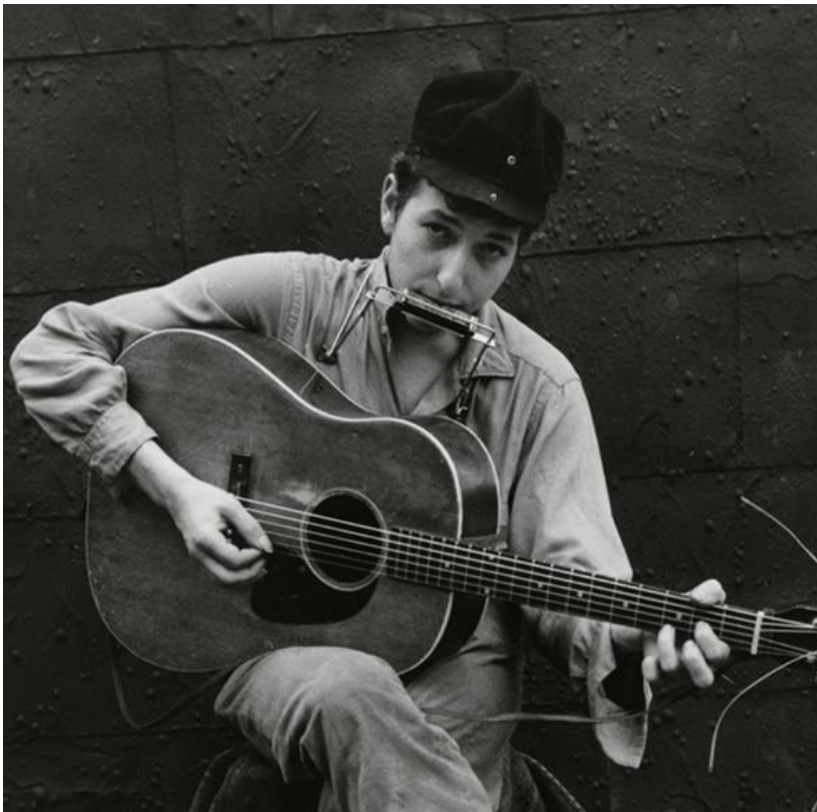


Figure 5. “Bob’s portrait on View at the National Portrait Gallery.” Smithsonian Institution. Photograph by John Cohen, courtesy L. Parker Stephenson Photographs, 14 October 2016.

### 3. The Beginnings: from Minnesota to New York

Dylan (Robert Allen Zimmerman) was born in Duluth, Minnesota, in 1941. During his childhood his family moved inland to Hibbing, where he attended high school. During his time there Dylan formed several bands in which he used to sing themes from other singers, specially rock and roll and folk. He graduated from high school in 1959 and moved to Minneapolis to enrol at the University of Minnesota. After a year he dropped out and dedicated himself to his real vocation: music. In 1960 he moved to New York and established himself in Greenwich Village, where he started singing in small clubs. Dylan also had the opportunity to meet his idol Woody Guthrie, whom he visited in Greystone Park Psychiatric Hospital. In his autobiography Dylan claimed that “the songs of Woody Guthrie ruled my universe” (*Chronicles* 49). Another key reference at that time was Pete Seeger as Dylan searched for his own style in folk music trying to break away from the traditional context of labour struggles and migration:

one thing for sure, if I wanted to compose folk songs. I would need some kind of new template, some philosophical identity that wouldn't burn out. I would have to come on its own from the outside. Without knowing it in so many words, it was beginning to happen. (73)

Greenwich Village in the early 1960s constituted a relatively small, closed world for folk musicians and enthusiasts. Its diminutive coffee bars and clubs: the Café Wha?, the Gaslight Café, and the Folklore Centre were a haven to these young, often homesick singers coming from out of state rural areas. As Hampton points out, Dylan on arriving “had the sense of wandering, of homelessness, one of the themes that binds him to his audience and to the generation that became associated with when he came to prominence in the 1960s” (29).

At some point Dylan broke away from Guthrie's pure folk style and decided to compose his own songs inspired by real events taking place in the States.

I can't say when it occurred to me to write my own songs. I couldn't come up with anything comparable or halfway close to the folk song lyrics I was singing to define the way I felt about the world. I guess it happens to you by degrees. You just don't wake up one day and decide that you need to write songs, especially if you're a singer who has plenty of them and you're learning more every day. (*Chronicles* 51)

Nevertheless, he was conscious of doing so. And in 1961 John Hammond, a record-music producer, after hearing him sing folk and play harmonica in a session with Carolyne Hester, a 1960s folk figure, signed Dylan to Columbia Records.

Dylan then took two momentous decisions: first, in 1962 he legally changed his name from Robert Zimmerman to Bob Dylan; and second, he signed a management contract with Albert Grossman. This American entrepreneur first encountered Dylan at the Gaslight Café and remained his manager until 1970.

#### **4. Development**

By the early 1960s, Dylan had become internationally renowned with songs including “Blowin' in the Wind,” “Masters of War,” and “The Times They Are A-Changing.” Together with other singers such as Joan Baez he was labelled an alternative voice to the mainstream ideology of the time. Nevertheless, as previously mentioned, he did not claim to

be performing and writing protest songs as such, but simply reflecting events happening at the time. Indeed, it is characteristic of Dylan to employ many narratives which change depending on his lyrics and his search for new ideas, inspiration, and compositions. Combining diverse lyrical elements and linguistic constructions into an endlessly inventive style, Dylan challenges standard rules of usage. For instance, in “A Hard Rain A-Gonna Fall” the A- is a verbal prefix found in many dialects of vernacular English.

Until he decided to branch out and create his own songs, imbuing his own personality into his compositions, Dylan had been (and continued to be) an enthusiastic follower of Guthrie and Seeger. In fact, Dylan’s use of “hobo” language in much of his work is a characteristic he acquired in his early years thanks to the former.

Hobo or hick language has its origin in the domestic migration after the Civil War around the 1890s. Many of these people were penniless vagrants hopping onto freight trains trying to get home. The Great Depression of the 1930s would see a resurgence in the number of poor travellers especially men, but also women as portrayed in John Steinbeck’s *The Grapes of Wrath* (1939) and the eponymous film directed by Henry Ford in 1940. Dylan’s hobo-esque appears in expressions such as “a–changin’”, the use of “ain’t”, the misplacement of verb tenses “I give her my heart but she wanted my soul”, the mismatching of plural nouns with singular verbs “By the old wooden stove our hats was hung”, and idiomatic distortions of normal usage, for instance, “ifn,” instead of “if”. Dylan mixes both standard and vernacular languages, working-class American idioms, and imported song forms to obtain a pastiche style of writing (Reginio 16). Indeed, Hampton considers that one of Dylan’s key achievements lies in “his ability to mix linguistic registers and play with diction” (14). His texts are “multi-voiced what Bakhtin jargon termed “heteroglossic” (bits of language from different set in proximity) and “polyglossic” (multiple languages in the same text)” (14). All of this “occurs at the level of sound and melody as well as lyric” (15). He goes on to describe how Bahtkin’s dialogism refers to the relationship between poetry and music, and the way poet-singers mix both when they perform and transmit their message to the audience. “Poetry is language organized to generate rhythm and sound” (15).

“Lyrics—in both poetry and song—is about fragmentation, momentary flashes of insight, condensed expression. We could think of Dylan’s work in this regard as a kind of “galaxy” or “constellation” of moments in which the combination of lyric, melody, and rhythm generates a force field. If literary art is, in Bakhtin’s words, “many voiced,” it should be

obvious that this concept—taken, as it is, from the world of sound itself—illuminates the construction of musical compositions. (15)

I have divided the MA thesis into three sections. First, *The Counterculture of the 1960s* gathers three songs belonging to three different albums that were released in the 1960s. “A Hard Rain’s A-Gonna Fall,” from *The Freewheeling Bob Dylan*, “Chimes of Freedom” from *Another Side of Bob Dylan*, and “Tambourine Man” from *Bringing It All Back Home*. This period of Dylan’s creativity is popularly referred to as his protest song era even though he preferred them to be known as topic songs. It is certainly one of the most fruitful, inspired, and powerful stages of his career. In fact, this section of the paper coincides with the time when he became one of the most popular singer songwriters not only in North America but around the world. In 1965 Dylan described his prolific burst of song-writing:

I wrote where I happened to be. Sometimes I’d spend a whole day sitting at a corner table in a coffeehouse, just writing whatever came into my head... just anything. I’d look at people for hours and I’d made up things about them, or I’d think, what kind of song would they like to hear, and I’d make one up. (qtd. in Santelli 25)

Second, *Dylan’s Jewish and Christian Identities* deals with Dylan’s conversion from Judaism to a form of almost fundamentalist Christian Evangelism. I am going to examine “When He Returns” from *Slow Train Coming*, “In the Garden”, from *Saved*, and “Every Grain of Sand” from *Shot of Love*. It is his most religious period in which his lyrics are inspired, by the Old and New Testament. Surrounding himself with Christian friends and proclaiming in his performances his new faith and the Second Coming. Dylan while performing, preached from the stage. In fact, God was always present in the next trilogy of albums he released.

Third, *Return to Eminence* covers the last three albums recorded by Columbia Records during his career. The songs include “Lonesome Day Blues” from *Love and Theft*, “Workingman’s Blues #2” from *Modern Times*, “Scarlet Town,” from *Tempest*, and I conclude with Dylan’s eulogy to John Lennon “Roll on John” from the same album. A fitting tribute to his tragic death. After a dark period in the 1990s in which Dylan continued composing, but without the success he had enjoyed in the 1960s and 1970s, he came up with three master-pieces. His lyrics are powerful, poems full of plenitude. We have here a new Dylan, transfigured and inspired by new themes which are considered great compositions.





Right,” and an apocalyptic surrealist song such as “A Hard Rain’s A-Gonna Fall,” the song I am going to examine from this album. This was Dylan’s time living in Greenwich Village with his partner Suze Rotolo pictured both of them on the album walking together.

In “A Hard Rain’s A-Gonna Fall” Dylan expresses his fear of a nuclear apocalypse stemming from the Cuban missile crisis. Indeed, *rain* could refer to the possible deluge of nuclear bombs galvanised by the collective hysteria stemming from McCarthyism, the Cold War and other factors. Nevertheless, in a radio interview with Bob Shelton in 1963, Dylan was asked about this and he replied:

It’s not atomic rain, it’s just a hard rain. It isn’t the fallout rain. It isn’t that at all. I just mean some sort of end that’s just gotta happen... In the last verse, when I say “The pellets of poison are flooding the waters” means all the lies that people get told on their radios and in their newspapers. (7–8)

In the same radio interview, he claimed

every line of this song is another song that could be used as a whole song, every single line. I wrote that when I didn’t know how many other songs I could write... this was during the Cuban trouble, that blockage, I guess is the word. I was a little worried, maybe that’s the word.” (6)

Christopher Ricks in *Dylan’s Visions of Sin* analyses “Hard Rain” from the point of view of fortitude as a positive characteristic. He draws attention to its force in the refrain “It’s a hard, it’s a hard, it’s a hard, it’s a hard” leaving us waiting for the rain (337). a “relation of the present to both the past and the future” (338). In contrast, “courage, appears suddenly here and now” (338).

Additionally, Ricks distinguishes parallels between Philip Sydney’s *Arcadia* (1577–80) with its “wailing and immovable monotony” and the relentless repetition of “Hard Rain” (336). He draws attention to the double sestina as seen in the lines below, the thirteen repetitions of “lovelorn, pastoral tedium”, and how the worlds of Klaius and Strephon are limited by the use of mountain and forest imagery (336). With respect to the former, as depicted in “Hard Rain”—“I’ve stumbled on the side of twelve misty mountains”, the impression hardly conveys a feeling of triumph or majesty, but rather one of impotence and even exile, a recurrent trope in Dylan’s work. Moreover, forests are described as “sad” as the narrative delves into the alliterative “depths of the deepest black forest” populated by “wild wolves.” Again, the insistence is on the need for fortitude in the face of adversity.

You goat-herd gods, that love the grassy mountains,  
You nymphs that haunt the springs in pleasant valleys,  
You satyrs joyed with free and quiet forests,  
Vouchsafe your silent ears to plaining music,  
Which to my woes gives still an early morning,  
And draws the dolour on till weary evening. (335)

In each stanza, the answers are augmenting from five lines in the first stanza to seven in the second and third stanza, six in the fourth and, finally twelve in the fifth.

As we can appreciate Dylan, who was twenty-one-year old at the time, was concerned about the events in North America, and as a singer songwriter wanted to describe the terrible situation the country was undergoing. From this came the lyrics of what he calls “topical” songs which relate the reality of the daily occurrences. Seeger, the American folk singer and social activist who displayed a passion for themes concerning disarmament, has been thought to have played a role in the song’s creation, yet Dylan attributed his inspiration to reading microfiche newspapers in the New York Public Library:

After a while you become aware of nothing but a culture of feeling, of black days, of schism, evil for evil, the common destiny of the human being getting off course. It’s all one long funeral song, but there’s certain imperfection in the themes, an ideology of high abstraction, a lot of epic, bearded characters, exalted men who are not necessarily good. (*Chronicles* 85)

Dylan initially wrote “Hard Rain” not because he was a prophetic mystic but because he was “a political artist in a political milieu with an astute sense of the prevailing anxieties. The urgency and despair out of which Dylan says he wrote the song were undeniably real” (Marqusee 60). According to Marqusee “this song has been disparaged as “hysterical” but that’s what it needs to be; it’s the hysteria of poverty and powerlessness” (61). Dylan composed “Hard Rain” to expose the casualties of class that crossed racial boundaries.

In addition, it should be taken into account that Dylan’s initial career was rooted in folk music and the ballad. Several scholars, including Ricks, have pointed out that in “Hard Rain” characteristics from the anonymous, 17<sup>th</sup> century Scottish ballad “Lord Randal” can be detected. In fact, he considers that “Hard Rain” marked a new direction in his song-writing by “blending a stream-of-consciousness, imagist lyrics attack with traditional folk form” (Ricks 329-344). Whilst the question and answer form are typical in the structure of the traditional ballads as exemplified in “Lord Randall” where the question between mother

and son are two with two answers in every stanza. In Dylan's song, however, the question is outweighed by the reply and even this varies. Responses are followed by a narrative which is full of alliterations, expressions, and references to nature, for instance: misty mountains, crooked highways, sad forests, dead oceans, and a mouth of a graveyard, followed by the refrain. There is tension in the verse. The refrain conveys we are waiting the rain.

In "Lord Randall" Dylan has adapted the refrain of the traditional Scottish song. The last verse is repeated in all the stanzas: "For I'm sick at the heart, and I fain wad lie down." This refrain does not refer to fortitude and courage, in fact, the narrator seems to be exhausted and dying. Fortitude and patience seem to be related to the past and the future. And in "Hard Rain" the past is in the first questions: "Oh Where have you been, my blue eyed-son? / Oh, Where have you been my darling young one? / What have you seen, my blue-eyed son? / Oh, what did you see my darling young one?" –And combined with future and present. "I'm goin' back out 'fore the rain starts a-fallin' / I'll walk to the depths of the deepest black forest" (Dylan).

According to Ricks, "Hard Rain" is a vision of judgement, a scouring vision of hell. Hell on earth. And who is the mother who asks "Oh, where have you been, my blue-eyed son"? "Mother Earth" (342). "Mother Earth and mother nature are imperilled by the hard rain. And by the pellets of poison. And by so many other things in the song not only the dead sea, but dozens of dead oceans" (343). Dylan has created from this ballad a new song as he says at the end of "Hard Rain": "Then I'll stand on the ocean until I start sinkin' / But I'll know my song well before I start singin'". For Dylan following Ricks, there is the final "rain to come" (329). Ricks has analysed his song from the perspective of sin.

Dylan changed the love tragedy to a bellicose one, highlighting themes of weapons and suffering. His vision evokes global destruction and there are metaphorical disasters. Immediately after the refrain he introduces surreal expressions to colour and enrich his imagery, and the words he uses are frightening and metaphorical. The song is a complaint, it conveys injustice, suffering, pollution, and warfare. As Larry David Smith states,

I call this song-writing technique "narrative impressionism" due to its use of recurring opening and tag lines as means of creating the illusion of a storytelling structure. The song seems like a story, but it's not. Instead, Dylan introduces a form of impressionism that operates within a specific structure. (57)

Such an influence can be detected in Ginsberg's *Howl*. Ginsberg inspired Dylan in many of his songs through his form of free writing long verses as reflected in Dylan's many metaphors including "dead oceans," "highway of diamonds," "black branch with blood," and threatening situations such as "I saw ten thousand talkers whose tongues were all broken, / I saw a room full of men with their hammers a-bleedin'".... Repetition and parallelism are typical in *Howl* and it is another device Dylan has taken from him. When Ginsberg read the song he recognised it as inspired by his poem. The appropriation Dylan makes is obviously not reusing literally his verses but copying his structure and rhetoric figures and his themes so as to denounce the American politics of the time. In fact, Dylan had already come under the spell of the Beat Movement during his childhood. Nevertheless, with regard to folk music the Beats were considered to have merely tolerated it, preferring modern jazz and bebop<sup>1</sup>. Indeed, Norman Mailer, a champion of the Beat cause, labelled them "White Negroes" in a 1957 article for their glorification of black culture (García and Zamorano 245).

In addition, it has been claimed that early influences from the Symbolist poets can be detected in Dylan's repetitive use of *I*—the poetic voice as opposed to that of the composer. He was especially drawn to Rimbaud's "construction of a poetic identity separated from the *I* in a poem or song from the identity of the person—*I* is *another*— the exhortation to separate the *I* in a poem or song from the identity of the singer" (Thomas 151). Dylan claimed that "Rimbaud's where it's at. That's the kind of stuff that means something. That's the kind of writing I'gonna do" (153).

As previously stated, each of five stanzas start with a rhetorical question addressed to "my blue-eyed son" and "My darling young one" followed by the answer in first person singular. In Dylan's song the father addresses the son, in *Howl* the poet speaks to his friend Carl Solomon. Through putting rock music to Beat style poetry Dylan created a huge impact on his audience and became very popular.

---

<sup>1</sup> Bebop: A musical style, the origins of modern jazz.

<p>“Hard Rain’s A-Gonna Fall” Bob Dylan, 1963</p> <p><b>Oh, where have you been, my blue-eyed son?</b></p> <p><b>Oh, where have you been, my darling young one?</b></p> <p>I’ve stumbled on the side of twelve misty mountains</p> <p>I’ve walked and I’ve crawled on six crooked highways</p> <p>I’ve stepped in the middle of seven sad forests</p> <p>I’ve been out in front of a dozen dead oceans</p> <p>...</p> <p><b>Oh, what did you see, my blue-eyed son?</b></p> <p><b>Oh, what did you see, my darling young one?</b></p> <p>...</p>	<p>“Howl”, Allen Ginsberg, 1954</p> <p>I saw the best minds of my generation destroyed by madness, starving hysterical naked,</p> <p>Dragging themselves through the negro streets at dawn looking for an angry fix</p> <p>Angel headed hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night,</p> <p><b>who</b> poverty and tatters and hollow-eyed and high sat up smoking....</p> <p>...<b>who</b> bared their brains to Heaven under the El and saw Mohammedan...</p> <p>...<b>who</b> passed through universities on tenement roofs illuminated...</p>	<p>“Lord Randall”, anonymous, 17<sup>th</sup> C.</p> <p><b>Oh, where ha you been, Lord Randall, my son?</b></p> <p><b>And where ha you been my handsome young man?</b></p> <p>I ha been to the greenwood, mother, make my bed soon,</p> <p>For I’m wearied we hunting and fain wad lie down...</p> <p><b>An what met ye there, Lord Randal, my son?</b></p> <p><b>An what met you there, my handsome young man?</b></p> <p>...</p>
--	---	--

Table 1. We can appreciate here a comparison among the three poems which include elements related to intertextuality, structure, free verse, repetitions, and harsh language.

#### 4.1.2. “Chimes of Freedom” 1964



Figure 7. “A twenty-three years old Dylan on the front cover and rear cover a selection of poems.” *Another Side of Bob Dylan*, 1964, Photograph by Sandy Speiser.

In 1964 Dylan embarked on a long road trip from New York to California and during this journey he composed “Chimes of Freedom,” often described as “both his last protest song and the first of those songs comprised of ‘chains of flashing images’ (Dylan’s phrase) that make up the heart of his sixties’ canon” (Marqusee 93). With *Another Side of Dylan*, his production of folk protest music diminished and distanced itself from his dependence on the style Guthrie had so marked his early years. In terms of Smith, this new direction of composing lyrics introduced a “shift away from the topical songs, the steady increase of impressionism, and the demise of the humorous satire” (84).

*Another side of Bob Dylan* was released in the midst of Beatlemania. Dylan had heard of the Beatles and other British groups in rock circles, and the notion of electrifying his sound was on his mind. He was unsure of how to go about it without sacrificing his own idiosyncrasy, his style. He was aware of the Beatles’ influence and wanted to explore the possibilities of folk rock, and rock and roll. From this point he started to reinvent himself.

As Dylan stated, “From now on, I want to write from inside me, and to do that I’m going to have to get back to writing like I used to when I was ten—having everything come out naturally. The way I like to write is for it to come out the way I walk or talk” (qtd. in Smith 84). In the *Encyclopaedia of Great Popular Song Recordings*, Oliver Trager’s view is that “Chimes of Freedom” is considered to be

one of the greatest songs Dylan has composed, a jewel with a romantic sweep of language and universality. He believes that Dylan expresses the idea that humanity has to grasp liberty which is floating just out of reach and depicts a world where the bells are tolling amid great changes and upheaval across the globe, evocative of Native America’s vision of ‘A Great Cleansing’... But after darkness the sun slowly rises over the course of the song, and his hope is for all people to rise as one to proclaim their survival after another tough night... The storm clears and dawn breaks. (105)

It is very probable that Dylan is also recalling in his song, the settlers, mostly coming from Europe and who fought against the Native Americans when they colonized and established the “New World”. This occupation caused terrible damage and sufferings to the indigenous population, not only with deaths caused when fighting but also horrendous epidemics and diseases such as smallpox, typhus, influenza, diphtheria, measles, and so on, which killed millions of people on both sides. Dylan in “Chimes of Freedom” is surely also

recalling those times and the lack of liberty the Native American suffered. This colonization lasted centuries, the indigenous people were massacred and the survivors put in reservations. Indeed, many of them still remain marginalized. Dylan sings to all these poor and outcast people. We appreciate the long stanza form that suggests Dylan’s more complex song elements.

Like "Howl", "Chimes of Freedom" is "a manifesto in praise of the American outsiders and a particular understanding of poetic material and rhythms, defence of marginal figures, and its denunciation of modern life" (García and Zamorano 253). It was Dylan’s vision of solidarity with the marginalized. If Dylan was to some extent inspired by Ginsberg then the latter found sources from Walt Whitman’s "Leaves of Grass" for "Howl." Resources including free verse, parallelisms, alliterations, repetitions of sound, rhythm, and ideas are to be found as much as in Whitman as in Ginsberg, and later Dylan. Shakespeare’s influence can also be discovered in "Chimes of Freedom" in the sense that the dramatism Shakespeare attributes to his plays can be compared to that of Dylan’s dramatic and heart-breaking poems.

As can be seen in the lines below both Dylan and Ginsberg describe a cruel world that has nothing to do with the mainstream respectability of America in the 1960s.

<p>"Chimes of Freedom" Bob Dylan</p> <p><b>Tolling for</b> the rebel, tolling for the rake</p> <p><b>Tolling for</b> the luckless, the abandoned an' forsaked</p> <p><b>Tolling for</b> the outcast, burnin' constantly at stake</p> <p>An' we gazed upon the chimes of freedom flashing</p> <p>...</p> <p><b>Tolling for</b> the searching ones, on their speechless, seeking trail</p> <p>For the lonesome-hearted lovers with too personal a tale</p> <p>An' for each unharmed, gentle soul misplaced inside a jail</p> <p>....</p>	<p>"Howl" Allen Ginsberg</p> <p>I saw the best minds of my generation destroyed, by madness, <b>starving</b> hysterical naked</p> <p><b>Dragging</b> themselves through the negro streets at dawn</p> <p>looking for an angry fix</p> <p>...</p> <p><b>Who</b> were expelled from the academies for crazy &amp;</p> <p>Publishing obscene odes on the windows of the skull,</p> <p><b>Who</b> cowered the unshaven rooms in underwear,</p>
--	--

Table 2. We see how Dylan obtains inspiration from Ginsberg’s work, not borrowing his lyrics but using his way and style of composing, for instance, his long-form composition evoking a society out of balance.



Moreover, Thomas describes how Rimbaud left his imprint and a new spiritual form of intertextuality on “Chimes of Freedom” mixing something traditional with the new poetic.

Dylan’s narrator and his friend are caught in a thunderstorm and “duck inside the doorway” of a church. As we will see, the location matters and the church bells and lightning bolts are fused with each other as the song unfolds in six verses, each with eight lines that proceed in closely ordered fashion: four lines describing what is going on with the tolling bells and the lightning come together in a symphony upheld by the ‘chimes of freedom flashin’. (155)

Both, “Chimes of Freedom” and “Hard Days” have brief lyrical refrains and repetitive musical structures framing surreal images. Smith describes how there is “no plot progression, instead, we consider characters in a thunderstorm contemplating life’s injustices” (85). Indeed, Dylan used to find innumerable stories in the streets, in New York, on San Valentine’s Day, he claimed he “was always fishing for something on the radio. Just like trains and bells, it was part of the soundtrack of my life” all of which was later to serve as raw material previously unexplored in American song-writing (*Chronicles* 32).

Dylan is thought to have borrowed the phrase “Cathedral evening” from a line in a poem by the American surrealist and Beat favourite Kenneth Patchen (Marqusee 93).

<p>“Chimes of Freedom” Bob Dylan</p> <p>Through the wild <b>cathedral evening</b> the rain unravelled tales</p> <p>For the disrobed faceless forms of no position</p> <p>Tolling for the tongues with no place to bring their thoughts</p> <p>All down in taken-for-granted situations</p> <p>Tolling for the mistreated, mateless mother, the mistitled prostitute</p> <p>...</p>	<p>“Beautiful You Are” Kenneth Patchen</p> <p><b>Cathedral evening</b>, tinkle of candles</p> <p>On the frosted air</p> <p>Beautiful you are</p> <p>Beautiful your eyes, your lips, your hair!</p>
--	--

Table 3. Dylan’s intertextual borrowing and reuse of “cathedral evening” from “Beautiful You Are” by Patchen.

As previously mentioned, Dylan’s style has been described as reflecting Rimbaud in the use of *ones*,

<p>"Chimes of Freedom" Bob Dylan</p> <p>Electric light still struck like arrows, fired but for the <b>ones</b></p> <p>Condemned to drift or else be kept from drifting</p> <p>Tolling for the searching <b>ones, on their speechless, seeking trail</b></p> <p>...</p> <p>Dylan</p> <p>...</p> <p><b>Starry-eyed laughing</b> as I recall when we were caught</p>	<p>"Poor People in Church" Arthur Rimbaud</p> <p>"The timid <b>ones</b>, the epileptic <b>one</b> // The blind <b>ones...</b>"</p> <p>...</p> <p>"Vacillation" W.B. Yeats</p> <p>...</p> <p><b>Open-eyed and laughing</b> to the tomb</p>
---	---

Table 4. (Thomas 158). An example of how Dylan reuses intertextual lines in "Chimes of Freedom" inspired by Rimbaud's "Poor People in Church."

The last song of *The Times They Are A-Changing*, "Restless Farewell" speaks about the changing of Dylan's life, it is a goodbye song in which he announces his changes from political to more personal songs. But according to Santelli, Dylan has not yet completely abandoned topical or protest songs and he uses the song "to throw his support toward fighting against the wrong society, with lyrics weighted in symbolism" (38). In 1993, the singer songwriter performed armed only with an acoustic guitar, "Chimes of Freedom." A striding version of the song during the festivities surrounding Bill Clinton's presidential inauguration at the Lincoln Memorial in Washington D.C.

### 4.1.3. "Mr Tambourine Man" 1965



Figure 8. "Bob Dylan and Sally Grossman in her house." *Bringing It All Back Home*, 1965. Photograph by Daniel Kramer.

In *Bringing It All Back Home*, Dylan buried his image as a protest, topical folk singer songwriter and he created new persona. He changed his look with new clothes, “hip, high collared shirts, stylish pants and jackets, black boots, and dark sunglasses” (Santelli 40). At twenty-three Dylan was no longer the topical songster in spite of his audience he wanted to go electric and he did. He modified his music with more complex and literary compositions influenced by surrealistic imagery.

His earliest work targeted specific social problems such as injustice, poverty, and racism. From the mid-1960s, however, the scope of his indignation widened to include a critique of society in general and squareness in particular. It is against this background of the hip versus conservative that “Mr Tambourine Man” was created. Dylan started composing the song in 1964 he did not release it, however, until he had finally decided on one of the many versions recorded the following year. Like much of his work, this song is long, at least “lyrically” (*Chronicles* 56). He had been inspired by the landscape during the long road trip from New York to California and the Turkish tambourine owned by one of his guitarists, Bruce Langhorne who provided the notable countermelody to “Mr Tambourine Man.” Dylan wrote in his autobiography “If you had them [Bruce and Bill Lee] playing with you, that’s all you pretty much would need to do just about anything” (278). Other influences include Federico Fellini’s movie *La Strada* (1954) in which the poor young Gelsomina, who had been sold by her family to the strongman Zampano, plays the tambourine in small towns to raise money. The phrase “jingle jangle” also occurs in a recording by the comedian and musician Lord Buckley. Dylan stated that Buckley was

the hipster<sup>2</sup> bebop preacher who defied all labels. No sulking Beat poet, he was a raging storyteller who did riffs on all kinds of things from supermarkets to bombs and the crucifixion. He did raps on characters like Gandhi and Julius Caesar... He had a magical way of speaking. Everybody, including me, was influenced by him in one way or another. (*Chronicles* 260)

This is one of the songs starting with the chorus invoking the listener to “play a song for me” and promising to follow him in “the jingle jangle morning.” In fact, “jingle jangle” is a creative characterization typical of English, other examples include “willy nilly” (without direction or planning), “dilly dally” (to waste time), “dingle dangle” (swinging

---

<sup>2</sup> Hipster is a subculture that emphasizes style, authenticity and uniqueness. It is also used as a pejorative for someone who is pretentious.

backwards and forwards), “ding dong” (the sound of the bell), and so on. The refrain is a quatrain and is repeated five times along the song, at the beginning of each of the four stanzas. The first verse of the refrain reminds us of Dylan’s song for Guthrie, it takes us to Dylan’s first album “Hey, hey Woody Guthrie, I wrote you a song” (*Dylan* 1962).

Dylan uses an embellished imagery tied to the rhymes. The narrator has decided to go anywhere in spite of his weariness “take me on a trip upon your magic swirling ship,” and is ready to dance “neath the diamond city” invoking the muse but also trying to escape. This verse is inspired by Rimbaud’s “The Drunken Boat” where the *I* speaking is the boat “the storm blessed my sea vigils / Lighter than a cork I danced on the waves.” The sinking of the boat reflects the torments of the poet’s soul. Dylan obtained inspiration from this poem and felt the same pain and agony when he wrote: “Then take me disappearin’ through the smoke rings of my mind / Down the foggy ruins of time, far past the frozen leaves / The haunted frightened trees, out to the windy beach.” Moreover, references that we have already mentioned to “taking trips through smoke rings, swirling ships,” and so on, have been seen by some as an apology for drugs. In fact, during an interview in 1978, Ron Rosenbaum from *Playboy* asked Dylan about a report in the press saying he turned the Beatles onto grass and that he had given to Ringo Starr a toke at J.F.K. Airport. Dylan’s answer was he was “surprised if Ringo had said that and that. It doesn’t sound like Ringo. I don’t recall meeting him at J.F.K. Airport” (207). The interviewer insisted and asked: “Who turned you on?” Dylan answered:

Grass was everywhere in the clubs. It was always there in the jazz clubs and in the folk-music-clubs. There was grass and it was available to musicians in those days. And in coffeehouses way back in Minneapolis. That’s where I first came into contact with it, I’m sure. (207)

The reporter laboured his point: “Why did the musicians like grass so much?” And Dylan responded: “Being a musician means—depending on how far you go—getting to the depths because playing music is an immediate thing... So, with music, you tend to look deeper and deeper inside yourself to find the music. That’s why, I guess, grass was around those clubs” (207).

Rosenbaum went on again: “Did psychedelics have a similar effect on you?” and Dylan said: No. Psychedelics never influenced me. I don’t know, I think Timothy Leary<sup>3</sup> had a lot to do with

---

<sup>3</sup> Timothy Leary (1920-1996), an American psychologist and writer specialized in psychedelic drugs.

driving the last nails into the coffin of that New York scene we were talking about. When psychedelics happened, everything became irrelevant. Because that had nothing to do with making music or writing poems or trying to really find yourself in that day and age. (207)

As Marqusee rightly states, “the song evokes the dawn (jingle jangle morning) that comes at the end of a long day’s journey into night, when evenin’ s empire has returned into sand –and the feeling of joy in a momentary expression of the quotidian” (199). Ricks, however, working through his list of cardinal sins, assigns sloth to “Mr Tambourine Man”: “My senses have been stripped my hands can’t feel to grip / My toes to numb too step, wait only for my boot heels / To be wanderin’” (136). “My weariness amazes me, Weariness, my foot”. From Ricks’ point of view, “there are affinities between “Mr Tambourine Man” and “Lay Down your Weary Tune”, for instance in which sloth is present, “Lay down your weary tune, lay down / Lay down the song you strum / And rest yourself ‘neath the strength of strings / No voice can hope to hum” (136). Dylan is writing now leaving the listeners to interpret its meaning. He does not give clues and we do not know who the protagonist is. Each person is free to interpret and speculate by themselves.

There are more than twenty versions of “Mr Tambourine Man” including a gospel performance by the Brothers and Sisters. One of the best adaptations was released by the American folk-rock band The Byrds which marked the folk-rock revolution of the 60s, thus sparking between young acoustic folk musicians and electric rockers. “Mr Tambourine Man” was accompanied by Dylan on an electric guitar in the Newport Folk Festival in 1965 and was one of his most renowned songs in contrast to those performed with electric instruments which received a hostile response from his fans.

The following year, Dylan had a motorcycle accident and for six years he stopped touring and composed a great many songs in what was to be one of the most creative epochs of his life. He claimed his way of working was

to take simple folk changes and put new imagery and attitude to them, use catchphrases and metaphor combined with a new set of ordinances that evolved into something different that had not been heard before ... I knew what I was doing, though, and wasn’t going to take a step back or retreat for anybody. (*Chronicles* 67)

It was Rimbaud who displayed the “brand of visionary modernism that Dylan would embrace, and who announced that the poet makes himself into visionary,” this is clearly

present in the song (qtd. in Hampton 86). Indeed, his dreamlike images are reflected in the following verses:

Though I know that evenin's empire has returned into sand/ Vanished from my hand / Left me blindly here to stand but still not sleeping / My weariness amazes me, I'm branded on my feet / I have no one to meet / And the ancient empty street's too dead for dreaming // Take me on a trip upon your magic swirlin' ship / My senses have been stripped, my hands can't feel to grip /. (Dylan's "Tambourine Man")

This is yet another form of how Dylan's intertextuality is based not on specific words but aesthetics and spirituality. There is no borrowing or reuse of verses, instead we feel the strong inspiration from the symbolist poet.

## 4.2. Dylan's Religious Itinerary

### 4.2.1. "When He Returns" 1979

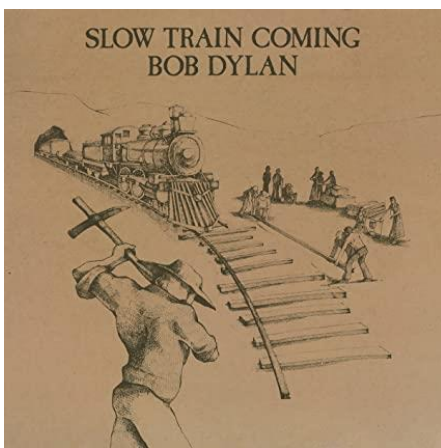


Figure 9. "Religious Imagery" in a *Slow Train Coming*, 1979. Artwork by Catherine Kanner.

The symbolism of the artwork on the album's cover reflects the period of Dylan's life when he converted from Judaism to Christian Evangelism. Dylan requested the artist, Catherine Kanner, to portray Dylan's concept: "a locomotive train coming down tracks that were being laid by a crew and there was to be a man holding a pick-axe. The axe was meant to be a symbol of the Cross" (qtd. in Margotin 466) Kanner explained when interviewed in late March, 2008.

In *Dylan's Religious Itinerary* I am going to examine three songs which exemplify the extent to which he was strongly influenced by his new faith, reflected in his work by the constant allusions to God and references from both the Old and New Testaments.

Dylan has given some interviews during his long career. Interviews about his life, his work, religion, drugs, inspiration, women, why he went electric, all kinds of questions people wanted to know. We can see from them the evolution Dylan has undergone along the years and the different masks he shows to his followers. When in 1965 Joseph Haas interviewed him for the *Chicago Daily News*, he was asked: "What about religion or philosophy?" And his answer was "I just don't have any religion or philosophy. I can't say much about any of them... I don't like anybody to tell me what I have to do or believe, how I have to live. I just don't care" (Haas 58).

A new period took place in Dylan's after his motorcycle accident in 1966. Although not seriously injured, this fact marked a milestone in his life Dylan does not explain much about this incident but he retired from all his commitments to concentrate on his private life and stopped touring for about six years. Dylan claimed, "Truth was that I wanted to get out of the rat race" (*Chronicles* 114). He already had wife and children who loved more than anything. This time was a very fruitful time of inspiration and wrote lots of songs. We could imagine that, because he saw death close up, he suffered his first transfiguration, a new reborn man. A new Dylan appeared and this was perceived in his new religious lyrics whose followers were not overly excited with his transformation and evolution. Ten years later, in *The TV Guide interview* in 11 September 1976, Neil Hickey "asked him: How does Bob Dylan imagine God?" and he replied:

I can see God in a daisy. I can see God at night in the wind and rain. I see Creation just about everywhere. The highest form of song is prayer. King David's, Solomon's, the wailing of a coyote, the rumble of the earth. It must be wonderful to be God. There's so much going on out there that you can't get it all. It would take longer than forever. (Hickey 104-105)

As we see, Dylan had become a very spiritual person and a believer in something superior to us and this is reflected in his songs, not only in the ones I am analysing but in others in which spirituality and transcendence are implicit in his lyrics. He wanted to spread and let his audience know his feelings and beliefs he had in this epoch of his life.

According to Sounes, the 1978 world tour consisted of a year of "frenetic and hedonist activity, a diversion from Dylan's failed marriage and turbulent life" (324). As a

reaction to the 1960s and 1970s which were marked by the drug-associated deaths of musicians such as Janis Joplin (1943-1970) and Jimi Hendrix (1942-1970), Dylan took to religion. The particular sect he adopted, Evangelical Christianity, had amongst other commitments the obligation to proclaim the Gospel and read and distribute the Bible in the experience of being “born again” and reaching salvation. Dylan had grown up in a Jewish family and after his conversion was asked, in an interview by Ron Rosenbaum, *Playboy*, in 1978 if he had grown up thinking about the fact he was Jewish. He replied:

No, I didn't. I've never felt Jewish. I don't consider myself Jewish or no Jewish. I don't have much of a Jewish background. I'm not a patriot of any creed. I believe in all of them and none of them. A devout Christian or Moslem can be just as effective as a devout Jew. (234)

It was a time when religion was beginning to lose ground in the United States. Most people were nominally Christian/Jewish but few practised and many were declared atheists. An example is Elton John, a prominent atheist who stated tongue-in-cheek that “Jesus was gay” (Gabbatt). The Beatles had abandoned their religious upbringings by 1964 and according to Derek Taylor, the band's press officer, were anti-Christ. In 1966, Maureen Cleave from the *London Evening Standard* interviewed Lennon and he facetiously stated that the group enjoyed even more popularity than Jesus. She also mentioned that she knew that Lennon was reading about religion and she asked him about his personal view of the current state of religion and he answered:

Christianity will go. It will vanish and shrink. I needn't argue about that; I'm right and I will be proved right. We're more popular than Jesus. I don't know which will go first, rock 'n' roll or Christianity. Jesus was all right but his disciples were thick and ordinary. It's them twisting it that ruins it for me. (Cleave)

Following his divorce, Dylan took a radical direction in both his life and his music as reflected in his subsequent gospel albums. Nevertheless, it was felt that

Dylan's Christianity had less in common with the radical Afro-American Jesse Jackson's and had more in common with the white conservative, televangelist Jerry Falwell's. It fit comfortably within the perspectives of a reactionary Christianity that blamed liberalism and the Civil Rights movement for the nation's religious, moral, and economic decline. The reckoning was near and the nation needed to prepare for God's wrath. (Sanchez)



With his new Christian friends he formed The Brother's and Sister's group and recorded ten "churchified" versions of his best known songs including "The Times They Are A-Changin'," "Chimes of Freedom," and "Mr Tambourine Man" in which he explored and expanded gospel arrangements and lyrics extolling the importance of strong religious messages. In 1979/80 he released a Christian trilogy, one of these *Slow Train Coming* represented his first album after converting to Christianity in which he expressed resurgence in faith and Christian teaching. As Sounes states,

Bob delivered the best lyric on the record, words vivid with alliterative phrases and clever images, and he sounded completely committed to his new faith as he sang. His singing was also impassioned on "When he returns" which spoke directly of his relationship with Jesus Christ. (328)

"When He Returns," the title making a clear allusion to the Second Coming, reflects the feelings and worries Dylan had at that time of his life. His conversion made him more conscious of and involved with his faith. In the final four weeks of the Bob Dylan's world tour in 1978, Dylan could be seen wearing the same silver cross that catalysed his conversion. The cross was thrown onto the stage when he was performing in San Diego in 1978 and two days later in a hotel room in Tucson, Roger Pulman recounts that Dylan believed he had a visitation from Christ "there was a presence in the room that couldn't have been anybody but Jesus... Jesus put his hand on me ... I felt my whole body, tremble. The glory of the Lord knocked me down and picked me up." At the same time there's a lapidary phrase from him stating "I've escaped death so many times/ I know I'm only living by the saving grace that's over me" (228).

Verse one "The iron hand it ain't no match for the iron rod" alludes to both God giving his rod to Moses – the rod by means of which Moses eventually effects the Israelites escape from the iron hand of the Egyptians and to Isaiah's prophecy of Christ's coming, in which "there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots" (*Holy Bible*, Isa. 11.1). In the second line "For all those who have eyes and all those who have ears" there is an allusion to the Old Testament from the book of Ezekiel "The word of the Lord also came unto me, saying, Son of man, thou dwellest in the midst of the rebellious house, which have eyes to see, and see not; they have ears to hear, and hear not; for they are a rebellious house" (Ezek. 12.1-2). Dylan's line "For all who have eyes and all those who have ears" (Matt. 13.43) reflects the passage in the New Testament cited by Christ Himself in Matthew "...who hath ears to hear, let him hear" (Matt. 13.43), and in

Mark “And he said unto them, he that hath ears to hear, let him hear (Mark 4.23). Dylan uses these biblical allusions with great skill.

In the first stanza “the strongest wall will crumble” is an Old Testament reference to the walls of Jericho: “And the walls of the city shall fall down flat” (Josh. 6.5). In the same stanza Dylan makes mention of a thief which could correspond to one of the thieves at the crucifixion. His use of intertextuality continues with the reference to the parable of the rich man entering Heaven with the words “the gate is narrow” and the description of Saint John the Baptist “preaching in the wilderness of Judea” (Matt. 3.1).

The second stanza begins with a text of Matthew “Because strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it” (Matt. 7.14). Dylan repeats this line with his own words in “When He Returns”: “Truth is an arrow, and the gate is narrow, that it passes through” (699). In the third stanza “Surrender your crown” is an allusion to a quote from the book of Revelation: “The four and twenty elders fall down before him that sat on the throne, and worship him that liveth for ever and ever, and cast their crowns before the throne” (Rev.4.10), and Dylan continues borrowing “with blood stain ground” it appears to be a citation from the Genesis, “And he said, “What hast thou done? The voice of thy brother’s blood crieth unto me from the ground” (Gen. 5.10). And finally, “He knows your needs even before you” and Dylan’s final stanza is also another allusion to the sermon on the Mount in Matthew’s words, “Blessed are they which do hunger and thirst after righteousness: for they shall be filled” (5.6).

The final stanza makes use of the image of the crown and “this blood-stained ground” borrowing from the image of the Garden of Gethsemane and Saint Peter’s betrayal “How long can you falsely deny what is real?”. All of the borrowings mentioned above are immediately clear to anyone from a Judeo-Christian background and once again disprove any accusations of plagiarism.

As we see, this was a considerable disruption in Dylan’s career and many of his fans did not approve. They thought his Christianity was motivated by commercial purposes. They could not understand why their idol had taken this religious new direction in his life as a songwriter. In some concerts he even sermonized to the crowd “You don’t hear much about God these days. Well, we’re gonna talk about Him all night” (Sounes 336).

There is no doubt that Dylan was tremendously passionate about his new found beliefs and values and he wanted to share all this with his audience. His knowledge of the

Bible was enormous and this is reflected in all the allusions and borrowings Dylan has demonstrated in this particular song.

#### 4.2.2. “In the Garden” 1980



Fig. 10 “Jesus Christ’s hand reaching down to touch the hands of his believers.” *Saved*, 1980. Tony Wright’s pastel drawing and the photograph by Arthur Rosato. Rear cover by Robert Kornovich.

The final section of my work is concerned with not only Dylan’s religious themes but also his growing interest in the ancient Greek and Roman poets and their influence on his work. Moreover, the political and historical background of the times played a key role in his lyrics. In this period, as we have seen in the former song, Dylan uses a key source for his poems: The Bible. The Bible was not only present in most American homes but frequently it was the only literature available. Dylan had already read the Bible when he was young but nobody taught him how to interpret it. With the acceptance of Jesus Christ as Lord he started reading and studying it deeply. In *Saved* his retreat from evangelism can be noted, however, as Michael Gray explains “it’s not a recanting but a move forward, away from the concern to preach to others and towards a more reflective interest in writing songs that examine the interplay in Dylan’s heart and mind between his Christian faith and other aspects of his life” (392-393).

This new shift is felt in his November-December concert 1980 tour in which religious songs are mixed with songs by others, ballads and some of Dylan’s own earlier works.

*Saved* was the second album of the Christian trilogy in which Dylan continued to explore and expand gospel arrangements and lyrics whilst extolling the importance of a strong personal faith. According to Sounes, this album was more judgmental and “reflected his eschatological belief that the end was nigh and nonbelievers would burn in hell... Bob was now setting Christian dogma to music” (333-334). The end of the world was near and God was going to judge the nations for having strayed from religion. By the time we reach the “Born Again,” *Slow Train Coming* and *Saved* albums, however, Dylan’s decrease in religious themes continued. “In the Garden” is an exception of what was already happening in Dylan’s mind always going forward and searching for new ideas.

*Saved* only reached number twenty-four, the lowest charting since 1964. In those five years Dylan had suffered a series of calamities including his divorce and custody battle over the children. Moreover, some friends such as Michael Bloomfield and John Lennon had passed away and his relationship with Albert Grossman was going through a difficult time. Possibly due to his personal circumstances he decided to stop touring.

“In the Garden” is inspired by the garden of Gethsemane where Jesus was betrayed by Judas and was arrested. There is another possible allusion to when Jesus Christ raises from his sepulchre after his death in the garden at Calvary and Mary Magdalene and the eleven remaining disciples meet Him one more time in Galilee. In the first stanza, Dylan makes reference to Saint Peter cutting off the High Priest’s servant’s ear: “Put up thy sword into the sheath” (*Holy Bible*, John 18.10-11).

In the second paragraph, Dylan mentions to Nicodemus as the person who went to see the Master and said “Master, tell me why a man must be born again?” This is a quote Dylan has borrowed from John’s version of the facts that took place when Jesus was arrested,

There was a man from the Pharisees named Nicodemus, a ruler of the Jews: The same came to Jesus by night and said unto him, Rabbi we know that thou art a teacher come from God: for no man can do these miracles that thou doest, except God be with him. Jesus answered and said into him, verily, verily, I say unto thee, except a man be born again, he cannot see the Kingdom of God. (John 3.1-3)

Dylan’s last words in “When He Returns” are about Christ rising to meet His Father,

When He rose from the dead... All power is given to Me in heaven and on earth; And Jesus came and spoke unto them saying. All power is given unto me in heaven and in earth. Go ye

there, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Ghost. (Matt. 28.18-19)

Dylan's borrowings continue with his allusion to Nicodemus who "came to Jesus by night" (John 3.2) and the line "Pick up your bed and walk" refers to Lazarus. In addition to numerous descriptions of miracles and comments about multitudes and crowns, the song finishes with the image of the resurrection "He rose from the dead." Dylan is creating a *pastiche* with his lyrics and the biblical scene in which Jesus was arrested before being crucified.

From a personal perspective of faith Dylan doubts or, at least, asks whether the crowd, the traitors, and the Sanhedrin were really conscious of what they were doing. We see here a dubious but believing Dylan when he conveys: "Did they know that he was the Lord?" Thus, he asserts with this verse that Jesus is the Son of God.

#### 4.2.3. "Every Grain of Sand" 1981

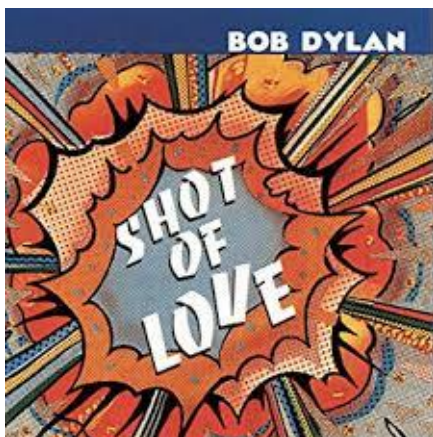


Fig. 11. "A Pop-Art illustration and Dylan contemplating a rose" *Shot of Love*, 1981. Front cover by Pearl Beach, and rear by Howard Alk.

*Shot of Love* (1981), the third of the Christian Trilogy was even less successful with "You Changed my Life" only arriving at position thirty-three in the charts. The third poem I have chosen for this section is "Every Grain of Sand". The title appears to have been taken from William Blake's poem "Auguries of Innocence": "To see a world in a Grain of Sand / and a Heaven in a Wild Flower, / Hold Infinity in the palm of your hand / And Eternity in an hour" (Blake 7). Blake and Dylan share the same mystical and melancholic worldview.

Dylan had by now reached a more moderate state of mind, and his spiritual phase appeared to be mellowing. For instance, although the soft rock “Every Grain of Sand” is still spiritual, it has secular elements such as the references to temptation and a female persona. Written in iambic heptameters it appears to reflect William Blake’s style although biblical references are still very present, such as “...even the very hairs of your head are all numbered” (*Holy Bible*, Matt. 10.30). The album did not have an overall appeal for the general public who by the late 1970s were becoming accustomed to high technical standards and smooth sounds.

Dylan’s voice enters directly. According to Michael Gray “There is no distraction, small-talk. We are at once into the narrator’s confession of feeling prompted to confession (To his crawling back) and then onward into the journey of following this through” (401). Dylan’s poem is open to doubt and faith. Doubt not because Dylan is uncertain of God’s existence but in God’s forgiveness of his confession. The opening line’s confession parallels that of Daniel,

And I prayed unto the Lord God, and made my confession, and said, Oh Lord, the great and dreadful God, keeping the covenant and mercy to them that love him, and them that keep his commandments. We have sinned and committed iniquity and have done wicked and have rebelled, even by departing from my precepts and from thy judgements. (Dan. 9.4-5).

The song begins as a lament, a type of vale of tears in which Dylan refers to confession “In the hour of my deepest need”. Continuing with his borrowings from the Old Testament he compares himself to Cain and the need to break “this chain of events.” The poem continues with references to temptation and his spiritual journey. More intertextuality can be seen in the lines referring to “every hair” and being “numbered like every Grain of Sand” and “The sparrow falling”: “Are not two sparrows sold for a farthing? And one of them shall not fall on the ground without your Father. But the very hairs of your head are all numbered. Fear ye not therefore, ye are of more value than many sparrows” (Matt.10.29-30-31). In Luke’s version there is also an allusion to “Are not five sparrows sold for two farthings, and not one of them is forgotten before God? But even the very hairs of your head are all numbered. Fear not therefore: ye are of more value than many sparrows” (Luke 12.6-7). Christ’s words are reworked to the disciples, reported by Luke “But there shall not an hair of your head perish” (Luke 21.18) and this occurs also when Christ warning to his disciples of the future destruction of the temple, accompanied by great signs “And great earthquakes shall be in divers places, and famines, and pestilences; and fearful sights and

great signs shall be from heaven” (Luke 21.11), and of Jerusalem, prior to the Second Coming of Christ. In the fifth stanza “I have come from rags to riches in the sorrow of the night.” “Rags to riches” can be found in the Bible being a metaphor suggesting the greater transforming power of God’s love. Paul talks about “the riches of the grace” in the Epistle to the Ephesians: “In whom we have redemption through his blood, the forgiveness of sins, according to the riches of the grace” (Eph. 1.7).

### 4.3. Return to Eminence.

#### 4.3.1. “Lonesome Day Blues” 2001

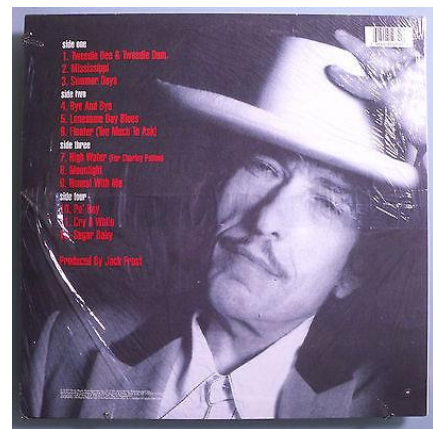


Fig. 12. “Bob Dylan with a fine moustache, standing with a kind of Mexican look.” “*Love and Theft*” 2001. Photograph by Kevin Mazur. The back cover shot by David Gahr, conveys the same atmosphere.

Towards the turn of the century, Dylan prepared some outstanding new work. He recorded four albums: *Time out of Mind*, 1997; “*Love and Theft*”, 2001; *Modern Times*, 2006; and *Together Through Life*, 2009, which brought many awards and took him to the top of the charts. As an introduction to section three, I would like to go back to 11<sup>th</sup> December 1997 when Dylan released the second of these albums, *Time Out of Mind* which marked his return to a creative epoch during the first half of the 1990s marking as well the dawning of his return to his classic period.

In June 1997 Dylan suffered from *Pericarditis Histoplasmosis* and was hospitalized. He was forced to cancel his famous “Never Ending Tour” which started in 1988, but he

continued performing again in late August 1997 in the United States. He had to change his look again, sporting a broad-brimmed hat and a pencil moustache whilst performing with a small string band.

The following year, he won his first solo “Album of the year” Grammy Award, and also received, accompanied by his elderly mother, the esteemed Kennedy Centre Medal from President Clinton. Clinton paid the following tribute:

He probably had more impact on people of my generation than any other creative artist. His voice and lyrics haven’t always been easy on the ear, but throughout his career Bob Dylan has never aimed to please. He’s disturbed the peace and discomforted the powerful ... Like a rolling stone, Bob Dylan has kept moving forward, musically and spiritually, challenging all of us to move forward with him thanking him for a lifetime of stirring the conscience of the nation. (Clinton)

From *Time Out of Mind* we move on to “*Love and Theft*” (2001) Dylan’s first album cut in Manhattan since *Infidels* in 1983. When interviewed by Gilmore in 2001, Dylan considered it “autobiographical on every front” (427). As in *Time out of Mind*, in “*Love and Theft*”, the song I have chosen to work on reflects life’s struggle with love pain, jealousy, war and so on. The album’s title is said to be inspired by Eric Lott’s book *Love and Theft: Blackface Minstrelsy and the American Working Class*, 1993, in which he examines the phenomenon of minstrelsy shows. In fact, many of the songs are related in one way or another to this issue. Minstrelsy was a racist style of musical theatre that exaggerated the black condition and reinforced unpleasant stereotypes during the 19<sup>th</sup> and 20<sup>th</sup> centuries. According to Philippe Margotin and Jean-Michel Guesdon, “there was indeed a “love” of white artists for this black music; and a “theft” by white artists who shamelessly drew on the musical heritage of the Delta” (632).

According to Smith, and from his perspective, both albums are considered “life complaint’s ones” (414). It was a period in which Dylan was amplifying his musical spectrum and collecting his thoughts about all that had happened to him. Dylan describes “*Love and Theft*” songs as dealing with power, “The whole album deals with power. If life teaches us anything, it’s that there’s nothing that men and women won’t do to get power. The album deals with power, wealth, knowledge and salvation” (Gilmore 426).

Dylan, now sixty years old, decided to be his own producer under the pseudonym of Jack Frost and to record his new album with his road band. Unfortunately, the release for



that album coincided with the terrorist attack on the 11 September 2001, in the United States. “Lonesome Day Blues” is composed in blues genre but the album has a mixture of folk rock, blues rock, country clues, roots rock, and blues. Dylan has evolved to more genres in which he has incorporated his new lyrics.

In Hampton’s view, Dylan at that period of his life was at, what Edward Said coined his “late style” referring to “a particular approach to making art that involves deliberate fragmentation or looseness, as if the masterful writer or composer had moved beyond the exigencies of formal coherence and expression” (194). Dylan was becoming older in age and sound. Even though his aesthetics were different this did not mean he was living a non-creative moment in his life. For instance, in this album he uses different characters who cannot control their situations or whose worlds are in pieces. Samantha Brown is one of the characters the author created in this particular song “Samantha Brown lived in my house for about four or five months / Don’t know how it looked to other people / I never slept with her even once.” Other characters such as “my pa,” “my sister,” “my captain,” “your lover-man” are other invented characters the poet introduces into his poem. Dylan’s lyrics are fragmented into different references along the song.

“Lonesome Day Blues” complains about everything. Dylan mixes a lonesome day with love as we see in the following lines about the narrator leaving his lover: “Well, today has been a sad ol’ lonesome day / I’m just sittin’ here thinking / With my mind a million miles away // When I left my long-time darlin’ / She was standing in the door;” with verses involving death, war, dark stories such as the following ones, “Well, my pa he died and left me, / my brother got killed in the war / my sister, she ran away and got married / Never was heard of any more.” “A lover, a mistress, a brother, a sister running off are characters from the blues. Dylan uses them to demonstrate how easily he can sing the genre and at the same time according to Margotin and Guesdon, “he anchors the music deeply in the Mississippi Delta” (637).

Intertextuality in “Lonesome Day Blues” can be observed when reading Virgil’s lines “Spare the defeated, teach, peace, conquered, and tame the proud” (210) which according to Thomas “is beyond coincidence” (194-195). The setting of this quote could be traced back to the Vietnam war or even any war, but Thomas continues by asserting that:

Vietnam is the natural setting for the song, at least as heard by any baby boomer<sup>4</sup> with ears to hear. But once we recognize the Virgilian intertext and its context of the ancient Roman civil wars, something happens to the song’s meaning. The two contexts, familiar to me—Rome and America—merge and make the song, about no war and every war, as happens so often with Dylan’s lack of specificity around time and place in his song writing. (195)

In the *Aeneid* Virgil warns about the dangers of power and patriotism, and the need to be merciful to the conquered. From the underworld, the ghost of *Aeneas*’s father, advises him about how to act building their empire although, at the end of the poem, he fails as he kills his enemy.

The fact that Dylan drew on Virgil is not surprising. As a schoolboy he had been interested in Greek and Roman poets, and belonged to the Latin Club in Hibbing in 1955. At that time, Latin was relevant among American students until its decline when the National Defence Education Act of 1958 omitted Latin from the curriculum and the number of Latin students dropped dramatically. It was not, however, until a considerable time later that he started to borrow from the work of the ancient Greek and Roman poets in his work. Below, in Table 5 we can appreciate the intertextual similarities between Dylan’s song “Lonesome Day Blues” and Virgil’s *Aeneid* (Book 6, 982-984)

“Lonesome Day Blues” Bob Dylan	<i>Aeneid</i> Virgil
I’m <b>gonna spare the defeated</b> -I’m gonna speak to the crowd	Remember Roman, these will be your arts:
I’m <b>gonna spare the defeated</b> , boys	<b>To teach the ways of peace to those you conquer,</b>
I’m gonna speak to the crowd	To <b>spare defeated peoples, tame the proud</b>
<b>I am goin’to teach peace to the conquered</b>	
I’m gonna <b>tame the proud</b>	(Virgil 210)

Table 5 (Thomas 194). “Anchises, Aeneas’ father, advises him about the prisoners after they are defeated in a battle”. Dylan borrows some verses from Virgil’s *Aeneid*.

---

<sup>4</sup> Baby boomer: a person born in the years following the Second World War.

Dylan was in Rome when he gave an interview the 23 July 2001 for a group of European journalists who had listened to an advance of the new album. He was asked if he loved Rome and if he used to read poetry and history books. They did not, however, venture into whether he had been influenced by Virgil until Dylan, wanting them to make a connection themselves, finally answered:

My songs are singable. They're current. Something doesn't have to just drop out of the air yesterday to be current. You know, this is the Iron Age, we're living in the Iron Age. But, what was the last age, the Age of Bronze or something? We can still feel that age. I mean if you walk around in this city, you know, people today can't build what you see out there. Well at least, you know when you walk around a town like this, you know that people were here before you and they were probably on a much higher, grander level than any of us are. I mean it would just have to be. We couldn't conceive of building these kinds of things. America doesn't really have stuff like this. (qtd. in Thomas 75-76)

In 2012 Dylan was interviewed by Mikal Gilmore with *Rolling Stone* magazine and he responded to accusations of plagiarism pertaining to the album "*Love and Theft*". It was a question he would have been prepared for as he has often been accused of his intertextual borrowings and thefts from other authors:

I'm working within my art form, [he said], it's that simple. I work within the rules and limitations of it. There are authoritarian figures that can explain that kind of art form better to you than I can. It's called song-writing. It has to do with melody and rhythm, and then after that, anything goes. You make everything yours. We all do it. (Gilmore 81)

One of the most interesting aspects of "*Love and Theft*" are the song titles and the lyrics taken from other writers. For instance, "Lonesome Days Blues" originally a title from Moran Lee "Dock" Boggs (1898-1971), an American songwriter. In addition to Virgil, it shows influences from sources as diverse as a Japanese gangster novel Junichi Saga, *Confessions of a Yakuza* and from Mark Twain's *The Adventures of Huckleberry Finn* (Thomas 197-198). We can state that history, reality, and fantasy are all together in Dylan's "Lonesome Day Blues" lyrics adding, as well, surrealistic images. Dylan has evolved from his more popular period to his more classical one and his thefts and borrowings from classic poets such as Virgil, in this particular song are part of his new way of working and making new meaning as seen below.

<p>“Lonesome Day Blues”, Bob Dylan</p> <p>Samantha Brown <b>lived in my house</b> for about four or five months</p> <p><b>Don’t know how it looked to other people,</b></p> <p><b>I never slept with her even once</b></p> <p>...</p> <p>My captain, <b>he’s decorated</b>-he’s well schooled and he’s skilled</p> <p>‘He’s not <b>sentimental</b>- <b>don’t bother him at all</b></p> <p><b>How many of his pals have been killed.</b></p>	<p>“Confession of a Yakuza”, Junichi Saga</p> <p>Just because she was <b>in the same house</b> didn’t mean we were living together as man and wife...<b>I don’t know how it looked to other people, but I never slept with her-not once.</b> (208).</p> <p>...</p> <p>There was nothing <b>sentimental</b> about him-<b>it didn’t bother him at all that some of his pals had been killed.</b> He said he’d been given any number of <b>decorations</b>, and I expect it was true. (243).</p>
---	---

Table 6. (Thomas 197-198). An example of Intertextuality in Dylan’s “Lonesome Day Blues” and Saga’s *Confession of a Yakuza*.

<p>“Lonesome Day Blues” Bob Dylan</p> <p>My pa he died and left me, my brother got killed in the war</p> <p><b>My sister she ran off and got married, never was heard of any more</b></p>	<p><i>The Adventures of Huckleberry Finn</i> by Marc Twain</p> <p>...<b>And my sister Mary Ann run off and got married and never was heard of no more...</b> (111)</p>
---	--

Table 7. (Thomas 200). An example of Intertextuality in Dylan’s “Lonesome Day Blues” and his borrowings from Twain’s *The Adventures of Huckleberry Finn*.

### 4.3.2. “Workingman’s Blues #2” 2006

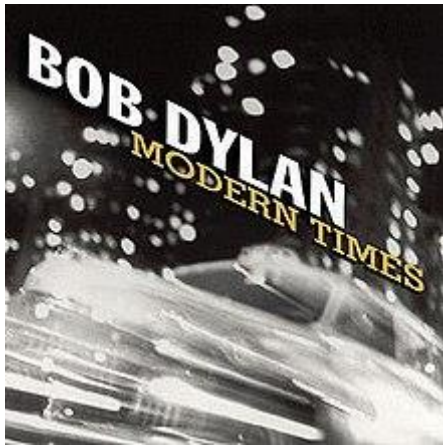


Figure 13. “Black-and-white photograph of a taxi cab in front of a city skyline, New York at night.” *Modern Times*, 2006. Photograph by Ted Croner, 2006.

*Modern Times* is the third trilogy of records that started with *Time Out of Mind* and *Love and Theft*. This was a period that Dylan was totally inspired and was creating new compositions after years of his work being undervalued by part of the North American audience. In Sounes’ view, *Modern Times* is the “least impressive of the three albums in question, a much slighter work than *Time out of Life* and less compelling than “*Love and Theft*” (Sounes, 465-466). Nevertheless, the album was praised by the critics and entered the North American charts at number one, making it the first to reach that position since 1976’s *Desire*. The ten songs in the album are an homage to American music mixing indigenous blues, country, and rock and old variations of old tales. According to Thomas the songs seemed

rich in narrative texture, old and weary, mystical, musically varied, the songs alternately of a bluesman whose lyrics revealed the passing of time and of a highly poetic troubadour, still on the road after all these years. And these songs too take us back into another age. [Thomas makes the comparison with Charles Chaplin’s movie in 1936 *Modern Times*] an exploration of the desperate plight of the worker in the Great Depression resonating with the opening of “Workingman’s Blues”. (229)

This song is another example of “creating a song from different pieces, like a puzzle, playfully following his inspiration” (Margotin 650). The first verse of “Workingman’s Blues #2” makes reference to the “proletariat” which brings us back to Guthrie’s crowded union

halls where he expounded his politics in his folk songs. Moreover, it is, in a way, inspired by Merle Haggard (1937-2016), an American country singer and songwriter composer of “Workin’ Man Blues” released in 1969 in which he relates men in the “stopping off in the tavern on the way home from work to celebrate solidarity and dignity of honest labour” (Hampton 218). In contrast, Dylan’s lament portrays an inhospitable world where the workingman appears to have lost his job. Hampton draws attention to Dylan’s use of metaphor as the concept of money becoming “shallow” in a similar way to the water in the creek: “The natural world has been bled by the language of politics and economics, as a walk down to the water turns into the “new path” that the country has taken in the age of global capital” (Hampton 219). Moreover, the narrator of the poem is also referring to his beloved when he states, “you are dearer to me than myself/ As you yourself can see/.”

Dylan borrowed the title and the last verse, from Haggard, in the chorus “Sing a little bit of these working man’s blues”. According to Smith, “Workingman’s Blues” features, once again, a storytelling of “complaint”. Its lyrics are written in a political and social setting mixed with a love ballad blues genre.

There’s an evening’s haze settling over the town  
Starlight by the edge of the creek  
The buying power of the proletariat’s gone down  
Money’s getting shallow and weak  
The place I love best is a sweet memory  
It’s a new path that we trod  
They say low wages are a reality  
If we want to compete abroad (Dylan)

Dylan additionally draws upon the Roman poet Ovid for inspiration in two collections from *Tristia*: “Poems of sadness” and “Letters from the Black Sea.” These were composed when Ovid was exiled to a frontier Black Sea town by Emperor Augustus and spent the rest of his life there. When Dylan was living, in the 1960s, in Greenwich Village, folk singers had a feeling of being refugees and immigrants; most of them coming from rural locations. In the case of Dylan, he had a sense of wandering and homelessness reflected in the themes of his songs at that time such as in “Is Your Love in Vain” (1978), “Like a Rolling

Stone” (1965), “Girl from the North Country” (1963), and “Gotta Travel On” (1970) among others. The theme of exile was recurrent in Dylan’s songs especially in the post war American generation. We could compare in “Workingman’s Blues #2” Ovid’s sense of exile to Dylan’s loneliness and separation, and alienation from home as we see in the first stanza “Well, the place I love best is a sweet reality // Old memories of you to me have clung...” Dylan’s preference for Ovid could come from the fact that this was a genre of lament and exile which reflected his own personal period of turmoil. In fact, Dylan wrote this song when he was separated from his girlfriend Suze Rotolo. The feeling of nostalgia and pain of separation and absence of lover are the core of folk music and blues.

<p>“Workingman’s Blues #2” Bob Dylan</p> <p>To lead me off in <b>cheerful dance.</b></p> <p>Tell me now, am <b>I wrong in thinking</b></p> <p>That <b>you have forgotten me?</b></p> <p>My <b>cruel weapons</b> have</p> <p>Been put on the shelf/ Come sit down on my knee/ You are <b>dearer to me than myself/</b></p> <p>As <b>you yourself can see</b></p>	<p><i>Tristia</i> (Sorrows) Ovid</p> <p>Or Niobe, bereaved, lead off (5.12.8)</p> <p>Some <b>cheerful dance.</b></p> <p>May the gods grant.../that (5.13.18)</p> <p><b>I’m wrong</b></p> <p><b>In thinking you’ve forgotten me!</b></p> <p>Show mercy, I beg you shelve your (2.179)</p> <p><b>Cruel weapons.</b></p> <p>Wife, <b>dearer to me than myself</b> (5.14.2)</p> <p><b>You yourself can see</b></p>
---	--

Table 8 (Thomas 240). Example of intertextuality and reuse of some lines in “Workingman’s Blues 2#” and Ovid’s poems from *Tristia*.

Moreover, in “Working man’s blues #2” he is not merely citing Ovid he is renewing the poet’s words and also rewriting using other material as he has done so often before. In Hampton’s work on *Bob Dylan’s Poetics*, Robert Reginio draws attention to the fact that “the entire point of this song is that in the world of globalized capital, everyone is an exile. Even if you are home, you are not at home. Home is just a sweet memory” (26). In spite of his uprooting, Ovid is in control of his life; he and Dylan are very similar personae which is why Dylan is so attracted to the Roman poet. Ovid’s poems are powerful and induce yearning and wistfulness as much as Dylan’s.

### 4.3.3. “Scarlet Town” 2012



Figure 14. “A dark red duotone photograph of a statue located at the base of the Pallas-Athene Fountain in the Austrian Parliament Building in Vienna.” *Tempest*, 2012. Front cover photographed by Alexander Längauer.

During this period of his life, Dylan evolved tremendously as a songwriter and he went back to the ancient world to create new material. *Tempest* is considered one of his best, as it is both traditional and varied. In a review in *Rolling Stone*, Will Hermes stated that *Tempest* was “musically varied and full of curveballs” with “traditional forms and drawing on eternal themes: love, struggle, death” (77). Unsurprisingly, Dylan was questioned as to whether the album had anything to do with Shakespeare because *The Tempest* was the last of his plays and Dylan’s *Tempest* could be also his last album. Dylan denied it, saying it had nothing in common with the play: “It’s called *Tempest*, not *The Tempest*, a different title” (Thomas 258). With respect to its content, Hermes considered “The tone of the album is overwhelmingly dark and violent. Nevertheless, humour and emotion are never far away” (78). In *Rolling Stone* Hermes gave it five stars out of five, saying “Lyrically, Dylan is at the top of his game, joking around, dropping wordplay and allegories that evade pat readings and quoting other folks’ words like a freestyle rapper on fire” (682).

In Mikal Gilmore’s interview for *Rolling Stone* in Santa Monica when *Tempest* was released, in September 2012, Dylan talks about his own transfiguration and connects it with his motorbike accident in 1966. He relates he became a different man: he underwent a transformation as a person and as a songwriter and wanted to link with old and newcomers.



Bob Zimmerman had completely disappeared to remerge as Bob Dylan. Gilmore insists on the word “transfiguration,” as it is the term Dylan uses to explain that he is now a new person, “I couldn’t go back and find Bobby in a million years. ... He’s gone... He doesn’t exist” (46). The interviewer asks Dylan whether he has the need to constantly reshape things, and Dylan answers “that’s the nature of existence. Nothing stays where it is for very long... Life doesn’t stop” (47).

In the same *Rolling Stone* interview Gilmore asked Dylan now seventy-one and enjoying the most sustained period of creativity of his lifetime, whether he saw *Tempest* as an eventful album, like *Time Out of Mind* or *Love and Theft*, and Dylan answered:

It’s not the album I wanted to make, though. I had another one in mind. I wanted to make something more religious. That takes a lot more concentration—to pull that off 10 times with the same thread —than it does with a record like I ended up with, where anything goes and you just gotta believe it will make sense. (Gilmore 44)

Gilmore asked Dylan about his tendency to sprinkle recent songs with unattributed quotes from writers like the Confederate poet Henry Timrod. It hit a sore point with Dylan. “All those evil motherfuckers can rot in hell” he said, referring to people critical of his process. And he continued,

I’m working within my art form. It’s that simple. I work within the rules and limitations of it. There are authoritarian figures that can explain that kind of art form better to you than I can. It’s called song-writing. It has to do with melody and rhythm, and then after that, anything goes. You make everything yours. We all do it. (81)

“Scarlet Town” takes us back to the early 1960s in Greenwich Village when Dylan, an unknown songwriter used to sing the 17<sup>th</sup> century Scottish ballad “Barbara Allen”, a version of which he taped informally and released before he had cut any of his albums. Both ballads begin with the same verse, and the deathbed scene portrayed in Dylan’s song is clearly inspired by the older ballad.

“Barbara Allen” would have been sung at the time of Samuel Pepys, a 17<sup>th</sup> century administrator of the British Navy and Member of Parliament. For almost ten years in his diary he described everyday life and such turbulent events as the Second Anglo-Dutch War of 1665-7, the Great Plague of 1665, and the Great Fire of London in the same year. Brought over by the settlers, both orally and in print, the ballad remained popular for many years in its various versions. We could call it “a classic”. Nevertheless, by the time Dylan composed

his own version, “Scarlet Town,” the public had lost interest in traditional folk ballads which were becoming obsolete.

By rewriting “Barbara Allen” and adding his own rhetoric figures such as allusions, parallelisms, and metaphors Dylan produced a new song. This is how he mixes elements from different stories making them to reach a higher level of poetic creativeness. He juxtaposes allusions to old ballads and combines them with verses of his own, and matches old and new lyrics, and creates a novel form of poetry. Dylan, in some of the folk songs in *Tempest*, such as the one dedicated to the sinking of the *Titanic*, with real and fictional components, converts them into new songs and thus a new genre.

<p>Barbara Allan, anonymous</p> <p>It was in and about the Martinmas time,</p> <p>When the green leaves were a- fallin’,</p> <p>That Sir John Graham in the west countrie,</p> <p>Fell in love wi’ Barbara Allan</p> <p>...</p> <p><b>It’s oh, I’m sick, I’m very very sick,</b></p> <p>And it’s a’ for Barbara Allan,</p> <p>...</p> <p><b>O mother, mother, make my bed,</b></p> <p><b>And make it soft and narrow,</b></p> <p><b>Since my love died for me to- day,</b></p> <p><b>I’ll die for him to-morrow</b></p>	<p>Barbara Allen by Dylan 1962</p> <p><b>In Scarlet town where I was born</b></p> <p>There was a fair maid dwelling And every youth cried well away</p> <p>For <b>her name was Barbara Allen</b></p> <p>...</p> <p><b>Oh, father, father, come dig my grave,</b></p> <p><b>Dig it wide an’ narrow</b></p> <p><b>Poor William died for me today;</b></p> <p><b>I’ll die for him tomorrow.”</b></p>	<p>Scarlet Town by Dylan, 2012</p> <p><b>In Scarlet town where I was born</b></p> <p>There’s ivy leaf and silver thorn</p> <p>The streets have names you can’t pronounce</p> <p>Gold is down to a quarter of an ounce</p> <p>...</p> <p><b>Scarlet Town</b> in the month of May</p> <p><b>Sweet William on his deathbed lay</b></p> <p><b>Mistress Mary by the side of the bed</b></p> <p>Kissing his face, heaping prayers on his head</p>
---	---	---

Table 9. “Barbara Allan,” Scottish 17<sup>th</sup> century ballad. “Barbara Allen” by Bob Dylan, recorded in 1962. “Scarlet Town” by Bob Dylan. From the old ballad “Barbara Allan” Dylan made arrangements and changes into its lyrics and obtained new versions of it. We can observe three different versions, the old one and the two from Dylan in 1962 and 2012.

In his 2012 version the songwriter opens with “Scarlet town where I was born.” In this variant the young man is named William, becoming sweet William in the later version, “Scarlet Town in the month of May / Sweet William on his deathbed lay.” This ballad is considered to be an example of a timeless song that has been singing for centuries in different versions and by different singers. It is a traditional song full of myth that lasts for ever. We could call it “a classic.” In Dylan’s version he has added religious allusions when he writes: “I touched the garment but the hem was torn”. He makes reference to the biblical story of a woman being cured by touching Jesus’ cloak (*Holy Bible* Matt. 9.20-21). In the seventh stanza, Dylan writes “the end is near / The seven wonders of the world are here / The evil and the good living side by side / All human forms seem glorified /. In this stanza he is talking about life and death and the fact that the “seven wonders are here” implies that they can be found in the mundane. In the eighth stanza he mentions God “In Scarlet town the sky is clear / You’ll wish to God that you stayed right here” finishing the poem, with a moral reference, a final conclusion “If love is a sin then beauty is a crime / All things are beautiful in their time / The black and the white, the yellow and the brown / It’s all right there for you in Scarlet Town”. The poet pessimistically opposes love/sin and beauty/crime.

#### 4.3.4. “Roll on John” 2012



Fig. 15. “Bob Dylan at the sides and John Lennon in the centre.”

I would like to finish my analysis of the poems with Dylan’s “Roll on John” which refers to the assassination of John Lennon in the Dakota Building, New York, 8 December 1980. This is a tribute to Lennon and it is considered one of Dylan’s masterpieces in *Tempest*.

The Beatles were not really aware of Dylan’s work until they heard *The Freewheelin’ Bob Dylan* in 1964. Their audiences and spheres of interest did not coincide. Moreover, with

its background of Greenwich Village coffee bars and socialist politics, Dylan's work carried more intellectual weight than the teenybopper band frequenting beer halls in Hamburg. Nevertheless, Dylan was to free them from the restrictions of pop music both acoustically and compositionally by making their work more mature and narrative-driven. In spite of this influence on their output, however, the Beatles and Dylan met only occasionally, and Dylan had little contact with Lennon even when he moved to New York.

In Gilmore's interview in 2012, Dylan was asked what moved him to record "Roll on John" and Dylan answered,

I can't remember – I just felt like doing it, and now would be as good a time, as any. I wasn't even sure that song fit on this record. I just took a chance and stuck it on there. I think I might've finished it to include it. It's not like it was just written yesterday. I started practicing it late last year on some stages. (50)

Dylan and Lennon had some things in common such as being born in isolated places, Lennon in the north of Great Britain, and Dylan in Duluth; both had overcome considerable adversities, and were same age.

The following question referred to whether Lennon had felt trapped in America, far away from home. "Did you feel empathy for those experiences?" Dylan replied: "How could you not? There's so much you can say about any person's life. It's endless, really. I just picked out stuff that I thought that I was close enough to, to understand" (54). Dylan felt scared by Lennon's death because he also had fanatics among his admirers.

"Roll on John" is, however, a eulogy Dylan draws upon the by now familiar intertextual sources of Homer, Blake, and others. It is a melancholic and gentle song using solemn lyrics in the decisive moment. The first stanza opens with the singer shouting "Doctor, doctor tell me the time of the day." These words could have been taken from Loonie Johnson's "Oh! Doctor the Blues" (1925), and in the third line he mentions Lennon when he was murdered "They shot him in the back and down he went." Lennon grew up in Liverpool and Dylan makes a reference to this fact and, at the same time, draws a simile with slavery probably remembering the times when Liverpool was once the European capital of the slave trade: "Rags on your back just like any other slave / They tied your hands and they clamped your mouth / Wasn't no way out of that deep dark cave."

In the second stanza Dylan refers to the early days of the Beatles or the Quarry Men as they were then known. In the third one he metaphorically describes Lennon’s life as a voyage driven by the trade winds, or like a settler travelling across the American plains with the buffalo “take the right-hand road and go where the buffalo roam.”

He also makes another reference to slavery in the lines: “Sailin’ through the trade winds bound to the south / Rags on your back just like any other slave / They tied your hands and they clamped your mouth / Wasn’t no way out of that deep dark cave”. The second verse of this stanza is borrowed from Homer’s *Odyssey*: “He disfigured himself with appalling lacerations and then, / with dirty rags on his back, looking like a slave, / He slunk into the broad streets of the enemy city” (47. 244-246). The whole stanza is inspired by *The Odyssey* as it can be considered that the “the broad streets of the enemy city” is in Dylan’s song “the deep dark cave.” There is a simile between “the deep dark cave” and “the streets of the enemy city.” For Lennon, it is now too late to sail back home.

Dylan also compares Lennon to Blake’s “Tyger” burning in the forest, and cites the prayer children say at night as in this original bedtime prayer: “Now I lay me down to sleep, / I pray the Lord my soul to keep, / If I should die before I wake, / I pray the Lord my soul to take.” Dylan includes this verse as a religious reference in his eulogy.



Figure 16. “Bob Dylan as part of a historic double bill with Neil Young at Hyde Park.” Dylan aged 78. Photographer Dave J Hogan/Getty images, London, 12 July 2019.

I would additionally like to include in my MA thesis, the fact that Dylan released the 27 March 2020, a new seventeen-minute song about the assassination of John Fitzgerald Kennedy. “Murder Most Foul” is a ballad with piano, strings and light drums. It reminds us of the fateful day on which President Kennedy was shot during a campaign visit to Dallas, in 1963. *The Guardian* headline reads “Bob Dylan releases first original song in eight years, 17-minute track about JFK”. In addition, “Singer says “Murder Most Foul” recorded a while back is a gift to fans for their support and loyalty over the years... This is an unreleased song we recorded a while back that you might find interesting: Stay safe, stay observant and may God be with you” (Beaumont-Thomas). The same day, Alexis Petridis headed an article “Bob Dylan: Murder Most Foul review—a dark, dense ballad he has ever composed. Dylan always surprises his audience with something unexpected, it is a rebirth. “Murder Most Foul” is the most beautiful ballad he has ever composed. Its lyrics have intertextual allusions from Shakespeare to the Beatles, Woodstock festival, Charlie Parker, the Eagles, and Stevie Nicks, all of whom are referenced in it.

Since 1963, Dylan had been keeping the ballad, waiting to release it at a suitable moment. Had he an omen, a sign when he composed it? I have already mentioned in this thesis that Dylan’s songs are timeless and this is a clear example. The song, written in 1963 when Kennedy was assassinated, is now very present after fifty-seven years of existence (or waiting to be released). Has he rewritten it and introduced new words? The times we are undergoing right now in the whole world with the pandemic coronavirus issue, are impacting us with death and suffering. It is one of the worst catastrophes we have ever experienced. Never has any war or catastrophe had the effect this pandemic covid19 is causing in the world, not only affecting individuals but the world’s economy as well. We find in Dylan’s words his trust in God. He is a spiritual person and he demonstrates that he is very close to those who suffer. The song is a prayer, a dense prayer for the eternal rest of Kennedy, and for the deaths from covid19. Dylan has dedicated this song to all his loyal fans and followers and with it he has reached the peak of his career.

## **5. Conclusions**

To conclude this MA thesis, I would like to highlight the importance of Bob Dylan as a singer songwriter not only in North America but around the world. One of the difficulties of

writing about him is that unlike many of his contemporaries he refuses to be pinned down to a specific set of positions on topics such as race, identity, and gender. Moreover, his output is considerable and there are numerous bootleg albums and uncut singles. Added to which he has the habit of extemporising or improvising during his performances. Nevertheless, whilst many singers and composers of the 1960s and 70s have lapsed into obscurity, Dylan's work is familiar to at least two generations of followers. His career spans his emergence as the countercultural idol of the civil rights and anti-Vietnam War movements to his being the recipient of one of the most renowned mainstream awards of the western world—the Nobel Prize for literature.

It cannot be denied that Dylan revolutionized the concept of popular song in the twentieth century and wielded considerable influence on such icons as the Beatles and the Rolling Stones. By ignoring the pop music conventions of the 1960s he helped form the burgeoning counterculture that was so criticised at the time. Ironically, in spite of the fact that McCarthyism was still very present, and to some extent lingers on to this day, Dylan inadvertently demonstrated that songs with leftist political messages could be commercially viable.

As a bard, troubadour, and poet Dylan has combined music and words during the many periods of his life. Unceasingly, advancing with his personality and poetical lyrics, he is consistently looking for original ideas, themes, creations, and fantasies, to offer his audience. Part of the success of this trickster has been the fact that for most of his life he has been touring the world with his band as a rambler, tirelessly performing his work. Now, even at seventy-nine he is still on the move. His late period audience is very varied, as are his songs which offer a wide range of content to please his fans, indeed, Dylan has become universal.

As can be appreciated from the interviews cited in this thesis, Dylan rarely talks about or responds to political, religious or relationship issues, and neither does he disclose what his lyrics are about or what they really mean. A self-made man, he is very protective of his real ideas and feelings and, most of the time, he remains discreet. He often plays with journalists leaving them to decide by themselves and reach their own conclusions. Dylan is like that. He is not simple, but complex, not easy to understand but ironic, answering a question with another question, changing truth for untruth, reality for fiction, and so on.

I have analysed ten songs in this work and believe that the intertextual elements, not only the ones borrowed or reused from other sources, but also the ones inspired by them and with similar aesthetics, lead us to consider that Dylan is a master in mixing all these components. As he has so often explained, this is how he makes poetry, employing literary sources to infuse his work with a unique and rich creativity. In spite of, or perhaps, because of, this use of allusions and intertextuality, Dylan has remained loyal to himself whether as a counterculture youth idol, born-again Evangelist, music legend, or enigmatic recluse.

After having studied the songs in depth, I do not consider Dylan a plagiarist because what he is really doing, meticulously and with care, is offering his audience the best of his imaginative universe, fantasy, originality, and novelty as only a singer songwriter like him can do.

I encourage scholars and researchers to follow the path of my MA thesis about intertextuality in Dylan's songs and enlarge it by focusing on different topics such as protest, love, death, religion, gender, and racism. Indeed, each issue could stand on its own as a thesis. As this research has demonstrated, intertextuality is a key factor in Dylan's work and it is the manner in which he has enriched and enhanced his lyrics.

In summary, I would like to draw parallels between Dylan and Eliot by referring once again to Gibert's PhD dissertation in which she describes how Eliot defended the importance of the literary tradition as a host of knowledge in contrast to those who believed that poetry came solely from the author's feelings and emotions. I consider that Eliot's theories about the depersonalisation of the poet, the importance of tradition, the different ways of reaching originality, and the process of acquiring and assimilating the diverse influences are echoed in Dylan's work.

I would like to conclude my MA thesis by citing Thomas, who aptly states that

If plagiarism is about passing off as your own what belongs to others I would like to establish that Dylan's lyrics are far from that affirmation, on the contrary, the most powerful and evocative instances of intertextuality enrich a work precisely because, when the reader or listener notices the layered text and recognizes what the artist is reusing, that recognition activates the context of the stolen object, thereby deepening meaning in the new text. (131-132)



## Works Cited

- Adamczewski, Tymon. "Julia Kristeva: Productivity, Intertextuality. Text and Textuality." *Following the Textual Revolution*. Mc Farland & Company, 2016, pp. 32-86.
- Baez, Joan. "Bob Dylan: Nobel Prize is a step towards immortality." Entertainments and Arts. *BBC News*, 14 October 2016,  
[www.bbc.com/news/entertainment-arts-37655068](http://www.bbc.com/news/entertainment-arts-37655068)
- Baldick, Chris. "Literature and the Academy." *Literary Theory and Criticism*. Edited by Patricia Waugh, Oxford UP, 2006, pp. 85-95.
- Barthes, Roland. "Theory of the Text." *Untying the Text: A Post-Structuralist Reader*. Edited by Robert J.C. Young, 1981, p. 691.
- Beaumont-Thomas, Ben. "Bob Dylan releases first original song in eight years, 17-minute track about JFK assassination." *The Guardian*. International Edition, Mar 27, 2020,  
[www.theguardian.com/music/2020/mar/27/bob-dylan-new-song-kennedy-assassination](http://www.theguardian.com/music/2020/mar/27/bob-dylan-new-song-kennedy-assassination)
- Blake, William. *Auguries of Innocence*. Edited by Will Jonson, Amazon distribution, p. 7, GmbH, Leipzig.
- Bob Dylan. The Lyrics 1962-2012*. Simon & Schuster, 2016
- . "A Hard Rains A-Gonna Fall" 1963, p. 59
- . "Chimes of Freedom" 1964, p. 116.
- . "Mr Tambourine Man" 1965, p. 152.
- . "When He Returns" 1979, p. 417.
- . "In the Garden" 1980, p. 431.
- . "Every Grain of Sand" 1981, p. 451
- . "Lonesome Day Blues" 2001. p. 587
- . "Working Man's Blues #2" 2006, p. 612

—. "Scarlet Town" 2012, p. 655.

—. "Roll on John" 2012, p. 666.

*Cambridge Advanced Learner's Dictionary*. Third edition, Cambridge UP, 2008.

Cleave, Maureen. "The Beatles Ultimate Experience." "More Popular Than Jesus." *London Evening Standard*, March 4, 1966,

[www.beatlesinterviews.org/db1966.0304-beatles-john-lennon-were-more-popular-than-jesus-now-maureen-cleave.html](http://www.beatlesinterviews.org/db1966.0304-beatles-john-lennon-were-more-popular-than-jesus-now-maureen-cleave.html)

Clinton, William. The White House. Office of the Press Secretary. *President Clinton Speaks at Kennedy Centre Honours Reception*, 7 December 1997,

[clintonwhitehouse4.archives.gov/textonly/WH/New/html/19971208-2814.html](http://clintonwhitehouse4.archives.gov/textonly/WH/New/html/19971208-2814.html)

*Collins Dictionary*. [www.collinsdictionary.com/dictionary/english/plagiarism](http://www.collinsdictionary.com/dictionary/english/plagiarism)

Corbett, Ben. "Bob Dylan, Plagiarist? Was Dylan's rise to song-writing fame ethical?" Updated 1 March 2019,

[www.liveabout.com/bob-dylan-plagiarist-1322024](http://www.liveabout.com/bob-dylan-plagiarist-1322024)

Cuddon, J.A. editor. *Dictionary of Literary Terms and Literary Theory*. Penguin Books, 4<sup>th</sup> edition, 1998.

Dentith, Simon. *Parody. "The New Critical Idiom."* Routledge, 2000, Glossary pp. 190-195.

Dylan, Bob. "Interview with Mikal Gilmore." *Rolling Stone. Bob Dylan. The Essential Interviews*. Edited by Jonathan Cott, 22 December 2001, pp. 411-428.

—. "Radio Interview with Studs Terkel, WFM." by Bob Shelton. *The Essential Interviews*. Chicago, May 1963, pp. 5-12.

—. "Television Press Conference, KQED." Interviewed by Ralph J. Gleason. *Television Press Conference, KQED*. San Francisco, 3 December 1965, pp. 61-80.

—. "Interviewed with Joseph Haas. *Chicago Daily News*." *The Essential Interviews*, 27 November 1965, pp. 55-60.

—. "Interviewed with Ron Rosebaum." *Playboy. The Essential Interviews*. March 1978, pp. 199-236.

- Dylan, Bob. *Chronicles Volume one*. Simon and Shuster, 2004.
- Bob Dylan, *Anthology*. Edited by Derek Baker, vol. 3, Red Planet, 2019.
- Eliot, T.S. *The Sacred Wood. Essays on Poetry and Criticism*. Methuen, 2015.
- Ellis, John. "The Literary Adaptation: An Introduction." *Screen*. Vol. 23, Issue, 1, May/June 1982, pp 3-5, [doi.org/10.1093/screen/23.1.3](https://doi.org/10.1093/screen/23.1.3)
- Ellison, Jim, editor. *Younger Than That Now*. "The Collected Interviews with Bob Dylan." Thunder Mouth Press, 2004.
- . "the Craquin', Shakin', Breakin', Sounds." Interview by Neil Hickey. *Younger Than That Now*. "The Collected Interviews with Bob Dylan." *The New Yorker*, 24 October 1964, pp. 13-30.
- . "The TV Guide Interview" by Neil Hickey. *Younger Than That Now*. 11 September 1976, pp. 101-107.
- Gabbatt, Adam. "Sir Elton John claims Jesus was gay." *The Guardian*. 19 Feb 2010, Retrieved 8 Mars 2015,  
[www.theguardian.com/music/2010/feb/19/elton-john-jesus-gay](http://www.theguardian.com/music/2010/feb/19/elton-john-jesus-gay)
- García Lorenzo, María M. and Ana Zamorano Rueda. *Modern and Contemporary American Literature*. UNED, 2011.
- Gibert, María Teresa. *Fuentes Literarias en la Poesía de T. S. Eliot*. 1983, Madrid, Universidad Complutense, PhD dissertation,  
[eprints.ucm.es/52774/](http://eprints.ucm.es/52774/)
- Gilmore, Mikal. "Bob Dylan, the Rolling Stone Interview." *Rolling Stone*. Edited and published by Jann S. Wenner, issue 1166, 27 September 2012, pp. 44-51, 80-81.
- Gray, Michael. "Every Grain of Sand." *Song and Dance Man III*. "The Art of Bob Dylan." Continuum, Chap. 12, pp. 392-393, 400-425, 2003.
- Hampton, Timothy. "A Maker." *Bob Dylan's Poetics. How the Songs Work*. Zone Books. 2019.
- Hedgecoe, Guy. "Language the Winner as Basque poets face off for glory." *The Irish Times*. Mar 20, 2020, Updated Jan 20, 2020,

[www.irishtimes.com/news/world/europe/language-the-winner-as-basque-poets-face-off-for-glory-1.4145804](http://www.irishtimes.com/news/world/europe/language-the-winner-as-basque-poets-face-off-for-glory-1.4145804).

Hermes, Will. "Bob Dylan's Hardest Rain." *Rolling Stone*. Editor and Publisher Jann S. Wenner, Issue 1165, 13 September 2012, pp.77-78.

Hess, Gary R. "The Music - Poetry Connection." *Poem of Quotes*. Accessed date 1/22/2020, [www.poemofquotes.com/articles/the-music-poetry-connection.php](http://www.poemofquotes.com/articles/the-music-poetry-connection.php)

*Holy Bible*. Authorized King James version, Holman Bible Publishers, Nashville, Tennessee, 1979.

Homer. *The Odyssey*. Penguin Classics, translated by E.V. Rieu, 2003.

Kean, Danuto. "Stephen King Attacks Bob Dylan's Nobel Prize Knockers." *The Guardian*, 8 Dec 2016,

[www.theguardian.com/books/2016/dec/08/stephen-king-attacks-bob-dylans-nobel-prize-knockers](http://www.theguardian.com/books/2016/dec/08/stephen-king-attacks-bob-dylans-nobel-prize-knockers).

Kristeva, Julia. "The Bounded Text." *Desire in Language. A Semiotic Approach to Literature and Art*. Edited by Leon S. Roudiez, translated by Thomas Gora et al., pp. 36-63,

[es.scribd.com/document/217513995/Julia-Kristeva-the-Bounded-Text](http://es.scribd.com/document/217513995/Julia-Kristeva-the-Bounded-Text)

Margotin, Philippe and Jean-Michel Guesdon. *Bob Dylan. The Story Behind Every Track. All the Songs*. Black Dog & Leventhal Publishers, 2015.

Marqusee, Mike. *Chimes of Freedom. The Politics of Bob Dylan's Art*. The New Press, 2003

Meisel, Perry. *Dylan and the Critics. Falling*. "The Myth of Popular Culture. From Dante to Dylan." Part III, "The World of Bob Dylan," p. 153-157, Wiley-Blackwell, 2010,

*Merriam Webster Dictionary*. [www.merriam-webster.com/dictionary/pastiche](http://www.merriam-webster.com/dictionary/pastiche).

Ovid. *Sorrows of an Exile*. Translated by A.D. Melville. Oxford UP., 1995.

Petridis, Alexis. "Bob Dylan: Murder Most Foul review—a dark, dense ballad for the end times." *The Guardian*, 27 March 2020,

[www.theguardian.com/music/2020/mar/27/bob-dylan-murder-most-foul-review-jfk-assassination-john-f-kennedy](http://www.theguardian.com/music/2020/mar/27/bob-dylan-murder-most-foul-review-jfk-assassination-john-f-kennedy)

- Pettersen, Hannah-Ellis. "Bob Dylan Tells Nobel prize Committee he will not go to Sweden for ceremony." *The Guardian*, 16 Nov 2016, [www.theguardian.com/music/2016/nov/16/bob-dylan-tells-nobel-prize-committee-he-will-not-go-to-sweden-for-ceremony](http://www.theguardian.com/music/2016/nov/16/bob-dylan-tells-nobel-prize-committee-he-will-not-go-to-sweden-for-ceremony).
- and Flood Alison. "Bob Dylan wins Nobel prize in literature. Singer-songwriter takes award for having created new poetic expressions within the great American song Tradition." *The Guardian*, 13 Oct 2016, [www.theguardian.com/books/2016/oct/13/bob-dylan-wins-2016-nobel-prize-in-literature](http://www.theguardian.com/books/2016/oct/13/bob-dylan-wins-2016-nobel-prize-in-literature)
- Pichaske, David. *Song of the North Country: A Midwest Framework to the Songs of Bob Dylan*. Continuum Publishing Corporation, p. 105, 2010, London.
- Porter, James E. "Intertextuality and the Discourse Community." *Rhetoric Review*, vol 5, n. 1, p. 35, 1986, Accessed: 26, Jan 19, 2016, doi.org/10.1080/07350198609359131, [www.umsl.edu/~alexanderjm/IntertextualityandtheDiscourseCommunitybyPorter.pdf](http://www.umsl.edu/~alexanderjm/IntertextualityandtheDiscourseCommunitybyPorter.pdf)
- Pulman, Roger. "Some Great Live Performances, November 16, 1979, Warfield Theater, San Francisco, USA." *Isis. A Bob Dylan Anthology*. Edited by Derek Barker, Helter Shelter Publishing, p. 228, 2004.
- Reginio, Robert. "Bob Dylan's Poetics: How the Songs Work". *Dylan's Review*, vol. 2, p. 16, Winter 2019.
- Ricks, Christopher. *Dylan's Visions of Sin*. ECCO, Harper Collins, Fortitude, A Hard Rain's A-Gonna Fall, 2005.
- Rimbaud, Arthur. *The Drunken Boat*. [www.poetryfoundation.org/poems/55036/the-drunken-boat](http://www.poetryfoundation.org/poems/55036/the-drunken-boat)
- Saga, Junichi, *Confessions of a Yakuza*. Published by Kondasha USA, Translated by John Bester, 1995.
- Said, Edward W. *The World, the Text, and the Critic*. "On Originality." Harvard UP, 1983.
- Sanchez, Aaron R. "Bob Dylan's overlooked Christian music," *Sojourners*. Sep 3, 2019, [sojo.net/articles/bob-dylans-overlooked-christian-music](http://sojo.net/articles/bob-dylans-overlooked-christian-music).

- Sanders, Julie. *Adaptation and Appropriation*. Routledge, 2016.
- Santelli, Robert. *The Bob Dylan Scrapbook 1956-1966*. Simon & Schuster, 2005.
- Schuman, Michael A. *Bob Dylan, Singer, Songwriter, and Music Icon*. Enslow, 2019.
- Sisario, Ben, et al. "Bob Dylan Wins Nobel Prize, Redefining Boundaries of Literature." *The New York Times*, 13 October 2016,  
[www.nytimes.com/2016/10/14/arts/music/bob-dylan-nobel-prize-literature.html](http://www.nytimes.com/2016/10/14/arts/music/bob-dylan-nobel-prize-literature.html)
- Smith, Larry D. *Writing Dylan. The Songs of a Lonesome Traveller*. 2<sup>nd</sup> edition, Praeger, 2019.
- Sounes, Howard. *Down the Highway. The Life of Bob Dylan*. Grove Press, 2011, updated edition.
- Thomas, Richard F. *Why Bob Dylan Matters*. Dey Street Books, 1951 edition, 2018.
- Trager, Oliver. *Keys to the Rain. The Definitive Bob Dylan Encyclopaedia*. Billboards Books, 2004.
- Twain, Mark. *The Adventures of Huckleberry Finn*. Edited with an Introduction by Peter Coveney. Penguin Classics, 1985.
- Virgil. *The Aeneid*. Translated by Robert Fagles, Penguin Books, 2010.
- Wilmer, Val. *The Guardian*. "Bob Dylan in the 1960s. A Goldman Sachs bond has failed to excite investors." Val Wilmer/VAL WILMER/ Redferns.  
[www.theguardian.com/business/2012/aug/31/bob-dylan-bond-goldman-sachs](http://www.theguardian.com/business/2012/aug/31/bob-dylan-bond-goldman-sachs)
- Zinn, Howard, *A People's History of the United States*. Harper Perennial Modern Classics, 2003.

## List of Figures

Figure 1. Mahmood, Alexander; “Ambassador Azita Raji gives Banquet speech”; Bob Dylan Banquet Speech, Nobel/Media AB, 2016.

[www.nobelprize.org/prizes/literature/2016/dylan/25424-bob-dylan-banquet-speech-2016/](http://www.nobelprize.org/prizes/literature/2016/dylan/25424-bob-dylan-banquet-speech-2016/)

Figure 2. *The Guardian*. “Bob Dylan in the 1960s”. Photograph Val. Wilmer/Redfens.

[www.nobelprize.org/prizes/literature/2016/dylan/25424-bob-dylan-banquet-speech-2016/](http://www.nobelprize.org/prizes/literature/2016/dylan/25424-bob-dylan-banquet-speech-2016/)

Figure 3. Diestch, Kevin; “Barack Obama Awards The Presidential Medal of Freedom to Bob Dylan”; the country’s highest civilian honour, at a ceremony at the White House, 29 May 2012, UPI/ Kevin Diestch.

[www.google.es/search?q=White+House.+Dylan%C2%B4s+Medal+of+Freedom+given+by+President+Obama,+Kevin+Dietsch+photographer+UPI/Alamy+Stock+Photo&sxsrf=ALeKk01YSInBuMHsHvMcIaep6\\_8J7xTc7w:1589134355241&source=lnms&tbn=isch&sa=X&ved=2ahUKEwjV-vnl8qnpAhUTAWMBHWnzCSYQ\\_AUoAXoECAsQAw&biw=918&bih=924](http://www.google.es/search?q=White+House.+Dylan%C2%B4s+Medal+of+Freedom+given+by+President+Obama,+Kevin+Dietsch+photographer+UPI/Alamy+Stock+Photo&sxsrf=ALeKk01YSInBuMHsHvMcIaep6_8J7xTc7w:1589134355241&source=lnms&tbn=isch&sa=X&ved=2ahUKEwjV-vnl8qnpAhUTAWMBHWnzCSYQ_AUoAXoECAsQAw&biw=918&bih=924)

Figure 4. Scherman, Rowland; “Bob Dylan and Joan Baez, Civil Rights March on Washington D.C.”; 1963, U.S., National Archives and Records Administration.

[es.m.wikipedia.org/wiki/Archivo:Joan\\_Baez\\_Bob\\_Dylan.jpg](http://es.m.wikipedia.org/wiki/Archivo:Joan_Baez_Bob_Dylan.jpg)

Figure 5. Cohen, John. “Smithsonian “Bob Dylan’s portrait on View at the National Portrait Gallery.” Smithsonian Institution, Parker Stephenson photographs, 14 October 2016.

[www.si.edu/newsdesk/releases/bob-dylan-s-portrait-view-national-portrait-gallery](http://www.si.edu/newsdesk/releases/bob-dylan-s-portrait-view-national-portrait-gallery)

Figure 6. Hunstein, Don; *The Freewheelin’ Bob Dylan* Album; Produced by John Hammond and Tom Wilson, released by Columbia Records, 1963.

[www.google.es/search?sxsrf=ALeKk00Jp3j6fPhRo0SHFcIErHoDKIf8qw:1589132884750&source=univ&tbn=isch&q=%22The+Freewheelin+Bob+Dylan%22+front+and+rear+covers&sa=X&ved=2ahUKEwjVnOKo7anpAhW\\_DGMBHa-QAtoQ7Al6BAgJECc&biw=1127&bih=924](http://www.google.es/search?sxsrf=ALeKk00Jp3j6fPhRo0SHFcIErHoDKIf8qw:1589132884750&source=univ&tbn=isch&q=%22The+Freewheelin+Bob+Dylan%22+front+and+rear+covers&sa=X&ved=2ahUKEwjVnOKo7anpAhW_DGMBHa-QAtoQ7Al6BAgJECc&biw=1127&bih=924)

Figure 7. Speiser, Sandy; *Another Side of Bob Dylan* Album; produced by Tom Wilson, released by Columbia Records, 1964.

[www.discogs.com/es/Bob-Dylan-Another-Side-Of-Bob-Dylan/release/1318683](http://www.discogs.com/es/Bob-Dylan-Another-Side-Of-Bob-Dylan/release/1318683)

Figure 8. Kramer, Daniel; *Bringing All It Back Home* Album; Produced by Tom Wilson, released by Columbia Records, 1965.

[www.searchingforagem.com/1960s/International005.htm](http://www.searchingforagem.com/1960s/International005.htm)

Figure 9. Kanner, Catherine (front cover) and Saxton, Nick (rear cover) Cover art-work *Slow Train Coming* Album; produced by Jerry Wexler and Barry Beckett, *RockPop Gallery*, Cover Story – “Bob Dylan’s Slow Train Coming”, released by Columbia Records, 1965. [rockpopgallery.typepad.com/rockpop\\_gallery\\_news/2008/04/cover-story---b.html](http://rockpopgallery.typepad.com/rockpop_gallery_news/2008/04/cover-story---b.html)

Figure 10. Wright, Tony. *Saved*. Produced by Barry Beckett and Jerry Wexler; released by C.R. 1980. [www.searchingforagem.com/1980s/International026.htm](http://www.searchingforagem.com/1980s/International026.htm)

Figure 11. Pearl, Beach. *Shot of Love*. A Pop Art-style illustration of an explosion with the words. Producers, Chuck Plotkin et al., Columbia Records, 1981. [www.searchingforagem.com/1980s/International026.htm](http://www.searchingforagem.com/1980s/International026.htm)

Figure 12. Mazur, Kevin. *Love and Theft*. Produced by Jack Frost (Dylan’s pseudonym), released by Columbia Records, 2001.

[www.discogs.com/es/Bob-Dylan-Love-And-Theft/release/2338776](http://www.discogs.com/es/Bob-Dylan-Love-And-Theft/release/2338776)

Figure 13. Croner, Ted, “New York at Night”. *Modern Times*. Produced by Jack Frost (Dylan’s pseudonym), released by Columbia Records, 2006.

[www.discogs.com/es/Bob-Dhttps://www.coveralia.com/caratulas/Bob-Dylan-Modern-Times-Trasera.phpylan-Modern-Times/release/787271](http://www.discogs.com/es/Bob-Dhttps://www.coveralia.com/caratulas/Bob-Dylan-Modern-Times-Trasera.phpylan-Modern-Times/release/787271)

[www.coveralia.com/caratulas/Bob-Dylan-Modern-Times-Trasera.php](http://www.coveralia.com/caratulas/Bob-Dylan-Modern-Times-Trasera.php)

Figure 14. Längauer, Alexander front cover and Claxton, William rear cover photographers. Design [package] Shinomiya, Coco. *Tempest*. Produced by Jack Frost [Bob Dylan], Recorded at Groove Masters Studios in Santa Monica, Columbia Records, California, 10 September 2012.

[www.discogs.com/es/Bob-Dylan-Tempest/release/3852741](http://www.discogs.com/es/Bob-Dylan-Tempest/release/3852741)



Figure 15. Photograph John Lennon and Bob Dylan in the cover. Released in *Tempest*, 2012.

Figure 16. Hogan, Dave J.; “Bob Dylan performance divides fans at Hyde Park”; Getty Images, 12 July 2019, accessed 13 July 2019. [uk.news.yahoo.com/bob-dylan-performance-divides-fans-at-hyde-park-gig-193100023.html](http://uk.news.yahoo.com/bob-dylan-performance-divides-fans-at-hyde-park-gig-193100023.html)

### List of Tables

Table 1. Intertextuality. “A Hard Rain’s A-Gonna Fall” by Bob Dylan, “Howl” by Allen Ginsberg, and “Lord Randall”, the 17<sup>th</sup> century Scottish ballad.

Table 2. ---. “Chimes of Freedom” by Bob Dylan and “Howl” by Allen Ginsberg

Table 3. ---. “Chimes of Freedom” by Dylan and “Beautiful You are” by Kenneth Patchen.

Table 4. ---. “Chimes of Freedom” by Bob Dylan and “Poor People in Church” by Arthur Rimbaud.

Table 5. Thomas, Richard, F. *Why Bob Dylan Matters*. Intertextuality. “Lonesome Days Blues” by Bob Dylan and *Aeneid* by Virgil.

Table 6. ---. ---. Intertextuality. “Lonesome Day Blues” by Bob Dylan and “Confessions of a Yakuza” by Yunichi Saga, pp 197–198.

Table 7. ---. ---. Intertextuality. “Lonesome Day Blues” by Bob Dylan and *The Adventures of Huckleberry Finn* by Marc Twain, p. 200.

Table 8. ---. ---. Intertextuality. “Workingman’s Blues #2” by Bob Dylan and *Tristia* by Ovid, p. 240.

Table 9. Intertextuality. “Scarlet Town” by Bob Dylan and “Barbara Allen” the Scottish 17<sup>th</sup> century ballad.

# Appendix

## 1. "A Hard Rain's A-Gonna Fall", *The Freewheeling "Bob Dylan, 1963*

Oh, where have you been, my blue-eyed son?  
Oh, where have you been, my darling young one?  
I've stumbled on the side of twelve misty mountains  
I've walked and I've crawled on six crooked highways  
I've stepped in the middle of seven sad forests  
I've been out in front of a dozen dead oceans  
I've been ten thousand miles in the mouth of a graveyard  
And it's a hard, and it's a hard, it's a hard, and it's a hard  
And it's a hard rain's a-gonna fall

Oh, what did you see, my blue-eyed son?  
Oh, what did you see, my darling young one?  
I saw a newborn baby with wild wolves all around it  
I saw a highway of diamonds with nobody on it  
I saw a black branch with blood that kept drippin'  
I saw a room full of men with their hammers a-bleedin'  
I saw a white ladder all covered with water  
I saw ten thousand talkers whose tongues were all broken  
I saw guns and sharp swords in the hands of young children  
And it's a hard, and it's a hard, it's a hard, it's a hard  
And it's a hard rain's a-gonna fall

And what did you hear, my blue-eyed son?  
And what did you hear, my darling young one?  
I heard the sound of a thunder, it roared out a warnin'  
Heard the roar of a wave that could drown the whole world  
Heard one hundred drummers whose hands were a-blazin'  
Heard ten thousand whisperin' and nobody listenin'  
Heard one person starve, I heard many people laughin'  
Heard the song of a poet who died in the gutter  
Heard the sound of a clown who cried in the alley  
And it's a hard, and it's hard, it's hard, it's a hard  
It's hard rain's a-gonna fall

Oh, who did you meet, my blue-eyed son?  
Who did you meet, my darling young one?  
I met a young child beside a dead pony  
I met a white man who walked a black dog  
I met a young woman whose body was burning  
I met a young girl, she gave me a rainbow  
I met one man who was wounded in love  
I met another man who was wounded with hatred  
And it's a hard, it's a hard, it's a hard, it's a hard  
It's a hard rain's a-gonna fall

Oh, what' ll you do now, my blue-eyed son?  
Oh, what'll you do now, my darling young one?  
I'm a-goin' back out 'fore the rain starts a-fallin'  
I'll walk to the depths of the deepest black forest  
Where the people are many and their hands are all empty  
Where the pellets of poison are flooding their waters  
Where the home in the valley meets the damp dirty prison  
Where the executioner's face is always well-hidden  
Where hunger is ugly, where souls are forgotten  
Where black is the color, where none is the number  
And I'll tell it and think it and speak it and breathe it  
And reflect it from the mountain so all souls can see it  
Then I'll stand on the ocean until I start sinkin'  
But I'll know my song well before I start singin'  
And it's a hard, it's a hard, it's a hard, it's a hard  
It's a hard rain's a-gonna fall

1. "Chimes of Freedom", *Another Side of Bob Dylan*, 1964

Far between sundown's finish an' midnight's broken toll  
We ducked inside the doorway, thunder crashing  
As majestic bells of bolts struck shadows in the sounds  
Seeming to be the chimes of freedom flashing  
Flashing for the warriors whose strength is not to fight  
Flashing for the refugees on the unarmed road of flight  
An' for each an' ev'ry underdog soldier in the night  
An' we gazed upon the chimes of freedom flashing

In the city's melted furnace, unexpectedly we watched  
With faces hidden while the walls were tightening  
As the echo of the wedding bells before the blowin' rain  
Dissolved into the bells of the lightning  
Tolling for the rebel, tolling for the rake  
Tolling for the luckless, the abandoned an' forsaked  
Tolling for the outcast, burnin' constantly at stake  
An' we gazed upon the chimes of freedom flashing.

Through the mad mystic hammering of the wild ripping hail  
The sky cracked its poems in naked wonder  
That the clinging of the church bells blew far into the breeze  
Leaving only bells of lightning and its thunder  
Striking for the gentle, striking for the kind  
Striking for the guardians and protectors of the mind  
An' the unpawned painter behind beyond his rightful time  
An' we gazed upon the chimes of freedom flashing.

Through the wild cathedral evening the rain unraveled tales  
For the disrobed faceless forms of no position  
Tolling for the tongues with no place to bring their thoughts  
All down in taken-for-granted situations

Tolling for the deaf an' blind, tolling for the mute  
Tolling for the mistreated, mateless mother, the mistitled prostitute  
For the misdemeanor outlaw, chased an' cheated by pursuit  
An' we gazed upon the chimes of freedom flashing.

Even though a cloud's white curtain in a far-off corner flashed  
An' the hypnotic splattered mist was slowly lifting  
Electric light still struck like arrows, fired but for the ones  
Condemned to drift or else be kept from drifting  
Tolling for the searching ones, on their speechless, seeking trail  
For the lonesome-hearted lovers with too personal a tale  
An' for each unharmed, gentle soul misplaced inside a jail  
An' we gazed upon the chimes of freedom flashing.

Starry-eyed laughing as I recall when we were caught  
trapped by no track of hours for they hanged suspended  
As we listened one last time an' we watched with one last look  
Spellbound an' swallowed 'till the tolling ended  
Tolling for the aching ones whose wounds cannot be nursed  
For the countless confused, accused, misused, strung-out ones an' worse  
An' for every hung-up person in the whole wide universe  
An' we gazed upon the chimes of freedom flashing.

2. "Mr. Tambourine Man", *Bringing It All Back Home*, 1965

Hey! Mr. Tambourine Man, play a song for me  
I'm not sleepy and there is no place I'm going to  
Hey! Mr. Tambourine Man, play a song for me  
In the jingle jangle morning I'll come followin' you

Though I know that evenin's empire has returned into sand  
Vanished from my hand  
Left me blindly here to stand but still not sleeping  
My weariness amazes me, I'm branded on my feet  
I have no one to meet  
And the ancient empty street's too dead for dreaming

Hey! Mr. Tambourine Man, play a song for me  
I'm not sleepy and there is no place I'm going to  
Hey! Mr. Tambourine Man, play a song for me  
In the jingle jangle morning I'll come followin' you

Take me on a trip upon your magic swirlin' ship  
My senses have been stripped, my hands can't feel to grip  
My toes too numb to step  
Wait only for my boot heels to be wanderin'  
I'm ready to go anywhere, I'm ready for to fade  
Into my own parade, cast your dancing spell my way  
I promise to go under it

Hey! Mr. Tambourine Man, play a song for me

I'm not sleepy and there is no place I'm going to  
Hey! Mr. Tambourine Man, play a song for me  
In the jingle jangle morning I'll come followin' you

Though you might hear laughin', spinnin', swingin' madly across the sun  
It's not aimed at anyone, it's just escapin' on the run  
And but for the sky there are no fences facin'  
And if you hear vague traces of skippin' reels of rhyme  
To your tambourine in time, it's just a ragged clown behind  
I wouldn't pay it any mind  
It's just a shadow you're seein' that he's chasing

Hey! Mr. Tambourine Man, play a song for me  
I'm not sleepy and there is no place I'm going to  
Hey! Mr. Tambourine Man, play a song for me  
In the jingle jangle morning I'll come followin' you

Then take me disappearin' through the smoke rings of my mind  
Down the foggy ruins of time, far past the frozen leaves  
The haunted, frightened trees, out to the windy beach  
Far from the twisted reach of crazy sorrow  
Yes, to dance beneath the diamond sky with one hand waving free  
Silhouetted by the sea, circled by the circus sands  
With all memory and fate driven deep beneath the waves  
Let me forget about today until tomorrow

Hey! Mr. Tambourine Man, play a song for me  
I'm not sleepy and there is no place I'm going to  
Hey! Mr. Tambourine Man, play a song for me  
In the jingle jangle morning I'll come followin' you

3. "When He returns", *Slow Train Coming*, 1979

The iron hand it ain't no match for the iron rod  
The strongest wall will crumble and fall to a mighty God  
For all those who have eyes and all those who have ears  
It is only He who can reduce me to tears  
Don't you cry and don't you die and don't you burn  
For like a thief in the night, He'll replace wrong with right  
When He returns

Truth is an arrow and the gate is narrow that it passes through  
He unleashed His power at an unknown hour that no one knew  
How long can I listen to the lies of prejudice?  
How long can I stay drunk on fear out in the wilderness?  
Can I cast it aside, all this loyalty and this pride?  
Will I ever learn that there'll be no peace, that the war won't cease  
Until He returns?

Surrender your crown on this blood-stained ground, take off your mask  
He sees your deeds, He knows your needs even before you ask  
How long can you falsely and deny what is real?  
How long can you hate yourself for the weakness you conceal?  
Of every earthly plan that be known to man, He is unconcerned  
He's got plans of his own to set up His throne  
When He returns.

2. "In the Garden", *Saved*, 1980

When they came for Him in the garden, did they know?  
When they came for Him in the garden, did they know?  
Did they know How was the Son of God, did they know that He was the Lord?  
Did they hear when He told Peter, "Peter put up your sword"?  
When they came for Him in the garden, did they know?  
When they came for Him in the garden, did they know?

When He spoke to them in the city, did they hear?  
When He spoke to them in the city, did they hear?  
Nicodemus came at night so he wouldn't be seen by men  
Saying, "Master, tell me why a man must be born again"  
When He spoke to them in the city, did they hear?

When he healed the blind and crippled, did they see?  
When He healed the blind and crippled, did they see?  
When He said: "Pick up your bed and walk, why must you criticize?  
Same thing My Father do, I can do likewise"  
When He healed the blind and crippled, did they see?  
When He healed the blind and crippled, did they see?

Did they speak out against Him, did they dare?  
Did they speak out against Him, did they dare?  
The multitude wanted to make Him king, put a crown upon His head  
Why did he sleep away to a quiet place instead?  
Did they speak out against Him, did they dare?  
Did they speak out against Him, did they dare?

When He rose from the dead, did they believe?  
When He rose from the dead, did they believe?  
He said: "All power is given to Me in heaven and on earth"  
Did they know right then and there what the power was worth?  
When He rose from the dead, did they believe?  
When He rose from the dead, did they believe?

3. "Every Grain of Sand", *Shot of Love*, 1981

In the time of my confession, in the hour of my deepest need  
When the pool of tears beneath my feet flood every newborn seed  
There's a dyin' voice within me reaching out somewhere  
Toiling in the danger and in the morals of despair

Don't have the inclination to look back on any mistake  
Like Cain, I now behold this chain of events that I must break  
In the fury of the moment I can see the Master's hand  
In every leaf that trembles, in every grain of sand

Oh, the flowers of indulgence and the weeds of yesterday  
Like criminals, they have choked the breath of conscience and good cheer  
The sun beat down upon the steps of time to light the way  
To ease the pain of idleness and the memory of decay

I gaze into the doorway of temptation's angry flame  
And every time I pass that way I always hear my name  
Then onward in my journey I come to understand  
That every hair is numbered like every grain of sand

I have gone from rags to riches in the sorrow of the night  
In the violence of a summer's dream, in the chill of a wintry light  
In the bitter dance of loneliness fading into space  
In the broken mirror of innocence on each forgotten face

I hear the ancient footsteps like the motion of the sea  
Sometimes I turn, there's someone there, other times it's only me  
I am hanging in the balance of the reality of man  
Like every sparrow falling, like every grain of sand.

4. "Lonesome Day Blues", *Love and Theft*, 2001

Well, today has been a sad ol' lonesome day  
Yeah, today has been a sad ol' lonesome day  
I'm just sittin' here thinking  
With my mind a million miles away

Well, they're doing the double shuffle, throwin' sand on the floor  
They're doing the double shuffle, they're throwin' sand on the floor  
When I left my long-time darlin'  
She was standing in the door

Well, my pa he died and left me, my brother got killed in the war  
Well, my pa he died and left me, my brother got killed in the war  
My sister, she ran off and got married  
Never was heard of any more

Samantha Brown lived in my house for about four or five months  
Samantha Brown lived in my house for about four or five months  
Don't know how it looked to other people  
I never slept with her even once

Well, the road's washed out—weather not fit for man or beast  
Yeah, the road's washed out—weather not fit for man or beast  
Funny how the things you have the hardest time parting with  
Are the things you need the least

I'm forty miles from the mill—I'm droppin' it into overdrive  
I'm forty miles from the mill—I'm droppin' it into overdrive

Got my dial set on the radio  
I 'm telling myself I'm still alive

I see your lover-man comin'—comin' 'cross the barren field  
I see your lover-man comin'—comin' 'cross the barren field  
He's not a gentleman at all—he's rotten to the core  
He's a coward and he steals

Well my captain he's decorated—he's well schooled and he's skilled  
My captain, he's decorated—he's well schooled and he's skilled  
He's not sentimental—don't bother him at all  
How many of his pals have been killed

Last night the wind was whisperin', I was trying to make out what it was  
Last night the wind was whisperin', somethin'—I was trying to make out what it was  
I tell myself something's comin'  
But it never does

I'm gonna spare the defeated—I'm gonna speak to the crowd  
I'm gonna spare the defeated, boys, I'm going to speak to the crowd  
I am goin' to teach peace to the conquered  
I'm gonna tame the proud

Well, the leaves are rustlin' in the wood—things are fallin' off of the shelf  
Leaves are rustlin' in the wood—things are fallin' off the shelf  
You gonna need my help, sweetheart  
You can't make love all by yourself

5. "Workingman's Blues", *Modern Times*, 2006

There's an evening's haze settlin' over town  
Starlight by the edge of the creek  
The buying power of the proletariat's gone down  
Money's getting shallow and weak  
The place I love best is a sweet memory  
It's a new path that we trod  
They say low wages are a reality  
If we want to compete abroad

My cruel weapons been laid back on the shelf  
Come sit down on my knee  
You are dearer to me than myself  
As you yourself can see  
I'm listening to the steel rails hum  
Got both eyes tight shut  
I'm just trying to keep the hunger from  
Creepin' its way into my gut

Meet me at the bottom, don't lag behind  
Bring me my boots and shoes  
You can hang back or fight your best on the front line  
Sing a little bit of these workingman's blues



Well, I'm sailin' on back, ready for the long haul  
Tossed by the winds and the seas  
I'll drag 'em all down to hell and I'll stand 'em at the wall  
I'll sell 'em to their enemies  
I'm tryin' to feed my soul with thought  
Gonna sleep off the rest of the day  
Sometimes no one wants what we got  
Sometimes you can't give it away

I'm sailing on back getting ready for the long haul  
Leaving everything behind  
If I stay here I'll lose it all  
The bandits will rob me blind  
I'm trying to feed my soul with thought  
Gonna sleep off the rest of the day  
Sometimes nobody wants what you got  
Sometimes you can't give it away

I woke up this morning and sprang to feet  
Went into town on a whim  
I saw my father there in the street  
At least I think it was him  
In the dark I hear the night birds call  
The hills are rugged and steep  
I sleep in the kitchen with my feet in the hall  
Tell me now, am I wrong in thinking  
If I told you my whole story you'd weep

Meet me at the bottom, don't lag behind  
Bring me my boots and shoes  
You can hang my back or fight your best on the front line  
Sing a little bit of these workingman's blues

They burned my barn and they stole my horse  
I can't save a dime  
It's a long way down and I don't want to be forced  
Into a life of continual crime  
I can see myself that the sun is sinking  
O'er the banks of the deep blue sea  
Tell me, am I wrong in thinking  
That you have forgotten me

Now they worry and they hurry and they fuss and they fret  
They waste your nights and days  
Them, I will forget  
You, I'll remember always  
It's a cold black night and it's a midsummer's eve  
And the stars are spinning around  
I still find it so hard to believe  
That someone would kick me when I'm down

Meet me at the bottom, do' 't lag behind  
Bring me my boots and shoes

You can hang back or fight your best on the frontline  
Sing a little bit of these workingman's blues

I'll be back home in a month or two  
When the frost is on the vine  
I'll punch my spear right straight through  
Half-ways down your spine  
I'll lift up my arms to the starry skies  
And pray the fugitive's prayer  
I'm guessing tomorrow the sun will rise  
I hope the final judgement's fair

And the mist is closing in  
Look at me, with all my spoils  
What did I ever win?  
Gotta brand new suit and a brand new wife  
I can live on rice and beans  
Some people never worked a day in their life  
They don't know what work even means

Well, meet me at the bottom, don't lag behind  
Bring me my boots and shoes  
You can hang back or fight your best on the frontline  
Sing a little bit of these workingman's blues

6. "Scarlet Town", *Tempest*, 2012

In Scarlet Town where I was born  
There's ivy leaf and silver thorn  
The streets have names you can't pronounce  
Gold is down to a quarter of an ounce

The music starts and the people sway  
Everybody says, are you going my way?  
Uncle Tom still working for Uncle Bill  
Scarlet Town is under the hill

Scarlet Town in the month of May  
Sweet William on his deathbed lay  
Mistress Mary by the side of the bed  
Kissing his face, heaping prayers on his head

So brave, so true, so gentle is he  
I'll weep for him as he'd weep for me  
Little Boy Blue come blow your horn  
In Scarlet Town where I was born

Scarlet Town in the hot noon hours  
There's palm leaf shadows and scattered flowers  
Beggars crouching at the gate  
Help comes but it comes too late

On marble slabs and in fields of stone  
You make your humble wishes known  
I touched the garment but the hem was torn  
In Scarlet Town where I was born

In Scarlet Town the end is near  
The seven wonders of the world are here  
The evil and the good living side by side  
All human forms seem glorified

In Scarlet Town you fight your father's foes  
Up on the hill a chilly wind blows  
You fight 'em on high and you fight 'em down in  
You fight 'em with whisky, morphine and gin

You got legs that can drive men mad  
A lot of things we didn't do that I wish we had  
In Scarlet Town the sky is clear  
You'll wish to God that you stayed right here

Set 'em up Joe, play Walking the Floor  
Play it for my flat chested junkie whore  
I'm staying up late and I'm making amends  
While the smile of heaven descends

I love is a sin then beauty is a crime  
All things are beautiful in their time  
The black and the white, the yellow and the brown  
It's all right there for ya in Scarlet Town.

7. "Roll on John" *Tempest*, 2012

Doctor, doctor, tell me the time of the day  
Another bottle's empty, another penny spent  
He turned around and he slowly walked away  
They shot him in the back and down he went

Shine your light  
Move it on  
You burned so bright  
Roll on, John

From the Liverpool docks to the red light Hamburg streets  
Down in the quarry with the Quarry men  
Playing to the big crowds. Playing to the cheap seats  
Another day in the life on your way to your journey's end

Shine your light  
Move it on  
Your burned so bright  
Roll on, John

Sailing through the trade winds bound for the South

Rags on your back just like any other slave  
They tied your hands and they clamped your mouth  
Wasn't no way out of that deep, dark cave

Shine your light  
Move it on  
You burned so bright  
Roll on, John

I heard the news today, oh boy  
They hauled your ship up on the shore  
Now the city gone dark, there is no more joy  
They tore the heart right out and cut him to the core

Shine your light  
Move it on  
You burned so bright  
Roll on, John

Put on your bags and get 'em packed  
Leave right now, you won't be far from wrong  
The sooner you go, the quicker you'll be back  
You've been cooped up on an island far too long

Shine your light  
Move it on  
Your burned so bright  
Roll on, John

Slow down, you're moving way too fast  
Come together right now over me  
Your bones are weary, you're about to breathe your last  
Lord, you know how hard that it can be

Shine your light  
Move it on  
You burned so bright  
Roll on, John

Roll on, John, roll through the rain and snow  
Take the right hand road and go where the buffalo roam  
They'll trap you in an ambush 'fore you know  
Too late now to sack back home

Shine your light  
Move it on  
You burned so bright  
Roll on, John

Tyger, tyger, burning bright  
I pray the Lord my soul to keep  
In the forest of the night  
Cover him over, and let him sleep

Shine your light

Move it on  
Your burned so bright  
Roll, on John