

## Bob Dylan: A Modern Realistic Vision

### الرؤية الواقعية الحديثة لدى بوب ديلن

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#### Abstract

Although his family was considered as middle-class, Bob Dylan's choice of writing style and topics tended to be influenced by a smaller-voiced, more suffering group- that of the working class. His lyrics that have included many protest and finger-pointing messages, have always been looked upon as influential in the shaping of cultural views of the time. Because he has used his lyrical poetry to inspire people to make changes, and to right the wrongs of the world.

Most of Dylan's lyrics were dedicated to speaking out against infractions committed by the world at large. And the vast amount of his lyrics has been written with the interest of social justice in mind. His work illustrates working-class literature themes as composing the majority of the people in America in particular and the world in general referring ,also, implicitly to the other suffering classes, such as emphasizing the collective, being experimental in terms of style, being written in working voices, resisting the powers that be, and calling to action those who are reading his messages. And such is his modern realistic vision.

#### الخلاصة

يميل اختيار بوب ديلن لاسلوب الكتابة ومواضيعها إلى التأثير بالطبقة العاملة وهي مجموعة ذات أصوات ضعيفة وذات معاناة كبيرة على الرغم من كون عائلته ذات أصول تعود إلى الطبقة الوسطى. كثيرا ما كان ينظر إلى قصائد أغنياته الشعبية التي كانت تتضمن رسائل الاحتجاج أو الشكوى وكذلك رسائل الاتهام الواضحة على أنها مؤثرة في تشكيل وتكوين وجهات النظر الثقافية الحالية أو المعاصرة. حيث استخدم قصائد أغنياته الشعبية من اجل استلهام الناس لإحداث تغييرات ولتصحيح ماهو خاطئ في العالم.

تتحدث الكثير من قصائد الأغنيات الشعبية لبوب ديلن عن الخروق التي تقترف في العالم على نحو واسع وكذلك فان المجموعة الكبرى من قصائده الشعبية المغناة كتبت بنية الحصول على العدالة الاجتماعية. يوضح عمل بوب ديلن مواضيع أدب الطبقة العاملة كونها تشكل الأغلبية في أمريكا بصورة خاصة وفي العالم بصورة عامة، مشيرا أيضا وبشكل ضمنى إلى الطبقات الاجتماعية الأخرى، مثل التأكيد على الجماعة وكونه تجريبي من حيث الأسلوب ومن حيث كونه كتب بأصوات الطبقة العاملة من اجل مقاومة القوى الموجودة ومن اجل دعوة أولئك الذين يقرؤون هذه الرسائل بان يكونوا فاعلين أو قادرين على القيام بشيء ما. وذلك يمثل رؤيته الواقعية للواقع المعاصر.

#### Introduction

Born on the 21<sup>st</sup> of May ,1941 as Robert Zimmerman, Bob Dylan began his secretive life in Hibbing Minnesota. Since the age of ten he sought his identity through music and poetry. Then, while attending the University of Minnesota, he performed with his lonely voice, untrained and natural, veering between speech and song as he played reportedly badly in local coffee shops. Bob Dylan was a traditional balladeer who took up popular causes, streamlined them, and presented the people with encouraging theme songs to their turbulent era.<sup>1</sup>

Certain historians believe that Dylan found inspiration in his writings through involvement with Suze Rotolo, secretary for the Congress on Racial Equality. Maybe he had written his songs to impress his girlfriend. She participated in the making of Dylan's leadership status by making illustrations to go long with his lyrics. For "Masters of War", Suze Rotolo drew an image of a man

carving up the world with a knife and fork while his family watches sadly.<sup>2</sup> With Suze's influence, Dylan became even more of a protest leader. The lyrics to his many inspirational songs also furthered this image.

One of Dylan's most famous lyrics, "Blown' in the Wind," has been applied to almost every protest, struggle, and freedom issue of the revolutionary sixties:

How many roads must a man walk down  
Before you call him a man? ...  
Yes 'n how many times must the cannon balls fly,  
Before they're forever banned?...  
Yes 'n how many years can some people exist,  
Before they're allowed to be free?...  
Yes 'n how many times can a man turn his head,  
Pretending he just doesn't see?  
The answer, my friend, is blowin' in the wind,  
The answer in blowin' in the wind.<sup>3</sup>

The first line of the lyric is a reminder of the protest marches carried on throughout Dylan's period. While the second and the third refer to anti war protests, the fourth and fifth lines demonstrate the ridiculous nature of segregation, and the sixth and the seventh can be applied to any movement left out, from anti-violence to women's rights. It presents the image of the road of progress, and validates concern for causes while absolving the obligation to come up with the solutions to those problems. It became the international language of the sixties marches changing the history of their country.<sup>4</sup>

Another lyric, Dylan wrote of the freedom riders in the deep South of the United States, brought their issue to the forefront, and encouraged others to join their cause:

Red and White and Brown and Black,  
We're ridin' this train on a one way track,  
We got this far and we ain't turunin' back,  
We ain't gonna grieve no more.<sup>5</sup>

The inspiring words of this lyric led these people on their journey through the many trials of their journey.

Bob Dylan was a true rebel. He searched within himself and discovered a moral temperament that had dominion over the artistic temperature. He concluded that art was not immune from moral measure. Like the Biblical prophets, he stood in opposition , but also like them his fire and fury came from an understanding of his God-given mission.<sup>6</sup> In "I Pity the Poor Immigrant" Dylan wonders what God thinks about the idea that a religious person is a tourist in life, thinking eagerly about returning home to God. While a less religious or secular person is a traveler, unsure of any desire to return home, and uncertain if there is a home. People are unwilling immigrants in the land of living, exiled from paradise and placed into the broken happy temporal world where people must struggle against the temptations to do evil and instead choose to do good. Concerning the religious person, there are signs of truth everywhere and to the secular, reality is only reality without intimation of Godly designs or Heavenly destinations:

I pity the poor immigrant  
Whose strength is spent in vain,  
Whose heaven is like Ironsides,  
Whose tears are like rain,  
Who eats but is not satisfied,

Who hears but does not see,  
Who falls in love with wealth itself  
And turns his back on me.<sup>7</sup>

Indeed, the poem is old from God's point of view. It is about those who disobey. Dylan sings for God and sends a warning. " I pity the poor immigrant/ Who wishes he would've stayed home" In these lines God expresses pity; then the rest of the song is only a repetitive invocations of pity, talking in detail about how the immigrant uselessly disobeys, how he uses every power to cheat and lie without benefit; loveliness is the only result. The godless hate their lives, and trapped in a choice between two forms of torture, fear and death as well. Dylan, in this poem, talks about the immigrant who worships money and, God laments, "turns his back on me." Then, after reviewing their mistakes the immigrant makes, Dylan speaking as God ending with "I pity the poor immigrant/ When his gladness comes to pass." Here, it is a suggestion of a harsh judgment to come drains the expressed pity of mercy.<sup>8</sup>

Dylan's later talk then, was about the Devil, this might make the song interpreted as the immigrant being under the spell of the Devil. Yet still there is an immigrant making a free choice between good and evil and choosing evil. Dylan spoke on behalf of God to warn the people that they must follow God's ways.

The poem also comments on the working class people and the fact that all immigrant iron workers are consumed by their working life. They struggle through their days, living in vain, with a hopelessness that nullifies their very existence. The idea of wealth, and not attaining it, has made them bitter towards people of all other classes. Dylan is able to reproduce the feelings of the immigrant iron worker in this poem, and hopefully gain sympathy for him. While Dylan's voice is not that of the immigrant himself, this poem is an accurate portrayal of the experience of the whole group of the immigrant iron workers life.<sup>9</sup>

In "Maggie's Farm" which is one of the earliest protest poems of Dylan, he speaks out for the working class that is forced to practically slave for the people of the upper classes. He focuses on the employers on farm who expect their workers ,to not only, work extremely long hours for very little pay, but also to be happy about it as well. In this poem, Dylan actually does speak in the voice of one of these workers so readers can get the perspective of the working-class narrator:

I ain't gonna work on Maggie's farm no more.  
No, I ain't gonna work on Maggie's farm no more.  
Well, I wake in the morning,  
Fold my hands and pray for rain.  
I got a head full of ideas  
That are drivin' me insane.  
It's a shame the way she makes me scrub the floor.  
I ain't goona work on Maggie's farm no more.<sup>10</sup>

Social injustices in regard to class and race were always prevalent topics for Dylan. Several of his working-class poems were about the minorities. In "The Death of Emmett Till," Dylan tells the true story of Emmett Till, a black man from Mississippi, who was murdered by the white brothers in 1955. The case was high profile and although it was tried in court, the brothers had friends on the jury who found them innocent.<sup>11</sup> Dylan appeals to the masses and calls people to action by berating them for just sitting by and allowing this kind of injustice to go on:

If you can't speak out against this kind of thing, a crime that's so unjust,  
Your eyes are filled with dead men's dirt, your mind is filled with dust.  
Your arms and legs they must be in shackles and chains, and your blood it must refuse to flow,  
For you let this human race fall down so God-awful low!

This song is just a reminder to remind your fellow man  
That this kind of thing still lives today in that ghost-robed Ku Klux Klan.  
But if all of us folks that thinks alike, if we gave all we could give,  
We could make this great land of ours a greater place to live.<sup>12</sup>

"Hurricane," is a poem that released in 1976, talks about the story of Rubin Carter, a black fighter who was becoming to 'uppity' for the taste of the local low. Carter was framed for murder and sentenced to prison, all the while proclaiming his innocence. In this poem, Dylan calls the justice system a game, again appealing to society to stand up and take responsibility for changing this injustice system:

Rubin Carter was falsely tried.  
The crime was murder "one," guess who testified?  
Bello and Bradley and they both baldly lied  
And the newspapers, they all went along for the ride.  
How can the life of such a man  
Be in the palm of some fool's hand?  
To see him obviously framed  
Couldn't help but make me feel ashamed to live in a land  
Where justice is a game.

Now all the criminals in their coats and their ties  
Are free to drink martinis and watch the sun rise  
While Rubin sits like Buddha in a ten-foot cell  
An innocent man in a living hell.  
That's the story of the Hurricane,  
But it won't be over till they clear his name  
And give him back the time he's done.  
Put in a prison cell, but one time he could-a been  
The champion of the world.<sup>13</sup>

In "All Along the Watchtower," Dylan tries to envision America's decline and accepts the role of warning people about it. The opening of the poem is a conversation Dylan has with two parts of his self. The joker thinks life is absurd while the thief part of his self-the part that steals lines from other singers and poets and ideas from the cultural air- reassures the joker that confusion is not their fate. They will see clearly and sing out a warning to the people:<sup>14</sup>

There must be some way out of here, said the joker to the thief,  
There's too much confusion, I can't get no relief.  
Businessmen, they drink my wine, plowmen dig my earth,  
None of them along the line know what any of it is worth.

No reason to get excited, the thief, he kindly spoke,  
There are many here among us who feel that life is but a joke.  
But you and i, we've been through that, and this is not our fate,  
So let us not talk falsely now, the hour is getting late.<sup>15</sup>

Dylan analogies the American social collapse to that collapse of Babylon in the Bible. Babylon was bloated with wealth, weakened by self-indulgence, and ready to fall. Dylan seeks guidance from the Biblical prophet Isaiah who foretold the fall of Babylon in the Book of Isaiah,

chapter 21. Dylan uses, in the next part of the song, the image taken from this book(Isaiah) where there is the watchtower, the princes, the lion-in the form of a wildcat, and two riders. Dylan assumes the role of the watch man, the sentinel prepared to maintain a watchful eye and proclaim exactly what he sees.

The reference to woman and barefoot servants are not included in Biblical verses but Dylan included them which is an echo to T. S. Eliot's refrain in his poem "The Love Song of J Alfred Prufrock": " In the room the women came and go/ Talking of Michelangelo."<sup>16</sup> Such reference is to describe the anxiety of relationships, it is very difficult for men to prevent women from going; metaphorically, the decaying of relationships exemplifies a decaying society. While "the barefoot servants" is an attack on the thoughtless rich, the princes in the society who need their servants so servile and poor that no shoes are allowed or allowable.<sup>17</sup>

The end of the poem is about what he sees as the sad fate of the weak, the innocent, the outsider and the artist in America: "Outside in the distance a wildcat did growl,/ Two riders were approaching, the wind began to howl."<sup>18</sup> Dylan is ready to take his place as the watchtower. The poem is a call from the depths of his soul to save himself and the society as well. He's a paradigm of the wealth and self-indulgence he sees as dooming the society.

In "A Hard Rain's A-Gonna Fall", Dylan conjures the image of a storm that will destroy everything and wash every thing clean. The youth of this world in general are symbolized by the "blue-eyed son" in this poem. He is able to see the wrongs committed and realize that it is wrong and will lead to destruction:

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.<sup>19</sup>

Preoccupation with violence is one of the things the blue-eyed son sees: "guns and sharp swords in the hands of young children." Also suffering of the masses and racism "a white man who walked a black dog" and patriarchy, " I met a young woman who's body was burning."

Not only wrong doings but also good things are seen by the blue-eyed son such as a "young girl who gave me a rainbow" referring to the movements during that time like the flower children or the anti-war movement. He is pointing out that large masses of people are suffering, victims of the power structures and the institutions these structures control:

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.<sup>20</sup>

He is after reaching those people before it's too late, and he sees " a hard rain" coming, a sense of change that will shake the very roots of civilization.<sup>21</sup>

The album, "The Times They Are A-Changin" reflects a more sophisticated, politicized and cynical Dylan. With the bleak material of this album, Dylan addresses such subjects as the murder

of civil rights worker Medgar Evers and the despair engendered by the break down of farming and mining communities. Hollis Brown is a poor farmer living in a bleak and destitute South Dakota farm. His wife and five children, already living in abject poverty, are subjected to even more hardships. In despair, the man kills his wife and children and himself with a shotgun<sup>22</sup> :

There's seven people dead  
On a South Dakota farm  
Some where in the distance  
There's seven new people born<sup>23</sup>

Such final lines are indication of the tough, ironic insight one associates with the blues. The ballad is told in the second person, present tense, so that there is a connection between the listener and the figure of the late, yet still there is the ironic fact that the only ones who know of Hollis Brown's plight, the only ones who care, are the hearers who are helpless to help, cut off from him, even as one in a mass society are cut off from each other. Indeed it is an expression of the uncompromising, isolated and sardonic and squalid reality of contemporary America.<sup>24</sup>

"North Country Blues" is another example for the break down of the mining communizes. The poem opens conversationally, "Come gather 'round friends/ And I'll tell you a tale..."<sup>25</sup> And ends bleakly "My children will go/ As soon as they grow./ Well, there ain't nothing here now to hold them."<sup>26</sup> Each verse contains at least one tragic event, and the narrator is to be known as a woman at the end of stanza four: "And my schooling was cut/ As I quit in the spring,/ To marry John Thomas, a miner."<sup>27</sup> America is the country where no one cares or even thinks of the welfare of the worker when mine and factory are opened and closed as in ":

In the South American towns  
Where the miners work almost for nothing.

So the mining gates locked  
And the red iron rotted  
And the room smelled heavy from drinking.  
Where the sad, silent song  
Made the hour twice as long  
As I waited for the sun to go sinking.<sup>28</sup>

The lyric "The Lonesome Death of Hattie Carroll" is a commentary on the racism of the 1960's, which valued a black woman's life so lightly. In 1963, Hattie Carroll, a black barmaid who was a mother of eleven children, was killed by the wealthy young tobacco farmer from Charles County, Maryland, William Devereux "Billy" Zantzinger. William Zantzinger was sentenced to six months in a County jail. Yet the song sentenced him to lifelong infamy. In 1963, when Hattie Carroll was killed, Charles County, was still strictly segregated by race in public facilities such as restaurants, Churches, theatres, doctor's fees, buses, and the county fair. The school's of Charles County were not integrated until 1967.<sup>29</sup>

For penalty and repentance,  
William Zantzinger with a six-months sentence.  
Oh, but you who philosophize disgrace and criticize all fears,  
Bury the rag deep in your face  
For now's the time for your tears.<sup>30</sup>

Racism was also the main theme of Dylan's " Only a Pawn in Their Game" The song condemns racism that has been long ingrained in the Mississippi judicial system and throughout society in the Southern United States which, for many years, allowed Evers' killer to remain free. For the song is

also about the assassination of the civil rights activist Medgar Evers in June 1963. The poem was written in response to the murder of Evers by a poor, white southern, the poem does not blame the killer himself, but goes on to point a finger at the infrastructure of Southern government, which supported racism and bigotry, and embedded these views into the youth<sup>31</sup> :

The deputy sheriffs, the solders, the governors get paid,  
And the marshals and cops get the same,  
But the poor white man's used in the hands' of them all like a tool.  
He's' taught in his school  
From the start by the rule  
That the laws are with him  
To protect his white skin  
To keep up his hate  
So he never thinks straight  
'Bout the shape that he's in  
But it ain't him to blame  
He's only a pawn in their game.<sup>32</sup>

Bob Dylan believes not that Utopia can be achieved through human action and he is disinterested in purveying the old and simplistic romantic lies. Instead he tries to do the poet's job present the world as the world appears in the words and images his vision demands.

Dylan in his works reveals his individual experiences, ideas imagery, and vocabulary. He is a writer who projects his own self and its circumstances instead of fabricating a persona from the offal of his culture. His works has the original imagery and the intensely personal vision that is totally obvious.

In Dylan's own vision there is awareness, his own awareness of both the miseries and virtues of the down-trodden, his sense of the viciousness of the present United States society, his hatred of war, his personal need for independence from a materialistic cultures' ties. In Bob Dylan's poetry, the world is a world where civil rights' workers are murdered as in his " Oxford Town" :

He went down to Oxford Town  
Guns and clubs followed him down  
All because his face was brown  
Better get away from oxford Town.

Oxford Town around the bend  
He come in to the door, he couldn't get in  
All because of the color of his skin  
What do you think about that, my frien'?

Oxford Town in the afternoon  
Everybody singin 'a sorrowful tune  
Two men died 'near the Mississippi moon  
Somebody better investigate soon.<sup>33</sup>

Also in Dylan's poetry the world is a world where prisoners are abused by the sadistic guards as in "The Walls of the Red Wing" :

Its' many a guard  
That stands around smilin' ,  
Holdin' his club

Like he was a king.  
Hopin' to get you  
Behind a wood pilin' ,  
Inside the walls,  
The walls of the Red Wing.<sup>34</sup>

The world in America is a world of exploited Tenants as in "Dear Landlords" :

Dear landlords,  
Please don't put a price on my soul.  
My burden is heavy,  
My dreams are beyond control.  
When that steamboat wistle blows,  
I'm gonna give you all I got to give,  
And I do hope you receive it well,  
Dependin' on the way you feel that you live.<sup>35</sup>

Or it is the world of frivolous and materialistic women as in "Sad-Eyed Lady of the Lowlands" :

With your mercury mouth in the missionary times,  
And your eyes like smoke and your prayers like rhymes,  
And your silver cross, and your voice like chimes,  
Oh, who among them do they think could bury you?  
With your pockets well protected at last,  
And your streetcar visions which you place on the grass,  
And your flesh like silk, and your face like grass,  
Who among them do they think could carry you?<sup>36</sup>

In America according to Dylan the masters of war hide in their mansions "as young people's blood/ Flows out of their bodies / And is buried in the mud."<sup>37</sup> Or the people that enjoy watching a boxer kill boxer as in "Who Killed Davey Moor" Or Where a judge can coerce a young girl to intercourse on the promise that he will save her father from hanging as in "Seven Curses" :

When the judge he saw Reilly's daughter  
His old eyes deepened in his head',  
Sayin' , "Gold will never free your father,  
The price, my dear, is you instead."<sup>38</sup>

The idea in Dylan's eyes and unlike the young, the United States comprises a surrealistic and absurd place. This is very clear in his "Subterranean Homesick Blues" :

Ah get born, keep warm  
Short pants, romance, learn to dance  
Get dressed, get blessed  
Try to be a success  
Please her, please him, buy gifts  
Don't steal, don't lift  
Twenty years of schoolin'  
And they put you on the day shift  
Look out kid



They keep it all hid  
Better jump down a manhole  
Light yourself a candle  
Don't wear sandals  
Try to avoid the scandals  
Don't wanna be a bum  
You better chew a gum.<sup>39</sup>

Therefore, Dylan is against the possessiveness and dominance of human beings that the United States practices through its foreign policy, its racial discrimination, its boxing scandals, and its abuse of workers. Dylan was also against the possessiveness and dominance encouraged by romantic love.<sup>40</sup> This is very clear in "Don't Think Twice it's All Right" for the speaker leaves a woman, his woman, because she required too much of him: "I gave her my heart but she wanted my soul."<sup>41</sup> Also in "It Ain't Me Babe", the speaker encountered a girl with, according to him, unreasonable demands though sanctioned. The speaker encountered a girl who wants someone :

Who will promise never to part,  
Someone to close his eyes for you,  
Someone to close his heart,  
Someone who will die for you an' more.<sup>42</sup>

Dylan's own ideas about the ideal relationship between people is very clear in his "All I Really Want to Do" :

I ain't lookin' to compete with you,  
Beat or cheat or mistreat you,  
Simplify you, classify you,  
Deny, defy, or crucify you.  
All I really want to do  
Is, Baby, be friends with you.<sup>43</sup>

These ideas do not apply merely to the relationship between man and woman, but it can be generalized to include the relationship between worker and employer, citizen and policeman, student and professor. He seeks the destruction of what is inhumanly competitive, exploitive, classifying and confining society. Dylan means that contemporary society , its values and its institutions should not only be criticized and rejected nor only to escape it but sought for a change that will affect everyone, something larger must occur.<sup>44</sup> The hint for such a thing is in his "The Times They Are-A Changin" :

The line it is drawn  
The curse it is cast  
The slow one now  
Will later be fast  
As the present now  
Will later be past  
The order is  
Rapidly fadin'.  
And the first one now  
Will later be last  
For the times they are a-changin'.<sup>45</sup>

**NOTES**

<sup>1</sup> Andy Gill, *Don't Think Twice, It's All Right-Bob Dylan, The Early Years-* (New York: Thunders' Mouth Press, 1998),p.20.

<sup>2</sup> Ibid. ,p.26.

<sup>3</sup> Lyrics by Bob Dylan 1968, 1976 Dwarf Music.

<sup>4</sup> Annelise Grimm, "Bob Dylan :The Writing of Protest Songs," April 20, 2000.

<sup>5</sup> Lawrence J. Epstein, "When Dylan Spoke For God," August 10, 2009.

<sup>6</sup> Ibid.

<sup>7</sup> Lyrics by Bob Dylan 1968, 1976 Dwarf Music.

<sup>8</sup> Lawrence J. Epstein.

<sup>9</sup> Lisa Eator, English 6923: Working Class Literature, Fall 2003.

<sup>10</sup> Lyrics by Bob Dylan 1965 Warner Bros. Inc. Renewed 1993 Special Rider Music.

<sup>11</sup> Lisa Eator.

<sup>12</sup> Lyrics by Bob Dylan 1963,1966 Warner Bros. Inc. Renewed 1991 Special Rider Music.

<sup>13</sup> Music by Bob Dylan, Words by Bob Dylan and Jacques Levy 1975 Ram's Horn Music.

<sup>14</sup> Lawrence J. Epstein, "Bob Dylan On The Watchtower," September 7, 2009.

<sup>15</sup> PoemHunter.com. "All Along The Watchtower"-Bob Dylan Lyrics Songs.

<sup>16</sup> Cleanth Brooks and Robert Penn Warren, *Understanding Poetry* , 3<sup>rd</sup> edition (New York: Holt, Rinehart and Winston, 1960), p.388.

<sup>17</sup> Lawrence J. Epstein, "Bob Dylan On The Watchtower," September 7, 2009.

<sup>18</sup> PoemHunter.com. "All Along The Watchtower"-Bob Dylan Lyrics Songs.

<sup>19</sup> PoemHunter.com. "A Hard Rain's A- Gonna Fall"-Bob Dylan Lyrics Songs.

<sup>20</sup> Ibid.

<sup>21</sup> Bob Dylan Song Meanings-Lyrics Interpretations.com.

<sup>22</sup> Wikipedia, the Free Encyclopedia, Ballad of Hollis' Brown.

<sup>23</sup> Lyrics by Bob Dylan 1963 Warner Bros. Inc. Renewed 1991 Special Rider Music.

<sup>24</sup> Wikipedia, the Free Encyclopedia, Ballad of Hollis' Brown.

<sup>25</sup> Lyrics by Bob Dylan 1963 Warner Bros. Inc. Renewed 1991 Special Rider Music.

<sup>26</sup> Ibid.

<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

<sup>29</sup> Peter Carlson, "A Regular Old Southern Maryland Boy," as quoted in *The Washington Post*, August 4,1991.

<sup>30</sup> Lyrics by Bob Dylan 1964,1966 Warner Bros. Inc. Renewed 1992 Special Rider Music.

<sup>31</sup> Nigal Williamson, "The Rough Guide To Bob Dylan,"p.27.

<sup>32</sup> Lyrics by Bob Dylan 1963 Warner Bros. Inc. Renewed 1991 Special Rider Music.

<sup>33</sup> Ibid.

<sup>34</sup> Ibid.

<sup>35</sup> Lyrics by Bob Dylan 1966, 1976 Dwarf Music.

<sup>36</sup> Lyrics by Bob Dylan 1963 Warner Bros. Inc. Renewed 1991 Special Rider Music.

<sup>37</sup> Lyrics by Bob Dylan 1965 Warner Bros. Inc. Renewed 1993 Special Rider Music.

<sup>38</sup> Lyrics by Bob Dylan 1963 Warner Bros. Inc. Renewed 1991 Special Rider Music.

<sup>39</sup> Ibid.

<sup>40</sup> Frank Davey, "Leonard Cohen and Bob Dylan: Poetry and The Popular Song" Alphabet no.17, December 1969.

<sup>41</sup> Lyrics by Bob Dylan 1963 Warner Bros. Inc. Renewed 1991 Special Rider Music.

<sup>42</sup> Ibid.

<sup>43</sup> Ibid.

<sup>44</sup> Frank Davey.

<sup>45</sup> Ibid.

## **CONCLUSION**

Bob Dylan is a modern American poet and songwriter whose influence throughout his poems and folk music has been equally powerful and marked a pivotal turning point in its twentieth century evolution, signifying when the genre moved from traditional songs and poems towards personal songwriting.

Dylan sought to appeal to the public by using a realistic vision to criticize reality and present a message as well as a solution. His accomplishment in terms of realistic works has been his ability to speak out for the masses about the social injustices carried out by the government, legal systems, and upper-class people of the society.

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