



**BȘ USARB**

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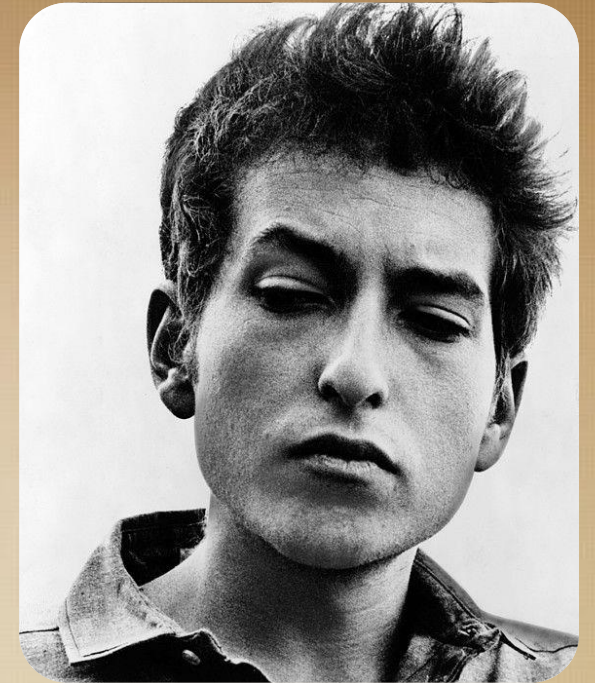


**PREMIUL NOBEL  
PENTRU LITERATURĂ 2016  
A FOST DECERNAT LUI  
BOB DYLAN  
(ROBERT ALLEN ZIMMERMAN)**





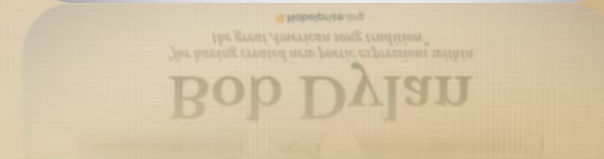
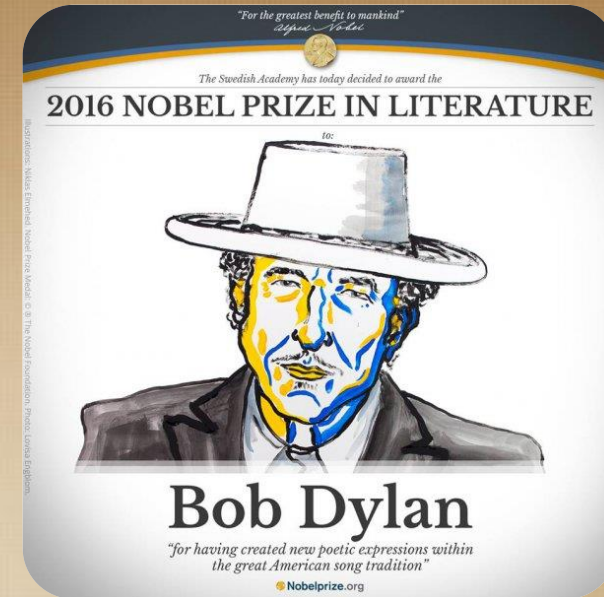
**Academia Suedeză a anunțat câștigătorul Premiului Nobel pentru Literatură 2016. Acesta este solistul, compozitorul și poetul american Bob Dylan, 75 de ani. Surpriza a fost atât de mare încât jurnaliștii prezenți în sala de conferințe a Academiei de la Stockholm nu și-au putut reține un murmur care indica fie uimirea, fie dezamăgirea. Sara Danius, secretara permanentă a Academiei Suedeze, a precizat că premiul i-a fost decernat lui Dylan pentru că „a creat noi expresii poetice în marea tradiție muzicală americană”. Poetul va primi, pe 10 decembrie, atunci când este programată gala de decernare a premiilor Nobel, și 8 milioane de coroane suedeze (905 960 dolari) și o medalie de aur.**

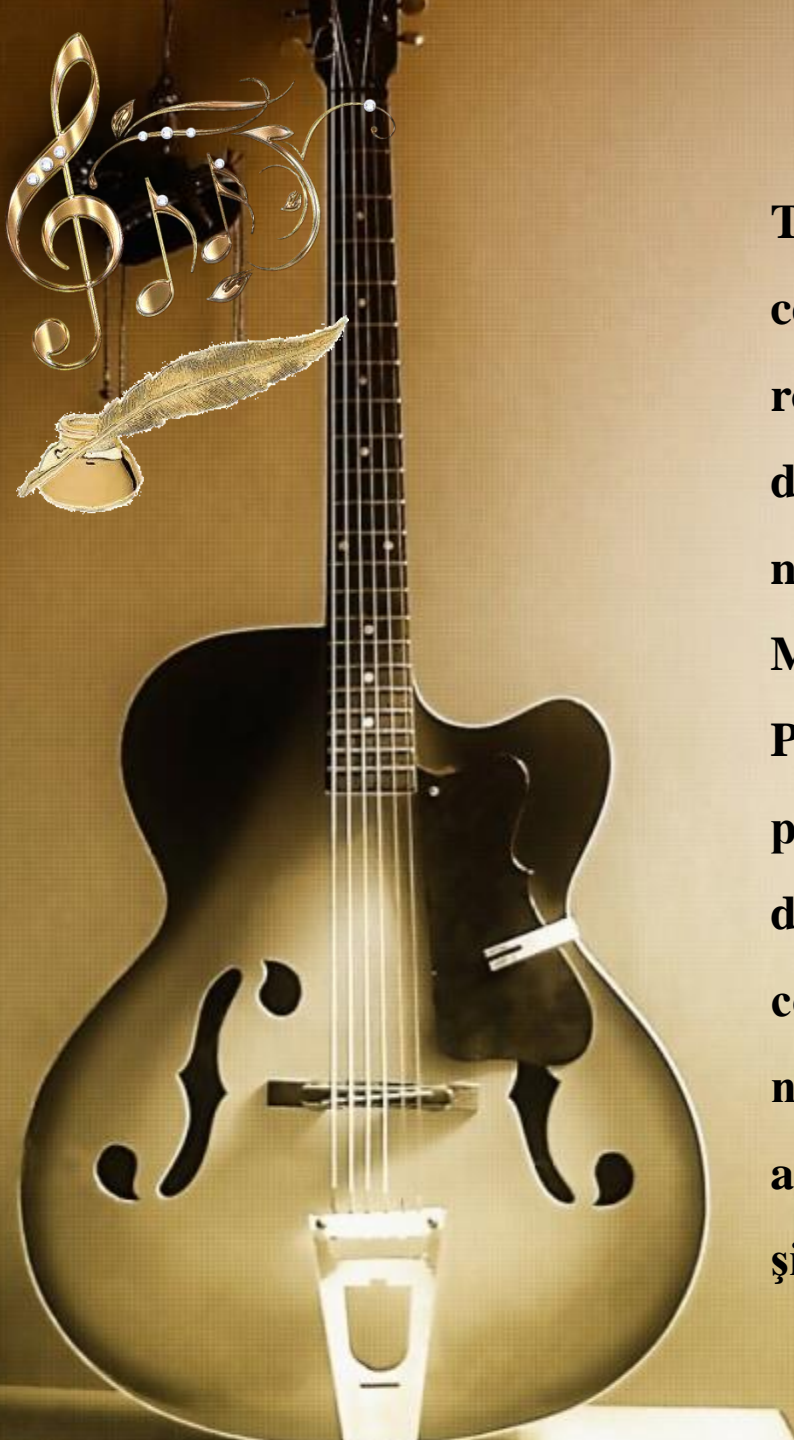




**Cîntăreț, compozitor, autor de lyrics, scriitor și artist plastic, actor, Bob Dylan, s-a născut la 24 mai 1941, la Duluth, Minnesota. Părinții Abraham Țimmerman și Beatrisa Stoyne susțineau activ viața culturală a comunității ebraice. Bunei tatălui Zigman și Anna Țimmerman au plecat în SUA din Odesa, atunci Imperiul Rus, după pogromurile evreiești din 1905. Bunei mamei Benieamin și Liba Țdeliștein, evrei din Letonia, emigrați în 1902, dar cu rădăcini din Turcia, unde purtau familia Kirgiz. Primele poezii le scrie la vârsta de 10 ani.**

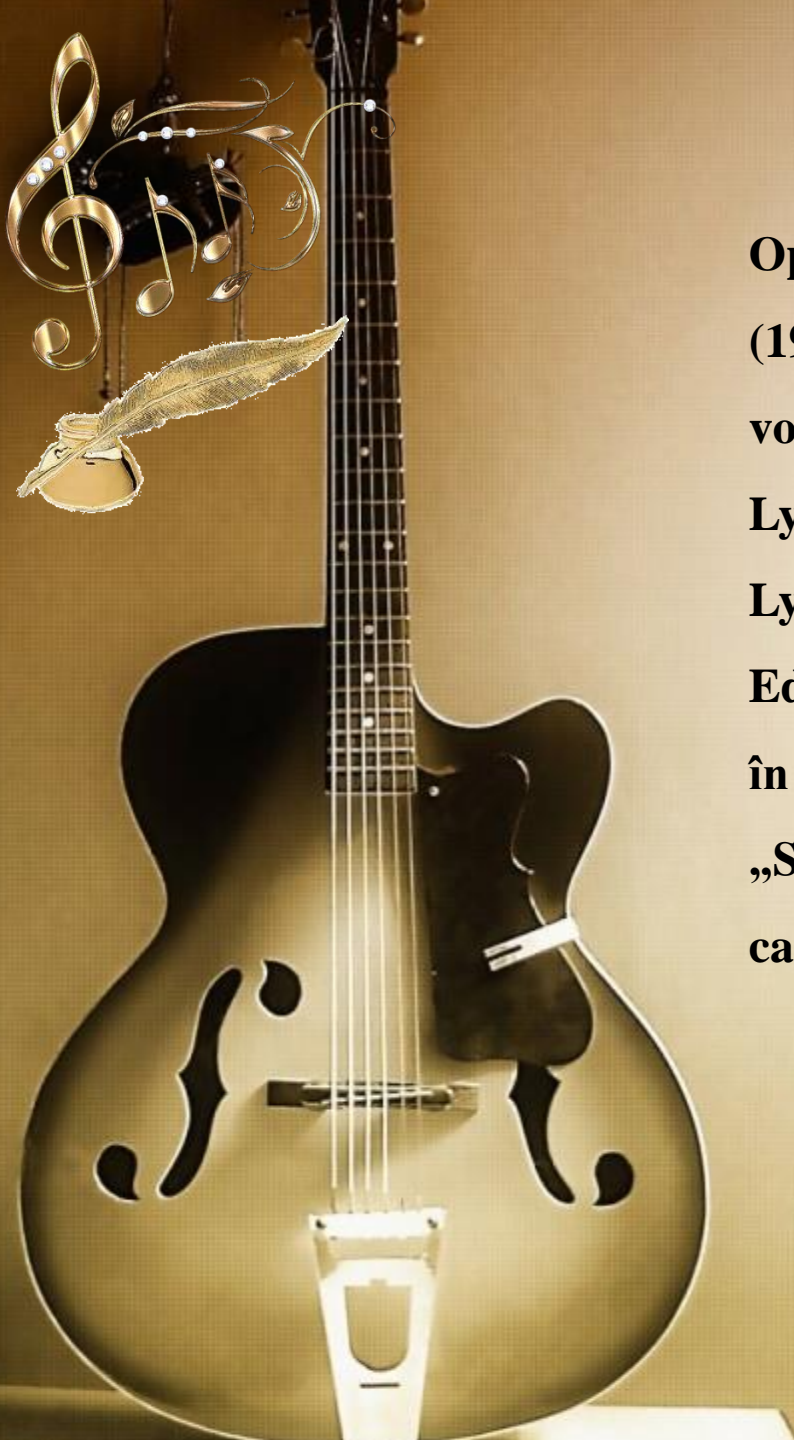
**1959 Universitatea din Minnisota. În timpul studenției a început să interpreteze cîntece folk și country, luîndu-și numele de Bob Dylan după cel al poetului Dylan Thomas. După primele discuri care l-au consacrat pe scena folk și ca portdrapel al mișcării protestatare din epocă, a folosit, începînd cu albumul *Bringing It All Back Home* (1965), și instrumente electrice, fapt care i-a contrariat, în epocă, pe puriștii genului.**





**Transgresînd genurile muzicale, este unul dintre cei mai mari interpreți și compozitori de folk-rock. Discografia sa cuprinde pînă în prezent 36 de discuri originale, cărora li se adaugă numeroase înregistrări live și compilații. Multipremiat - printre distincțiile recente, Presidential Medal of Freedom acordată de președintele Barack Obama în 2012, cu peste 100 de milioane de discuri vîndute, Bob Dylan continuă să concerteze și să aibă o influență notabilă. De la Jimi Hendrix pînă la formații alternative precum Laibach, cîntecele sale au fost și sînt și astăzi preluate și adaptate.**



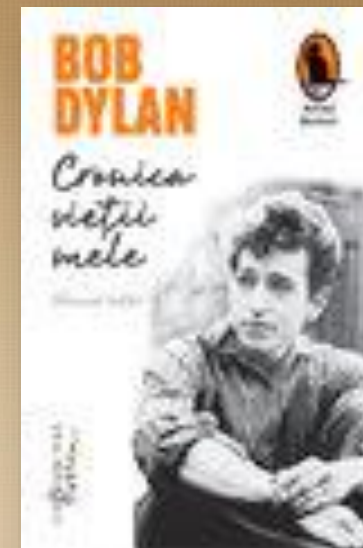


**Opera sa scrisă include, alături de proza poetică Tarantula (1971), The Definitive Bob Dylan Songbook (2001), volumul de memorii Chronicles: Volume One (2004), Lyrics: 1962-2001 (2004), Forever Young (2008), The Lyrics: Since 1962, Edited by Christopher Ricks. La Editura Humanitas Fiction, în colecția „Poezia”, a apărut în 2012 o selecție de 100 de poeme din Lyrics purtînd titlul „Suflare în vînt”, în traducerea lui Mircea Cărtărescu, care a întocmit antologia și a semnat prefața volumului.**





„Cronica vieții mele” apărută tot la editura Humanitas în 2015 a fost inclusă pe lista celor mai bune apariții ale anului 2004 de publicațiile: *The New York Times*, *The Washington Post*, *The Economist*, *Newsday*, *People*, *Rolling Stone*, *Entertainment Weekly*, *The Village Voice*, *The Onion*, *The Austin Chronicle*, *The Kansas City Star*, *The Guardian*, *The Daily Telegraph*, *Publishers Weekly*. Finalistă, în același an, la National Book Critics Circle Award. *Cronica vieții mele* vorbește, pertinent și pilduitor, despre artă, despre succes și despre istorie, despre obstinație în urmărirea unei vocații, despre căutare și despre supraviețuire. Fără să urmeze strict, după tipicul autobiografic, succesiunea cronologică a faptelor relatate, cartea marelui muzician-poet este și un exemplu de proză memorabilă. Personajele și întâmplările sale, de zi cu zi sau insolite, ți se întipăresc în minte la fel de durabil ca vocea autorului și acordurile lui de chitară din cîntece precum „Blowin’ in the Wind”, „Like a Rolling Stone” sau „Ballad of a Thin Man”.





# **DIN COLECȚIILE BIBLIOTECII ȘTIINȚIFICE USARB**

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**Институт „Открытое общество” : Мегaproект «Пушкинская библиотека»**

Nora Ephron & Susan Edmiston

BOB DYLAN INTERVIEW

This interview took place in late summer of 1965 in the office of Dylan's manager Albert Grossman. Dylan had just been booed in the historic Forest Hills concert where he abandoned folk purity to the use of electric accompaniment. He was wearing a red-and-navy op-art shirt, a navy blazer and pointy high-heeled boots. His face, so sharp and harsh when translated through the media, was then infinitely soft and delicate. His hair was not bushy or electric or Afro; it was fine-spun soft froth like the foam of a wave. He looked like an underfed angel with a nose from the land of the Chosen People.

Some American folk singers—Carolyn Hester, for example—say that what you're now doing, the new sound, "folk rock," is liberating them.

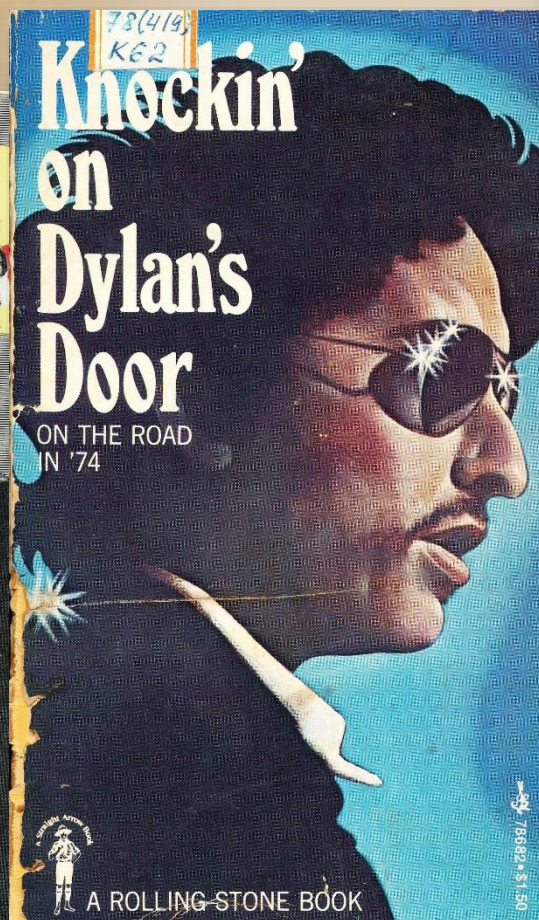
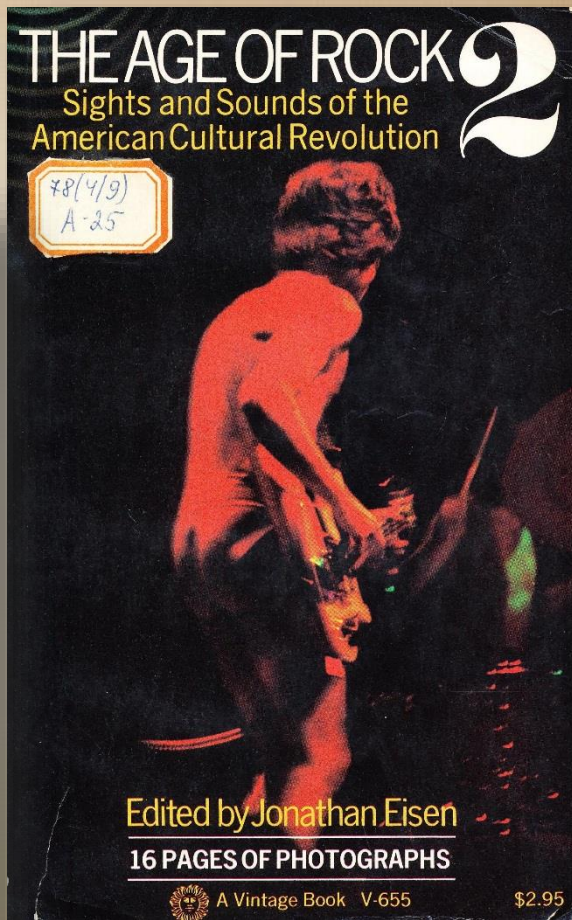
Did Carolyn say that? You tell her she can come around and see me any time now that she's liberated.

Does labeling, using the term "folk rock," tend to obscure what's happening?

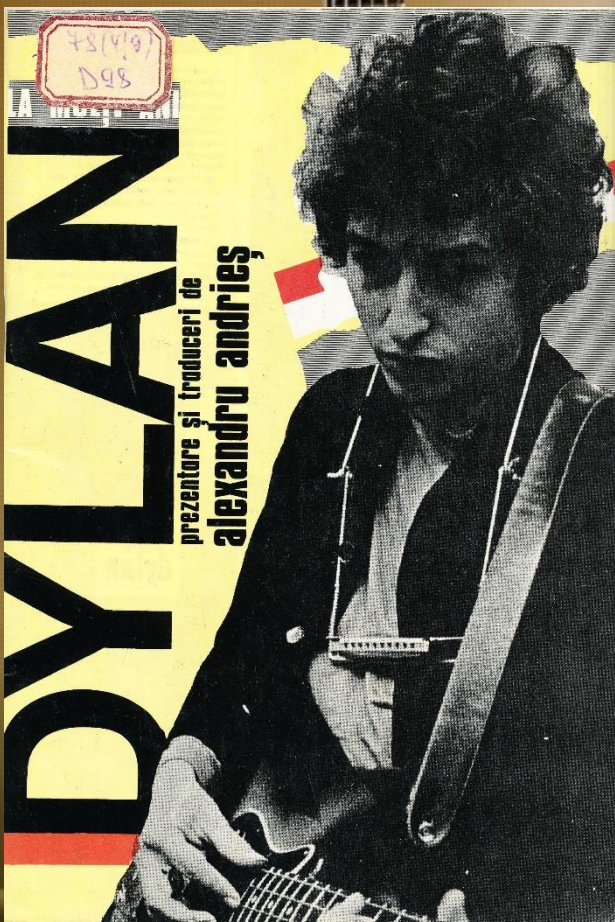
Yes.

It's like "pop gospel." What does the term mean to you?

Yeah, classical gospel could be the next trend. There's country rock, rockabilly. What does it mean to me? Folk rock. I've never even said that word. It has a hard gutter sound. Circusy atmosphere. It's nose-thumbing. Sounds like you're looking down on what is . . . fantastic, great music.



# REFERINȚE CRITICE





BOB DYLAN'S GREATEST HITS, VOLUME II

Bob Dylan  
(Columbia KG 31120)

As with everything else in life, there are two ways to look at it. Undoubtedly, somebody up at Columbia thought that *Bob Dylan's Greatest Hits, Volume II* ought to be in there competing with *Bangla Desh* for the Christmas dollar, and thus the set, complete with beautiful Bangla Desh color cover, was rush-released into the stores. Dylan, bless him, wasn't so calculating, and took pains to include his own Christmas gift: five "new" songs—or, more accurately, five songs made somewhat famous by other artists but never before recorded by him—not found on older albums.

Now the *Greatest Hits* concept is neither unique nor a crime, and the release of five "new" songs by one of the most important artists of our time can only be an occasion at which to rejoice, or so it would seem. Why then, upon repeated listenings and much consideration, does the idea seem more bad than good? What is it that finally disappoints about these two fine records? I'm not at all sure I know, but perhaps some form of sympathetic critical

schizophrenia—the pro and the con—might be illuminating.

*Opinion 1:* One ought to be humble in the face of genius, and surely you don't deny that Dylan is a genius? Just what is it that bothers you about *Greatest Hits, Volume II*?

*Opinion 2:* I am humble, and that's what makes it so difficult. Sometimes late at night after listening to these two LPs, I become bold enough to change that *is to was*. I don't believe there's anything about *GH, Vol. II* that warrants a think piece—the time is just not right for it: let's wait for the new album—but its very existence and the juxtaposition of pre- and post-*John Wesley Harding* material almost forces one to reach conclusions one doesn't want to reach.

*O 1:* Just hold on there! You're not going to deny that Dylan is a genius, are you?

*O 2:* Probably not, but—

*O 1:* I would hope not. Taking the long view, wouldn't it be both fairer and more correct to say that the early songs are *different from* rather than *better than* the songs from *Nashville Skyline*, *Self-Portrait*, and *New Morning*? I can remember you liking all of those records.

*O 2 (after a long pause):* No, it wouldn't be more correct. In the main, the post-*John Wesley*

*Harding* songs are definitely different from the later songs, the major difference being they're not as good. One of the reasons I don't like these LPs is that they force me to admit that.

*O 1:* But can't you realize that *GH, Vol. II* isn't a package designed for the Dylan aficionado? It's not meant to be critically definitive. It's a gift set, damn it, and that fact makes your conclusions way out of line. What if they had picked "Day of the Locusts" instead of "If Not for You" from *New Morning*? And "All the Tired Horses," "I Forgot More Than You'll Ever Know," and "Copper Kettle" from *Self-Portrait*?

*O 2:* My conclusions would be the same, but *GH, Vol. II* would be a better set. We're belaboring the same point. You're saying it's not fair for me to judge an artist's career by the criterion of a random collection, and I'm saying that I agree, but the criterion was more or less rammed down my throat. Dylan turns out to be a creature of contexts after all, and too many of these songs sound weak and out of place in pastures for which they were not designed. "Lay Lady Lay" sounds almost ludicrous next to "Don't Think Twice, It's All Right." There's no doubt whatsoever which is the better song.

*O 1:* Well—

*O 2:* Look, I'm being deliberately negative: that's my side of the fence here. I'm saying that

Dylan was once the champ. On *Bob Dylan, The Freewheelin' Bob Dylan*, and *The Times They Are A-Changin'*, he knocked out Woody Guthrie, Pete Seeger, the New Lost City Ramblers, et al. *Another Side of Bob Dylan* was a moving and brilliant transitional album, perhaps the most personal work he's ever done. He managed at least a draw or a TKO over the Beatles and the Stones with *Bringing It All Back Home*, *Highway 61 Revisited*, and *Blonde on Blonde*. *John Wesley Harding* was another fine transitional LP. Since then he's been floored on both *Nashville Skyline* and *Self-Portrait* by Johnny Cash, Hank Williams, the Everly Brothers, Jerry Lee Lewis, and some others. *New Morning* seems to me only a so-so comeback. The sad fact is that almost anybody could have written "Lay Lady Lay," "Tonight I'll Be Staying Here With You," "If Not for You," and most of the songs on their respective records. He seems to have lost his individuality, his ambition. It's not that he's made foolish moves, but no moves at all.

*O 1:* But you once wrote, in these very pages: "*Nashville Skyline* achieves the artistically impossible: a deep, humane, and interesting statement about being happy." It could well be what Dylan thinks it is, his best album.

*O 2:* Like Bogart in *Casa-*

## FOUR PIECES ABOUT BOB DYLAN

## 1. OBVIOUS BELIEVERS

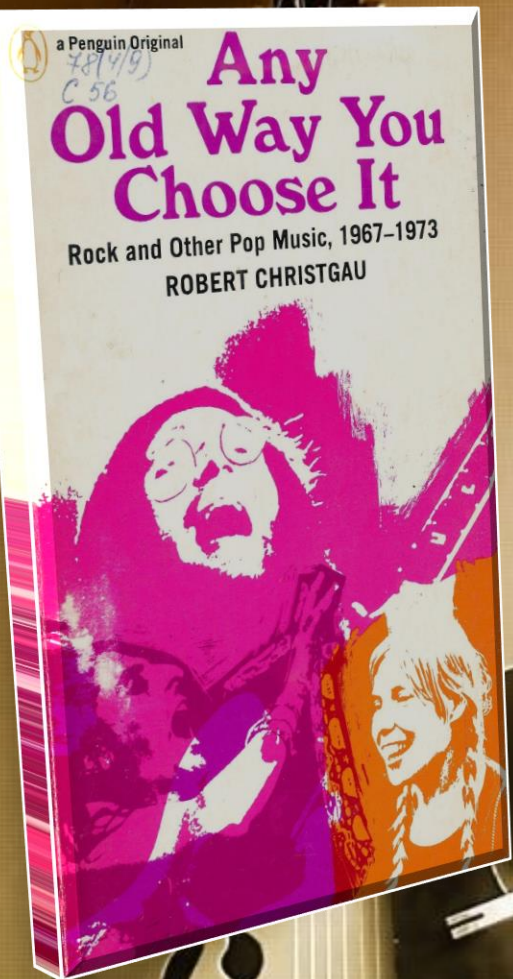
I think people are missing the point of *Nashville Skyline*, which is as it should be, since they were probably supposed to. The beauty of the album is that it is totally undemanding. In the past, it was always possible to enjoy Dylan without understanding him; I don't think he would have achieved his postfolk popularity otherwise. Even if you found his metaphors opaque and his situations sur-surreal, you could dig *him*—Dylan-himself in the most showbiz that-man-himself sense, Dylan the presentation—for, comprehensible or not, Bob Superstar was always lurking in the inflections of that endless wit as well as out front in the persona shifts that have always defined his career. It was fun to wrestle with him. But you never held him for the count of three. Granting the two obvious exceptions—"Down Along the Cove" and "I'll Be Your Baby Tonight"—even the songs on that great blow for simplicity (and it was, it was), *John Wesley Harding*, were as gnomic as any of his previous work—less action-packed, less grandiloquent, but finally elusive. Only the kind of know-nothing know-it-all that Dylan seems to attract by the thousands could ever believe they had pinned that album down.

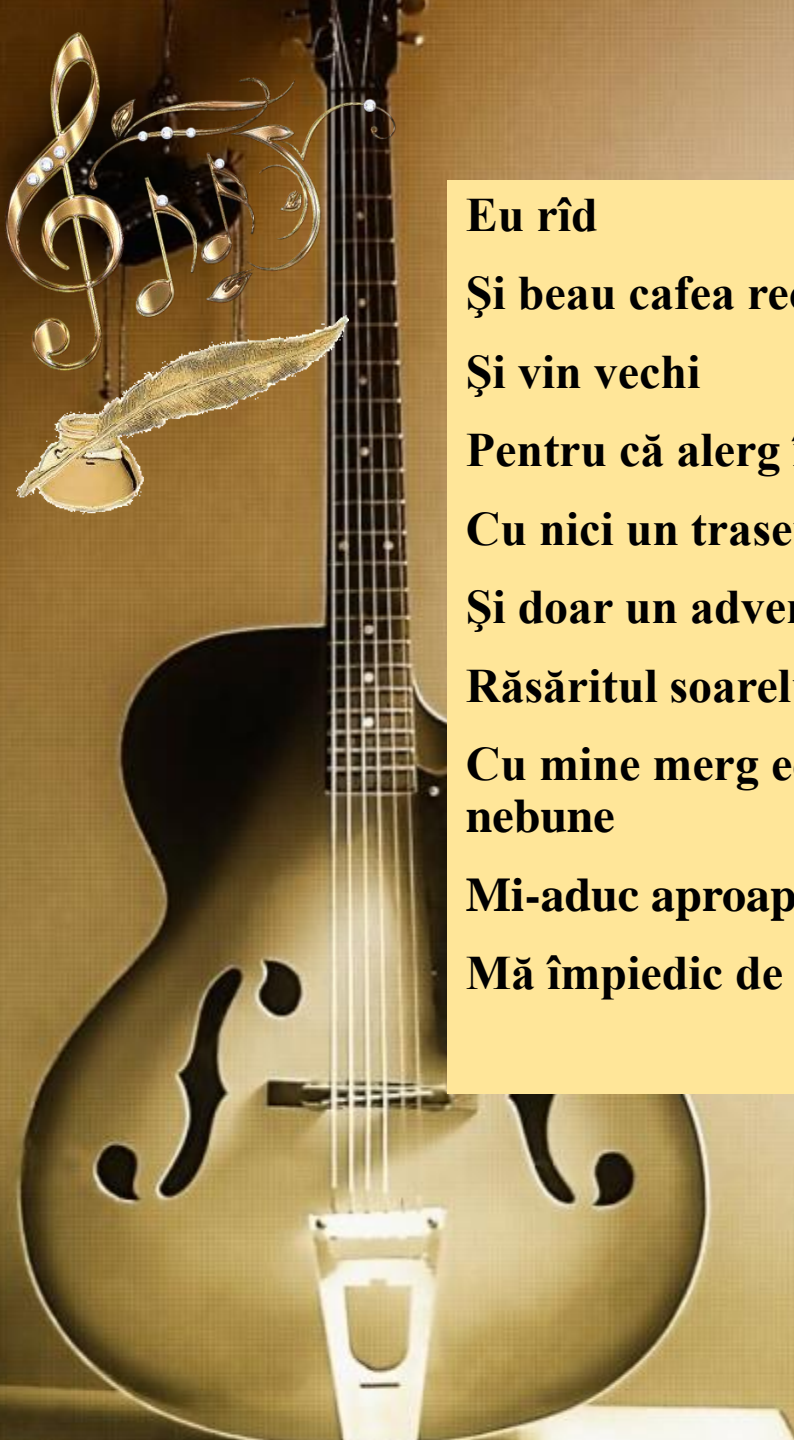
But as everyone knows, this record is different. The songs are so one-dimensional that they seem contrived, as if daring A. J. Weberman to search out the secret symbolic meaning. Unfortunately, even though Dylan is in too genial a mood to actually be daring anybody, the know-it-alls can be expected to take him up on it. This time they

will be ignored, which is good, because stupidity should always be ignored, but also bad, because there is still some trickery going on, and I get the feeling nobody wants to know about it.

As usual, it has to do with image. For the past four years, since the traumatic turn to rock, Dylan has been as private a celebrity as J. D. Salinger. In the beginning he was shy, perhaps wary of his own fame, but at the same time a funny and engaging, hence beloved, performer. After Newport, 1965, however, he stopped doing his half. Public appearances became rare, and because he was in demand as a profile subject, his distaste for reporters became notorious. Even before the accident he was difficult to reach; afterward he became an unequivocal recluse. But although none of his fans were sure he would ever be heard from again, they continued and in fact intensified the one-sided affair. Then, after two and a half years, the ice began to crack.

The last songs on *John Wesley Harding* presaged a new Dylan, and at the Woody Guthrie memorial in Carnegie Hall we got a glimpse of him—bearded, smiling, neighborly, one-upping everyone with lively electric versions of Guthrie songs but doing it in a really nice way. *Music from Big Pink*, with its new songs, was another message of love, and they kept coming. Before *John Wesley Harding* even Dylan anecdotes were precious, but now they became more common, and what's more, credible—Dylan at the Woodstock P.T.A., Dylan offering the Everly Brothers a song at the Bitter End. He began to grant somewhat impersonal interviews—one to Hubert Saal, of *Newsweek*, a long one to some friends at *Sing Out!* And while the recording sessions for *John Wesley Harding* had been top secret, the music press offered a virtual play-by-play on *Nashville Skyline*. We heard of television appearances with Johnny Cash and a projected tour. After all the Cash

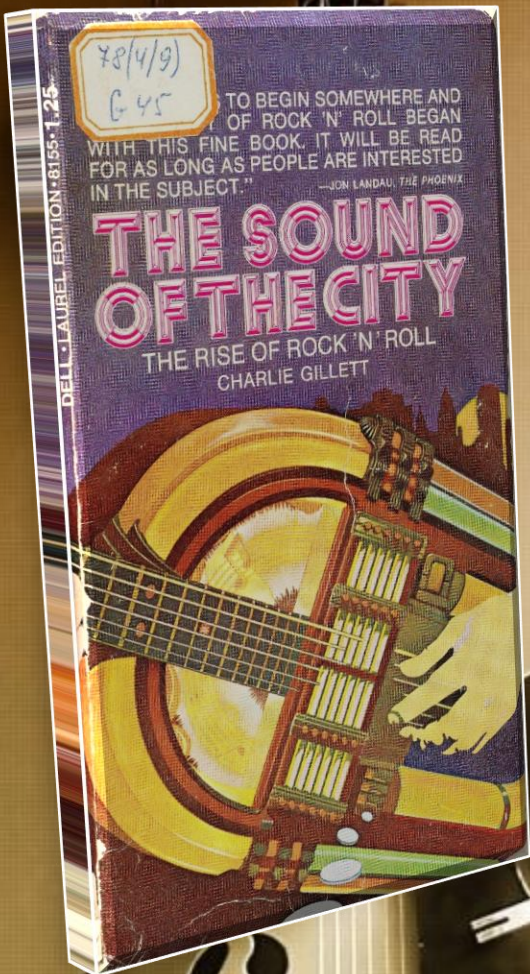




**Eu rîd  
Și beau cafea rece  
Și vin vechi  
Pentru că alerg într-o întrecere atît de cinstită  
Cu nici un traseu în afară de noapte  
Și doar un adversar  
Răsăritul soarelui  
Cu mine merg ecouri care pe străzile astea  
nebune  
Mi-aduc aproape umbra lui Villon  
Mă împiedic de țigări pierdute de Bertold Brecht**

## **ORI SÎNT O SCHIMBARE**

**Și sticle goale, de la Brendam Becham  
Singur? Desigur  
Dar există florile și oglinzile florilor  
Care se-ntîlnesc cu singurătatea mea  
Iar singurătatea mea va fi o singurătate  
puternică  
Dizolvîndu-mi atît de adînc libertatea  
Încît ceea ce va rămîne  
Va fi într-adevăr  
Cîntecul meu.**



ostensibly authentic tradition of folk music. But in 1964 the sound of British rhythm and blues showed the kind of excitement and success that could be had if the blues were used the right way.

Content was another problem for the purists. During 1963 a controversy developed over the use of the folk medium as a vehicle for self-expression by one of the Village singers, Bob Dylan. His searing indictments of contemporary society were generally admired, and his nasal "country blues" voice was suitably uncompromising and authentic; but he also sang hard-edged love songs, whose private bitterness had neither evident connections to a folk tradition nor any apparent social implications—and so, according to some, could not be considered true folk music. But while the folk audience seethed, a wider public, with little interest in folk music as such, began to buy his LP's, socially oriented and otherwise. Although his music lacked the rhythms of British rock and roll, his songs had the intensity, vividness, conviction, and integrity that so far had escaped most of the British compositions.

Peter, Paul, and Mary, (who, with Joan Baez and one or two others, broke out of the coffee-house circuit into the college campus/TV/top forty albums market) recorded Dylan's "Blowin' in the Wind" in 1963 and had a top ten hit with it—an example of the wide response that Dylan's songs could evoke. But—making the song into a pretty three-part harmony sing-along piece—the group obscured the harsh intent of the author, whose own version of the song appeared on his second album, *The Freewheelin' Bob Dylan* (Columbia). The album had moderate sales but great impact on those who heard it during the summer and fall of 1963. With wit and arrogance, innocence and warmth, Dylan offered anthems for politically conscious youth. Americans increasingly involved in civil rights and British people engaged in antinuclear defense campaigns were equally impressed.

Occasionally indulging in trivial games with words and images, Dylan retained an extremely high standard of writing through 1964, still using the harmonica and acoustic guitar accompaniments expected of him. As if determined to avoid the pretty effects of Joan Baez, at this time still more widely known than he, Dylan continued to sing in a harsh, strident, tuneless voice, insisting that the

words be listened to but rarely offering easy pleasure in the experience.

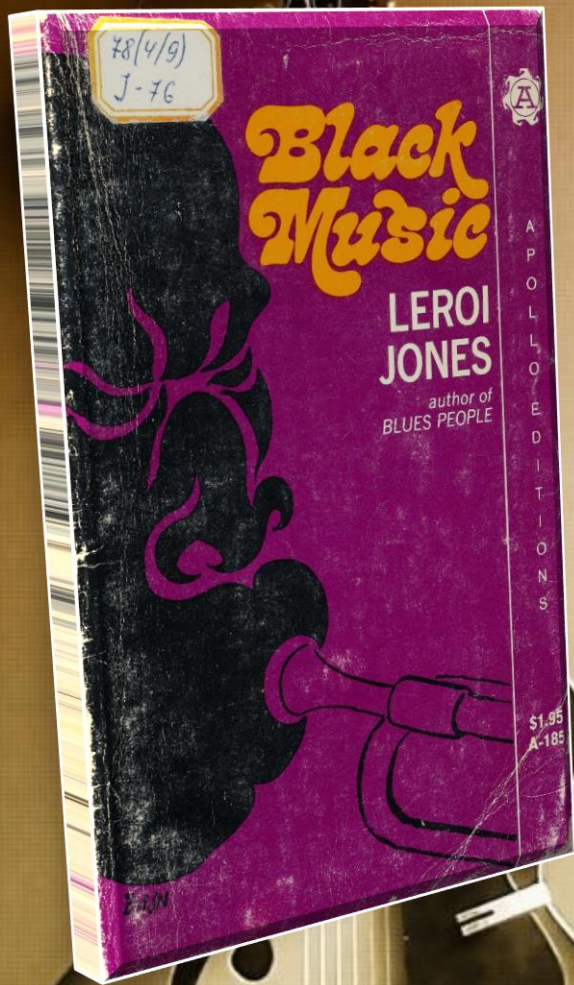
Like the British groups, Dylan had to look for his style. His home state of Minnesota offered no thriving musical culture. Bobby Vee, from the same state, copied Buddy Holly, but Dylan, who also like Holly and who played piano on tour with Vee for a while, adopted a style that drew rather from both Woody Guthrie and Lightnin' Hopkins. Dylan's style was always immediately recognizable, but it never sounded as if it had much connection to himself. Like Mick Jagger's, it was a style that disguised the identity of the person who sang and was assumed for a particular purpose, to create an effect.

The first rock 'n' roll singers had as nearly as possible been themselves when they sang and played. Dylan and Jagger represented the new breed, who were after similar musical and emotional effects but played roles to get them. For the next few years, 1965-66, they produced some outstanding music, as most of the important singers borrowed what suited them from the styles and ideas of others, and as a few newer singers followed up with styles that drew from all of them, old and new.

## II

The new rock and roll offered either an aggressive answer to harsh experience or a blissful escape from it. The sounds from radios confronted those of the streets outside, or ignored them. Dylan and the Beatles were able to offer either response with sometimes facile ease, but most of the other groups and singers usually chose one. In Britain the Rolling Stones, the Animals, the Who, and the Jimi Hendrix Experience harnessed noise, anger, and aggression to make shuddering sounds louder than anything heard recently. Other groups, mainly from California and Manhattan, established softer, more reflective moods.

In 1965, Dylan startled his folk audience by picking up an electric guitar and dropping his political songs from his repertoire, and arriving at folk festivals with a band whose members were discovered to be the former accompanists for rock 'n' roll singer Ronnie Hawkins. Dylan's records started showing influences of Chuck Berry which were as strong as the influences shown in previous records by the



realization he has to steal from niggers. They take from us all the way up the line. Finally, what is the difference between Beatles, Stones, etc., and Minstrelsey. Minstrels never convinced anybody they were Black either.

The more adventurous bohemian white groups sing songs with lyric content into where white bohemian poets moved long ago, as say the so-called psychedelic tunes, which may talk about drugs (LSD, Psylocibin, etc.) experience, and may be also shaped by so-called RagaRock (Indian-influenced) or Folk-Rock (i.e., Rock songs with more socially conscious content). Bob Dylan, Fugs, Blues Project, Mothers, etc. But in awe of the poetic-psychedelic and LSD, the chemical saviour of grays. They hope to evolve (as the rest of us) "thru chemistry," which sounds like Dupont. The "widening of the consciousness" type action into a higher sense of existent life, and thereafter, maybe stop stealing and killing, etc., etc., etc.

The Black tip for them is a super-live life thing as well. To "Get more than we got" kind of thing. The music . . . lyrics, with instructions to "tune in, turn on, drop out" and sound an Electronic Indian Raga . . . as a meditative eclipse of present reality, a yoga saddhu pop. But in play will still drop out of their society like new Beat thing. Out of it! Yeh. But what to do about what ain't out of it. Like there are people dying, etc. Bullshit.

But the content of some anti-Viet anti-Bad stuff is a generalizing in passionate luxurious ego demonstration to be good anyway though they exists as super-feelers of their evil cement head brothers, and as flexible copout, to be anything, finally, anything but what they patently are. That is, Fugs, Freaks, Mothers, Dylan, etc. Yet it still bees white kids playing around. Dylan's "Blowin in the Wind," which is abstract and luxury playing around stuff with him, is immediately transformed when Stevie Wonder sings it because it becomes about something that is actual in the world and is

substantiated by the life of the man singing it. That is, with Dylan it seems just an idea. A sentiment. But with Wonder (dig the name! and his life-style and singing is, of course, more emotional, too) you dig that it is life meant. In life.

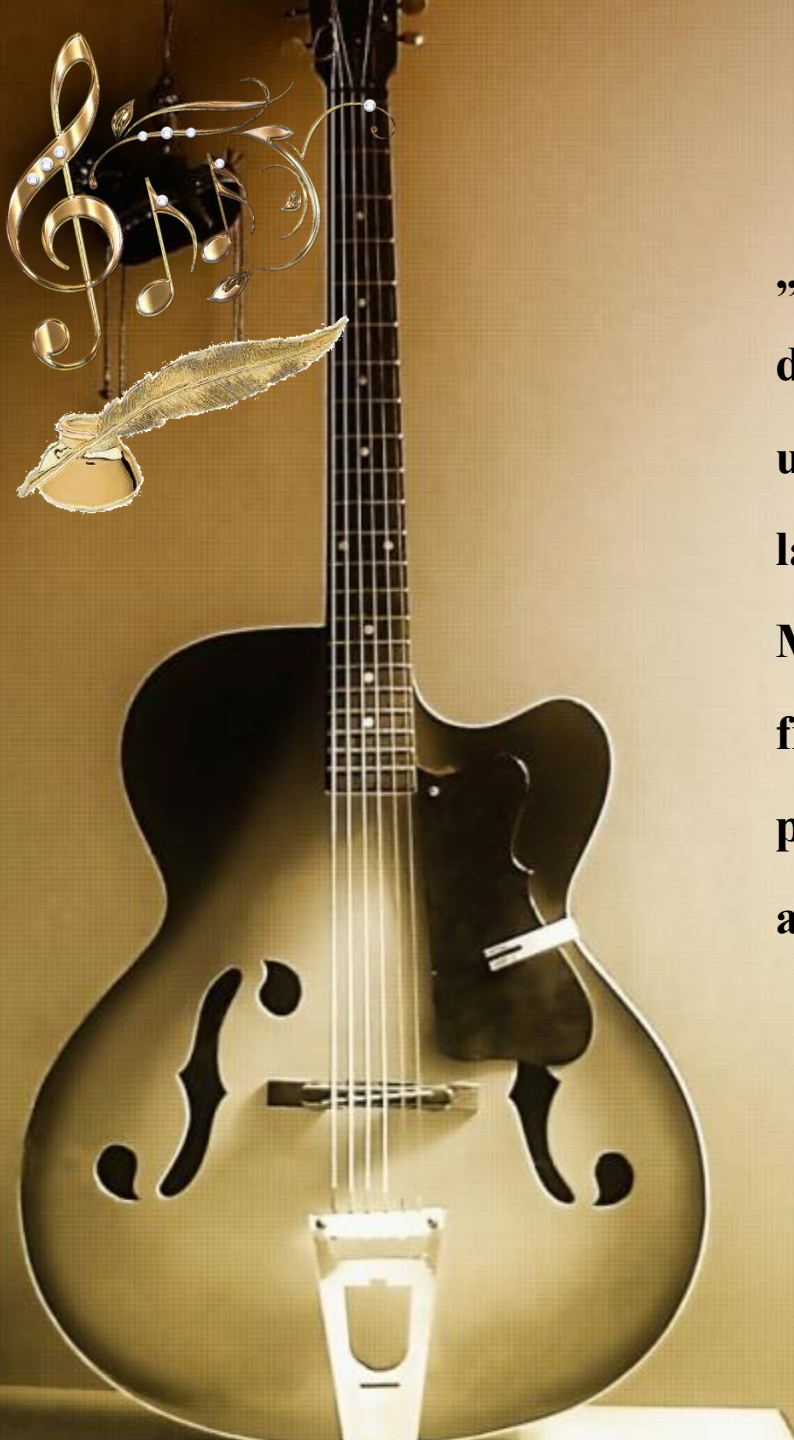
The "new content" of white pop was protest, and with that "widening consciousness" as opposed to jes' love. But it is just this love that the white pop cannot sing about because it is not only sweet, stupid, maudlin, but now, frankly cannot be believed. Nobody can be made to believe they could love anybody. So the move.

The superficial advance. The liberal cool protest. Viet. Oh. Viet-Rock. Yeh. LBJ ain't no good. Yeh. But what, what? will happen \$\$\$\$\$\$ . . . stealin' all from the niggers and they bees starvin' all the time. While crooks is good and hates war, for dough. (Wins either way!)

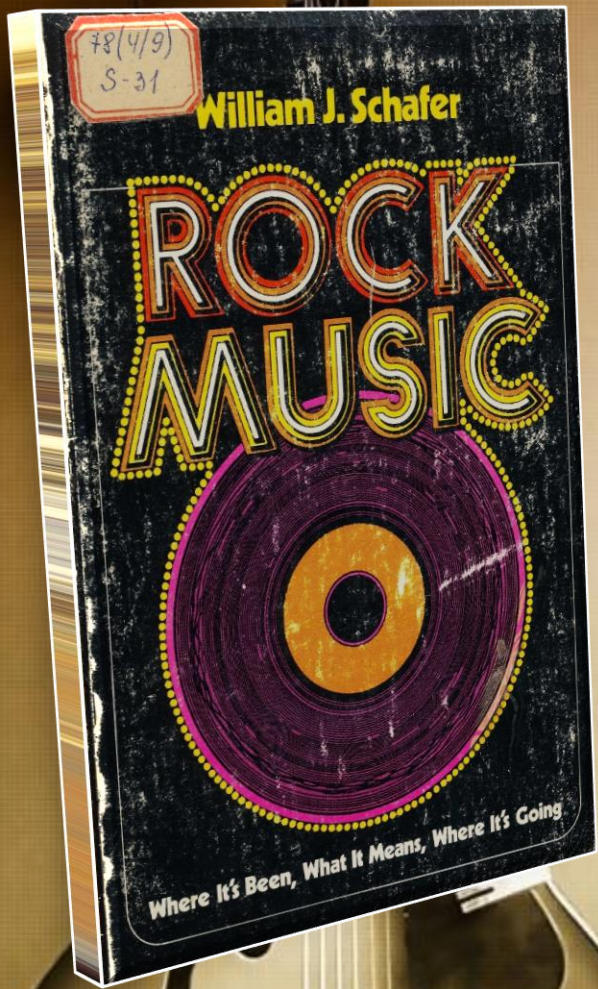
But the "protest" is not new. Black people's songs have carried the fire and struggle of their lives since they first opened their mouths in this part of the world. They have always wanted a better day. During the socially-conscious thirties, after the city and the social sophistication of white protest movements was acquired, so-called Folk Music was the most ubiquitous Black or near-Black music in the American mainstream. This is the reason "Folk" has been associated with protest. White people saddled that horse with trade unionism, IWW, Spanish Civil War, in the same way the folk-rockers, etc. do today.

Black religious music has always had an element of protest in it. In the so-called "invisible institution," or pre-church worship of the Black slaves, the songs were about freedom, though most times couched in the metaphorical language of the Bible, substituting Jews, etc. for themselves, to escape massa's understanding.

But with secular music, integration (meaning the harnessing of Black energy for dollars by white folks, in this case in the music bizness) spilled the content open to a generaliz-



**„... Accept haosul”, scria superrealistul blues-ului electric pe coperta discului „Highway 61 Revisited” : „Nu sînt sigur că el mă acceptă. Știu că unii oameni mor de frica bombei atomice, dar mai știu că alții mor de frică la ideea de a fi văzuți cu cine știe ce revistă în mîină... N-aș vrea să fiu Bach, Mozart, Tolstoi, Gertrude Stein sau James Dean : toți ăștia sînt morți și fiecare a avut dreptate, în felul lui. Am renunțat de mult să-ncerc s-ating perfecțiunea. Prefer să-i învăț pe alții să cînte la muzicuță decît să discut antologie aztecă, literatură engleză sau istoria Statelor Unite ale Americii”**



new solo ballad vein like the members of the Taylor family, Rod Stewart, Cat Stevens, Carole King, or Elton John; and all the combinations and permutations of musicians doing studio recording and casual pick-up concerts and tours. To name all the animals in this Electric Garden of Eden would require a regiment of Adams.

All of this diversity in rock developed since 1963, since the eruptions of the Beatles and Bob Dylan. All of it shows the imaginative health of rock, its range and possibilities. Rock, in the '60s, became the property of a generation, and they have all put their marks on it. As the banner of a "cultural revolution," rock has been blown by many winds of change within our society. It has served as a mirror and an amplifier of these changes. If we look in detail at two of the major progenitors of rock — Bob Dylan and the Beatles — we may see how rock has become a catalyst and an emblem for many different movements and feelings, how its protean qualities have been its source of strength.

### Bob Dylan's Dream

The monolithic genius of rock's first years was Bob Dylan. Through sheer determination, he imposed his private reality on his listeners, a complete imaginative world impossible to ignore. Dylan claimed his role was that of a songwriter, not a performing musician. He cut his records as "demonstrators" for his compositions; however, his presence as a performer has been strong, a charisma to match his highly compulsive music. Beginning with overt "protest songs" derived from the



Bob Dylan in 1963





# PREZENȚE ÎN PUBLICAȚII PERIODICE

## Dylan as a Rortian: Bob Dylan, Richard Rorty, Postmodernism, and Political Skepticism

STEFÁN SNAEVARR

Being a postmodernist means mixing the high brow and the low brow, cultivating multiple selves, rejecting the idea of personal authenticity, and maintaining that truth and knowledge are somehow human creations and relative to human purposes/different cultures. Further, it consists in incredulity toward the idea of progress and lack of belief in reason, plus taking generally a skeptical stance, not least toward political ideologies.<sup>1</sup> Indeed, the arch-postmodernist Jean-François Lyotard famously defined postmodernism as “incredulity towards metanarratives”<sup>2</sup> (“metanarratives” refers to ideological systems and suchlike).

The pragmatist philosopher Richard Rorty fitted the postmodern bill by and large nicely. Thus, he thought that we could recreate our selfhood by inventing new vocabularies; there is no such thing as an authentic self in his book.<sup>3</sup> Further, he had a deflationary theory of truth; only sentences can be true or false, sentences are parts of languages, and languages are human creations. Therefore, truth is, in a way, a human creation but constrained by reality; reality can cause our sentences to be true or untrue but not determine truth any further than that. In light of this, it does not make any sense to say that truth consists in correspondence to reality.<sup>4</sup>

Now, Bob Dylan might not share this deflationary view of truth, but he certainly does not think that truth is up for grabs; he says in a cycle of poems, written in the mid-1960s, “I know no answer an’ no truth.”<sup>5</sup> Thus, Dylan

Stefán Snaevarr was born in Reykjavík, Iceland, in 1953. He is professor of philosophy at Lillehammer University College, Norway. His professional interests are in the field of aesthetics, including the aesthetics of popular culture and the aesthetics of literature, including theory of metaphors and narratives. In addition, he is interested in political/social philosophy and the philosophy of science of the humanities. He has published fifteen books of various kinds in three languages (Icelandic, Norwegian, and English). His most recent book in English is *Metaphors, Narratives, Emotions: Their Interplay and Impact*. He has received several grants for research and writing, most recently in 2014 for writing an introduction to the philosophy of science of the humanities. He is on the editorial board of *The Nordic Journal of Aesthetics* and of *Contemporary Aesthetics*.

Dylan as a Rortian 39

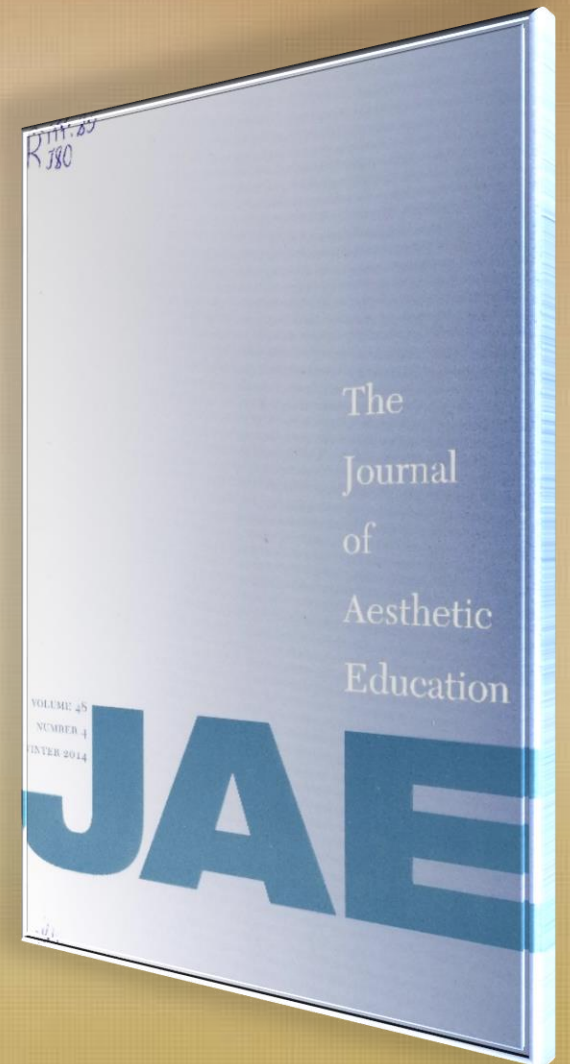
takes a skeptical stance. Further, he mixes the highbrow with the lowbrow in a postmodernist manner. He mixes folk and rock music with modernist lyrics, for instance, in the song “Mr. Tambourine Man.”<sup>6</sup> And in his lyrics, he often alludes to both highbrow and lowbrow phenomena in the same breath, for instance, Ezra Pound and the Phantom of the Opera in the song “Desolation Row.”<sup>7</sup>

Sonja Dierks has a point when she says that Dylan often sings as if he is not really present. He has many voices, and they are like masks; there is no authentic voice or self behind the masks.<sup>8</sup> Dylan himself hinted at his playing the role of “Bob Dylan” in an interview with *The Los Angeles Times* in 1980.<sup>9</sup> This adds more support to the contention that Dylan is a postmodernist who has (or pretends to have) multiple selves and lacks authenticity. No wonder that the 2007 movie about him is called *I’m Not There*.

Dylan is a protean person, an ever-changing creature, who has been recreating himself throughout his career: changing his name from Robert Zimmerman to Bob Dylan, being for a while a folk hero who sang like a hillbilly, then becoming a rock icon, afterward a country singer, a Christian, a Jew, and so forth. Some of the means of these endless re-creations have been changes in vocabularies in a broad sense of the word, including the language of music, clothing, hair, body (not least poses, gestures, facial expressions), and so on.<sup>10</sup> In his folk and protest singer phase, Dylan cultivated an angry, defiant body language and wore relaxed, informal, layabout kinds of clothing, signalling a critical attitude toward society and the world in general.<sup>11</sup> Then came the blasé, aloof, ironic body language of the rock icon phase; he sported long hair and Beatles-style clothes.<sup>12</sup> A footage of a 1965 press conference shows Dylan’s body language being just as provocative as his absurd/ironic answers to the questions of the journalists.<sup>13</sup> In his country phase, his face looks open and friendly, his hair cut short, his voice clear and almost feminine, in stark contrast to his usually rough voice.<sup>14</sup>

In this article, I will show that Dylan expressed a postmodernist political skepticism in his songs and writings in the 1960s (I will not be a judge of whether he went on doing so later) and I will stress his kinship with Rorty. Rorty talks about the re-creation of political vocabularies, and Dylan tries to recreate our political vocabulary with artistic means. I intend to show that art can play an indispensable role in such re-creation. I will not draw any clear line between Dylan as an individual and his artworks; after all, rock comes in packages where the person, the act, and the image are intertwined with the music and the lyrics (can one discriminate clearly between the life of the members of the Rolling Stones and their music?).

Nevertheless, my main focus in this article is on Dylan’s songs, even though I do not ignore his written/spoken words. I shall discuss the intentions he is expressing in some of his songs and the political views he had (or



## Satan Whispers: Bob Dylan and Paradise Lost

Aidan Day

THE 'PARADISE LOST' IN THE TITLE of this essay includes a specific reference to Milton's poem of the same name, but it refers overall to the pressing idea, common to both the Judaic and Christian traditions, of a lost original state of human innocence. As Dylan noted in a song he wrote nearly half a century ago, 'there are no trials inside the Gates of Eden' ('Gates of Eden', 56).<sup>1</sup> Repeatedly, throughout his career, from a variety of interrelated perspectives, social, moral, political, personal, as well as religious, Dylan has explored the discords of a fallen world. This exploration has frequently been undertaken within religious terms deriving from the

I would like to thank Dr James Stewart of the creative writing programme at the University of Dundee for very helpful discussions about Dylan's allusions to the Bible.

<sup>1</sup> The texts of Dylan's songs referred to throughout this essay are those in *Bob Dylan. Lyrics 1962–2001* (London 2006). The words of the songs may also be found on <[www.bobdylan.com/songs](http://www.bobdylan.com/songs)>. Quotations from the following songs are by courtesy of Special Rider Music, All Rights Reserved, International Copyright Secured, Reprinted by Permission: 'New Pony' (Copyright © 1978); 'Trouble in Mind' (Copyright © 1979); 'Foot of Pride' (Copyright © 1983); 'I and I' (Copyright © 1983); 'Dark Eyes' (Copyright © 1985); 'Dignity' (Copyright © 1991). Quotations from the following songs are also by courtesy of Special Rider Music, Reprinted by Permission: 'Gates of Eden' (Copyright © 1965 by Warner Bros. Inc.; renewed 1993 by Special Rider Music); 'Like a Rolling Stone' (Copyright © 1965 by Warner Bros. Inc.; renewed 1993 by Special Rider Music). Quotation from 'Idiot Wind' is courtesy of Ram's Horn Music, All Rights Reserved, International Copyright Secured, Reprinted by Permission (Copyright © 1974; renewed 2002). Quotation from 'Just Like a Woman' is courtesy of Dwarf Music, All Rights Reserved, International Copyright Secured, Reprinted by Permission (Copyright © 1966; renewed 1994).

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Judaism which he inherited and the Christianity which, for a number of years, he explicitly adopted. A great number of Dylan's songs move between the bounds of these mutually implicated traditions, and this essay explores one of the main anxieties driving that dimension of his work: a dread of being permanently alienated from the divine.

Dylan chose 'The Devil' as the subject for the songs he played on his late-night radio programme *Theme Time Radio Hour*, broadcast on 2 August 2006. He opened the programme by reciting, without introduction, lines 44–9 of the first book of Milton's *Paradise Lost*:

Him the almighty power  
Hurled headlong flaming from the ethereal sky  
With hideous ruin and combustion down  
To bottomless perdition, there to dwell  
In adamant chains and penal fire,  
Who durst defy the omnipotent to arms.<sup>2</sup>

'We're talking about the Devil', Dylan advised his listeners, 'you might know him better as Beelzebub, Satan, Lucifer, Mephistophilis, Old Scratch, the Monarch of Hell, Leviathan, the Prince of Darkness, the Anti-Christ or, as they call him in Spain, El Diablo'.

Dylan has long been preoccupied with the Devil as the origin of unregenerate forces within the self. The song 'Trouble in Mind', released only as a single in 1979, dramatised, in its opening verse, an unease over amorous hungers as an anxiety about *fallen* impulse:

Satan whispers to ya, 'Well, I don't want to bore ya  
But when ya get tired of the Miss So-and-so I got another woman for ya'  
(3–4)

The disquiet voiced in this song about sexual drive, a disquiet heard in the edge of Dylan's voice in the performance of the song, is caught verbally in Satan's apology for acting *as* Satan. That inner, tempting voice has clearly spoken so often, it might indeed be tiresomely recognisable to the complicit self. But in the indulgence of Satan's apology lies the guile, the seductiveness and malice of the temptation. At the same time there is a self-distancing in what is, to the voice of the song, the wearisome

<sup>2</sup> References to *Paradise Lost* are to the edition by Alastair Fowler (London 1971); page numbers refer to Fowler's own notes to the poem. Dylan's *Theme Time Radio Hour* of 2 August 2006 is available at <[www.mediafire.com/?ono2wtjbjmm](http://www.mediafire.com/?ono2wtjbjmm)>.

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To some secluded valley, cool and green,  
Some innocent and peaceful little town.

(3.5, trans. Rachel Hadas)

I like this very much; but the Latin ending specifies the 'little town' (... *aut Lacedaemonium Tarentum*, 'or [going to] Spartan Taranto'); not just any town, but one founded by Spartans, notorious for self-denial, and which later lost its independence by abandoning Spartan virtues – as Rome, too, might, if it forgets Regulus. So Horace's final line is both poignant and thought-provoking. The translator is using her right to explain and simplify, rather than translate directly. Philip Francis, the eighteenth century's finest Horatian translator, does much the same: 'to some calm Retreat, | To taste the pure Delights, which bless the rural seat.' Francis has a helpful footnote, Hadas doesn't: so her modern readers may miss part of the point. Names can be a problem elsewhere: *centimanus Gyas* becomes 'hundred-handed Gyges' (2.17, trans. Stephen Yenser), an entirely different character – with the usual complement of hands. *Varsus* becomes 'Varsus' (1.18, trans. Marie Ponsot). Venus is urged to 'tear yourself away, if you can, from Cypress' (1.30, trans. James Lasdun: *sperne dilectam Cyprum*) – a deliberate pun, or just a mistake for 'Cyprus'?

Finally, an issue which may not bother many readers, but which I find disturbing and of wider importance. A Latin text is printed opposite the translations ('for the connoisseur', as the dust-jacket creepily puts it); the Princeton series is called 'Facing Pages', edited by Nicholas Jenkins. But which text? McClatchy did not download it directly from Horace, that's for sure. He might conceivably have edited it himself; but since he can't even spell the title, one might doubt it. Nowhere that I can see, in introduction or acknowledgements, is its origin explained. It's not the Oxford text (from which it differs in several significant places); I suspect the Loeb edition – the laziest option – has just been 'borrowed'. This matters, because texts are edited by scholars, after much labour and debate, and their work deserves to be acknowledged, even if no longer in copyright (and very often it is still in copyright). To lift an entire text without acknowledgement is, in my view, undesirable, and bad for Princeton's reputation. It is also easily remedied; it would be good to see an appropriate note in future editions of this interesting book. One wonders about Princeton's general policy (and that of 'Facing Pages'); in the bad old Dickensian days, American publishers were notorious and shameless thieves. Surely not, in the era of ethics and litigation.

## Bob Dylan Among the Professors

Geoff Ward

*'Do You, Mr Jones?': Bob Dylan with the Poets and Professors* edited by Neil Corcoran. Chatto & Windus, 2002. £17.99. ISBN 0-7011-7280-0

*Dylan's Visions of Sin* by Christopher Ricks. Penguin/Viking, 2003. £25. ISBN 0-670-80133-X

*The People's Music* by Ian MacDonald. Pimlico, 2003. pb £10. ISBN 1-8441-3093-2

ANYONE WRITING ABOUT BOB DYLAN, or for that matter anyone listening to the albums, has to somehow come to terms with the multiplicity of Dylans, the fact of his seeming less a single artist than a gallery of family resemblances, from prodigal son to statesmanlike, and also decidedly unstatesmanlike, elder. This is not a one-way narrative about passing from youth to age, from the eponymous first record cut in November 1961, to the CD *'Love and Theft'* forty years later. We see recurring features in the gallery; a deep knowledge of the Bible, for example, quoted in one song only to be travestied in another. A taste for satire recurs, as do an absorption in the blues, and an eagerness to address social issues. But a capacity for abrupt and savage change is also marked, and has caused controversy from at least 1965, when Dylan outraged the pious folkies by going electric. On the ensuing album *Blonde on Blonde* (1966), his vocal styling is mannered and fey in the extreme, while the layered ironies of 'Temporary Like Achilles' or 'Stuck Inside of Mobile with the Memphis Blues Again' mock both the authenticity cult of folk music, and the wafings of the incoming hippie generation, in one swoop. To a verbally conservative pop culture, from whose moon/June/spoon clichés even the Beatles were barely emerging at this stage, the perfumed conundrums of the 1966 Dylan came from somewhere as far away as outer space, or 1920s Paris. There was no precedent in pop music for such a level of artistic ambition. Moreover, looking back at the 1960s, what is slightly eerie about the various Dylans is their accurate powers of prediction, their staying power.

Only a year later, the preacher-outlaw of *John Wesley Harding* would sing in a completely different voice, the lapidary textures of *Blonde on Blonde* cut down to the barest instrumentation. The word 'Vietnam', never vocalised on the later album, hangs in the air throughout its allegories of questionable frontiers and impending doom. Dylan kept changing. He recorded an

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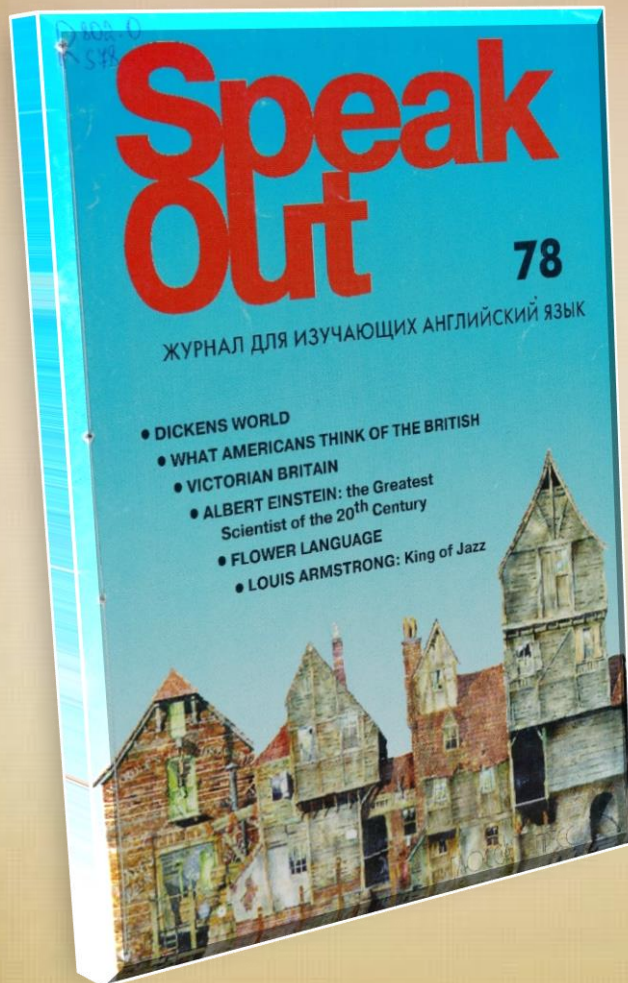


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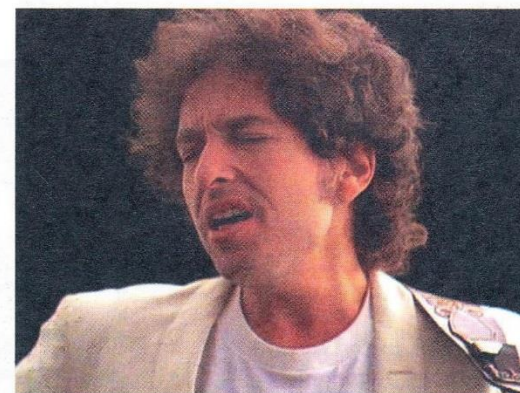
## COUNTRY-WESTERN

Another popular type of music which came out of the American South is country-western, or country music. Its home was Nashville, Tennessee. Like jazz, it began in the 1920s, but its cultural origin and musical sounds are totally different from jazz.

The style of country-western music has its roots in the folk songs and ballads of the early Scottish and English settlers in the southern colonies. Country songs are usually accompanied by the guitar, banjo and fiddle. Lyrics are often sad stories about love and broken hearts.



*Taylor Swift is probably the most popular singer-songwriter in America today, with over 20 million albums sold.*



*Bob Dylan was the most influential musician of the Vietnam era. He was a poet who played the guitar and wrote lyrics about the worries of the times. He was against the war and his songs 'Blowin' in the Wind' and 'The Times They Are A-Changin'' became famous all over the world. The Beatles said that Bob Dylan was their hero.*

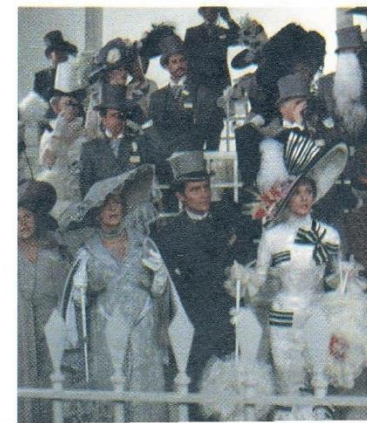
In the 1960s many people were against the war in Vietnam. Country singers like Bob Dylan and Joan Baez started writing anti-war songs and other songs about the problems of American society. Country music became political.

Today, country music is played in clubs and bars in every city in the US. There are more radio stations playing country music than

entertainment which combined singing and dancing. Americans fell in love immediately.

In New York most musicals started on Broadway. They were big and popular. Hundreds of actors went on the stage. The clothes that the singers wore were very colourful. Many famous musicals – 'Showboat', 'Oklahoma!', 'West Side Story' – were made into films.

New York is still the most important city for musicals of all kind.



# PREZENȚE ÎN SURSE DE REFERINȚE

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**Dylan, Bob**, original name **ROBERT ZIMMERMAN** (b. May 24, 1941, Duluth, Minn., U.S.), American singer and composer whose songs shaped a generation's music during the 1960s.

After a somewhat turbulent childhood in Duluth and in the iron-range town of Hibbing, Minn., Dylan, who adopted the name of the poet Dylan Thomas, traveled around the country. He lived and sang in conscious imitation of the folk-singer Woody Guthrie. He began performing professionally in Greenwich Village coffeehouses in New York City, singing Guthrie's Depression ballads and others of his own composition. Record albums in 1962, 1963, and 1964 brought him recognition, and two of his songs, "Blowin' in the Wind" and "The Times They Are a-Changin'," became anthems of the civil-rights movement. Grounded in the folk tradition, particularly in the use of simple melodies, many of Dylan's own songs employed metaphorical and allegorical lyrics that showed a poetic artistry and imagination rarely found in previous American folk music.

In 1965 Dylan adopted electronically amplified instruments and many of the rhythms of rock and roll in what marked a major departure from his past songs of social protest and use of acoustic instruments. The landmark record albums *Highway 61 Revisited* (1965) and *Blonde On Blonde* (1966), with their powerfully introspective and melancholy lyrics and blues-derived rhythms, established Dylan as a leading figure in rock music and brought him to the pinnacle of his popularity. Following a motorcycle accident in 1966 and a period of seclusion, Dylan underwent another musical turnabout and released several albums (notably *Nashville Skyline*, 1969) that again surprised with their muted, reflective tone and their use of country-and-western elements. During the 1970s and '80s Dylan continued to perform and to make influential recordings, notably those on the albums *Blood on the Tracks* (1975), *Desire* (1975), and *Infi-dels* (1983).

## ENCICLOPEDIA UNIVERSALĂ BRITANNICA



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### Dvorák, Antonín (Leopold)

(08.09.1841, Nelahozeves, Boemia, Imperiul Austriac – 01.05.1904, Praga)

Compozitor de origine cehă din Boemia. Fiu al unei hangițe și al unui măcelar; i s-a permis să urmeze Școala de orgă de la Praga în 1857. A cântat la viola în orchestra unui teatru, adesea sub bagheta lui Bedrich Smetana, apoi și-a găsit o slujbă care îi lăsa mult timp pentru a compune. Johannes Brahms a contribuit la publicarea lucrărilor lui, iar până în 1880 a devenit celebru în toată Europa. A vizitat Anglia de zece ori și a fost directorul Conservatorului Național din New York între 1892 și 1895, experiență ce s-a materializat în simfonia intitulată *Din lumea nouă* (1893), cea mai cunoscută lucrare a sa, inspirată de muzica negrilor americani, printre altele. Muzica sa, bazată adesea pe ritmuri populare, este considerată expresia naționalismului ceh.

Personalitate prolifică, a rămas cunoscut în special pentru lucrările de orchestră și pentru muzica de cameră. Printre compozițiile sale se numără nouă simfonii, concerte pentru pian, vioară și violoncel, două serenade, câteva poeme de atmosferă, 14 cvartete pentru instrumente cu coarde, două cvartete pentru pian și două cvintete pentru pian. Numeroasele sale lucrări pentru pian includ *Dansurile slavone* (1878, 1886), piesă scrisă pentru patru mâini. Din muzica religioasă, amintim un *Stabat Mater* (1877), un *Requiem* (1890) și un *Te Deum* (1892). Dintre cele 13 lucrări de operă ale sale, doar *Rusalka* (1909) se mai interpretează pe scenele lumii.

### Dylan, Bob

născut **Robert Allen Zimmerman** (n. 24.05.1941, Duluth, Minnesota, SUA)

Compozitor și interpret american. A crescut în Hibbing, Minnesota. Și-a luat numele poetului Dylan Thomas și a călătorit de-a lungul Statelor Unite în încercarea de a-l imita pe W. Guthrie. A început să cânte ca profesionist în cafenelele din Greenwich Village, iar la începutul anilor 1960 a început să-și lanseze albumele, făcându-se remarcat și admirat atât de critici, cât și de admiratorii muzicii folk. Cântecul sale *Blowin' in the Wind* și *The Times They Are A-Changin'* au devenit adevărate imnuri ale mișcării pentru drepturi civile, iar

*Mr. Tambourine Man* a fost interpretat ca o apologie a drogurilor halucinogene. În 1965, a adoptat instrumentele electrice și ritmurile rock-and-roll, realizând astfel o schimbare majoră a stilului său. Albumele de referință *Highway 61 Revisited* (1965) și *Blonde on Blonde* (1966) l-au consacrat ca figură marcantă a muzicii rock, iar versurile sale, marcate parțial de mișcarea beat, au influențat ulterior complexitatea poetică a muzicii pop. După un accident de motocicletă, în 1966, și-a schimbat semnificativ stilul și a lansat câteva albume (cum ar fi *Nashville Skyline*, 1969) care au surprins publicul prin tonul lor reflexiv, în surdina, și prin prezența elementelor de muzică country. Printre numeroasele sale albume ulterioare se numără *Blood on the Tracks* (1975) și *Time out of Mind* (1997), precum și *Love and Theft*. Este probabil cel mai admirat și mai influent compozitor american al timpului său.

### Dyson, Freeman (John)

(n. 15.12.1923, Crowthorne, Berkshire, Marea Britanie)

Fizician și pedagog american de origine engleză. După ce și-a terminat studiile la Universitatea Cambridge, a predat în special la Institutul Princeton pentru Studii Avansate (din 1953). A efectuat cercetări vaste în domeniul teoriei cuantelor, dar este cunoscut mai ales pentru speculațiile pe tema colonizării umane a sistemului solar și a spațiilor din afara acestuia, precum și pentru cercetările privind modalități posibile de căutare a vieții extraterestre inteligente. Printre cărțile destinate unui public larg se numără *Răscolind prin Univers* (Disturbing the Universe, 1979), *Arme și speranță* (Weapons and Hope, 1984) și *Originea vieții* (Origins of Life, 1985).

### Dzerjinski, Feliks (Edmundovici)

(11.09.1877, Dzerjino, lângă Minsk, Imperiul Rus – 20.07.1926, Moscova, URSS)

Lider bolșevic rus, conducător al primei organizații sovietice de poliție secretă. Fiul unui nobil polonez, a fost de mai multe ori arestat pentru activități revoluționare începând cu 1897. După Revoluția Rusă din 1917, a condus serviciul de informații CEKA, primul serviciu de securitate în Rusia sovietică. A creat primele lagăre de concentrare din Rusia și a dobândit reputația de comunist fanatic și neînfrântor. În 1924, i s-a încredințat controlul Consiliului Economic Suprem.



rock-and-roll



Grupul englez Led Zeppelin se află la originea hard-rock-ului.

## Muzica pop

### Elton John

La șaptesprezece ani, adică la șase ani după ce obținuse primul premiu pentru pian din partea Academiei regale, tânărul englez supradotat Elton John s-a hotărât să dea uitării educația lui clasică,



pentru a face muzică pop. În 1970, își formează un grup și cunoaște succesul cu *Your Song*. Teatralitatea prestațiilor sale lasă publicul înmărmurit: maltratează pianul, face echilibristică pe claviatură, poartă un număr considerabil de costume și de ochelari deliranti, originali sau grotesți. Poet, actor (în *Tommy*, operă rock a grupului Who), este primul artist pop occidental care s-a produs în Uniunea Sovietică. Cu cele 100 de milioane de discuri vândute, cu excesele și metodele sale subtile, Elton John este, alături de Beatles și Rolling Stones unul dintre monumentele muzicii pop britanice.

Faimoșii Beatles se situează la joncțiunea dintre rock și muzica pop (de la expresia anglo-americană *popular-music*, „muzică populară”), care combină în același timp elemente de *beat* cu ritmul și cu melodia. Difuzată universal prin discuri, radio, televiziune și apoi video, muzica pop este o producție industrială destinată să emoționeze publicul larg.

### Toate felurile de pop

În 1964, întâlnirea grupului Beatles cu americanul Bob Dylan, cântăreț protestatar și poet, aduce un nou elan muzicii pop. Dylan venea din *folk*, dar a adăugat de îndată chitarele electrice și bateria la chitara clasică, pentru a-și acompania cântecele care denunțau războiul din Vietnam, veneau în apărarea imigranților, vorbeau de dragoste, singurătate, disperare.



Tina Turner.

A cunoscut și el un succes imens. Porțile popului s-au deschis atunci pentru toate felurile de inspirație și de exprimare: jazz, blues, folk, country. Uneori, acestea veneau chiar



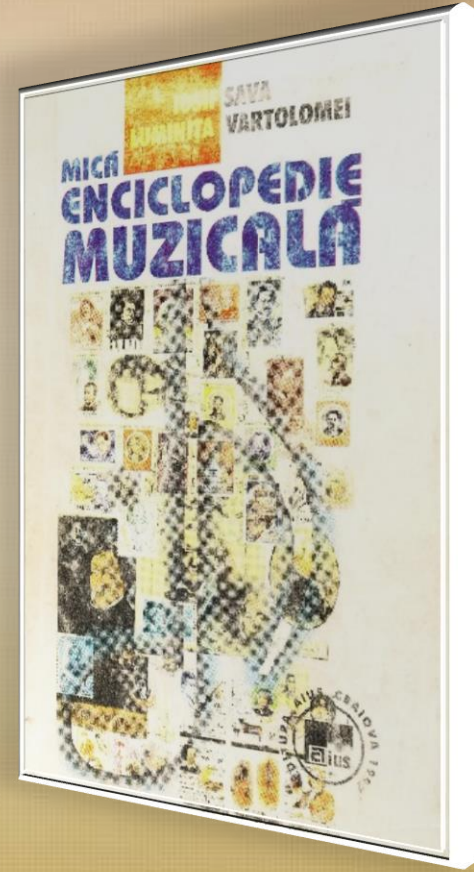
Cântecele lui Bob Dylan evocă în general condiția celor năpăstuiți de soartă.

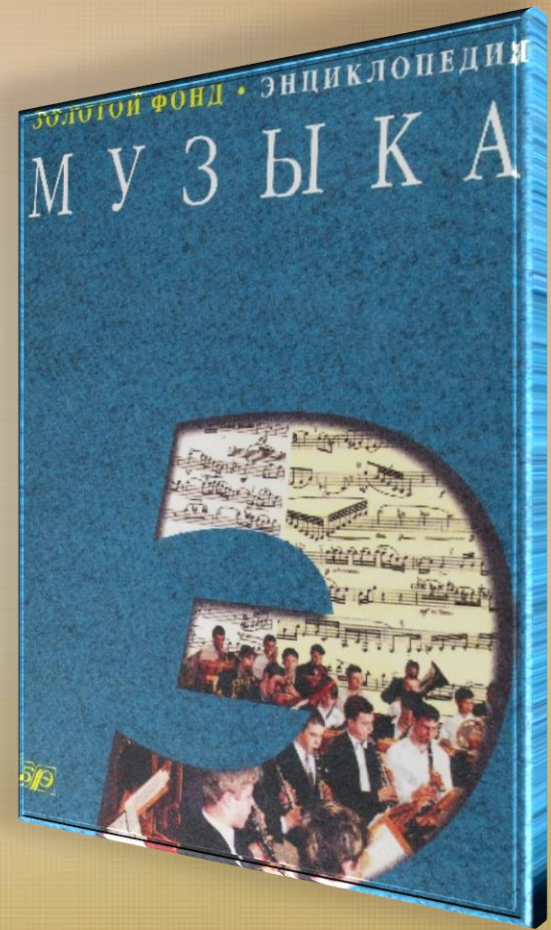
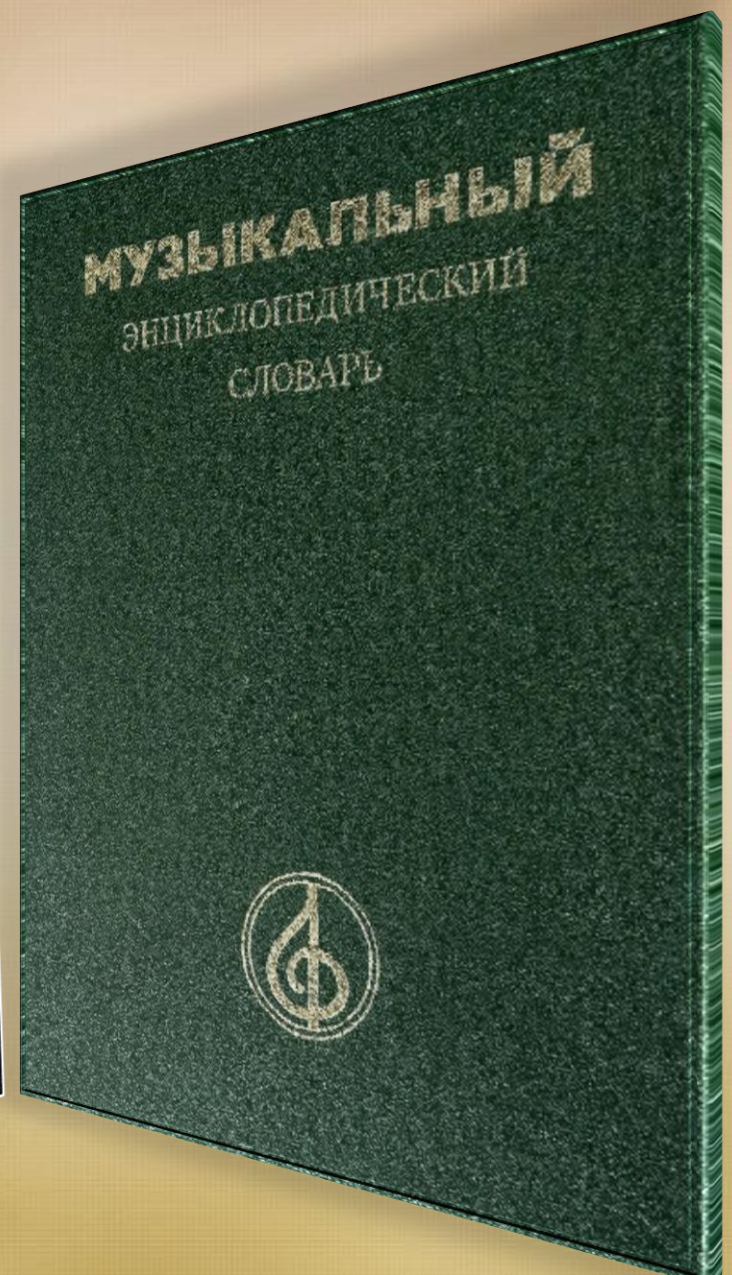
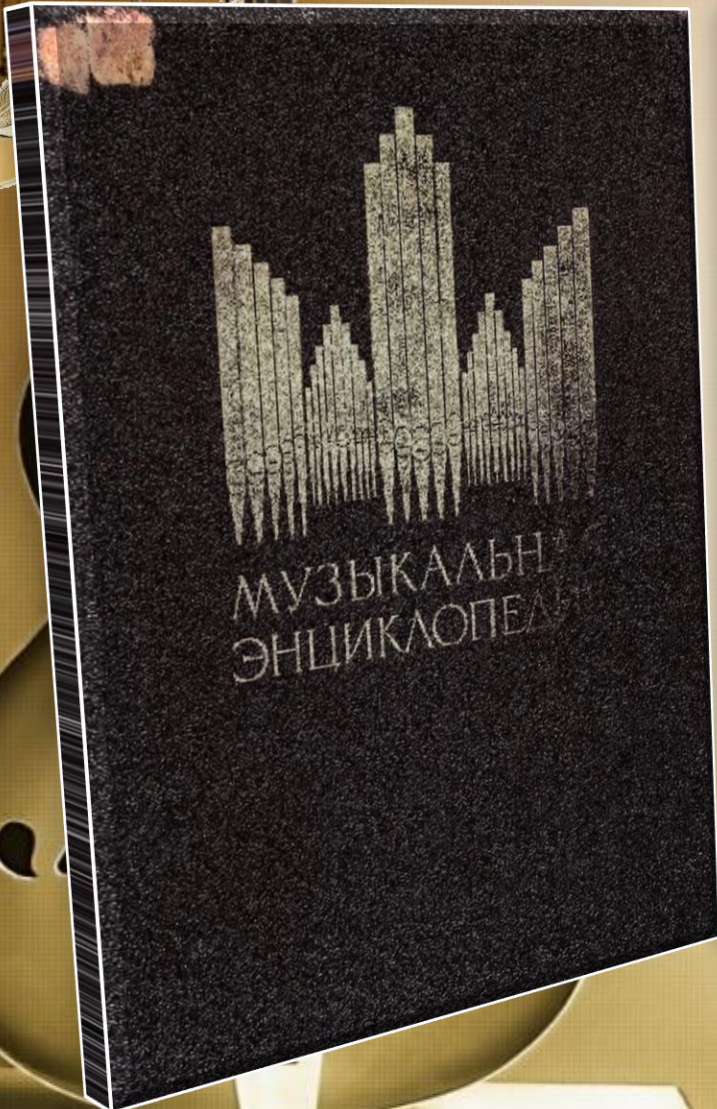
din muzica clasică: grupul englez Who de pop, de exemplu, a creat o operă rock, *Tommy*, acompaniată de o orchestră simfonică. Alt grup englez, Led Zeppelin, a scormonit în patrimoniul bluesului și a dinamitat totul cu solo-uri electrice maiestruose și sălbatice, inventând hard-rock-ul. Născută în Anglia, muzica pop a cucerit Statele Unite, unde a însoțit mișcarea hippie. Cântăreții pop cunoșteau și influența drogurilor, care exaltă percepțiile, dar se dovedesc a fi și foarte periculoase. Unii au murit, ca Jim Morrison, cântărețul grupului Doors...

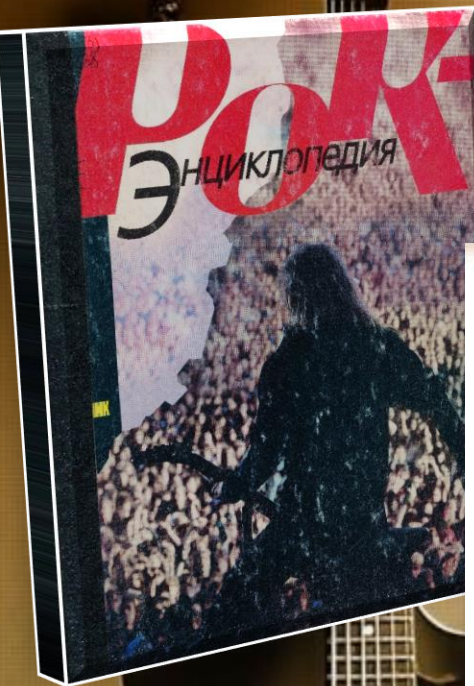
Pink Floyd a adoptat sintetizatoarele, pentru a obține o muzică mai lentă, „plutoare”.

### James Brown și Tina Turner

Contribuția negrilor americani la muzica pop este și ea considerabilă. Gustul lor foarte accentuat pentru ritm, mostenit de la bluesurile din Chicago, vocile lor calde și puternice au marcat curente







## БОБ ДЫЛАН

Роберт Аллен Циммерман воспитывался в семье среднего достатка в небольшом городке Хиббинг, штат Миннесота. В школе он, подобно большинству сверстников, пережил увлечение новым тогда еще стилем рок-н-ролл, но, поступив в университет штата Миннеаполис, стал страстным приверженцем фольклора, охладил к Элвису Пресли, место которого в его сердце занял Вуди Гатри. Молодой исполнитель много выступал в божемных фолк-клубах и вскоре взял себе сценический псевдоним Боб Дилан, в честь своего любимого поэта Дилана Томаса.

В 1959 году Боб Дилан бросил университет и осел в нью-йоркском квартале Гринвич-Виллидж, где, наряду с фолк-роком, приобщился к движению за гражданские права. В 1962 году Дилана «открыл» знаменитый продюсер Джон Хаммонд, в свое время обнаруживший великих джазовых певцов Бетти Смит и Билли Холлидей. Начальство Хаммонда с сомнением отнеслось к политизированным произведениям молодого певца, который, ко всему прочему, обладал не самой хорошей дикцией и понятию не имел о правильной постановке дыхания. Однако Боб Дилан оказался весьма своеобразным исполнителем на губной гармонике, великолепно играл на акустической гитаре, и публика очень тепло приняла как дебютный альбом музыканта, так и два последующих, «The Freewheelin' Bob Dylan» (он возглавил хит-парад Великобритании), 1963 год, и «The Times They Are A-Changin'», 1964 год. Эти пластинки представляли собой подборки в целом традиционного для того периода музыкального материала, исполнение которого, однако, значительно отличалось от общепринятого, особенно впечатляли так называемые «речитативные блюзы», которые позже включали в свой репертуар такие исполнители, как Фил Окс и



Тим Пэкстон; среди самых запоминающихся вещей, вошедших в эти альбомы, следует отметить «Blowing In The Wind» (она стала хитом в исполнении группы Peter Paul & Mary), «Masters Of War» и «A Pawn In Their Game».

Дилан стал одной из сенсаций фолк-фестиваля в Ньюпорте, 1963 год, однако многих фанов смутил очень личный текст песни «My Back Pages» и некоторые другие вещи, составившие ядро альбома «Another Side Of Bob Dylan», где музыкант, казалось, напрочь отказывается от своих во многом наивных взглядов на политические проблемы и обращается к философским вопросам бытия («Ballad In Plain D» и «Restless Farewell»). В этот период Боб Дилан «электрифицирует» свою музыку, его явный уклон в рокабилли и сравнительно жесткие трактовки классических блюзов двадцатых годов возмущали очень многих ценителей музыки (после выпуска альбома «Bringing It All Back Home», 1965 год, пошли разговоры, что «Боб Дилан продался воротилам коммерческого искусства»). Особое негодование вызвала аранжировка песни Чака Берри «Too Much Monkey Business».

Широкая публика с неодобрением относилась к дружбе Дилана с

набирающими обороты английскими поп-группами и их американскими подражателями, которые охотно исполняли его песни, — так, например, The Animals прославились с дилановской «Baby Let Me Follow You Down» (правда, они переименовали ее в «Baby Let Me Take You Home») и его авторской версией знаменитейшей песни «Дом восходящего солнца» («House Of The Rising Sun») с альбома «Bob Dylan», а Them успешно пели «It's All Over Now Baby Blue»; The Byrds считаются лучшими интерпретаторами композиции «Mr Tambourine Man». Боб Дилан очень много писал специально для этих групп и сам никогда не включал такие песни в свои альбомы — одним из его постоянных «клиентов» были англичанин Манфред Мэнн и его группа, которые, по мнению Дилана, лучше других аранжировали его произведения; в частности, всеанглийским хитом стала дилановская «If You Gotta Go, Go Now» в исполнении Манфреда Мэнна.

Боб Дилан продолжал шокировать пуристов, ждавших от своего кумира слепого следования устоявшимся традициям фолк-рока, — в 1965 году он появился на очередном фестивале в Ньюпорте с целенаправленным «стратокастером», инструментом, на котором играли исключительно «настоящие рокеры» тех лет, и провел свою программу в составе блюз-роковой группы The Paul Butterfield Blues Band. Обидел он своих поклонников и гастрольным турне по Великобритании (также 1965 год), на котором выступал с канадской рок-группой The Hawks (позже прославившейся как The Band). В дальнейшем музыканты The Band, а также известный клавишник Эл Купер часто принимали участие в записи альбомов Дилана (в частности, «Highway 61 Revisited» и «Blonde On Blonde») и

## ДЫЛАН D

**New Moon On Monday; The Wild Boys** și **Save A Prayer** apar pe \*LP-ul **Arena**. În primăvara lui 1985 lansează **A View To A Kill** (\*US Top locul 1), tema muzicală a episodului cu același nume din seria *James Bond* (ultima cu Roger Moore în rolul titular). John Taylor și Andy Taylor se alătură lui \*Robert Palmer; Nick Rhodes, Simon Le Bon și Roger Taylor înființează trupa Arcadia. O vreme trupa a funcționat cu Steve Ferrone (drms., ex-\*Average White Band). Grupul se reunește în formula Le Bon – Rhodes – John Taylor pentru înregistrările discului **Notorious**. Piesa eponimă urcă pe locul 2 în \*Billboard. **The Wedding Album** conține hit-urile **Ordinary World, Come Undone** și **Too Much Information**. În mai 1997 revin în actualitate cu **Out Of My Mind** și **Electric Barbarella**, intrate în \*clasamentele engleze.

• **Duran Duran** (1981); **Seven And The Ragged Tiger** (1983); **Arena** (1984); **Notorious** (1986); **The Big Thing** (1988); **Liberty** (1990); **The Wedding Album** (1993); **Thank You** (1995); **Greatest Hits** (1998)

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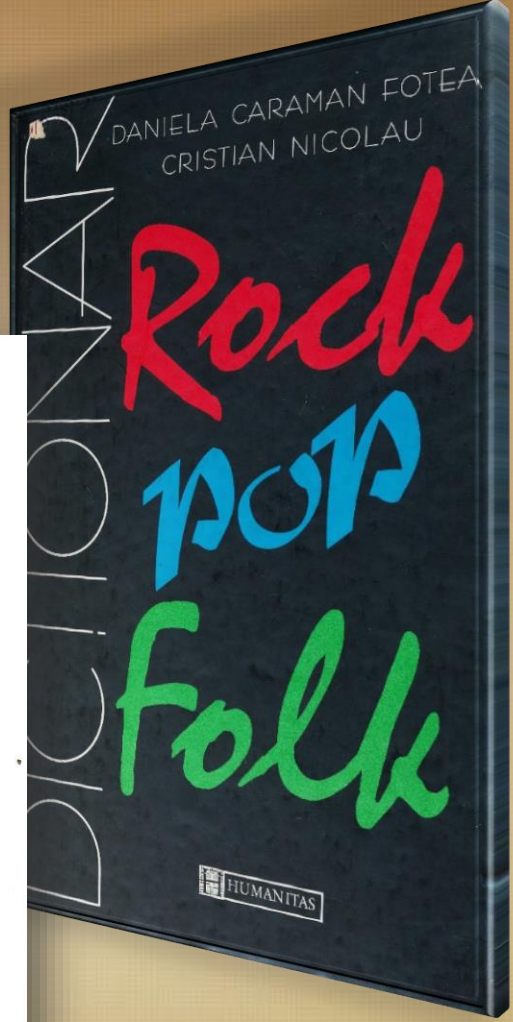
**Nicolae Duțu** (22 aug. 1928, Brăila) — redactor, realizator de emisiuni radio din România

Studii academice la Timișoara, apoi la Conservatorul de Muzică „Ciprian Porumbescu” din București; din 1957 a lucrat timp de 39 de ani neîntrerupt în redacția de muzică ușoară, pop, rock, jazz a Radiodifuziunii Române. A făcut parte din echipa de redactori ai primelor ediții ale Festivalului Internațional „Cerbul de aur” de la Brașov și din primele echipe de realizatori ai programelor estivale ale postului Radio Vacanța. A efectuat transmisiuni în direct de la cele mai importante manifestări muzicale de gen. Prin eforturi personale a dotat fonoteca Radioului cu o cantitate enormă de muzică, fiind vehiculate în emisiunile „De la 1 la 5”, „Radiodivertisment muzical”, „Radiorecording”, emisiuni de notorietate în anii 1970–80, realizate alături de Daniela Caraman Fotea, \*Aurel Gherghel, Paul Grigoriu, Ionel Thomas Tudor, Dan Antonescu, Victor Dumitrescu, Adrian Marcovici, Costel Tutunaru ș.a. A făcut parte din juriile Festivalurilor Internaționale „Orfeul de aur” din Bulgaria și „Cheia de aur” de la Bratislava. Deținător al Medaliei Marconi pentru activitate radiofonică neîntreruptă și calitatea prestației redacționale.

en

**Bob Dylan** ([Robert Allen Zimmerman], 24 mai 1941, Duluth, Minnesota) — solist vocal, instrumentist (ch., harm.), compozitor, din Statele Unite

În liceu a înființat prima trupă, The Golden Chords (era cunoscut sub numele Zimmerman). În 1959 începe cursurile la Arts College of the University of Minnesota; își alege numele Bob Dylan (Bob — diminutivul de la Robert, Dylan — în memoria poetului Dylan Thomas). Apare în spectacolele din cam-





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Search Results: 1 - 10 of 1,047

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Radio & Music: 10142016, p1-1. 1p.
- Yes, Bob Dylan Deserves the Nobel Prize.**  
By Fushik, Jim. *Wall Street Journal - Online Edition*. 10142016, p1. 1p.
- Notable & Quotable: Bob Dylan Confounds Expectations.**  
*Wall Street Journal - Online Edition*. 10142016, p1. 1p.
- Overheard.**  
*Wall Street Journal - Online Edition*. 10142016, p1. 1p.
- Song Lyrics or Literature? You Decide.**  
*Wall Street Journal - Online Edition*. 10142016, p1. 1p.

<http://link.springer.com/search?query=bob+dylan>

1,523 Result(s) for 'bob dylan'

- The Political Art of Bob Dylan**  
David Boucher, Gary Browning (2004)
- The Political World of Bob Dylan**  
Freedom and Justice, Power and Sin  
Jef Taylor, Chad Iversen in *Critical Political Theory and Radical Practice* (2019)
- Wie Bob-Dylan-Zitate die medizinische Literatur durchziehen**  
Prof. Dr. med. H. S. Füllci in *MMW - Fortschritte der Medizin* (2016)

<http://www.un.org/ru/databases/>

<https://search.un.org/results>

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- L'ONU ACCUEILLE À PARTIR DU 5 MAI UNE EXPOSITION DE PHOTOGRAPHIES ILLUSTRANT LA CHANSON DE BOB DYLAN**  
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- Microsoft Word - 2013\_no12.docx**  
single: tomari LO, also known as the "African Bob Dylan". "Acting As One" is the theme of this year's
- Quand la musique change le monde | Afrique Renouveau En Ligne**  
qui par le passé. Les sentiments pacifistes de compositeurs comme l'Américain Bob Dylan sont devenus aujourd'hui
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single: tomari LO, also known as the "African Bob Dylan". "Acting As One" is the theme of this year's

<http://polpred.com/?ns>

Новости. Обзор СМИ

**Издана книга феминизма: буря возмущения откликнулась на факт присуждения Нобелевской премии по литературе американскому музыканту Бобу Дилану.** В России возмущаются более всего. Публикуем так: разве это правда, даем не мы, а вы сами! Будулова Гусеи Мураева, а собою — Дилану с гитарой!

Думаю, те, кто это пишет, ироничнее не попадут, то есть текстов Дилана оценить не могут. Их возмущает сам факт того, что опять нобелевцы литературой сожгли что-то не совсем литературное. И они, эти возмущенные, катаясь рожками ошибаются. Как бы не наоборот: шведские академики восстановили репутацию литературной Нобелевки после того, что с ней творилось в последние годы.

Премия удостоив во доверие

Ничем с общей мыслью, а вотом переищем и Дилану. И так, есть несколько разных идей вычислить того, что такое литература, а что такое области "пограничные" с ней. Прозвучавшая Нобелевская премия Светлана Алексиевич — типичный случай ухода даже за пределы "пограничных". Это публицистика, если не журналистика. И так, на мой личный взгляд, Александр Солженицын — тоже больше публицист, чем что-то иное.

Ну, и понятно, что в публицистике применялись политика (на которую нобелевцы совершенно справедливо клюют уже не первое десятилетие). То есть это такая фальсификация — мы хотим поощрять клику-то политическую позицию, но при этом свои изыскания в области престижной литературы. В итоге выискиваем этому престижу удачи, да в политическое поле высказывание от этой фальсификации оказывается провальным.

И не додумайте у нас мыслить ругаться на-за премии Дилану, что это они все еще не могут отойти от прошлого и вручить ее Алексиевич?

Но ведь тут литературную премию вручили музыканту, скажете вы. Это нечестно, эффект от премии достигнется с помощью вы, глоссы, прочие методы прямо воздейств на слушателя. Это вроде как допустимо, то есть поощрение дополнительного преимуществ. Ответом: стихи — это музыка, даем без гитары. Публикуем в Индус с е патиссонией и удивительно консервативный културой, там стихи и сегодня не читают, а поют, странным высоким голосом.

Здесь надо знать, что в России как издали сильно соотновлялись секты, которые считают литературой только меркантиль, мемуаральными, скучные романы. А, допустим, фантастиче — не вы, как вы так, они ведь доставляет людям удовольствие (то есть имеет высочайшее преимущество), значит — не худшая литература. Хотя в Америке такие подборки высокого уровня есть, и две уподоб.

Но на самом деле это они хотят создать "для своих" незаконное преимущество, отсюда от "настоящей литературы" самые ценные ее ветви.

И вот теперь — Выб Дилан.

Чужацкие слова

Поэтому, что здесь надо очень хорошо знать английский и учитывать, что поэзия вообще непереводима, но попробуем какие-то строки хотя бы перевести.

В момент моего приезда, в час ступенчатой жизни.

Тогда я уже смел у моего возлюбленного взгляду возвращающему семечку...

О, цветы свисающей и прошлогодней сорняку,

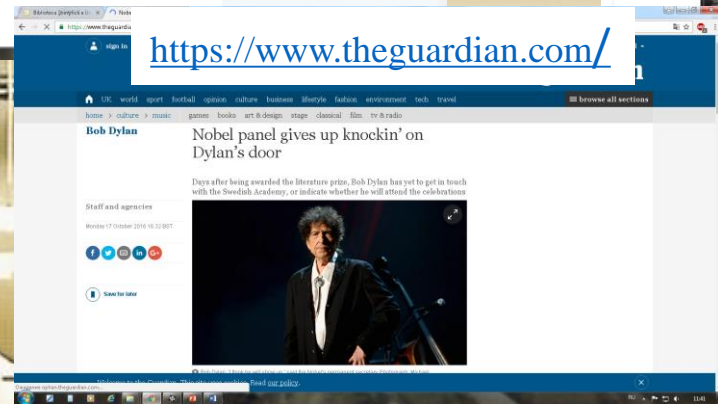
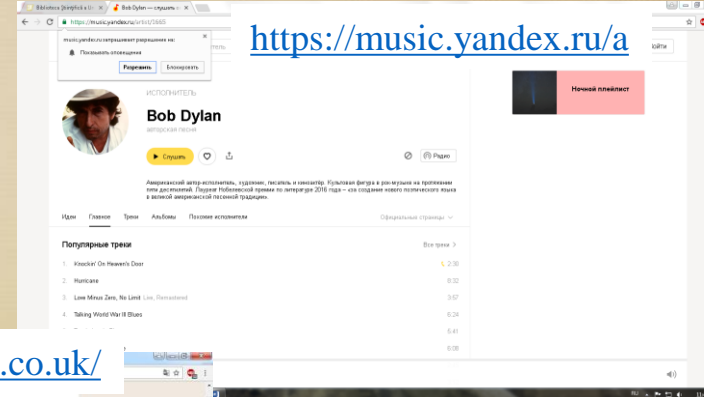
Как преступники, они задирали совесть и радость.

Это — из стихотворения (слова) "Каждая песенка" 1963 года

Имя: "Ты мой ум — это храм, делай его прекрасным и свободным, не давай негодным личностям отключать там шипы" (это, кстати, вычисляет того, что такое телевидение).

Их — вычисляет на весь вычисленный мир!

# PREZENȚE ÎN INTERNET



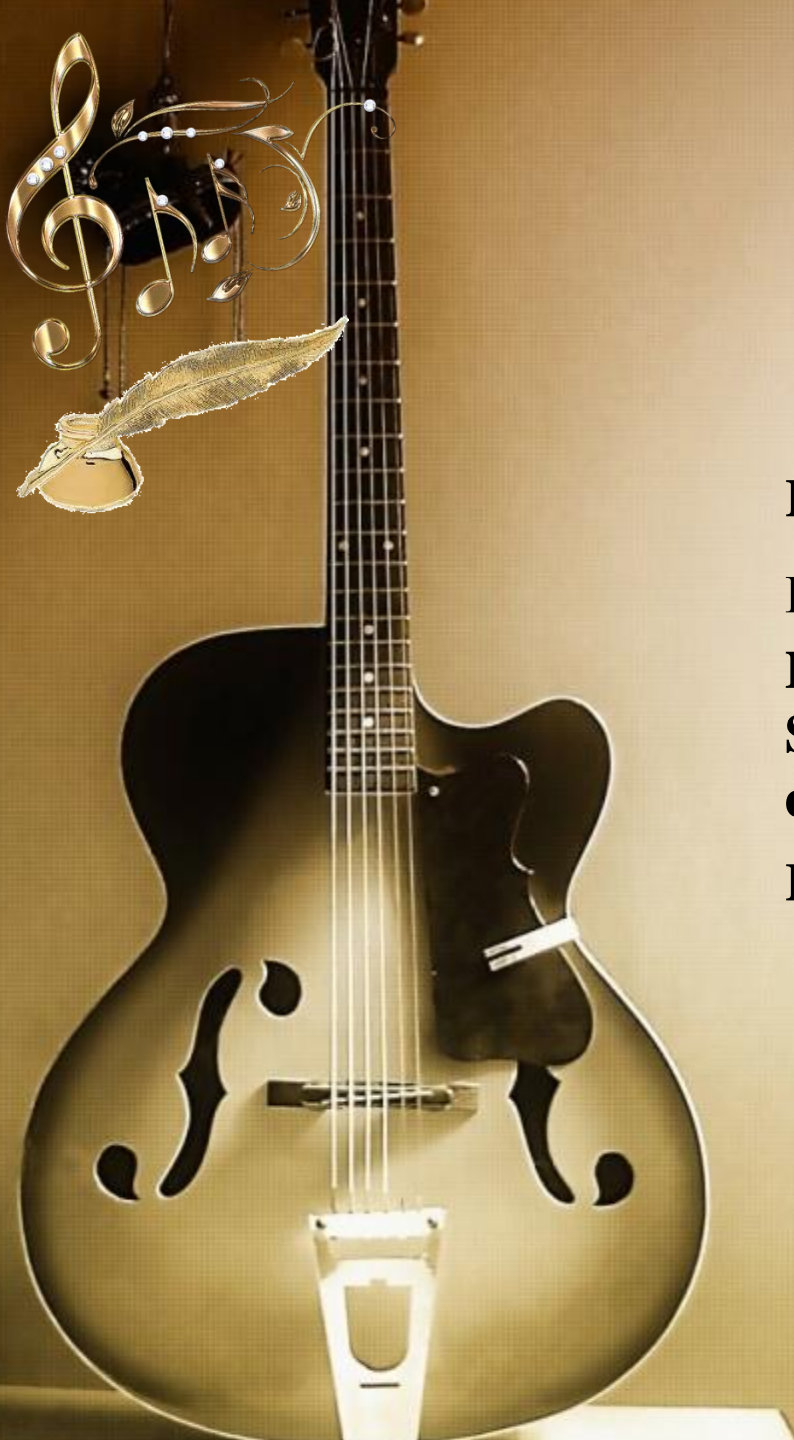
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