

UNIVERSITY OF BELGRADE

FACULTY OF PHILOLOGY

Milan M. Mijanovic

Time and Space in the Poetry of Bob Dylan

Doctoral Dissertation

Belgrade, 2022

УНИВЕРЗИТЕТ У БЕОГРАДУ
ФИЛОЛОШКИ ФАКУЛТЕТ

Милан М. Мијановић

Време и простор у поезији Боба Дилана

Докторска дисертација

Београд, 2022.

УНИВЕРСИТЕТ В БЕЛГРАДЕ
ФИЛОЛОГИЧЕСКИЙ ФАКУЛЬТЕТ

Милан М. Миянович

Время и пространство в поэзии Боба Дилана

Докторская диссертация

Белград, 2022.

Ментор: проф. др Зоран Пауновић, редовни професор, Универзитет у Београду,
Филолошки Факултет.

Чланови комисије:

Датум одбране докторске дисертације:

Abstract

The aim of this work is to investigate, analyze and describe the formation of time and space in the poems of Bob Dylan. The first part is aimed to determine the relation between the manner of representing time and space and the formal characteristics of individual poems. The understanding about temporal and spatial formation acquired in such a way offers a firm grounding for further interpretation that focuses on a variety of motifs and themes, and can, hopefully, aid in fathoming metaphorical and symbolic layers of meaning found in Dylan's poetry. Bakhtin's theory of chronotope is taken as a theoretical foundation of this work. Bakhtin used chronotope to explain representation of time and space in novels, so the term was slightly widened in order to be made applicable for the analysis of poetry. Some inherent characteristics of poetic form, and especially that concerning poetry originally written for singing are underlined. Initially the analysis was focused on the forms of chronotope in individual poems grouped according to some common characteristics. After completing the analytic and interpretative task an attempt at attaining synthesis was made. Due to the scope of Dylan's oeuvre and the relatively narrow selection of poems, but also because of diversity of procedures regarding the formation of time and space in Dylan's poetry the synthesis was only partially achieved to avoid generalizations without basis in the analysis and interpretation.

Key words: chronotope, formation of time and space, narrative, dramatic monologue, storytelling in verses, detail, time perspective, figurative language

Scientific Field: Literary Science

Scientific Subfield: English and American Literature

UDC number:

Сажетак

Циљ овог рада је да истражи, анализира и опише начин формирања времена и простора у песмама Боба Дилана. Циљ првог дела је да утврди однос између начина представљања времена и простора и формалних одлика појединачних песама. Разумевање формирања времена и простора добијено на овај начин може послужити као чврсто полазиште за даљу интерпретацију која узима у обзир различите теме и мотиве, и може помоћи приликом поимања дубљих метафоричних и симболчких слојева значења Диланових песама. За теоријско становиште узета је Бахтинова теорија хронотопа. Бахтин је хронотоп употребљавао како би објаснио просторне и временске одлике романа, те је овај појам нешто проширен како би се могао применити приликом анализе поезије. Подвучене су неке особености поетске форме, а поготову поезије изворно намењене певању. У раду се полазило од анализе појединачних песама које су груписане према заједничким формалним и садржинским одликама. После аналитичког и интерпретативног поступка, донекле је постигнута синтеза која описује опште облике хорнопа у анализираним песмама. Међутим, због обима Дилановог дела и релативно уског избора песама у оквиру овог рада, као и због разноврсности самих поступака формирања времена и простора запажених у Дилановим песмама, оставена синтеза је само делимична да би се избегло уопштавање које нама упоришта у анализи и интерпретацији.

Кључне речи: хронотоп, формирање времена и простора, наратив, драмски монолог, приповедање у стиховима, детаљ, временска перспектива, фигуративни језик

Научна област: Наука о књижевности

Ужа научна област: Енглеска и америчка књижевност

УДК број:

Content

1. Introduction	1
1.1. Once Upon a Time in Chronotope	1
1.2. Narrative Road Signs	4
1.3. The Division into Chapters	6
2. Formation of Time and Space in Poetry – Particularly Dylanesque	9
3. Details or Saying so Much with so Few Words	13
3.1. Details That Cannot Slip Unnoticed	14
3.2. Unmodified Nouns as “Blank Spaces”	15
3.3. Temporal Aspect of Details	16
3.4. What is Outside is Also Inside – Man in the Long Black Coat	17
3.5. Love Motif in Simple Twist of Fate	18
4. Pseudo Folkloric Poetry	20

4.1. Caribbean Wind	24
5. Saying so Much with so Few Words to You	27
5.1. Narrating the Past through the Dramatic Monologue	30
5.2. Directed and Open Narrative (No Direction Home)	32
5.3. Scrutinizing the Listener – <i>What Was That You Wanted?</i>	35
5.4. Dramatic Monologue and the Confusion	36
6. Songs and Poetry	40
7. Entering the Surreal – the Joker and the Thief	45
7.1. Mr. Tambourine Man	47
7.2. Changing of the Guards	53
8. Immersed in Surreal	57
8.1. Images Opposed to Details - <i>A Hard Rain's A-Gonna Fall</i>	57
8.2. When images and Symbols Cancel Time - <i>Gates of Eden</i>	58
8.3. Temporality of a Dreamscape - <i>Series of Dreams</i>	60

9. Memory and Time	62
9.1. The Song of Experience - <i>Just Like Tom Thumb's Blues</i>	62
9.2. The Song of Too Much Experience - <i>Brownsville Girl</i>	64
10. History Rearranged	69
11. Songs Singing About the Events That Really Happened	73
12. Traveling	76
12.1. Picking Up Exotic Along the Road	83
12.2. Moving Across the Line	85
12.3. Shelter from the Storm	88
12.4. On a Completely Different Level	91
13. Songs That Resist Completion	96
13.1. "Temporal Cubism" of <i>Tangled Up in Blue</i>	99
14. One Vision	102
14.1. Rainy Day Women	104

14.2. Visions of Johanna	108
15. Before Conclusion – Time and Space “Formula”	114
16. Conclusion	118
Bibliography	122

1. Introduction

1.1. Once Upon a Time in Chronotope

Dylan's poetry opens up innumerable questions, it stirs the secret currents of the soul, yet it can be a *bridge over troubled water*. It offers pleasure when it is heard, it offers pleasure when it is read, and some pleasure is left in store for the speculative and analytic quest which tries to pin down its elusive and ethereal body of meaning. Following this last kind of pleasure without reserve can be misleading; one may fall into a trap of being either too inventive or too analytic. If I crossed the line on some occasion, if I, to use a well-known metaphor, dissected Dylan's poems and killed my subject, in my defense I can say that I dissected only the shadows they cast on my mind, and never the shadows they cast on paper. So, no matter how important it is to keep on the right track by consistently using a coherent method, a little bit of straying away doesn't do that much harm since it opens up a possibility of discovery and rediscovery of oneself in Dylan's poetry, leaving the doors of self-recognition ajar for a tiny peep, although a key-hole can do as well. There are countless ways to approach Dylan's poetry.

Reading Dylan through Bakhtin can be fortuitous for many different reasons. Bakhtin offers a clear and precise method for analyzing works of literature. He himself analyzed novels using chronotope, a concept that he practically invented and applied to literature. Bakhtin (1996) explains:

"We will give the name *chronotope* (literally, "time space") to the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature. This term (space-time) is employed in mathematics, and was introduced as part of Einstein's Theory of Relativity. The special meaning it has in relativity theory is not important for our purposes, we are borrowing it for literary criticism almost as a metaphor (almost, but not entirely). What counts for us is the fact that it expresses the inseparability of space and time (time as a fourth dimension of space). We understand the chronotope as a formally constitutive category of literature, we will not deal with chronotope in other areas of culture." (p. 84)

His discovery was groundbreaking and offered a novel outlook on the problematic of formation of time and space in literary works. Although Bakhtin focuses his analysis exclusively on the novels he envisaged the possibility of including works pertaining to other literary genres. Moreover, Bakhtin (1996) claimed:

"The chronotope in literature has an intrinsic *generic* significance. It can be said that it is precisely chronotope that defines genres and generic distinctions, for in literature the primary category in chronotope is time." (p. 84-5)

Dylan's poetry addresses a whole range of topics, a variety of themes and contains a multitude of motifs. Moreover semantic richness, and ambiguous, metaphorical and symbolic language makes the analysis and subsequent interpretation a dangerous, sometimes even a pernicious task. It can be felt that the whole analytic and interpretative task is made spurious by a well-known Dylan's attitude stated by Gray (2006):

"Dylan's antipathy and contempt for critics, however distinguished, has almost been matched by his extravagance of reverence for artists, however undistinguished. But 'artist v. critic' is a false distinction." (p. 23)

One may feel quite disheartened if not completely put off after realizing that they may be putting their effort in the wrong direction. All of this made me ask myself: Is the rational analysis the right way to approach Dylan's poetry? Will the analysis shrink the understanding rather than expand it? Will the interpretation eclipse the beauty of Dylan's poems that can be taken in directly thorough sense, affecting first and foremost my experience of them? After dismissing my apprehensions I found it necessary to ground my inquiry on something firm, and I found this in Bakhtin's chronotope.

Bakhtin grouped novels that were written in different times, but share common features of chronotope. As a result he outlined a number of different chronotopes pertaining to each of the groups. Unlike many of Bakhtin's groups that consist of novels written by different authors over long or even undetermined period of time, Dylan's poetry is being written by a single person over a course of a little more than half a century. Yet, it is immediately obvious that it won't be possible to isolate and describe a one and only chronotope characteristic of Dylan's poetry. This work will try to pin down some general tendencies in forming time and space in Dylan's poetry, and use them for approaching particular poems. But mainly particular poems would be analyzed and interpreted in order to discover characteristic of time and space formation found in them. This may lead to forming certain constellations of poems that exhibit a tangible degree of similarity concerning temporal and spatial organization.

It may not be a stellar decision and may seem confusing to choose an analytic approach that oscillates between *toto pro pars* and *pars pro toto*, but it would be a shame to neglect some obvious similarities of time and space formation in poems that the further analysis would try to corroborate or discard. More importantly, since Dylan's opus is huge and this work can tackle only a small part of it selecting the poems that will be dealt with isn't easy task at all. There are even too many 'major' Dylan's poems to feature them all. Here the seemingly representative or acutely particular nature of chronotope found in a poem may help to narrow the choice.

The most natural way to examine the development of construction of time and space in the poems of Bob Dylan is to follow the timeline songs were created in and compare the changes and the differences that appeared at some particular point of that timeline. This approach would try to figure out something that could be called 'the evolution of Dylan's artistry' and it would find grounding in the actual Dylan's oeuvre and provide meaningful insights. So, bearing in mind that there were many changes in Dylan's use of language in time, and that in particular moments Dylan's poetry had unique touches inseparable from those moments, and,

most importantly that as a rule songs on his albums share some common ideas, emotions, concepts, there is something in Dylan's poetry which is entirely Dylanesque and that can apply to whole of his artistic output, independent of many different phases that his poetry has come through. Searching for that Dylanesque quality of Dylan's lyrics, and having in mind that our primary objective is understanding the formation of time and space with all other formal elements that relevantly combine with them and affect them, bearing in mind albums themselves give the most meaningful frame to grouping of Dylan's songs and that interconnections between song that belong to different albums should be drawn with much care and premeditation, other groupings of songs have to be made as well even though they may seem artificial at the first glance.

The formation of time and space is in itself an interesting, worthy, and meaningful subject for study. According to Kant (1998):

"Space is not an empirical concept that has been drawn from outer experiences. For in order for certain sensations to be related to something outside me (i.e., to something in another place in space from that in which I find myself), thus in order for me to represent them as outside one another, thus not merely as different but as in different places, the representation of space must already be their ground) Thus the representation of space cannot be obtained from the relations of outer appearance through experience, but this outer experience is itself first possible only through this representation." (p. 157)

Likewise time is seen by Kant (1998) as

"a necessary representation that grounds all intuitions. In regard to appearances in general one cannot remove time, though one can very well take the appearances away from time. Time is therefore given a priori. In it alone is all actuality of appearances possible. The latter could all disappear, but time itself, as the universal condition of their possibility, cannot be removed." (p. 162)

This shows that time and space lie in the essence of human experience and as such form an integral part of every work of literature.

The way time is conceived of in a poem greatly affects, even at times determines formal and structural organizations of the narrative. Special attention will be dedicated to the conflict of temporal considerations and stylistic, rhetorical, and thematic in the organization and presentation of the narrative. Bakhtin (1996) stated:

"The chronotope as a formally constitutive category determines to a significant degree the image of man in literature as well. The image of man is always intrinsically choronotopic." This means that considering formation of time and space opens us a gate towards analyzing and interpreting almost all aspect of a literary work, because almost all aspects are in one way or another linked with the "image of man". (p. 85)

For this reason the analysis of chronotope may serve as a starting point, or shall we say a diving board from which the inquire can dive, head first, and plunge into depth of psychological, sociological, historical, philosophical, religious depths of Dylan's poetry.

To push the metaphore a little further, the aim is not to come to the bottom of it, but rather to survive the jump. In other words, I will try to glean some interesting relations found in Dylan's poetry rather than make a comprehensive study of the 'image of man in Dylan's poetry'.

The different aspects of chronotope will be gradually introduced throughout this work, and many implications it has on the analysis of time and space investigated. Formation of time and space in the poems of Bob Dylan will be viewed from the perspective offered by Bakhtin but also by Ricoeur's *Time and Narrative* where definition is found for many terms used in this work.

1.2. Narrative Road Signs

Although motif of meeting gives a time frame to the action found in the narrative and particular meetings represent points of importance and pillars on which the construction of time lays upon, it is important to realize in which way the time is represented when considering the narrative as a whole. The term narrative is used throughout this work in a sense which derives from Ricoeur (1983):

"First, I am not characterizing narrative by its 'mode', that is, by the author's attitude, but by its 'object', since I am calling narrative exactly what Aristotle calls *muthos*, the organization of events. I do not differ from Aristotle, therefore, on the plane he places himself on, that of the 'mode'. To avoid any confusion, I shall distinguish narrative in the broad sense, defined as the 'what' of the mimetic activity, and the narrative in the narrow sense of the Aristotelian *diegesis*, which I shall henceforth call diegetic composition." (p.36)

I shall also use the term narrative as "the organization of events" throughout this work and I shall try to discern the peculiarities of Dylan's construction of narratives and relations of this organization with the formation of time and space. An important characteristic of narrative, understood in a sense that arises from Aristotelian *muthos* is discerned by Ricoeur (1983):

"The question that I shall continue to pursue until the end of this work is whether the paradigm of order, characteristic of tragedy, is capable of extension and transformation to the point where it can be applied to the whole narrative field. This

difficulty ought not to stop us here, however. The rigor of the tragic model has the advantage of setting great store on the exigence for order at the very beginning of my investigation of our narrative understanding. Right away, the most extreme contrast is established with the Augustinian *distention animi*. That is, the tragic muthos is set up as the poetic solution to the speculative paradox of time, inasmuch as the inventing of order is pursued to the exclusion of every temporal characteristic." (p.38)

The "extension" or widening the "paradigm of order" taken out from Aristotle's *Poetics* is of crucial importance for the inquiry made in this work because Dylan's poetry, it goes without saying, doesn't comply to the "paradigms" that are proscribed for making a good classical tragedy. In "complete narrative field" Ricoeur includes history and entire volume of his book discusses the historical narrative, which will be relevant to the topic of this work in the chapter on the song that sing about events that really happened. Characteristic way the "tragic muthos" is conceived by ordering of events that "exclude every temporal characteristic" can be found in its essence in the narratives of Dylan's poems, albeit following the different logic. About ways the internal connections in the narrative are made Ricoeur (1983) writes:

"If therefore the internal connection of the plot is logical rather than chronological, what logic is it? The truth is that the word "logic" never appears, although necessity and probability are familiar categories from the *Organon*. If the term "logic" is never used, it is probably because what is at issue is an intelligibility appropriate to the field of *praxis*, not that of *theoria*, and therefore one neighboring *phroensis*, which is intelligent use of action. Poetry is, in fact, a "doing" about "doing" - the "doers" of Aristotle's Chapter 3. But it is not actual, ethical doing, rather fictive and poetic doing. Which is why it is so necessary to discern specific features of this mimetic and mythic intelligence - in the Aristotelian sense of these two terms." (p.40)

Finding this "logic" that overrides temporal consideration would be an important aspect of this work. We have to determine in which way time and space are formed in a particular poem, and find, if possible, some general laws that could apply to entire Dylan's oeuvre, or at least to some clusters of poems. Yet, how a narrative of a poem is organized is not governed entirely by needs to conceive a temporal aspects of a narrative, even more so because here we are dealing with poems that very often have prominent stylistic, thematic, metric, and rhetoric features as a main organizing principle. To produce a narrative expressive of deep emotional, psychological, philosophical, sociological merit (bearing), Dylan joins particular chronotopic situations governed by a particular action into a whole that very often neglects or undermines temporal formation in favor of some other aspects of human experience engraved in the inherent "logic" of language that his poetic creation brings to surface. The linking point between chronotope and the narrative is action since according to Ricoeur (1982):

"Aristotle's *Poetics* contains just one all-encompassing concept, that of mimesis. This concept is only defined contextually and through one of its uses, the one that interests us here, imitation or representation of action. Or still more precisely: the imitating or

representing of action in the medium of metrical language, hence as accompanied by rhythm (to which are added, in the case of tragedy, the prime example, spectacle and melody). Still it is the imitation or representation of the action proper to tragedy, comedy, and epic that alone is taken into account. This is not yet defined in a form proper to its level of generality. Only the imitation or representation of action proper to tragedy is expressly defined." (p.33)

As we have seen earlier Ricoeur understands narrative as Aristotelian mythos as a narrative and only the term narrative is going to be used in this work.

1.3. The Division into Chapters

The first part of this work will primarily focus on analyzing the formal qualities of the poems but this cannot be done while totally neglecting their content or, in other words their narrative, its plot, themes, different motifs and so forth.

The particularities of poetic creation regarding chronotope, and particularly formation of time in poems reflected in typical Dylanesque traits are considered in the second chapter. Here three important qualities are identified that will be expounded further later in the work. The first one is reliance on details, and several reasons for this tendency are numbered.

The third chapter investigates particular features of details, and ways in which details participate in the formation of time and space. Language economy they bring to poetic diction is first noticed, but more important is the strong poetic effect they produce that unites different levels of meaning. The consequence details have on the formation of time is drawn from the obvious relation they have in the formation of space. Internal dynamism they give to the lines themselves is also touched upon. Lastly, a curious relation of the inner, emotional world of the singer and the outside world as presented in the poem is highlighted in the end. This analysis first focuses on the structural role of details but then uses them as an interpretative tool, which in return sheds some more light on their nature.

In the fourth chapter we are dealing with storytelling in verse, or pseudo folkloric procedure of organizing a narrative in a poem. The way chronotope is conceived in such poems more closely that of the novels, but this finding must be taken with some reserve because chronotopes described by Bakhtin vary greatly among themselves and these poems also show some features characteristic of poetry, as well as inherent individuality and uniqueness. The fast succession of relevant episodes that abound in chronotopes of meeting, as well as, powerful details characterize this procedure that can yield narratives capable of encompassing the entire biographical life of the protagonist.

The fifth chapter deals with dramatic monologue, appearing in so many of Dylan's poems. At first the unmistakable trait of dramatic monologue that places the narrative in

the ever recurring present of the realization of the text is strongly emphasized. This quality greatly affects the formal features of the poem, making the language more rhetorical, possible colloquial, and aimed at provoking certain reaction. However, the possibility to tell of the past in this way is also illustrated with all some special features it entails. The ambiguous nature of present as given in dramatic monologue, brought in final analysis the importance of questions in Dylan's poetic output. Finally, one important characteristic which completely outgrows the relation dramatic monologue has with the structuring of a narrative is its effect on perception of one's identity that can possibly be slightly decentered due to its confounding effect.

The sixth chapter analyzes poems that have a relatively simple song structure, but nonetheless show great many layers of meaning. Consequently, these primarily love songs enter into larger frame of reference due to characteristics of their chronotope.

The seventh chapter, and the remaining part of this essay focus more on the content than on the formal features of Dylan's poetry. The process is being reversed, now the poems are approached from the inside and then, possibly some notions are inferred about their formal organization. The motif of *fool and mask* as described by Bakhtin is introduced here as a key to interpreting some of the symbolical, metaphorical and allegorical features of Dylan's poetry. Also the *fool* can help in understanding one prominent Dylan's persona that looms in the background of many of his poems that may not be directly associated with this motif. Here the approach towards poems becomes more interpretative.

In the eight chapter we are dealing with particular kind of Dylan's poetry, creations that abound in unforgettable images that cannot be contained in a coherent narrative. Here instead of episodes we truly deal with series that are connected primarily by stylistic and rhetorical features. The effect of this kind poetic organization on formation of time and space will be investigated.

In the ninth a way in which a memory is represented in the lyrics is investigated. The particular way of forming time is considered.

The tenth chapter discusses Dylan's take on the stock of common knowledge which is primarily historical. The strange and unexpected connections between historical personages, as well as, strange situations they are put into exerts huge effect on the formation of time.

The eleventh chapter deals with songs that sing about events that actually happened. Here essay remains focused on historical, but this time in a more traditional sense. The narratives of these poems are conceived in such a way that they comply with all the features that a historical event should have. Certain limitations that this imposes on temporal formation are numbered, but also poetic features that separate these poems from being just historical reports.

The twelfth chapter deals with traveling, an extremely important topic in Dylan's poetry, and one that was thoroughly analyzed by Bakhtin. Here analysis starts with the concrete and threads on a slippery ground for myself because it focuses on American roots of travel motif in Dylan's poetry that cannot be denied. As the chapter progresses more and more universal features of traveling chronotope in Dylan's poetry are sought.

Then thirteenth chapter focuses on poems that resist completion, or in other words, the narrative of which shows stubborn reluctance to yield an ending that would resolve the plot. This feature has strong temporal implications, but can also direct the interpretation of the poems.

The fourteenth offers the analysis of the poems from the same album. The ways in which the lyrics of two songs on the same album complement each other. The conclusion is divided into two parts. At the beginning one interesting feature that can be found in great many Dylan's poems is discussed as a tie that binds poems of very different themes, motifs and eventually chronotopes. That is a general tendency in Dylan's writing that to strictly and precisely define time and space, usually at the very beginning of the poem. The remaining part of the conclusion summarizes the finding made in the essay.

2. Formation of Time and Space in Poetry – Particularly Dylanesque

The highest literary acclaim that Dylan received eliminates the need to call his lyrics poetry in order to elevate them into the sphere of high art. His lyrics are both songs and poems because they are perfectly suited for singing and yet completely rounded up and coherent as text. That's why I use all three terms – lyrics, song, and poem throughout this study. Gains (2015) perfectly brought to us the feelings Dylan's voice stirs:

“Ten years later, upon the occasion of Dylan's being the first musician inducted into the American Academy of Arts and Letters, Chabon returned to ‘the ache and rasp of that all-too-human-voice, now snarling, now weary, now sweet, now brokenhearted.’ He finished his tribute by describing his own desire, as a writer at the beginning of a remarkable career of his own, for ‘a voice as full of fire and longing and wit as Bob Dylan's.’ It is difficult to imagine a more concise and spot-on description—*fire and longing and wit*—of a major part of Dylan's appeal to many of his fans.” (p.19)

Practical decision to focus almost entirely on the written part of Dylan's lyrics to the exclusion of all the elements tied to music necessarily means exploring solely Dylan's poetic voice full of *fire and longing and wit*, and neglecting the physical one. Dylan's poetry may well be at loss when named and considered poetry. His lyrics can confidently stand printed on page giving profuse material for enjoyment and thought, but music and Dylan's majestic performances give them additional dimensions.

The work of Bob Dylan defies classification, and opens a broad question can songwriting also be writing of poetry. To say that Dylan's songs are poetry can speak of their inherent quality and artistic value, and because of that it may be tempting to call them poetry on the grounds that his work in a way follows in the wake of great poets of the past. This notion also aligns with the fact that the form of his songs incorporate metrical precision of authentic invention and versatile sounding patterns – something that contemporary poetry can do without, and that is more closely connected to the poetics of previous times. But attaching the word poetry to his lyrics just in order to give his works prestige and direct connection to higher art, would be misleading and completely unnecessary, because it overlooks some inherent qualities of his works. There is one particularity that has to be taken into account when dealing with Dylan's lyrics. It was noted by Scobie (1991):

“For Bob Dylan there is no definitive text. There is only a shifting body of work in which the songs change with each performance and in which the printed text has a limited authority. Each time a critic quotes from a Dylan song, the quotation is in some way provisional, hedged around with qualifications.” (p.30)

For the most part texts of Dylan's poems are taken from *Lyrics 1962-2012*, but at certain points other versions were considered as well, taken from *bobdylan.com* and other

sources. Although, written part of Dylan's songs is considered almost exclusively, the attention was drawn to effects certain poems make when sung, especially when these effects affect the formation of time and space. But it was more important for this work to determine the way in which the demands of songwriting affect Dylan's poems. In other words how these additional qualities Dylan's work we can easily associate with traditional written poetry in terms of form and meaning. Of course, we are most keenly interested in formation of time and space and how it is affected by these particular demands of Dylan's poems also being songs. And this special dual nature of Dylan's works sets his poems in another tradition – the long tradition of songs of mostly American past which is explored in detail by Michael Gray in his *Song and Dance Man III*. This long tradition of song writing influenced a great deal Dylan's songwriting and in its turn his poetry. The strongest influence on Dylan's writing came from the folk and blues. But the attempt to find underlying structures stemming from different traditions beneath the formation of time and space in Dylan's poems greatly exceeds the scope of this essay.

Persona of the singer is very important in the instantiations of dramatic monologue, because the singer truly inhabits time and space that the lyrics create. Also, stories told in verse are bestowed new dimensions and layers of meaning by the person who told them and wrote them, especially from the fact that different stories simultaneously exist in his opus. McCarrion (2017) described a complex patchwork of Bob Dylan's persona:

“Although there's little doubt that some of his masks are the calculated stunts and tricks of a wily performance artist, his appropriations are important expressions of his deeper sense of self and identity. Identity (whether artistic or personal), after all, isn't a discrete entity that seamlessly develops as we travel through life but is instead an amalgamation of perceptions, feelings, memories, symbols, and narratives in a dynamic state of flux and reinvention. In the words of Sam Shepard, who chronicled Dylan's Rolling Thunder Revue in 1975: 'Dylan has ... made himself up from scratch. That is, from the things he had around him and inside him. Dylan is an invention of his own mind.'” (p.25)

By making and perpetuating his poetry Dylan also incorporated himself as a persona in his works. This to a degree connects poems written in different times. The artist is building his identity through his poems, but conversely his identity is also built into each poem giving it unmistakable authenticity that greatly affects their interpretation. The effect this has on the formation of time and space is twofold. The choronotopes found in different poems affect the formation of identity of this unique persona, which in its turn affects the chronotope found in all these different poems. Dylan's artistic persona, always present in his work, naturally, for the most part gets substance from the songs he wrote and sung, yet it also exists as an integral part of his songs that shouldn't be neglected in the analysis and interpretation. But although some overlapping in different poems can be spotted on the grounds that they feature the same persona of the singer as the main protagonist, this line of thinking shouldn't be extended too far because it would neglect the inherent separateness of individual poems.

Dylan's persona is of great importance for the performance and the overall effect his lyrics produce. This feeling is greatly worded by Marcus (2014):

"In 2001, for a documentary on the Brill Building, Goffin spoke in broken, coulda-been-a-contender cadences, sounding used up, passed by: "I wish we had tried some songs that – really meant something . . . Dylan managed to do something that not one of us was able to: put poetry in with rock 'n' roll, and just stand up there like a mensch and sing it." (p.77)

But the lyrics were never impoverished because of the fact that they are intended for singing. And this achievement moves beyond contemporary moment. In the book *Jokerman* Ian Day (1988) quotes Pound:

"Ezra Pound observed that the Provençals or troubadours triumphed "in an art between literature and music" and that Elizabethans achieved "poetry that could be sung". But in the modern period the composition of such a poetry is, as Pound put it, "wellnigh a lost art", and there is a popular modern sense that the verbal semantics of a song will necessarily be less rich, the lexical textures less deeply conceived than those of poetry..." (p. 3)

Dylan succeeded in writing "rich" and "deeply conceived" lyrics suitable for singing, and in doing so he found an apt way of forming time and space in his songs. This is by no means saying that Dylan has ever thought about time and space in terms that will be laid here. Still, the organic unity of formal organization of his songs required a particular way of forming time and space that will be discussed here, and hopefully somewhat better understood. Benson (1998) puts this Dylan's achievement into the wider context of literary history:

"Largely unknown by English Departments, Ezra Pound has been waging a single-handed campaign for the preservation of the 'dead art' of poetry, the sublime in its original sense. What is usually acknowledged by academic critics, however, is the fact that he failed. At least for the majority of people and universities." (p. 72)

Dylan gave back poetry to the people, which means that his poems are extremely successful as songs. Benson (1998) sheds more light on this achievement:

"Speaking briefly, what Pound aimed at was a restitution of poetry's place among the natural and daily life activities of a community. Those with a sense of history must know that English poetry has not properly occupied this place since Elizabethans. It would certainly seem an impossibility in today's world of mass media and standardized attitudes, to say the least." (p. 72)

Dylan has unquestionably returned rich and complex poetry to crowds, but what requirements does this kind of poetry have regarding the formation of time and space? This special characteristic of song can be exploited to a great effect with dramatic monologue – a technique Dylan uses in many of his songs and a literary procedure that can be traced in many folk and blues and rock and roll songs. Dramatic monologue

requires that one perspective of the song and one part of the chronotope be rooted in what we can perceive as present. In many complex chronotopes the time perspective rooted in present would rely on dramatic monologue for its structural modelling. Also, a particular way of telling a story that complies with demands of versification and structuring characteristic for medium of song is found is characteristic for Dylan's writing. Both of these procedures are tied with a diligent use of details. For this reason details will be first discussed.

3. Details or Saying so Much with so Few Words

The consequence of a relatively short form poetry usually entails (this can be applied even to Dylan's longer poems) is that there are certain constraints on the formation of time and space. Bakhtin analyzed chronotope in novels and predicted that particular adjustments should be made when dealing with different genres. Despite limitations that organizing a narrative in poetic form imposes on the formation of time and space it has to be noted that Dylan in his works represented large time spans. In *Joey* he described the entire life of the main protagonist; in other poems like *Ramblin' Gamblin' Willie* he presented a large part of a "biographical" life of the main protagonist, *Tangled up in Blue* describes a fair number of episodes of undeterminable duration from the life of the lyrical subject. Still, some of his poems like *Eternal Circle* and *What Was It That You Wanted?* almost in a *diegetic* manner form time in the narrative – the duration of the represented action nearly mirrors the time necessary to sing or read the lyrics. Even a passing glance at the *Lyrics 1962 – 2012* reveals that Dylan's poems vary greatly regarding the length of time and the expanse of space represented, and the manner of representation in each one. Thus, these categorizations may seem purely arbitrary, because as it was written by Morley (2021):

"He was always opening the door to a new future, often by heading backwards, determining his own chronology, his own internal weather, placing his songs in timeless settings, memories, ideas and assumptions existing side by side, the past and present, the living and the dead somehow coalescing and coexisting." (p. 255)

Having this in mind, this work will try to corroborate its divisions with as much evidence as possible taken out directly from the songs to justify grouping that is undeniably artificial. But broadly speaking, the medium of song requires the diligent use of details, and this can be found throughout Dylan's career. His poetry is rich in metaphors and his lines offer different layers of meaning, often packed in details.

Details are often connected with the formation of the space, so space and its formation play an important part in Dylan's poetry. Constant presence of unmistakably catching details in Dylan's songs is something that reflects a great use of symbolically potent language in Dylan's poetry. This leads to the conclusion that there are scattered throughout his work numerous images, that make Dylan's poetry ambiguous and multilayered while in the same time serve a relatively simple role in the formation of space. Details, symbols and images have a prominent role in the formation of space. These three are often fluid categories because a detail can be an image or a symbol, symbol and image and vice versa. Also images often get their visual identity and strongly appeal to senses because of details that make them catching and recognizable.

3.1. Details That Cannot Slip Unnoticed

Since the space that song offers is pretty narrow the space that the song represents must be given in brief sketches. So space is usually formed through the use of details. These details are such that they attract attention and penetrate the mind of the listener or reader. Details are crucial for the poetic effect because the complex meaning has to be put forward in as few words as possible. Sometimes details are powerful metaphors, and strong symbols while on the surface they remain just details taken out of recognizable reality. Other times they form a part of a different universe and seem at odds with reality as we perceive it around us. ... If we take a line out from 'It's All Over Now Baby Blue':

*The empty-handed painter from your street
Is drawing crazy patterns on your sheets ...*

... We see a scene that tilts toward metaphorical and symbolical. On which plain does this make sense? The first question we might ask ourselves can be "How come that this is happening at all?" Why would someone in their right mind draw patterns on a sheet? But it must be noted that the whole scene gets its dynamism from *double entendre* that revolves around the word "sheet". The sheet is hers - "Is this something sexual?" or is this painter just *avant-garde*, drawing empty-handed? If innuendo is given as a tiny glimpse, like a shot at nothing it becomes all the more potent.

The importance of details can be brought in connection with the debate about rhetorical features of the novel. Booth (1983) states:

"Unfortunately, it was not only in commercial handbooks that technique was reduced to the problem of how to get rid of a commentary that is by definition bad. In serious college textbooks one soon found and still finds the telling-showing distinction presented as a reliable clue to the miraculous superiority of modern fiction." (p.26)

Dylan's early poems were more rhetorical which by no means reduces their value. Yet, in the mid-1960s Dylan started to use details more profusely. These details, in a way unite telling and showing because they show something visual and imaginable that is also telling something that is either easily accessible, at least at a first glance, or cryptic and opaque, when heading towards symbolical. Although Dylan is not writing fiction I believe that Booth's remark can be applied to Dylan's poetry, because the way details are treated in the particular poem affects greatly its nature. For instance *Lily, Rosemary, and the Jack of Hearts*, abounds in clear and relatively accessible details and the poem, its temporal formation share many common features with a novel, while *Hard Rains A-Gonna Fall*, which contains details that are in fact images and symbols, and is in the same time more rhetorical, exhibits inherent poetic logic that undermines temporal and spatial formation.

3.2. Unmodified Nouns as “Blank Spaces”

Dylan’s prominent and frequent use of details is complemented by the use of “blank words”. I call “blank words” the ones that are given in as broad terms as possible so they can realize to the fullest their universalizing properties. “Blank words” are, together with details, pivot on which the construction of space rests upon. Succession of details and blank words gives formation of space its singular dynamism, its constant and characteristic swinging from particular to general. These shifts account for recognizable trait of Dylan’s poetry of being very vivid and picturesque while being universal and all encompassing. Writing about Dylan’s mid-1960s period Gray (2000) claims:

“This calculated lack of specificity becomes, in Dylan’s hands, a positive entity grown out of and beyond the specific; and it opens up the way for the re-creating of many different universal relationships. As this use of language becomes a dominant characteristic of Dylan’s writing (as it does in 1965) so he provides a whole series of songs which are scintillating studies of human relationships.” (p. 140)

One of the ways to achieve this universalizing lies in the serial switching of details and “blank words” which are usually nouns, and function in the formation of space to higher or lesser extent. If we take, for example, two lines from *Like a Rolling Stone, You never turned around to see the frowns / On the jugglers and the clowns...* we can see the delicate interplay of details and blank words in action. *Frowns* are a strong and telling detail, both visually and metaphorically. This detail combines with *the jugglers and the clowns*, it virtually lands on their faces and they carry it. For detail to be conspicuous *the jugglers and the clowns* are given as broadly as possible, free of any other interfering details that would scramble the effect of the first one. Dylan’s artistic mastery doesn’t rely only on producing exquisite details, but also in creating an environment where these details can realize their full potential. This subtle maneuvering from the foreground to the background is responsible for much of the dynamism of Dylan’s construction of space. *The jugglers and the clowns* are by no means “blank words” in themselves, because they are rich in connotations. These words in their own right can be seen as details of some other bigger picture, allowing for additional interpretations of the lyrics. *The jugglers and the clowns* realize their symbolic potential through “calculated lack of specificity”, but are brought to life as vivid images through their combination with the detail, i.e. *frowns*. The semantic field of *the jugglers and the clowns* that is left unrestrained offers a setting for the action, and participates in the formation of space with its multiple connotations.

There are many examples of details and “blank words” in succession. We can take opening lines of *Ballad of a Thin Man*:

*You walk into the room
With your pencil in your hand ...*

where the prominence of each part of the pairing is stressed by the other – *the room* and *a pencil*. A room is a closed space that can take up many different objects. It is largely defined by what it

contains, i.e. bedroom, bathroom, etc. Yet there is only a *pencil* here, which becomes all the more conspicuous for it. In its turn, the *room* expands, its emptiness becomes prominent.

3.3. Temporal Aspect of Details

Participation of details in the formation of space, their symbolical and metaphorical potential, as well as their role in showing inner relations between different layers of meaning in the poem, has been discussed earlier. Here the interest will lay in temporal properties of details, their inherent propensity to fix time. Not only does the detail elevate some elements of space making them vehicles for displaying latent qualities engraved in the image, but they can capture moments in the narrative which as a consequence stand out. In Dylan's poetry details can underlie certain important moments. Relationship between spatial and temporal elements is clearly outlined by Bakhtin (1996):

"In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible, likewise, space becomes charged and responsive to the movement of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope." (p. 84)

An illustrative example may be found in *Ballad of a Thin Man*:

*Well, the sword swallower, he comes to you
And then he kneels
He crosses himself
And then he clicks his high heels
And without further notice
He asks you how it feels
And he says, "Here is your throat back
Thanks for the loan"*

Here *high heels* represent a detail which fixes time. They stand as an empathic period at the end of a sequence of actions. In the same time *high heels* mark a climax and a turning point in a narrative after which follows a Dylanesque twist. As such they fix the mind's eye to a particular point in space, but also draw attention of the persona of listener to a brief moment that ends a temporal sequence made of consecutive series of gestures. It is true that formation of time mostly rests on verbs, in this case *he clicks* even audibly stands out, but *high heels* give the "necessary flesh" that incarnates time according to Bakhtin. The discussed detail, namely *high heels*, is the only thing that characterizes the physical appearance of the *sword swallower* the main character of the stanza. It is important that

the *sword swallower* gets his physical contour just when he is about to speak, the moment is captured, and details play a significant part in the process. The line *And then he clicks his high heel* is followed by *And without further notice* which additionally stresses and gives immediacy to the masterfully uplifted moment of the former line.

3.4. What is Outside is Also Inside – Man in the Long Black Coat

This is an ideal song for discussing intricacies of Dylan's formation of space. The first stanza describes a city struck by a devastation left over from hurricane and flood in a hot summer day:

*Crickets are chirpin'
The water is high
There's a soft cotton dress on the line hanging dry,
Windows wide open, African trees
Bent over backwards from the hurricane breeze*

Let's start from the beginning – *the crickets are chirpin'* – evokes summer, hot air, and probably pleasure and leisure for many, although it is hard to work when it is hot. Also, it is night, because crickets chirp during night, so there is no hard work there involved, it seems. The thing that crickets are chirping may be the only good thing that happens in the song. *The water is high...* tosses the balance over to something ominous and scary, the flood is happening. Next line *There's a soft cotton dress on the line hanging dry...* says that flood has passed. *Windows wide open, African trees/ Bent over backwards from a hurricane breeze.* Figurative layers of these lines are hard to miss. Although right from the beginning American South seems as the only possible place as a setting for the narrative, due to the fact that *Man in the Long Black Coat* is unmistakably a blues song, this fact is reinforced with each line and is brought home with *African trees* African and oxymoron *a hurricane breeze*. The flood has passed everybody is recuperating yet these images are only an intro to what happened in the soul of the lyrical subject. The objective, matter-of-fact description may indicate that the lyrical subject is too cut off from the scenery so he doesn't seem to sympathize or care, yet the whole scenery reflects the turmoil in his soul. Bradly (1991) wrote about Macbeth:

“Now all these agencies - darkness, the lights and colours that illuminate it, the storm that rushes through it, conspire with the appearance of the Witches and the Ghost to awaken horror, and in some degree supernatural dread.” (p. 310)

And the parallels with *Man in the Long Black Coat* immediately come to mind. Here the particular atmosphere announces the main event put forward in the lyrics:

*Not a word of goodbye, not even a note
She gone with the man
In the long black coat*

Moreover the formation of space reflects the feelings of the lyrical persona. The whole reality becomes means for expressing emotions. In this way nuances of feeling, that would otherwise be missed, come to full view. Very often in Dylan's poetry what is presented as outside "reality" reflects what is present in the persona's soul. This reflection is never auxiliary and reality is never made to be a simple extension of the persona's inner life. In this poem where the matching is so conspicuous outside reality is alive and vivid in itself. It never looks a tat like a scenery. Marshall (2004:96) writes: "The ring of a biblical reality - a fallen sinful world - could definitely be heard on the release of *Oh Mercy* on September 22, 1989." (p.96). The following lines ensure that the represented reality moves beyond personal:

*Preacher was a talkin', there's a sermon he gave
He said "Every man's conscience is vile and depraved
You cannot depend on it to be your guide
When it's you who must keep it satisfied."
It ain't easy to swallow, it sticks in the throat
She gave her heart to the man
In the long black coat*

Threading on this line between outside and inside can be important for understanding a formation of time and space in a particular poem. Yet, "reality" always given in such a way that situations provoke strong emotional responses, even in poem that very carefully follow "matter of fact" presentation of events as for instance in "Hurricane". In *Simple Twist of Fate* there is a perfect between balance of the inner and outer "reality"

3.5. Love Motif in Simple Twist of Fate - When Every Detail Tells a Story

Simple Twist of Fate follows almost exactly the love motif pattern of ancient literature as charted by Bakhtin (1996):

"All the aspects of the novel we listed above (in their abstract form) are without exception, in no way new - neither in their plot nor in their descriptive and rhetorical aspects. They had all been encountered before and were well developed in other genres of ancient literature: love motifs (first meeting, sudden passion, melancholy) had been worked out in Hellenistic poetry." (p. 88)

We have the first meeting and the sudden passion described in the first stanza:

They sat together in the park

*As the evening sky grew dark
She looked at him and he felt a spark
Tingle in his bones...*

These two stages of love motif in ancient literature are almost combined in one, to stress the immediacy and strength of passion, and for the greater poetic effect, but the path is more or less followed. The second stanza emphasizes the feelings that are introduced in the first via the formation of space, or in different words, through the use of details:

*They walked by the old canal
A little confused I remember well
And stopped into a strange hotel with a neon burnin' bright
He felt the heat of the night hit him like a freight train
Moving with the simple twist of fate...*

The references to space could have figurative meanings *old canal* – confusing things that happened in the past, *strange hotel* can reflect the unexpectedness of the meeting, *neon burnin' bright* can reflect the development of passion that was awakened in the first stanza. Third stanza describes her departure and it prepares for the fourth and fifth stanzas where we see the part of love motif concerning melancholy slowly developed. Fourth stanza starts by the negation of the grief and the fifth stanza describes the grief amounting to the moving force of the character. Here, again, all these emotions are given through the use of formation of space that can but doesn't necessarily on all levels mirror inner emotions.

The last stanza shows a unique Dylanesque touch. The time perspective changes, it shifts from past to present. Also, the main character turn out to be the persona of the singer:

*He hears the ticking of the clocks
And walks alone with the parrot that talks
Hunts her down by the waterfront docks
Where the sailors all come in
Maybe she'll see him once again
How long must he wait
One more time for a simple twist of fate*

The passing of time is captured in the first line, along with the silence and solitude. Next two lines discover to us the nature of the meeting or the desire to seek relief it in another way. Nothing is said of the inner feelings of the protagonist, yet they are all brought to us unmistakably through details. Not all Dylan's poems are so easy to classify according to motifs as described by Bakhtin, although naturally *Simple Twist of Fate* cannot be reduced to three phases described above.

4. Pseudo Folkloric Poetry – A Long Story in a Relatively Short Poem

The formation of time in Dylan's poetry is of the greatest interest in this work because Bakhtin stated that time is a leading principle in the chronotope. There cannot be one definition which could encompass all the different procedures that Dylan applied in formation of time in his poetry. His poetry is very versatile, and the songs differ among themselves greatly, and there can be observed many different approaches towards the formation of time in Dylan's poetry. We can safely claim that time is formed according to the demands of particular song, and thus, its formation can show different and sometimes even opposite characteristics. Yet in all these approaches Dylan's masterful hand can be recognized and many songs to a degree share subjects and themes, emotions and ideas, and the formation of time is laid down accordingly. Thus, we cannot speak of some particular formula that governs the formation of time in Dylan's poetry, but rather of many differently conceived chronotopes that can be perceived and isolated in particular songs. So, time is in this way always genuinely constructed in every individual song, but when we compare these songs it shows that there is some overlapping of ideas that govern its formation. We will try to point out these ideas and understand as many characteristics of Dylan's chronotope as possible.

The first thing to consider is the coherence of narrative found in a poem. Many Dylan's poems are really fine examples of storytelling in verses. The poems that have completed narratives with clearly defined points at the beginning and the end are the core of this category. There are two main modes of telling the story – it can either be narrated from the perspective of the lyrical subject who is also the protagonist, or from the perspective of the omniscient narrator. While there are not too many songs that oblige to this pattern of narrated time, namely to storytelling in verses, those that do represent an important part of Dylan's opus. Some of these were written at the very outset of Dylan's career, and most of them in the mid-1970s featured on *Blood on the Tracks* and *Desire* (co-written with Jacques Levy).

This conception of formation of time is a relatively simple. The song has a clearly defined points, one at the beginning and one at the end, and intervening events bring about the complete resolution of the situation that was described at the beginning. I can name only one song from the *Lyrics 1961-2012* that undertakes the task of presenting the entire life of the main character from form start to finish, and that song is *Joey* from *Desire*. It is challenging to represent a whole life in something as short as a song, even if that song is a pretty long one. *Joey* is comprised of twelve stanza, each having four lines, so if we leave out a refrain that repeats five times, Joey's life is given to us in forty-eight lines that rhyme in pairs. Joey's life is given as a sequence of the most important and telling episodes showing situations that highlight the most important events from his life as a gangster and reveal to us his personality endowed with moral qualities of unique and authentic brand. The narrative consists of five main episodes divided from each other by a refrain. The first one describes Joey's birth and childhood, while in the same time tells us of his background and family. The second, tells us of a Joey's reaction to the news that they

tried to kill his brother. In this situation he shows great courage and love, but also composure and decency. The third depicts his trial and imprisonment, the fourth his death, and the last his funeral and lasting remembrance of his person. The episodes are narrated as completed and belonging to the past, yet details capture fleeting moments with great precision: *One day they blew him down in a clam bar in New York / He could see it comin' as he lifted up his fork...* this may have a comic touch to it, but the moment preceding Joey's assassination is captured with cinematic precision, and Dylan's feel for significant bearing details reveals itself.

There aren't many Dylan's poems that have relatively similar structure to that of *Joey*. If we are looking for a poem that could have served as a model, due to the fact that the two share some common features *Rambling, Gambling Willie* comes to mind. Both poems tell of a remarkable person that lead an exciting life, but more importantly both have time formed in a relatively similar way. *Rambling, Gambling Willie* has its main narrative finished with the death of the protagonist, so terminal points in both poems coincide with the termination of life. Willie's death is followed by an ominous sign and the singer states that thing seemed destined:

*He shot poor Willie through the head, which was a tragic fate
When Willie's cards fell on the floor, they were aces backed with eights*

Yet, *Rambling, Gambling Willie* unlike *Joey* starts, so to speak *in media res*, after the introductory stanza that operates in the real chronotope of the listener, and belongs to the same time perspective as the refrain of the *Joey*, the tall tale about Willie's gambling adventures starts with an overall introduction about his incredible gambling prowess and stunning achievements:

*He gambled in the White House and in the railroad yards
Wherever there were people, there was Willie and his cards
He had the reputation as the gambiln'est man around...*

Episodes from his life of travelling ensue, describing his most memorable games and hands in some of the most picturesque of places, each episode taking up one stanza. After four episodes, Willie's death during a card game is described, and it puts an end to the narrative about Willie's life. The last stanza shows Dylan's inclination to moralizing which was present in poems from the period of his youth, and in later years became less conspicuous and direct.

These two songs have a lot in common when it come to the formation of time. Both Willie and Joey are shown in situations that are related to their calling. One being a poker player and the other a criminal meant that dramatic moments weren't lacking. Yet, differences are also very pronounced – *Rambling, Gambling Willie* is made out of episodes that aren't critical points of his life, if we take the last one out, but crucial only in trade. In *Joey* life changing moments of lasting consequences are show, although these are also inseparable from Joey's trade. In *Joey* the highly moral nature of his character is revealed

through the shown situation, while Willie's morality is openly stated and that illustrated by a description of his deeds and the way he comported himself:

*But Willie had a heart of gold and this I know is true
He supplied all his children and all their mothers too
He wore no rings or fancy things, like other gamblers wore...*

Basically in both songs the narrative is constructed of episodes and time in between is neglected. Yet in *Rambling, Gambling Willie* we can feel the presence of the storyteller all along, while in *Joey* he appears only in the refrain.

Chronotope in Dylan's poetry is almost always complex, which means that his songs usually entail at least two time perspectives. Even *Joey* and *Rambling, Gambling Willie* have a shift in time perspective, the former in the refrain, and the latter at times when the storyteller is addressing his audience, or readers. In majority of Dylan's poems we can name at least two time perspectives, the first one where a certain story is told, and the second one where the sole utterance of telling that story is reinforced. Of course, it is a very unrewarding task to set up something that aims to be a general principle that governs the formation of time to which almost every examined poem makes an exemption. The finest example of a poem that has only one time perspective in which the plot is developed from start to finish is *Lily, Rosemary and the Jack of Hearts*. If we consider only the complexity of the plot *Black Diamond Bay* can stand shoulder to shoulder with *Lily, Rosemary and the jack of Hearts*. These two songs have a lot in common – an ample gallery of characters with intricate relationships between them, but *Lily, Rosemary and the Jack of Hearts* has a more intricate plot than *Black Diamond Bay* which besides has its own resolved by an outside factor – the earthquake – that spares no one. The actual point brought home by an ironic outlook on the aftermath of the disaster by a lyrical persona from completely different chronotope entails typically Dylanesque switching of time perspectives:

*I was sitting home alone one night in L. A.
Watchin' old Cronkite on the seven o'clock news
It seems there was an earthquake that
Left nothin' but a Panama hat
And a pair of old Greek shoes
Didn't seem like much was happenin'
So I turned it off and went to grab another beer
Seems like every time you turn around
There's another hard-luck story that you're gonna hear
And there's really nothin' anyone can say
And I never did plan to go anyway
To Black Diamond Bay.*

It makes a paradox of sorts – a narrator that saw a story he just told on TV, and what's more reacted with a formidable distance. This aloof attitude is followed by a tinge of

irony it seems, but, still, it gives a completely novel perspective on the presented story. Paradoxically, by pulling away from the narrative and by offering a vantage point tinged with possibly feigned disinterest the storyteller actually invites us to reevaluate our reaction both to the story heard or read in the poem and to the countless other stories we encounter in the real world around in one way or the other.

Lily, Rosemary and the Jack of Hearts contains probably the most elaborate narrative that can be found among Dylan's poems. This is one of the rare Dylan's poems where we don't have a problem determining what was before and what was after, a poem in which a real time is represented with a coherent narrative that doesn't aim at any paradoxes of time. One important event in the lives of protagonists is described from start to finish. First the stage is set, we are introduced to characters, and the complex relationships that they have between themselves. The poem gives a focal point in which the character's paths cross, where past determines the present.

We are given the action as it unfolds, we can overhear dialogs between characters, and we are given access to their thoughts, through the omniscient narrator. The narration is given in the present, but judging by the end of the poem, and by the real time that would have to pass to see the completion of that many events described in the poem, the narration is of the past events that are given in the present for the heightened effect. It is somewhat like a film technique which renders visible and gives a real time experience of the events.

This song sees a plot unfold, but also deals with the necessity to give background information about the characters, and their relations. In this sense there is a double task, to see the plot until its completion, and in brief sketches introduce the readers with the characters. The narrative that begins *in media res* has a problem of presenting relevant facts about things that happened before the beginning of the narrative that are necessary for the understanding of it. Thus, in *Jack of Hearts* the focus oscillates throughout the poem between the description of what is actually happening in the main chronotope of the song, and the important things that happened before which are crucial for the understanding the plot and characters. This poem tells a story, from start to finish, with a great number of vivid details, finely built characters, and completed action the motivation of which is fully given. This poem is important in Dylan's oeuvre because it is one of the few of his work where his poetry came close to fiction we encounter in short stories, or even novels.

So there are many songs in Dylan's output which can be regarded as complex compositions from chronotopic point of view - in other words there are many motifs of meeting around which particular episodes in the plot are based which together comprise a complex narrative. In this way it is possible to represent a relatively long period of time. This is achieved by lining up episodes in which time is condensed, and important events and complex situations are described in detail, while the passage of time between the episodes is largely neglected. This procedure is characteristic for novels and got its basic outline in ancient times. It is thoroughly described by Bakhtin and his analysis will be of great use for understanding formation of time and space in Dylan. It is interesting how well the findings about the nature of time in Ancient Greek novel can be applied to this

particular set of Dylan's poems. The part of Dylan's oeuvre which consists of poems that hold complex narratives that display many novelistic qualities are identified here under the label "storytelling in verses".

Dylan's poetry usually has a more complicated conception of time. Some of his great poems *Like a Rolling Stone* or *Just Like Tom Thumb's Blues* use episodes to structure the narrative and form the time. Time that is formed in episodes is pretty dynamic, things in the episodes happen quickly, the focus is on action, events that are described are given with great immediacy, and action is generally not told but showed in motion.

4.1. Caribbean Wind

At the beginning of this song Dylan is alluding to several cornerstones works of literature. He is describing her as the 'rose of Shannon' which is mentioned in King James Version of the Bible in the *Song of Songs*. He places this *rose* into *paradise lost*, this time not the famous book but place bearing the same name. She comes from the *city of seven hills* that can be identified as Rome, and yet many other cities, Jerusalem included, which makes more sense because of "near to the place of the cross" which follows. The persona of singer is *playing a show in the theatre of divine comedy* – comedy fits naturally into a theatre, should one really be confused or should one try to dig deeper for some hidden meaning? In this theatre, the persona of the singer *told about Jesus told about rain*, which seems appropriate for this kind of theatre. Bob Dylan is pulling my leg once again, one might think. But this time the reader or the listener is encouraged to try and make a sense out of these mentions of heavy artillery of literary history. Unlike the intertextual mentions from 'Desolation Row' relations here are not so outrageous to shatter all hope of rearranging them into some meaningful order. The Bible, 'The Paradise Lost' and 'The Divine Comedy' – these books are riddles and they provoke awe. One could dedicate all his life and wouldn't be in position to count on complete success in unravelling their mystery. But all these works are immediately present in the mind of scholar and layman alike, and they stand for beauty, complexity, and mystery of life on earth. Is Bob Dylan trivializing by attributing the surface of these books to the persona of 'she' and to the place he is playing at, somewhere in Miami, or is he elevating the whole scenery above ordinary and transient? – he is probably doing both making us the ones that can tip the balance of the scales. These lines could be translated into ordinary language and say 'she was beautiful and pure' she was, to quote a song 'justified and ancient' and he was playing a show where good and bad play out their roles, but it would certainly pale in comparison to what was said. Yet is Dylan playing fair when he taking us in, totally unprepared, and giving us riddles that are too hard to solve, binding us with double bind to his song, which is known in psychiatry to leave lasting consequences? Do his words as Milton (2004) wrote for Satan 'Bore only a semblance of worth, not substance' (p.21), or is it just me who's talking?

The point is that Dylan is sometimes making his narratives very hard to follow. *Caribbean Wind* is a song I heard after many years of listening to Dylan and It was a "rattlesnake"

version that I first encountered. It had a lasting impression on me but it was not included in the *Lyrics 1962 – 2012*. For the clarification about lyrics of the song I can thank Gray (2000):

“I believe that if there were no external evidence as to when those three versions were made, it would still be clear from the three sets of lyrics themselves that this was the order in which they were written. Words given in square brackets are far from certain:

Caribbean Wind Version 1 (‘rattlesnake’)

She was well rehearsed, fair brown and blonde

She had friends who were bus-boys and friends in the Pentagon

Playin’ a show in Miami in the theater of divine comedy

Talked in the shadows where they talked in the rain

I could tell she was still feelin’ the pain

Pain of rejection, pain of infidelity

Was she a child or a woman? I can’t tell which

One to another she could easily switch

Couples were dancin’ the night lost track of the hours

He was well prepared – I knew he was –

Paying attention like a rattlesnake does

When he’s hearing footsteps tramplin’ over his flowers...” (p.449)

I feel that the version printed in *The Lyrics* is obscure and hard to follow while the “rattlesnake” version gives so much – an elaborate but clear narrative, necessary distancing from which the past events are clearly grasped that, however, doesn’t hamper the emotional response of the lyrical subject, a philosophical worldview that informs decisions made by protagonists, and so much more. Maybe the poem was too perfect, because these layers are included in way that doesn’t at any moment lays heavily on the narrative. Particular sepsiodes are presented with filmic precision, and thriller-like tension is held all along. By offering a complex narrative exploring the possibilities of meeting and separating that is regarded in this essay through the prism of Bakhtin’s chronotope of meeting the opposition of freedom and lover’s relationship is brought to the foreground. In *Caribbean Wind* the desire to be together with the loved one is contrasted with the desire to roam free in pursuit of one’s own life with whatever misgivings may have regarding it. We may see it as a life of adventure but the persona of the singer and his lover are adventurers by trade. They are people hardened by life, dangerous, even poisonous which is so concisely brought to us in the following lines form *Caribbean Wind* Version 1 (“rattlesnake”), taken from Gray (2000):

She looked into my soul through the clothes I wore

*She said 'We got a mutual friend standin' at the door'
Yeah, I know, he's got our best interests in mind.
He was well connected but her heart was a snare
And she had left him to die in there
He had payments due and was a little behind" (p.449)*

A book example of a *famme fatale*, but shown in a both novelistic and telegraphic way. A few lines tell a story of somebodies end, and they tell a story of a main female character in the same time. It's a telegraphic way of telling the story because it focuses only on the important with the exclusion of anything else, and novelistic in a way it has everything necessary to tell a story. A very condensed narrative where every meeting has the greatest relevance. The whole poem revolves about her, the character whose name is difficult to know, *that has friends with passports*, and the first half of poem gives us some pieces of the puzzle that surround that mysterious person. So, narrative and chronotopic situations in it play an important role in characterization of the protagonists. This is not done in a dry and quasiobjective manner, because all the situations are given through the eyes of the persona of the singer, and the colloquial way in which the language of the poem is organized only strengthens the effect that the poem is a personal confession. This particular way of looking at things that is given through persona of the singer enables us to make a sketch of his character as well, so in a sense both characters are full developed. The fateful situation they find themselves in, which is outlined briefly but markedly, reveals deeper layers of characters that would normally be hidden from view.

Caribbean Wind primarily revolves around a love motif, in both of its chronotopic qualities, in the sense of lovers being together and being separate. The characterization that was described in the previous chapter shows that forces that govern characters decision are both external, found in the narrative, but also psychologically motivated. Refrain greatly captures this feeling and explores the consequences freedom brings with itself. The depth of this poem lies, among other things in showing the other side of a great and important concept and idea like freedom which is generally, and rightfully, seen as inherently good and positive. However it comes at a price. In this way a love affair, that is also a thriller where life is at stake becomes a part of something much broader, both geographically, historically, but philosophically as well.

The final stanza that gives a sort of epilogue and lyrically dwells on the feeling that are left after the affair was over, also contemplates the contemporary moment... where mirror mirrors a mirror. The lines in the last stanza so poignantly capture all the feelings that sprung out from this strong clash of opposite tendencies...

Caribbean Wind is a poem that unites so many different motifs. It has a well-rounded narrative, that actually revolves around a neat plot. The important driving forces are just marked, and they are given in such a way that they make the developments in the narrative seem logical, yet that are not too prominent so love motif may come to the full view. All the threads are woven together so that philosophical part naturally flows out of the shown situations, and is not for a moment dry and cerebral. It is actually a wisdom given with a say that closes a narrative, rounds up the time and naturally closes the poem.

5. Saying so Much with so Few Words to You – The Power of Dramatic Monologue

One of the consequences of the presence of dramatic monologue is that Bob Dylan's verses not only follow metrical and rhyming patterns of authentic invention but do so at the same time reproducing everyday speech. They give us a conversation where one party is being silent. This feature of many Dylan's songs is cornerstone to understanding the concept of time found in the lyrics. As it was claimed before Dylan's songs oscillate from being very reliant on dramatic monologue to featuring storytelling in verses. Numerous songs use both procedures. The presence of dramatic monologue relates action more closely to the present. Songs that utilize dramatic monologue can also narrate events that happened in the past, but they do so in an indirect way that opens many possibilities for exploring different aspects of the shown stations which is going to be discussed later. Many of Dylan's songs combine the two, for example *Just Like the Thom Thumbs Blues*.

The motif of meeting always have chronotopic qualities (Bakhtin: 208) but it can appear in many different guises. Situations that entail meetings are important for the composition of the plot as Bakhtin claimed. But in Dylan's poetry this motif can operate on other levels, as in instances of meeting of the persona of the singer and a character or some other persona. Then the chronotope present in the poem gets completely different nature and characteristics. The temporal component shifts from the past to the present, and the time is realized in the ever recurring present of the realization of the text based on the interchange of the persona of the singer and the silent but prominent character or other persona. The interesting thing about Dylan's poetry is that many songs hold both kinds of chronotope which cannot be present simultaneously – or to be more precise – they cannot be realized in the same time, but rather one follows the other, revoking and negating the time perspective that the first one creates, making Dylan's poetry a field of collision of different time vectors. The third possibility that relies on the motif of meeting on the encounter of the persona of the singer with the persona of the listener, maybe the most interesting combination, exploits the possibilities that the medium of song offers to the fullest. Motif of meeting used at this level has many characteristics in common with the aforementioned meeting of the persona of the singer and a song character, but the direct address that stimulates unspoken replies on the part of the persona of the listener most principally and creatively links the time component of the song to the present moment in an unrepeatable way, that yields a different reaction of the listener each and every time. The relation between the author and his work regarding chronotope is explained by Bakhtin (1996:255):

“We find the author *outside* the work as a human being living his own biographical life. But we also meet him as the creator of the work itself, although he is located outside the chronotope represented in his work, he is as it were tangential to them. We meet him (that is, we sense his activity) most of all in the composition of the work: it is he who segments the work into parts (songs, chapters, and so on) that assume, of

course, a kind of eternal expression – without however directly reflected the represented chronotopes. This segmentation might be different in different genres, since in some of them the segmentation has been preserved as a matter of tradition, such divisions were determined by actual conditions under which works in these genres were performed and heard in their prewritten [oral] existence.” (p. 255)

Dylan’s work is peculiar because it uses mixed media, his lyrics are sung and followed by music. Dylan himself is physically present in his lyrics in a way that most authors of poetry aren’t since he performs his works and many of his performances are recorded. Yet, since this work mainly focuses on the written side of his lyrics, the textual part of his songs, the most important thing here is how the medium of the song affects “the composition of the work”. Dramatic monologue, an integral part of a large number of Dylan’s poems, makes use of many potentials that the medium of song has because it operates in the ever recurring present of the realization of the text. More precisely, dramatic monologue is built upon a chronotope of meeting of the author or the singer and the listener or the reader, but naturally we are not interested here in cases when the actually meet i.e. concerts where the singer and the listener are in the same place at the same time or when the recorded voice can sometimes be physically inserted into the listener’s ears. The main focus lies on how this particular kind of meeting affects “the structuring of the work”, because “the author” who “we find the author *outside* the work as a human being living his own biographical life” is allowed into the work as a persona taking part in a dramatic monologue. The same is true for the listener. This greatly affects the chronotope since there is a meeting (between the persona of the singer and the persona of the listener) around which main time perspective is built. Not all of Dylan’s poems exhibit this sort of organization, but because dramatic monologue fully exploits the potential the medium of song a special attention will be dedicated to poems that do.

Still, there are some songs of Bob Dylan that have a fairly simple formation of time – all in all they completely revolve around the dramatic monologue that serves as an axis for representing all the action. The earliest example of this sort is probably *All I Really Want to Do* where the whole song is comprised of the one side of conversation / more precisely the persona of the speaker addressing a “babe”. The song is given as a list of things that the persona of the singer is not going to do the character of ‘babe’.

*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*

We find nothing here but the one-sided conversation and the realization of that conversation in the present time. There is only one time perspective set around the meeting of the persona of the singer and the character of babe. That meeting is conveyed to the listener through dramatic monologue only. The place where the persona of the

singer and the babe meet is not described, the cause of their meeting, as neither some outer circumstances. This puts language in action, the utterance becomes means for provoking feeling and eliciting a favorable response. A focus is laid on the poetic effect that is needed to bring about the wanted reply.

As a song that is totally reliant on the representing one side of a conversation it is no wonder that it is rhetorical. In this way we have in front of us seven stanzas of pure persuasion that all follow the same formula. The essence of the effect that dramatic monologue when used radically has on the formation of time and space is greatly exemplified in *All I Really Want to Do*. Because lyrics are built around a particular meeting and represent a one sided conversation between persona of the singer and the persona of baby taking to the exclusion of any other elements that would have an effect on temporal formation, but still more because this address of the persona of the singer to the baby doesn't involve any mention of thing that happened prior to the meeting and has no space references this song clearly shows the relative simplicity of formation of time and space that consistent usage of dramatic monologue involves. Since space specifications are not given at all, it only exists as a necessary prerequisite for the meeting out of which stems the dramatic monologue. Time is measured only by the one sided conversation that is taking place in the lyrics, and coincides completely with the ever recurring present of the realization of the text. Thus it can be stated that formation of space includes nothing more than place that personas simultaneously inhabit, and formation of time nothing more than the ever recurring present of the realization of the text. Such a formation of time and space is perfectly suited for singing. *All I Really Want to Do* might be seen as Dylan's searching for appropriate way for writing poetry that is made to be sung. The point here being the fact that if the formation of time is inherent to the realization of text the realization itself, i.e. singing will get greater importance and will be organically tied to the lyrics. But the poetry itself gets certain unmistakable qualities by application of dramatic monologue and formation of time and space in the described way. In this simple example we can see that rhetorical fluency of persona of the singer is given a form in which it can exert its full persuasive grip on the persona of the baby in rhyming patterns. In other words a message with clear intentions aimed at provoking certain action or emotion can be coded into poetry. This unique poetic effect can be produced and recreated with every enacting of the text, either by reading, singing, etc. This sort of chronotope is not characteristic for novels, and to closely examine it would be necessary to diverge from Bakhtin's path a little bit, yet his terms would remain a necessary basis that would hopefully support following analysis. Particular attention is drawn to more complex Dylan's poems that entail both dramatic monologue and storytelling, and generally have a more complex structure than *All I Really Want to Do*. Poems that entail dramatic monologue can relate to time in different ways, and it is possible to narrate past using it.

But going back to *All I Really Want to Do* it is immediately noticeable that the whole song resolves around a particular situation, a meeting between the persona of the singer and the 'baby', and that every line is directly addressed to the 'baby'. This song shows the excessive use of almighty "you" of popular song, which is an unmistakable sign of

dramatic monologue. If I counted correctly “you” is mentioned 41 times in the course of the lyrics and this song can easily compete with *Rainy Day Women* for the highest frequency of “you” pronouns in the whole Dylan’s output. But unlike *Rainy Day Women*, which is analyzed in detail later, where many space references are scattered throughout the lyrics – the song actually visits an incredible number of public and private places, and time is more complexly formed due to a twist of time perspectives in the refrain, *All I Really Want to Do* is as simple as it can get, space is not formed at all and time is the present consistently following the realization of the text and as such leaning on the immediate future.

5.1. Narrating the Past through the Dramatic Monologue , *One of Us Must Know (Sooner or Later)*

Dramatic monologue and storytelling in verses, it was claimed, exert great influence on the formation of time in the poems, but the presence of either one of the two doesn’t fully define the nature of time represented in the lyrics. In other words, two songs that rely on dramatic monologue can have time formed in a different manner. As I have claimed earlier dramatic monologue is intrinsically tied to the present, yet, it is possible to tell of past events using it. This way of narrating past would have a different effect than when storytelling in verses is used, since the plot, situations, events and characters involved are organized in the narrative that is addressed to persona present in the song and not to the reader or the listener directly. This intermediary step affects the time and space formation even if the listener or reader participates in the poem as a persona. Such a story can obviously tell of past events and use grammatical past tense, while realization of the dramatic monologue remains rooted in the present of ever occurring realization of the text. The difference of such temporal organization to that which arises from storytelling in verses is that here we have main chronotope that revolves around the meeting of persona of the singer and other persona, and the subordinate one or ones that come to existence due to the meetings described in the discourse coming from the mouth of persona of the singer. This can result in shifting in time perspectives, as episodes from the past are replaced with narrative adhering to the main chronotope.

One fine example of introducing past events in dramatic monologue is definitely *One of Us Must Know (Sooner or Later)*. In this poem the persona of the singer addresses a female persona and reminds her of things they went through together. Thus, although the meeting and the one sided conversation characteristic of dramatic monologue takes place in the ever reoccurring present of the realization of the text, the narrated story takes place before this meeting. The new meeting serves as a vantage point to look at what happened in the course of previous meeting. The first stanza of the poem acutely shows how past relates to present when dramatic monologue is used:

*I didn't mean to treat you so bad
You shouldn't take it so personal ...
I didn't know that you were saying goodbye for good*

Here the persona of the singer is telling of a meeting that happened in the past about which he and the addressed female persona are well aware of. An important episode from their mutual past is being revisited now that they meet again. Telling of past using dramatic monologue can differ greatly from narrating it using storytelling in verses since it is presumed that both protagonists are well acquainted with what happened – the episode itself needn't be described in detail. The focus of discourse of the persona of the singer lies primarily in reinterpreting the mentioned episode and presenting his emotional reaction to the experienced event. We can see how previous encounter influences the new one, echoes of the past situation resound loudly in the new one. So the past is strongly linked to the present that remains the anchor of the retold story. In a way chronotope built around the past meeting is contained in a chronotope of the new meeting. Presupposed familiarity with the events allows Dylan to more freely explore emotional and psychological aspects of the already known situation. This is done with extreme verbal diligence and precision which pins down the emotional experience of the personas. This is shrewdly notice and clearly explained by Hinchey (2002):

“And the wit of these lines is also provokingly, outrageously transcendental. Consider the situation: the singer is addressing someone who feels romantically, if not sexually, abused by him. And what does he say? Well, he says a lot of things. First, “I didn't mean”-ok, that's an apology. But what didn't he mean – To treat you bad and make you sad? No, he didn't mean to treat you “so” bad and make you “so” sad?” (p.172)

In the refrain there is a characteristic Dylanesque shift of time perspectives:

*But, sooner or later, one of us must know
You just did what you're supposed to do
Sooner or later, one of us must know
That I really did try to get close to you*

The storyline that has been followed in the stanza is now abandoned, and the aftermath of the relationship is being put into the forefront. The refrain does serve as a summary in, *You just did what you're supposed to do*, and *That I really did try to get close to you*, harking back to the past to concisely encapsulate the essence of revisited situation. But full realization, and more importantly acceptance of the emotional experience is reserved to future. Thus chronotope of meeting that embodies the dramatic monologue becomes a place where the past and the future meet as well as the place where, due to the masterful touch *one of us must know*, the persona of the singer meets himself. As a crossroads between the past and the future the refrain reinforces its hold on present. It is in the main chronotope of meeting rooted in the present that past misunderstandings are resolved, and in the future all the resulting misgivings should be discarded and personas absolved, possibly. The refrain gives a new outlook on the described situation from the vantage

point of present. In short it addresses the feelings that remained and offered an explanation that crystalized in the aftermath.

The use of dramatic monologue and implicit presupposition that the narrated story is already known involves listener or reader in a task of recreating events from sparse but not scarce cues scattered around the lyrics. The second stanza gives more particularities of the previous encounter:

*I couldn't see what you could show me
Your scarf had kept your mouth well hid
I couldn't see how you could know me
But you said you knew me and I believed you did
When you whispered in my ear
And asked me if I was leavin' with you or her
I didn't realize just what I did hear
I didn't realize how young you were*

Yet, all these particularities are such that the essence of story is conveyed and not what actually happened. This allows an entire paradigm of possible narratives to arise that could fill in the left out part of the discourse.

5.2. Directed and Open Narrative (No Direction Home)

But turning back to the dramatic monologue and the complex way in which it engages the listener or the reader we may take a look on the *Ballad of Hollis Brown*. We may start the analysis of this song by a quote of Benjamin Franklin "Time is money."

Ballad of Hollis Brown has a very ominous perception of time, and time is intricately linked with the draining of money. This parallel between time and money is drawn consistently. The draining of last resources becomes the draining of life, and this is given as an irreversible process that is taking place in the past and is told like a story – it the first part of the poem. Time becomes very much like counting down to zero. *Hollis Brown* is in the first stanza defined as an individual living at a particular place in a particular time:

*Hollis Brown
He lived on the outside of town
Hollis Brown
He lived on the outside of town
With his wife and five children
And his cabin fallin' down*

The poem begins as a story that happened in the past. We can rightfully assume it has a completed narrative that is going to be disclosed in the remainder of the poem. The following stanza leaves little doubt about the way in which a story would end:

*You looked for work and money
And you walked a rugged mile
You looked for work and money
And you walked a rugged mile
Your children are so hungry
That they don't know how to smile*

A tragic end can easily be anticipated, and a switch from storytelling to dramatic monologue is immediately noticed. But when the persona of the singer directly addresses the persona of the listener, we may rightfully assume that he is still engaging Hollis Brown. The narrative's adherence to the past indicates that only the way of presentation changed, not the essence. However the next stanza completes the somersault:

*Your baby's eyes look crazy
They're a-tuggin' at your sleeve
Your baby's eyes look crazy
They're a-tuggin' at your sleeve
You walk the floor and wonder why
With every breath you breathe*

Now not only does the persona of the singer directly addresses the persona of the listener but the action is set in the present. In two steps the listener or the reader is made a protagonist of a story that they initially had told to themselves. Once the listener bites the hook and starts imagining that he is *you* that persona of the singer addresses, the formed space and time of the narrative closes upon them. So, this new universe unfolds with so many details, the additional perils are lined up, and end in suicide and murder.. The objection to this formation of time could lay in Cicero's *ipse dixit* 'he himself said that' and in Dylan's case he puts words into the mouth of persona of the listener not allowing a little reply let alone little time to breathe. Dylan is like a master of puppets and once you bitten the hook you are ready to embark on the trip that he leads you, and sometimes Dylan is not a person that in your right mind you want to trust, so you can just say *ipse dixit* to Dylan, but than the game of make believe wouldn't make no sense.. So, from chronotopical point time in this piece becomes a dead end highway. Yet persona of the singer cleans his hands of *ipse dixit* arrangement of the song by not pretending to care himself:

*There's seven people dead
On a South Dakota farm
Somewhere in the distance
There's seven new people born*

At once pretending not to care, boldly accepting the cycles of life, and renouncing the strategy of building the dramatic monologue that can be attacked with *ipse dixit* and returning to storytelling to finish off the song

The analysis of *Like a Rolling Stone* we may start with a quote from Oscar Wilde "Time is a waste of money"

Like a Rolling Stone measures time with money as well. The dismantling of Miss Lonely's character happens simultaneously with her loss of social status. Dylan shows, among other things, that the way we perceive ourselves can be greatly affected by the way others perceive us, and that losing the game of snakes and ladders in the social arena can be an ambiguous experience. By (Ricks:2003): "licence is different from liberty, don't forget - and Milton makes this clear to us by rhyming 'free' with 'liberty'"¹. Losing the options one has, losing the license that their superior social status gave them can provoke the sense of personal shipwreck, while it can lead to a feeling of true freedom. If one sticks with the first feeling, broadly defined as it is, the sense of a lost license could result in fear, paranoia, even madness, the second feeling would open currents of all the positive emotions that a human being, it is widely believed, inherently has. Of course, this interpretation is just a tiny piece in the puzzle, but it can be helpful for understanding the freedom of choice and free will that are organically link with the formation of time.

This time the position of the persona of the singer is more stable than in *The Ballad of Hollis Brown*, although he is still applying dramatic monologue it now cannot be so easily refuted with *ipse dixit*. This time Dylan is offering us a temporal sequence that remains open throughout the whole narrative. According to Morson (109):

"Bakhtin and Dostoevsky agreed that, so long as we remain human, life requires open time. Bakhtin arrived at this conclusion by way of ethics. It is only if more than one outcome to a given moment could take place that what we do can matter. Because we are fundamentally ethical beings, we must experience a world in which possibilities exceed actualities. Dostoevsky held much the same ethical views, but he also advanced a psychological argument. Not just ethical choice, but all psychological experience depends on open time. Humanness requires uncertain beings in an uncertain world, surprisingness within and without. If life is to have meaning, its outcome must not be given in advance."

This sort of openness is present in the dramatic monologue found in *Like a Rolling Stone*. Miss Lonely has no way to answer, to defend herself, but she is just a character, the persona of the listener gets the chance to answer in the refrain. This situations in which Miss Lonely is placed are all ranging from pleasant to less pleasant. But this time persona

¹ That bawl for freedom in their senseless mood
And still revolt when truth would set them free
Licence they mean when they cry liberty
(Sonnet XII)

of the listener is not drawn into situation, only characters are, and he is on looking them from the outside although the persona of the singer is addressing Miss Lonely with “you” the persona of the singer is identifying with. The complex and confusing way in which is made in Dylan’s poems that use dramatic monologue will be dealt with at the end of this chapter. However, *Like a Rolling Stone* allows enough autonomy for the personas in the narrative to truly place it in the ever recurring present of the realization of the text. This song could have immensely failed, as it has immensely succeeded, if the persona of the listener wasn’t directly introduced in the refrain. This song shines on the paradox of time, and tackles the hardest question, the question of one’s free will. So this time instead of the dead-end time highway given in *Hollis Brown*, refrain concentrates time into a single spot with the question *How does it feel?* And the persona of the listener can answer. He is given free will, but the question is not if they going are to give away license for freedom, but *How does it feel?* And answers are numberless.

There are many songs of Bob Dylan where the addressed persona participating in the dramatic monologue is pelted with words – *everybody must get stoned*. Cavalcades of his lines leave hardly any time to replay, platoons of words and elaborate tattoos of rhymes leave little choice but to comply. This is fairly obvious in poems like *Subterranean Homesick Blues*, parts of *Ballad of Hollis Brown* and *Rainy Day Women*, where every word breaths with power and sounds the alarm, yet leaves the persona participating in the dramatic monologue with a little will of their own. This greatly affects the formation of time – all of these songs use the ever recurring present of the realization of the text to the great effect, yet the narrative that is built upon the meeting of the persona of the singer and another persona has its course already determined and is led towards preset terminal point. This means that the end is necessarily determined which makes this present perspective more like the past that is reported in a particular way to retain the necessary immediacy that is inherent in the moment. The present entails a variety of choices to be made with unknown outcome (expectation), the past is, on the other hand, already familiar with the choices made and the outcomes that resulted from them (memory).

Famous questions that appear in some of the greatest of Dylan poems: *How does it feel?* In *Like a Rolling Stone*, *Do you Mister Jones?* In *Ballad of a Thin Man* completely upturn the formation of time.

5.3. Scrutinizing the Listener – *What Was That You Wanted?*

What Was It You Wanted? – a poem made almost entirely from questions – realizes an important aspect of dramatic monologue that Dylan used to great effect in some of his masterpieces such as *Ballad of a Thin Man*, and *Like a Rolling Stone*. As it has been stated before interrogative immediately shifts the focus and transfers the attention to the present by asking for, this time even eliciting reply from the persona of the listener *What Was It You Wanted?* toys with this notion of present and pushes it even further than any other song in Dylan’s oeuvre by scrutinizing the persona of the listener through almost every

line. The listener or the reader ends up participating in a make believe that's unfolding, their expected reply may be coded in the lyrics but is still needed to round up the narrative. Thus, this poem fully exploits potential dramatic monologue has for representing present simply by rendering chronotope of meeting required for the dramatic monologue to arise, i.e. the meeting of persona of the singer and the persona of the listener, completely open and unfinished.

What Was It You Wanted? poses twelve questions in the course of seven stanzas, and each stanza ends with a question. Lines that precede questions prepare for them, lines that follow further expand on them. Questions are the focal points of this song, they are the resolving points of the narrative while adding up to the confusion and ambiguity. It is impossible to reconstruct the complete plot from the narrative, as in some other poems of Dylan which use dramatic monologue (*Sooner or Later* we analyzed earlier shows this characteristic) some presupposed knowledge of the situation is built in the narrative. This achieves a powerful effect – the persona of the singer and the persona of the listener met before, The opening stanza of the song clearly shows this:

*What was it you wanted?
Tell me again so I know
What's happening in there
What's going on in your show
What was it you wanted
Could you say it again?
I'll be back in the minute
You can get it together by then*

In addition to immediately inviting the listener into the narrative the casual reminder (or not so casual) of previous meetings relates the given chronotope to the past that is outside the scope of the poem. This makes the narrative of the poem an episode in a wider narrative of an ambiguous nature. It may be claimed that *What Was It You Wanted?* was reflecting questions that have sprung in hundreds of poems that had been written by Dylan up to its creation in 1989, *What's going on in your show*, indeed seems like a question Dylan addressed to himself. Yet, there is no clear link between narratives of this poem to the narratives any other that preceded it. This means that the persona of listener is required to actively participate in filling in the blanks, the first lines of the song clearly state that they are in position to do it. *What was it you wanted?/ Tell me again so I'll know* can be interpreted that although the persona of the singer doesn't know the answer to question the persona of the listener should know. The great importance that the persona of the listener is given in this song makes this song a great way to explore representing present with a narrative.

5.4. Dramatic Monologue and Confusion

But things can get more messed up, as in 'Ballad of a Thin Man'. The opening lines announce that the song will plod deeply into subconscious, and that the construction of space and time for that matter, will make a stage for a battle with oneself, challenging both subject and subjectivity. The song opens:

*You walk into the room
With a pencil in your hand
You see somebody naked
And you ask 'Who is that man?'
You try so hard
But you don't understand
Just what you will say when you get home...*

and we are given a contrast between some room – completely undefined, and home, so familiar from personal experience that it defines a person to a smaller or greater extent. This leaves us wondering if there is any space constructed here at all or is the listener just submerged into his or her own subjective reality.

We already saw that the opening lines of *Ballad of a Thin Man* offer no precise definition of the place the action plays out. *You walk into the room...* the persona of the listener entered the room out of his free will, he is not being pushed or anything. This little detail marks the entire song making clear that the exposure of the persona of the listener to the frightening and repulsive imagery and abusive language is consensual. This is reinforced in the opening line of the third stanza *You hand in your ticket...* where it is made clear that they even payed to be bullied. But what kind of room is this? In the first line it is implied that this *room* is known for the persona of the listener through the use of definite article. This means that the persona of the listener not only entered the *room* willingly but that he entered knowingly. Now we can lean on Bakhtin (1996:97): Such motifs as meeting/parting (separation), loss/acquisition, search/discovery, recognition/nonrecognition and so forth enter as constituent elements into plots, not only of novel genres: epic,, dramatic, even lyric. By their very nature these motifs are chronotopic (although it is true the chronotope is developed in different ways in various genres). We shall discuss here only one motif, but the one that is probably the most important – the motif of meeting. The motive of meeting is here rendered in a complex situation. Using this situation as a starting point we can feel that we are placed in the role of the persona of the listener, out of our free will, and we are encountering images and situations that can trigger potent response in our consciousness. All of these relations seem like symbolical rendering of one's meeting with his deepest fears and desires. What complicates this game of make believe is that we can recognize ourselves in the persona of the listener, or we may not, or we may recognize ourselves in the persona of the singer or we may not. So this complex situation placed into a specific chronotope offer much ground for mixed identity play. Now we might introduce dramatic monologue.

Persona of the singer in a large number of songs has a central role in a dramatic monologue, and the formation of time and space is an important factor enabling the listener to identify with the persona of the singer by placing himself or herself into the setting a song offers. This interesting game of replaced identities allows the listener to become a protagonist in many Dylan's songs while in the same time he or she forgets his true self, or his latent confusion about the nature of his being comes up to the surface, or to put it in space related words – he gets lost about the place from where his 'I' speaks. (Bob Dylan is probably more popular with men than with women and the reason may lay in the fact that men more easily identify with the persona of the singer). The construction of the space functions as a secondary element of the construction of identity – once the mind locks itself into imaginary space its latent confusion about the nature of true self may start to play out, and it can accept Dylan's voice as his or even hers own and have a feeling that he or she is in control of the situation that the persona of the singer is putting into words. (This may be one of the reasons that Dylan's fans are so keen on making myths about Dylan because they are in a way making myths about themselves.) The listener is aware that he just assumed the role of the persona of the singer, so he or she simultaneously witnesses the unfolding of the song from outside, often readily and sometimes reluctantly accepting the role of the persona of the listener that the author assigned to him. Thus, the feeling of one self is doubled or even multiplied and the conditions are set for listener to experience internal drama. Construction of the space is an integral part of internal drama because it keeps both the subject and the song from falling apart. It is as if Dylan is constantly daring you to try to be as mad as he is... In the liner notes to *Highway 61 Revisited* Dylan (1965:5) writes:

"I cannot say the word eye anymore... when I speak this word eye, it is as if I am speaking of somebody's eye that I faintly remember... there is no eye – there is only a series of mouths – long live the mouths – your rooftop – if you don't already know – has been demolished... eye is plasma & you are right about that too – you are lucky – you don't have to think about such things as eyes & rooftops & quazimodo." (p. 2)

The story of *Like a Rolling Stone* is extremely complex and ambiguous. We aren't sure whether the persona of the author is addressing the listener or Miss Lonely. We can't be sure who Miss Lonely really is, or what she stands for, and it counts for any other character that features in the song as well. This help in underlying what is essentially new and different. We aren't sure whether the persona of the author is addressing the listener or Miss Lonely. This new way of addressing establishes itself as an important feature in Dylan's lyrics helping "recreation of universal relationships" and becoming a very prominent feature in many songs in 1965-66. According to Scaduto (2001):

"... it was only in writing the songs of *John Wesley Harding* that he 'discovered that when I used words like 'he' and 'it' and 'they' and talking about other people, I was really talking about nobody but me... You see I hadn't really known before that I was writing about myself in all those songs.'" (p. 288)

This new discovery presents a backbone of Dylan's dramatic monologue or as Hinchey calls it "lyrical dialog".

This kind of construction of space and times puts a search for identity in a constant flux. Identity cannot be stable for a moment, and every new line discovers some new qualities that are hidden from the view in the first place. This is a propelling force that we can account for much of the dynamism Dylan's lyrics have. The persona of the singer and the persona of the listener who is not always clearly defined go from situation to situation, that unreel in present, and from one constructed time and space to another, always revealing something about themselves but never being able to put a strict boundary between the constructed reality and their own personal identity. We are never sure whether and to what degree the constructed space and time mirror what is happening inside of the persona of the singer and the personal of the listener, and the borderline is in constant flux and depends on the interpretation.

But, I am not of the opinion that the songs of Bob Dylan cause the feeling of rupture within the listener. His songs lift the curtain for the show that is playing itself out in some empty theatre set in some nook where one seldom goes. By cloaking himself or herself as the persona of the listener one can go there and enjoy the show. Imagining that he is the persona of the singer, and that's not so difficult - you just have to tune in or form the words with your mouth, one may become the main actor. In my case that empty theatre hides in a nook just above my left temple... or is it right.

6. Songs and Poetry

There are lyrics in Dylan's oeuvre that may be easier to approach and analyze because they have an easily recognizable song structure. These are love songs and don't have many implications, at least at the first glance. So, when compared with some other Dylan's lyrics they may seem relatively simple. Yet, as the analysis will show these songs have their complexities, and unique Dylanesque touches, and use the formation of time and space to the full expressive potential.

I'll Be Your Baby Tonight is a fine exercise of typical Dylan's persuasiveness. This gentle perseverance and confident coaxing completely controls the passing of time represented in the lyrics. The language of persuasion ties rhetoric and action. More precisely action is influenced by words – words are aimed at provoking certain actions. This procedure has an interesting effect on the formation of time since it produces anticipation since the listener expects the words to bring about the desired reaction.

I'll Be Your Baby Tonight is a song about a meeting that's seems too good to be true. What is nice about it, and what puts the persona of the singer in the mood is the quick shifting of images of craftily woven details that glue the imagination and make the scenery entirely pleasant. From the time-space formation the imperatives most important because they direct the dramatic, but also pump the excitement into the lyrics. The opening stanza is 'closing in' on the lover:

*Close your eyes, close the door
You don't have to worry anymore
I'll be your baby tonight*

But more importantly, for this analysis, it insists of shutting out the outside world. There is nothing strange in a desire to be all alone with the one you love. Actually it is so natural that it doesn't immediately calls for any special attention. But consistent insistence on separating the lovers in their own chronotope from the wider public or social chronotope, actually establishes a dynamism between the two. This may not seem so remarkable but it is definitely something that a love song can do without. The tension between the outside world, or societal chronotope and a chronotope built around the meeting of lovers, infuses the anxiety in the later, which many imperatives found in the narrative try to relieve.

However, the main dynamism is found in the meeting of the lovers. The bridge is transferring focus completely to their relationship:

*Well, that mockingbird's gonna fly away
We gonna forget it
That big, fat, moon is gonna shine like spoon
But we're gonna let it
You won't regret it.*

This passing into another reality is marked by the *moon*. While indicating the night, and while being one of the archetypical symbols, peculiar phrasing, *moon is gonna shine like spoon* may indicate injecting of heroin. Nonetheless, the persuasive persona of the singer assures her that nothing wrong is being done, and is peeling off fear as he does in many of his song, seeing to it that apprehension and doubt are dismissed because they disconnect him from the situation she is in. The most interesting thing in our analysis how the closed time perspective set in a nearly completely flat line of prolonged present moment shuts the whole outside world out of the lyrics, even bringing the astral body *moon* in relation to *spoon* – the remote with close at hand. This song represents a complete whole that describes the process of mounting desire up to a moment when it is fired up, and arousal replaced anxiousness. But then it stops, because it isn't pornographic in any way, when the consummation of desire presumably starts the song has already come to a halt.

There is a song that deals with the situation similar to the one shown in *I'll Be Your Baby Tonight*. Yet, different temporal and spatial formation found in this song results in different emotional response. Cut on the 1974 Dylan's *Planet Waves* – the album on which Dylan is contemplating the end of his days of youth *On a Night Like This* shows lovers who have passed a long way together. It is interesting to note *I'll Be Your Baby Tonight* closes JVH while *On a Night Like This* opens up *Planet waves*, and intervening period seemed odd to most of Dylan's fans at the time. The first sharp difference is that, unlike *I'll Be Your Baby Tonight*, there is no direct persuasion apparent in the lyrics. Here much of the dynamism lies in the contrasting the past and the present.

*We got much to talk about
And much to reminisce*

This shows a focus directed in two opposite way that complement each other. There are many dichotomies in the lyrics, and many contrasts of sorts. It seem like there is a line that divides much of the imagery like a fraction. After a lost-found motif,

*Hold on to me, pretty miss
Say you'll never gonna away to stray*

There is outside-inside contrast,

*The air is so cold outside
And the snow so deep
Build a fire, throw on logs
And listen to it hiss.*

And hot-cold contrast that ends the last stanza,

*There's more frost on the window glass
With each new tender kiss*

This ambiguous space reference ends the narrative. Basically, *There's more frost on the window glass* can mean that the lovers are more far-apart with *each tender kiss*. Or it can mean as it gets colder outside it is warmer inside. If we go two lines back to *I'm not too far off/ I think we did this once before* may seem like a reference to *I'll Be Your Baby Tonight*. All these references to cold weather and snug place forms contrast with *I'll Be Your Baby Tonight* where the lovers eventually ended up isolated from the world and this time they are insulated from it. But, putting together *I'll Be Your Baby Tonight* and *On a Night Like This* seem like making the coin that shows heads and tails, and shows how fortunes of love, and life which love is a part of can change through time. The head *I'll Be Your Baby Tonight* shows something pleasurable and became a hit, because people generally want to feel those stimulating emotions. *I'll Be Your Baby Tonight* gives everything so easily and shows the passing of time in an ideal sense – time filled with amounting pleasure. *On a Night Like This* opens more questions and shows time that is burdened apprehension which allows for ironic twists *There is plenty a-room for all/ So please don't elbow me*. When you have a false coin to flip it usually have two heads so that's why *I'll Be Your Baby Tonight* is certainly a song that had all qualities to hit the charts.

But a shared feature of these two songs is the emphasis on the need for separation of the lovers from the rest of the world. It goes without saying that love poetry predominantly belongs to the private domain, but it is also true that drawing the line between private and public domain isn't a necessary part of love poetry. In *I'll Be Your Baby Tonight*, imperatives found in the address of the persona of the singer to the baby are intended to create a line that separates from the outside world, both physical and psychological. *On a Night Like This* has this line clearly drawn and reinforced on many occasions in the narrative. In this process of dividing private and public domain the chronotope of meeting between the lovers takes part in a wider chronotope that represents society. Although these two poems don't openly state or show anything that relates to society they make a statement about it. To overtly state it instead of the author would be pushing the interpretation too far, but it is immediately obvious that the larger social chronotope is opposed the chronotope of meeting between the lovers. In this way seemingly simple love songs are incorporated in a larger context, and become poems that introduce a whole number of themes between the lines.

For the end of this analysis a poem is left that tackles the problematic relationship of love and society in an open way, not being less of a love poem for that. It features on *Nashville Skyline* Gray (2000) described in the following way:

“Not Dylan's first Nashville album of *Blonde on Blonde* had, amazingly, been recorded there – but this was his first sustained leap into country music. Again a massive contrast to the previous album, down-home instead of visionary, warm instead of severely ascetic, optimistic instead of dark, and more under the influence of sunshine and the big sky than of catechism and the allegorical; away from distinctive complexity of his previous work.” (p.6)

Yet, even the simple songs from this album have Dylanesque complexities. I particularly mean by this *Lay, Lady, Lay* which refracts the complex social relations that lie between every amorous relationship, in an extremely sensual way. John Hinchey (2002) writes about *Lay Lady, Lay*:

“Although it’s always been one of Dylan’s most popular love songs, *Lay Lady, Lay* just rings false... Wonderful lines, a superb definition of the powers of romantic poetry and a delightful visionary summary of what a woman might hope to receive from her husband. But there’s something fishy here: the lady’s reluctance to yield feels like a red herring. What we hear most vividly, I think is the singer’s anxiety that marriage to this woman might *not* afford a significant scope for the exercise of his powers to things to “shine”. “Why wait any longer for the world to begin “the question is addressed to her but it sounds like it is addressed by the singer to himself. The answer seems to be that he is deeply worried – as he should be! – that either of them “can have your cake and eat it too.” (p. 257)

This attitude is maybe a little bit tilted by biographical facts about Dylan, and seems appealing when we compare *Lay, Lady, Lay* and the whole of *Nashville Skyline* with earlier mind-blowing poems. Still, this “red herring” opens up a possibility for exploring all sorts of subtle tensions that a relationship can bring. Among many Dylan’s songs that deal with the thematic of nights filled with love and consumed by lust, the one that has the strongest inflow of wooing is definitely *Lay Lady, Lay*. If we contrast this song to the two discussed above this one seems most impersonal. Except being a great alliteration and assonance in the title *Lay Lady, Lay* introduces the word lady which puts into motion social background into the forefront. The formation of time, centered on the interlude of reluctance and persuasion explores musical aspects of poetic diction. Greenlaw shares her experience that sheds light on temporal aspects of the poem:

“For me, the dominant mood remains one of delay, the more so now that I have got to know and think about the words. Delay breaks up narrative and isolates images. To my ears, the phrase ‘big brass bed’ bears no musical relation to what is going on around it, which might be why, once I realized what the words were, the image came to stand out so. I wasn’t interested in the drama of the man asking a woman to spend the night with him. I was captivated by the emblematic vision of that huge, golden, shining, empty bed.” (p.74)

This quote shines on many important aspects of temporal formation of *Lay, Lady Lay*. It underlines the intrinsic connectedness of the lyrics with the music. The amounting arousal delayed with tension is greatly put forward in the lyrics. Also the way details are given prominence is also clearly shown. There are many details that seal the chronotope of the lovers night:

Lay, lady, lay, lay across my big brass bed
Lay, lady, lay, lay across my big brass bed
Whatever colours you have in your mind

I'll show them to you and you'll see them shine

But, now things get really quirky and show the full ambiguity of Dylan's poetry crammed with possible interpretations like a minefield, not to say mindfield. The Future Simple is pushing the song forward and setting the stage for space to jump in on the grand scale by constantly attracting our attention on what is to come soon. And the first thing we are given to notice is *my big brass bed* a symbol of opulence. The second thing is *I'll show them to you and you'll see them shine* – are these diamonds and are women impervious to diamonds? The second stanza turns things upside-down:

*Lay, lady, lay, lay across my big brass bed
Stay, lady, stay, stay with your man awhile
Until the break of day, let me see you make him smile
His clothes are dirty but his hands are clean
and you're the best thing that he's ever seen*

Stay, lady, stay, stay with your man awhile... This awhile defines the time as a moment, but not just an ordinary moment but the moment replete with significance and intended to last. Thus, as time is so condensed space gives more material for further analysis. When the persona of the singer sing *awhile* is a moment that turns the song upside down. The prince has become the pauper. *Dirty clothes* and *hands clean* indicate a pauper, admittedly decent and upright, and the remaining lines indicate that his desire hasn't been renounced a bit for it, Diamond become teeth – *let me see you make him smile*. *His clothes are dirty...* only reinforces and expounds the social dimension openly for the first time. This social connotation makes its way into the bridge containing an idiom *You can't have your cake and eat it too...* turned upside down, so *Lay, Lady, Lay* wants to cut of the social chronotope from the chronotope of lover's night. But the song isn't resolved because the persona of lady remains silent, and the persona of the singer has to reiterate his plea, but now for the first time openly *I long to see you in the morning light/ I long to reach for you in the night...*

Remarkable thing about *Lay, Lady, Lay* is that Dylan succeeded to incorporate dilemmas that materialistic side of the society imposes on lover's relationship. And, he did so in a way

that in no way interferes with the main motif that song carries, the motif of desire and expectation. Moreover, the main chronotope, that of prospect of lover's night that moves towards the future to resolve the tension made by expectation is by no means endanger with the idea of interfering social chronotope that is looming over the first one. These two chronotopes get their dynamism one from the other and can be accounted for all the movement the song shows. And all of these layers can be fixed into something that can be called a song and uses all the structures that one song has.

7. Entering the Surreal – the Joker and the Thief

Characters represent an integral part of formation of time and space. As Bakhtin stated all meetings found in literary works are in their nature chronotopical and for that reason the appearance of a character in a poem, taken that they cannot remain unrelated to some other character or persona, results in establishing a chronotope. The dramatic monologue can reduce the “cast” to just two personas so characters are altogether missing from many poems like *All I Really Want to Do* and many more. Still, there are numerous poems that use dramatic monologue that feature many “guest appearances” and “minor roles” that have major significance in the plot. In those cases these characters can serve as a pivot of an episode that the chronotope is established and organized around, while not being central to the entire narrative.

Very a characters is a pivotal point in the formation of space and time in songs of Bob Dylan, because without them there are no situations. The plethora of characters that can be found in Dylan’s song probably originate from the storytelling way of writing songs. Every story has a main character whose story we follow and secondary characters that he or she meets, confronts, love, etc. In this sort of writing they are the ones that the action revolves around. But with the introduction of dramatic monologue their function is changed. In that case they populate the world of the song together with the persona of the singer and the listener and combined with the particular way in which the time and space are formed they make a setting for an internal drama to play out. This is the reason they may sometimes seem like puppets in Dylan’s hands owing to the strength of the dramatic monologue, and its complete subordination to the persona of the singer. But they are necessary because either the lyrical subject or the persona of the singer or the persona of the listener while encountering them (being in the same time at the same place), avoiding them (trying not to be in the same place at the same time), searching for them (trying to be at the same time at the same place) recognizing them (realizing that they are at the same time in the same place) lives through all the emotional colorings that Dylan’s songs offer which are multidimensional, and get in touch with his or hers own identity which turns out to be multifaceted.

But among Dylan’s characters a very prominent role can be ascribed to the *Fool* who appears in many guises. Bakhtin (1996) found this character to be extremely important throughout the history of European novel and this is how he recapitulated his genesis:

“Simultaneously with forms of high literature in the Middle Ages, development took place in those low folkloric and semifolkloric forms that tended toward satire and parody. These forms tended to become cycles, parodic and satiric epic emerge. In the Middle Ages, this literature of the dregs of society features three prominent types, enormously significant for the latter development of European novel. These figures are the *rouge*, the *Clown*, and the *fool*. Of course, they are not in any sense new figures, both classical antiquity and the anient Orient were familiar with them. If one were to drop a historical sounding-lead into these ar – tistic images, it would not touch bottom in any of them – they are that deep. The cultic significance of the ancient masks

corresponding to these figures is not far to seek, even in the full light of historical day: but the images themselves go back even further, into the depths of folklore that pre-exists class structures. But here, as elsewhere in our study, the problem of genesis will not concern us. For our purposes, what is important is only those particular functions assumed by these masks in the literature of late medieval times, which will later influence the development of the European novel so critically.” (p. 158-9)

Bakhtin (1996) summed the potential that these figures have as such:

“The rouge, the clown and the fool create around themselves their own spetial little world, their own chronotope. In the chronotopes and eras we have so far discussed, none of these figures occupied an essential place, with the possible partial exception of the everyday adventure type chronotope. These figures carry with into literature first a vital connection with the theatrical trappings of the public square, with the mask of the public spectacle, they are connected with the highly specific, extremely important area of square where the common people congregate, second – and this is also related phenomenon – the very being of these figures does not have a direct, but rather a metaphorical, significance. Their very appearance, everything they do and say, cannot be understood in direct and unmediated way but must be grasped metaphorically. Sometimes, their significance can be reversed – but one cannot take them literally, because they are not what they seem. Third and last, and this again follows from what has come before, their existence is a reflection of some other’s mode of being / and even then, not a direct reflection. They are life’s maskers; their being coincides with their role, and outside the role they simply do not exist.” (p.159)

The motif of fool and mask is one that lies at the deepest foundation of quite a few Dylan’s poems. The motif is present in its purest and most conspicuous form in *All Along the Watchtower* where *joker* and *thief* disclose truths vested in allegorical allusions through their dialogue which we overhear. Here *joker* may be regarded as a *fool* and *thief* and a *rouge* in Bakhtin’s sense that was previously introduced. This similarity does not lay entirely in the obvious similarities of their naming (i.e. *the joker* and *the thief* are nouns very akin to *the fool* and *the rouge* regarding the semantic fields they denote and connote), but also because their utterance is clearly to be understood in a figurative key, being highly metaphorical and ultimately allegorical. *All Along the Watchtower* is a poem where a tightly worded truth about the society in general is announced. Yet, the main dynamism found in the dialogue between *the joker* and *the thief* lies not on the revelation made by *joker*, but on the feelings this revelation provokes and suitable reaction it provokes through the utterance of the *thief*. In this poem appear two archetypal characters, whose incarnations are so many and ancient that it seems natural that they reveal the truth that proceeds from deep knowledge of the world. This knowledge is in the same time old and well established in the past, yet it easily applies to the contemporary moment because it applies to any time past or future. The feeling that *All Along the Watchtower* provokes cannot be ascribed to any particular historical moment, the *joker* and the *thief* could easily find themselves in a medieval miniature in front of a secluded castle, or in an eerie prairie,

wind being their only company. This particular atmosphere that the whole song and the poem evoke has in itself something esoteric, almost occult, yet in the same time familiar and already known. These particular characters, together with the princess, and barefoot servants open the door to the deeper spheres of knowledge that is probably already hiding somewhere in the listener or the reader.

7.1. Mr. Tambourine Man

I hear *Mr. Tambourine Man* as a poem that “brings back home” the “another side of Bob Dylan”. Obviously, this might hold true only in the light of a certain timeline that follows the evolution of Dylan’s writing. The magic it lightly carries, its hypnotizing power and gentle sway cannot be explained by any periodization. Its ambiguity can try out quite a few interpretative keys. Yet, stressing the turning point it makes can prove helpful in understanding some of its gentle outpours, because this is a poem singing about creative process among other things. The source of creativity is personalized in Mr. Tambourine Man, a unique persona, but one we can approach via Bakhtin’s masks. As an invocation the poem points towards the future, towards different domains that this creative energy can enter. But refiguring powers of symbolic language were not unknown to Dylan or to his audience when *Mr. Tambourine Man* saw the light of day, so in a certain way this song might be taken as a focalization of these previous tendencies.

Who is Mr. Tambourine Man and what he represents is hard to say. He is absent and present in the same time and this dual existence marks the chronotope of this poem. He is called upon, he is invoked, he is summoned as if he is not here, and yet his presence is felt in the lyrics from start to finish. This parallel presence and absence of Mr. Tambourine Man can be more tautly felt if we listen to the song due to the lyrics themselves:

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

The command and plea – “*play a song for me*” perfectly mirrors what the persona of the singer is doing – playing the song and singing, himself turning into what he sing about. These opening lines that are also the closing lines and the refrain incite, counterbalance and perpetuate the action that is found in the lyrics. Everything that happens in the stanzas is imbued with this conjuring up. Unlike the ancient motif of *fool* as defined which revels truths in allegorical way, Mr. Tambourine Man refigures with his presence the one who summons him and the “reality” that surrounds him. Meeting Mr. Tambourine Man means entering a new time and space, leaving one’s own chronotope and entering

another one where this ethereal being restlessly abides. This feeling is gradually introduced, each stanza pulling the persona of the singer more deeply into the dreamscape. All of this is followed by a true monologue this time and a great many simple physical actions and movements, that all seem to be choreographed as a part of an elaborate invocation. The first stanza seems like an unwanted awakening while still sleeping:

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

This is a detailed description of a particular state of mind, one that can be provoked by many different things. A mixture of opposites, tiredness and freshness, sleepiness and focusedness, add up to an interesting psychological cocktail the taste of which is both strange and familiar. This state of being in between seems perfect for consciously exploring subliminal. However, it is made clear that the persona of the singer is alone and that the place he encounters himself isn't the immediate source of this inspiration: "I have no one to meet / And the ancient empty street's too dead for dreaming". The chronotope of meeting is one of the main building blocks of temporal and spatial formation according to Bakhtin and the episodes of the narrative often revolve around a meeting of some sort. This absence of anyone else except the persona of the singer is also important in the light of entire Dylan's poetic opus because in his poetry usually the meetings of the main protagonists and other characters and personas, together with the situations that arise out of these encounters account for much of narrative structuring, but also serve as a vantage point for addressing many disparate topics ranging from love to politics. Thus, it is made clear that there is no one else there except the persona of the singer and encountering Mr. Tambourine Man cannot be mistaken for an ordinary meeting. It was understood by Day (1988):

"When the speaker of 'Mr. Tambourine Man' invites the Tambourine Man to 'play a song for me', he is inviting himself to a mystery. 'Take me', the speaker says, 'on a trip upon your magic swirlin' ship'. To hear a song would be to embark on an interior voyage. What the speaker desires is a chance 'to fade/Into my own parade': 'take me disappearin' through the smoke rings of my mind.' Within the fraction of the lyrics the address to the Tambourine Man is an address made by the self to the self. Specifically, Tambourine Man is called upon as a figure of the imaginative self or creative soul of the poet speaker. The energy... with which he is associated is the inspirational energy of artistic creation." (p. 19-20)

The appearance of a persona of a *fool* can mark a passage into metaphorical and symbolical use of language that is suitable for exploration of subliminal potencies of the mind and soul. This broadens a bit Bakhtin's definition since it is not the *fool* who is

talking but rather the *fool* is invoked as a spirit that transforms time and space that the persona of the singer dwells in giving them new attributes. This transformation is also a creation of a new time and place that I here called a “dreamscape” which is simultaneously an act of creation and exploration of creative process itself.

The second stanza gives us the first glimpses of Mr. Tambourine Man and his power:

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

The first potent intrusion of the “dreamscape” into the main chronotope occurs via “your magic swirlin’ ship”. Through this image something fantastic enters the narrative. The encounter with Mr. Tambourine Man, which is not present in person, but by extension through “your magic swirlin’ ship” a strong and unambiguous symbol that announces an inner journey. This “inner” journey is mirrored by a special feeling that is pervading the entire body and is inspiring the activity and movement which can somehow miraculously bring about final crossing into what I named the “dreamscape”: “I’m ready to go anywhere, I’m ready for to fade/ Into my own parade...” which would completely transfigure formation of time and space that were laid down at the beginning of the poem. In the fourth stanza the burden of the metaphorical tests the limits of the formation of time and space:

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

This is reflected in the line *And but for the sky there are no fences facin'* where we can witness the true power of inspiration. The chronotope where the main action takes place becomes big enough to incorporate the dreamscape that will be introduced in the splendor of the last stanza. The divide that occurs in the persona of the singer, his ability to view himself from the vantage point of Mr. Tambourine Man, or more precisely to here himself through this mystic persona, shows how basic actions like *laughin', spinnin', swingin'* in Dylan’s poetry can become replete with significance. But, identifying *skippin' reels of rhyme* with *a ragged clown* really opens the door for this interpretation that considers a *fool* as an exponent of figuring powers of language which is used in poetry. Not only does a *fool* voice metaphorical (to extend a little bit upon Bakhtin’s allegorical) truths, but these

truths themselves are *a ragged clown*. Although the persona of the singer makes light of this extraordinary power *I wouldn't pay it any mind* in the final stanza we see it, virtually, in action in the formation of a special time and space which I ventured to call the dreamscape:

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

Unlike in other stanzas there is no more a split in the persona of the singer. With each line he plunges deeper into a new reality, one that is undeniable linked to the mind's eye, but still powerful enough to capture undivided attention. But this "dreamscape" tells a lot about the world that the lyrical subject so wearily, and yet passionately wants to put a side for a fleeting moment. Feeling that move the lyrical subject are stated openly in *Far from the twisted reach of crazy sorrow* and in the end *Let me forget about today until tomorrow*, feelings that push forward into this particular trance. A new time is made up to replace *today*. And a new persona steps to the stage, the one that can intervene in the reality and transmute it many ways.

The *fool* with his many guises plays a prominent role in more or less entire Dylan's opus, and has a great part in Dylan's performing as well as writing persona. The 'fool' appeared magnificently, turning the entire poetry upside down again, in *Mr. Tambourin Man*. The non-literary origin of this important persona whom we must pay its due respect is described by Dalton (2012):

"The phantasmagoric imagery of Mardi Gras would infest Dylan's songs for the next four years. Mardi Gras, like medieval twelve days of Christmas, is a festival when the world is turned upside down. Servants become masters; women proposition men. A mock king is elected, along with the Bishop of Fool and the Abbot of Unreason. A charter society forms for Dylan's cast of outcasts, where drifters, hoboes, hookers, and junkies become unshriven saints of hipsterdom." (p.84)

Interesting characters of this kind will appear later in Dylan's poem in different guises, but *Mr. Tambourine Man* in his relative vagueness is wide enough to take them all in. Dalton (2012):

"Driving west from New Orleans Dylan begins to write "Mr. Tambourine Man." According to Bob most of his songs arrive fully formed in his head. But "Mr. Tambourine Man" begins on the road and takes weeks to finish – perhaps because it is the polestar song around which he would spin his next persona." (p.84)

And this “next persona” resounds throughout Dylan’s work – it hides sometimes but always offers a key to understanding elements of Dylan’s writing. And in this light many of the characters that we encounter can be understood. In *Tarantula* characters, often representing “insiders” are offered to us in their rawest appearance from a very precarious perspective, Dylan (1966):

“the senator dress like an austrian
sheep, stopping in for coffee & insulting
the lawyer/ he is on a prune diet &
secretly wishes he was bing crosby
but would settle for being a close
relative of edgar Bergen” (p.4)

The whole social order is turned upside down throughout *Tarantula*. And this is done through letters of numerous persona with names like Pery, the Wheatstraw, *Oompa*, Benjamin tulle, Wily Purple, Pig, Mouse, Wimp, Your Friendly Pirate, and many more. Much of this is felt on Dylan’s albums, mostly those cut in mid-1960s, roughly the same time the book was written, and just a year following the entrance of *Mr Tambourine Man*. This offbeat atmosphere can be felt most fully on *Blonde on Blonde* where we can find a gallery of odd characters, *Ragman* and *Rainman* for instance in *Stuck Inside Mobile with the Memphis Blues Again*, but also her, *Senator*, *railroad men*, and situations they appear in that cannot be accessed through common sense. There is also *Persian drunkard* from *Absolutely Sweet Marie*, and *jugglers* that have another guest appearance in *Five Believers* after the first act in *Like a Rolling Stone*. The circus imagery appears again in *Temporary Like Achilles* and *Achilles* himself is caught in an inconvenient moment. Still, these characters that could be tagged under “fool”, “rouge” or “thief” aren’t making these songs allegorical, rather they imbue them with a metaphoric subtleties, offer them another perspective while allowing other motifs to retain their clarity and immediacy. *Absolutely Sweet Marie* can be called a love poem or a love song if there need be to define it briefly. It is also a poem that has a clear narrative built around the search for Marie who is missing and cannot be found. This search takes place in different settings both outer and inner, it evokes memory it is all a great expectation. Longing, cracing, missing and desire are felt in almost every line in the rhytam of the action and the way time is formed. This character, *the Persian drunkard*, appears briefly, and has a episodic role in the narrative. His position is chronotopic in a way he chases the persona of the singer – but he also effectuates a certain estrangement through his exotic nature of the situation and with it the narrative. This estrangement is just slight, and the coherence of the narrative is never jeopardized. Yet, it marks a point that may intimate inception of paranoia, a certain clash of sanity and insanity which opens another view on the narrative and its excited poetic diction. Paranoia, fear and compromised self, ask for a one step back, and a new position from which the totally of the presented “reality” can be grasped. But this “reality” is not predominantly social although as always with Dylan it announces in an offhand manner important truths, on the other side of convention:

*Well, six white horses that you did promise
Were fin'ly delivered down to the penitentiary
But to live outside the law, you must be honest
I know you always say that you agree
But where are you tonight, sweet Marie?*

But these *masks* as Bakhtin called them in *Absolutely Sweet Marie* participate in a plot that revolves strictly around a love motif. This poem is a complex love song in a sense that it treats the subject of missing, searching, pursuing and craving of love in a very broad context. The chronotope of meeting (which in this case has a negative sign) opens a wide field for a search that is brought to the subliminal level through the appearance of characters that we can label under Bakhtin's masks and the situations that easily seem natural extensions of their domain. As a consequence this quest moves on two levels that are inextricably intertwined, one in which persona of the singer moves through situations that retain a certain degree of independence and allow interaction and the other where those same situations reflect his inner feeling coded in a symbolic imagery. Yet, tension and excitement provoked by the strong craving that is incited by love, and that can be also felt in the flow of colloquial diction of the lines is never obscured by the introduction of symbolical imagery. Rather, this surreal level gives an additional perspective to the love motif that is central in the poem in the same time spicing it. This additional perspective offers a fresh perspective for taking in the very intense experience that is played out in the poem. The last stanza of *Absolutely Sweet Marie*:

*Now, I been in jail when all my mail showed
That a man can't give his address out to bad company
And now I stand here lookin' at your yellow railroad
In the ruins of your balcony
Wond'ring where you are tonight, sweet Marie*

reconciles the love motif with the outlaw, outsider motif that I broadly characterized using Bakhtin's concept of *rouge*. A special sort of correspondence was taking place between parted lover, and the divide is figured as *jail*. How symbolical this *jail* is remains open to interpretation. But love motif is being transferred into new relations, and separation and partition is looked at through special lenses. These images, despite being semantically potent and loosely linked into a coherently temporal whole, never dissolve into being just reflections of the life of the soul. *Yellow railroad* can mean so many things, but *jail* remains a jail, and balcony is in ruins. In *Absolutely Sweet Marie* this special cue that announces traversal into metaphorical is consistently used around love motif. Speaking maybe too analytically, it is secondary to this motif allowing its expansion into metaphorical and symbolical, although not allegorical this time. Still, it does not encroach on the narrative which remains coherent in a sense that episodes are linked in way that sees a logical completion of the action. In this way temporal organization remains berthed in a chronotope of meeting (in the negative sense) while allowing representation of personal time mirroring the life of the psyche. This is clearly seen in the sense that the poem starts and finishes with the same question *Where are you tonight sweet Marie?* So all

the movement throughout the plot can be relativized from this perspective. The great immediacy of diction that was partly due to dramatic monologue brings a great emotional charge to the poem which is probably where much of the thrilling poetic effect lies.

7.2. Changing of the Guards

Appearance of personas that might be labeled as Bakhtin's masks in Dylan's poems doesn't necessarily mean that interpretation focused on allegorical meanings, and by extension symbolic and metaphorical can break through hermetic layers of the lyrics. Sometimes one cannot even get the impression that the opacity and ambiguity of a Dylan's poem can be contained and tamed by a complacent rational analysis. Gray (2000) described *Street Legal* in the following way:

"Yet when Dylan experiments again with the *complexity* of language not unlike that of the 1965-66 songs, the one album he does it on is *Street Legal*. The album has Dylan's best band, and its rich musical swirl is as unifying and affecting as that of *Blonde on Blonde* twelve years earlier. And while Dylan's delivery carries incomparably more authority, sureness and roughness on *Street Legal*, his use of language is at times similarly dense and wild - packed tight with characters, incidents, biblical allusions, surreal flights of fantasy and a restless emotional thrust." (p.6)

We shall see how Dylan's at times convoluted but always vigorous poetic expression affects the formation of time and space in one of the most mystifying song at the album *Changing of the Guards*. The ambiguous on this album and in this particular song can balance on the brink of unintelligible. According to Marcus (2010):

"The most interesting - if that's the word - aspect of *Street Legal* is in its lyrics, which often pretend to the supposed impenetrability of Dylan's mid-sixties albums, the albums on which his reputation still rests. But the return is false. You may not have known why Dylan was singing about a "Panamanian moon" in "Memphis Blues Again," but you knew what "Your debutante just knows what you need / But I know what you want" meant, and it meant a lot." (p.123)

Here the metaphorical decoding personified in the character of *fool* is more needed than when dealing with mid-1960s albums because there are very few signs that can be used for aligning the interpretation.

One of the most complex of Dylan's poems, an enigma too hard to decipher, symbolic language that passes into occult and hermetic. Intense presence of highly metaphorical and symbolic language makes formation of time and space complex and vague. Yet, *Changing of the Guards* is a poem contains an elaborate plot, and an action that

completes itself through the course of the lyrics. This plot is made up of different episodes, and all of them have their time and space separately formed and divided by unspecified lapse of time. Each separate episode is put into a different stanza, so it is clearly divided both in listening and reading. Hermetic language of the poem seems impenetrable for interpretation, but each episode offers imagery that reflects visually on the mind's eye and holds a situation that contains a completed action. This results in quite clear formation of time and space. Although symbolic language of the poem resists interpretation, narrative is showing signs of temporal organization and space is formed through telling tails.

The poem has a confounding start, yet time and space are clearly marked, and it is immediately clear that in *Changing of the Guards* everything is going to be huge, maybe even too grand for time and space as we know it:

Sixteen years
Sixteen banners united over the field
Where the good shepherd grieves
Desperate men, desperate women divided
Spreading their wings 'neath the falling leaves...

,yet time and space are clearly marked. Words that take part in formation of time and space are put into vague and unclear relations with the remainder of the stanza, and right from the onset it is obvious that it is impossible to decipher these relations with a key that would yield all the figurative meaning easily accessible. Nevertheless, time and space are clearly defined, the narrative that ensues is definitely placed in certain time and space. Inapproachability of symbolic language doesn't shatter the chronotope that is starting to take shape. If *sixteen years* is not directly referring to something that is easily understood it is by no means unclear and vague. We could take up a positivist approach and take a look into Dylan's life for answers. *Sixteen years* can well be sixteen years of his career that he had left behind him in the moment he wrote the song in 1978. But this would be too easy and would neglect the otherworldly effect the poem has. According to Thomas (2017):

"The opening words of the song, and the album, have generally been seen as taking stock, looking back across the years to the beginning of his career in 1962: 'Sixteen years / Sixteen banners united over the field.' Asked about these numbers in an interview with Jonathan Cott in November 1978, Dylan—of course—denied the relevance of the math, as he denies any single meaning for his songs. The images, situations, and characters that this song rolls out put it almost beyond overall interpretive reach—'It means something different every time I sing it.'" (p.69-70)

The second stanza plunges the listener or the reader deep into the world of mystery. Unlike the beginning of the poem that laid down a chronotope of the great scale the second stanza narrows it a little bit with a handful of concrete details:

*Fortune calls
I stepped forth from the shadows, to the marketplace
Merchants and thieves, hungry for power, my last deal gone down
She's smelling sweet like the meadows where she was born
On midsummer's eve, near the tower*

In consistent pursue of my analysis *merchants and thieves* immediately capture the interest as they easily qualify for persona's that were defined by Bakhtin. Their symbolic potential clearly points towards the other side, mostly of law, but also to the public domain in which they participate, concisely symbolized by *the marketplace*. However, *my last deal gone down* indicates that the persona of the singer was dealing with these obscure persons, but we are not let into his affairs. In the end of the stanza we are allowed to smell a possible love affair, or an emanation of infatuation, and the sense of smell is the most intimate sense of all. While we are not being allowed an insight into the shadows, *merchants and thieves* and the obscure dealing with them unambiguously point toward an intrigue of some sort, possibly even a conspiracy. Thus, the poem is puzzling and impenetrable, but its obscurity is not a byproduct of imprecision and lack of clarity. The stanza where the plot resolves in an indirect way introduces a persona of a *fool*:

*Gentlemen, he said
I don't need your organization, I've shined your shoes
I've moved your mountains and marked your cards
But Eden is burning, either brace yourself for elimination
Or else your hearts must have the courage for the changing of the guards*

The twist this stanza offers is more than just a twist, it verily represents a revolution. Once again we are not given the direct knowledge of what lies behind the scene, but it can be deduced with great security that things are not what they seemed. It is not even sure who the fool is, the fooled gentlemen, or the one they saw as a fool. They may represent the different poles of the same symbol. As we saw In *Gates of Eden* we are approaching a ground that cannot be described by word, and with it touching the limits of human language. In this way transfiguring power of the metaphor reaches its inherent limits.

*Peace will come
With tranquillity and splendor on the wheels of fire
But will bring us no reward when her false idols fall
And cruel death surrenders with its pale ghost retreating
Between the King and the Queen of Swords*

Gives some sort of epilogue that is only loosely linked to the previous narrative. The tone is even more heightened, even pompous, and the images turn into a showcase of symbols.

As an anticlimax it counterbalances the slowly rising crescendo of the previous episodes. The love motif which was very prominent in the entire poem is possibly reflected in *when her false idols fall*, and at least the presence of a strong feminine figure is felt consistently. However, *King and the Queen of Swords* call into mind The Minor Arcana, which assumes some arcane knowledge as a key in the end. Whether or not the interpretative key is visible only for the initiated *Changing of the Guards* offer a very elaborate mystery that encompasses a huge time and space, possibly bigger than life. In a way it can serve as a reminder that life itself is a riddle.

8. Immersed in Surreal

8.1. Images Opposed to Details - *A Hard Rain's A-Gonna Fall*

Structurally, *A Hard Rain's A-Gonna Fall* is a fairly simple poem, yet images found there are complex and many. It is conceived in a way that allowed the images to fully develop. Unlike details which play an important part in formation of time and space, and have a marked role in the development of the narrative, images found in *A Hard Rain's A-Gonna Fall* and some other Dylan's poems such as *Chimes of Freedom*, and *Gates of Eden* are not burdened with any narrative function that would either restrict their semantic field or curb their effect upon imagination. In other words, images are here organized in a series and not according to demands of a certain plot.

Still, questions at the beginning of each stanza direct the verbal flow of the lyrical subject. The chronotope of meeting at the beginning of each stanza is a basis on which later series can develop:

*Oh, where have you been, my blue-eyed son?
Oh, where have you been, my darling young one?*

The answer numbers places that are grouped according to their common features – places that have only a metaphorical dimension. Poetic logic determines what comes before and what after. Acute awareness of death is easily discernible in many of the images from the first stanza. It is little wonder one might think that death is felt all around because it is well-known fact that the poem was written during Cuban Missile Crises, and that hard rain isn't hard to interpret in that key. Yet, there is no place in the lyrics that the message is directly put forward:

*I've stumbled on the side of twelve misty mountains
I've walked and I've crawled on six crooked highways
I've stepped in the middle of seven sad forests
I've been out in front of a dozen dead oceans
I've been ten thousand miles in the mouth of a graveyard*

Maybe it is a fallout world, but one that has its temporal logic tied to imagination. It may seem that annihilated earth requires somewhat cancelled human time. The images are organized into a series which above all emphasizes their proximity. Emotional coloring is another thing that keeps them together. Each stanza offers a different series, directed by a question. The second and the third stanzas explore senses – which only emphasizes that what is witnessed in the lines cannot be easily reduced to ideas and concepts. The intensification is present, and the sense of hearing corresponds more closely to the

original medium of this poem. The fourth stanza abounds in meetings that are again organized in a series. This a bit tighter organization, where each line depicts one meeting more closely corresponds to a temporal formation suitable for conveying a narrative. Yet, each meeting is rounded up in itself, and has a symbolic significance. The unity is achieved on the symbolic and visual level. In the last stanza serial ordering of images is counterbalanced with the actions of the lyrical subject:

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

The actions that close that stanza return the rich layers of imaginary to the chronotopic situation mentioned at the opening of each stanza centered on the meeting the questions arise from. In this way a circle has been completed and the song is referenced back to itself and to the action of its realization – *But I'll know my song well before I start singin'...* In this way the poem is brought back, with all the images in it contains to the ever recurring present of the realization of the text.

8.2. When images and Symbols Cancel Time - *Gates of Eden*

Gates of Eden operates on a simple twist. The refrain negates what is said in the stanza. By offering symbolical and metaphorical Dylan is aiming at truths that are beyond comprehension and impossible to express in human language. He is taking on a task that the poem itself states impossible, *And there are no truths outside the Gates of Eden*. In a way *Gates of Eden* is a poem that regards an interpreter as a person who attempts something futile and meaningless at best, if not something outright stupid at worst,

*At dawn my lover comes to me
And tells me of her dreams
With no attempts to shovel the glimpse
Into the ditch of what each one means
At times I think there are no words*

*But these to tell what's true
And there are no truths outside the Gates of Eden*

Leaving dreams as they are is a recipe given by the last stanza, but the paradox of existence, knowledge and language still persist. A poem that so boldly sheds a light on its own incapacity to contain truth for more than a fleeting moment of self-deception, smirks derisively at an interpreter... But paradoxes that speak out as truths and the quest for truth seen as a paradox undermines the formation of time and space in predictable terms. Here genius is unbound and speaks in images, that defy the reality in a way dreams do. Images made out of words exist on a scale so large that cannot be fitted into any order experienced reality can take, each one having its moment that overshadows the previous moment and the moment to come. We may say that these images are parading, separate and complete within itself. They move like a procession, or rather the listener or the reader moves, and gets the feeling these images are moving while they are actually standing still. This is something that can be often found in Dylan's poetry, a hallmark of sorts. This is a particular type of choronotope, one in which the moment is inseparable with image, and time is what it takes an image to be completed and rounded in itself. The visions exist simultaneously in *Gates of Eden*, they are independent one of the other, one is not requisite for the other to come to being, yet we cannot experience those images in listening or reading simultaneously, so they have to precede and follow. It is not the inherent requirement of the formation of time in the poem that the image contained in the second stanza

*The lamppost stands with folded arms
Its iron claws attached
To curb 'neath holes where babies wail
Though it shadows metal badge
All and all can only fall
With a crashing but meaningless blow
No sound ever comes from the Gates of Eden*

comes before the image from the third stanza

*The savage soldier sticks his head in sand
And then complains
Unto the shoeless hunter who's gone deaf
But still remains
Upon the beach where hound dogs bay
At ships with tattooed sails
Heading for the Gates of Eden*

Ideas and theme hold the song together, and which image comes before and which comes after depends almost entirely on some other poetic and stylistic considerations, such as gradation. At least in the first seven stanzas.

This parading of images imposes poetical order over chronological time greatly enhancing the effect the lyrics produce reinforcing one of the main ideas the poem conveys – a complete understanding of truth is impossible in human condition. The images that are given in the poem are greater than time, yet we as humans can take them in only through time. Each stanza that shows a development of a picture through use of details intimates the possibility of realizing the truth that transcends time, the picture transcends time and space only to collapse back into reality. Introduction of Eden calls for eternity, a concept of time that doesn't belong to experience and is difficult to imagine. Consecutiveness of actions that we find inextricable from time probably wouldn't exist in eternity. In *Gates of Eden* Dylan offered poetic images that follow one another, but are not consecutive in a strictly temporal sense. They are lined up according to rhetorical considerations, and each carries an aspect of life experienced by mortals given through symbols. Formation of time doesn't solely serve a purpose in the organization of narrative, but also becomes the means of expressing ideas and capturing feelings that are not easily contained in words. The picture that gradually appears in the poems are so colossal that one has to take a step back or two in order to grasp them completely. That stepping back, that necessary distancing affects greatly the construction of time and space. In the first stanza Dylan paints the whole sky with his words:

*Of war and peace the truth just twists
Its curfew gull it slides
Upon four-legged forest clouds
The cowboy angel rides
With its candle lit into the sun
Though its glow is waxed in black
All except when 'neath the trees of Eden*

Dylan makes an image of such proportions that transcends reality that we know of. Disruption of proportions is obvious in the line: *With his candle lit into the sun*, and splendor is given as a vision on a grand scale. Space is again used as a vehicle to express metaphysical ideas, but it hasn't lost anything of its colorfulness and remains something that appeals to the senses. Yet, Dylan's masterful touch in the image *Upon four-legged forest cloud / The cowboy angel rides...* where action is given as unfinished and continuous, and its aim unknown introduces a notion of time that transcends chronology. The point is that this *rides* can be understood to happen simultaneously with the action of all the other stanzas. Although the focus of the lyrics changed and new images come to the front, *cowboy angle rides*. With its unique formation of time *Gates of Eden* can give us a fleeting glance on eternity without denying its elusive nature.

8.3. Temporality of a Dreamscape - *Series of Dreams*

In this poem Dylan is lining up potent images as he often does. But this song is unique, because it ponders dreams, and in dream there is no need to build a chronotope that would reflect the temporal nature of reality. The song title states that there will be a series, dreams following one another. Dylan's images often come in series, they are connected by their proximity in text rather than by causality required by temporal organization of a narrative. But unlike some earlier poems that employed symbolic language and vivid imagery to present some moral, ethical or philosophical ideas, and in the same time reflect many aspects of reality and human psyche, it seems that in this poem imagery is displayed for its own sake in a simple revelation and admiration for the perpetual motion of the life of psyche. As we can see in the poem, lyrical subject claims:

*Wasn't making any great connection
Wasn't falling for any intricate scheme
Nothing that would pass inspection
Just thinking of a series of dreams...*

Thus we shouldn't look for intricate schemes here, but for unbound psyche that outpours itself in poetic images. These lines can point us to a brave, albeit a bit dubious generalization, that all Dylan's imaginative plunges into the deepest levels of consciousness that speak in images, metaphors and symbols, shouldn't be seen as *making any great connection, or falling for any intricate scheme*. This generalization may seem attractive for several reasons. *Series of Dreams* is song that came late in Dylan's career, and in somewhat more ouster manner it reflects his writing from the mid1960s. In many complex songs from that period the *scheme* is mocked at in lines such as, *And there are no truths outside the games of Eden* from *Gates of Eden*, *And you know something is happening here / But you don't know what it is* from *The Ballad of a Thin Man* or *I had to rearrange their face and give them all another name* from *Desolation Row*. In all of these examples the impotence of analytical mind to impose order on chaotic imagination that simultaneously reveals and cloaks itself in metaphorical and symbolical language is given in full view.

Yet, it would be misleading to put equation between overwhelming complexity, and symbolic overload found in works from the mid1960s with the downright simplicity of expression we encounter in *Series of Dreams*.

9. Memory and Time

9.1. The Song of Experience - *Just Like Tom Thumb's Blues*

With Dylan you sometimes don't know if he is telling you a story or putting you inside one. If you look a bit closer it may be neither of the two. Dylan's way of conceiving songs, especially in 1965-66 was rather complex, and formation of time plays an important part in that complexity. *Just Like Tom Thumb's Blues* is a poem that flows naturally. This song is not only metrically well organized, but it is structured in a way that resembles everyday speech. But on closer reading, if we dive beneath this natural flow characterized by great verbal complexity and precision we discover levels of meaning which are hard to pin down. This poem undoubtedly contains a narrative, but protagonist of this narrative is deluding identification. Persona of the singer is addressing "you," or the persona of the listener, and is putting them in several situations. A vantage point from which ways of the world are given in a definite manner is established – the way things go is presented with rock solid certainty and pinned down to particularities. The persona of the singer seems to be talking to someone who needs to be directed, a noob of sorts. But, considering the temporal organization of the poem, one possible interpretation is that the persona of the singer is addressing some alter ego as "you" throughout the poem up to the end, when he starts narrating events from the first person. This characteristic switch of time perspectives in this case only strengthens the impression that the episodes narrated with through dramatic monologue actually belong to the past and memory. Such are the subtleties of Dylan's formation of time that memories can be reenacted in the most active way, transforming what has happened into what is going to happen, and more importantly what is habitually happening. This is another procedure by which experience and situations are universalized to become a common stock of knowledge.

This poem can be seen as Dylan's song of experience. With a confident hand he transmutes memories into expectations to give additional forcefulness to his lines. This procedure marks his formation of time, the lyrics gain immediacy, and actions, events and situations are rendered as manifestations of destiny, seem almost preordained or even providential while the persona of the singer has a commanding presence over the lines. This heightening is achieved by presenting situations that are highly explosive as

habitual actions, as the usual way things go in the domain of the persona of the singer. Outrageous is made expected and predictable by transforming what has happened into what is bound to happen in particular place and time:

*When you're lost in the rain in Juarez
And it's Eastertime too
And your gravity fails
And negativity don't pull you through
Don't put on any airs
When your down on Rue Morgue Avenue
They got some hungry women there
And they really make a mess outa you*

But to understand how time is treated in this poem we should look at Ricoeur and his rendition of Saint Augustine's meditation on time and eternity:

"The third example (27:35), that of reciting a verse by heart – to be exact the *Deus creator omnium*, taken from a hymn by Saint Ambrose – offers a greater complexity than that of the continuous sound, namely, the alternation of four long syllables and of four short syllables within a single expression, a line of verse (*versus*). The complexity of this example necessitates the reintroduction of memory and retrospection that the analysis of the earlier two examples omitted." (p.17)

Because of the complexity of Saint Augustine's work and comprehensive Ricoeur's analysis we will focus on that part that deals with the relation of human mind and time illustrated with reciting of a poem. How convenient it seemed to me that in a poem that uses dramatic monologue that ties the narrative to the ever recurring present of the realization of the text and in which memory is made into expectation a similar process happens in the mind of a person who reads the poem according to St. Augustine.

"The alternation of the four short and four long syllables in fact introduces an element of comparison that immediately appeals to the senses: 'I can tell this because, by pronouncing them, I find it to be the case, insofar as I can rely upon plain evidence of my own hearing [quantum sensitur sensu manifesto].'* But Augustine introduces sensation only in order to sharpen the aporia and to move toward its resolution, not in order to cover it with the cloak of intuition. For if long and shorts are only by comparison, we are not able to superimpose them as we would superimpose two beats over one beat. We must be able to retain (*tenerere*) the short and apply it (*applicare*) to the long. But what is to retain something that has ceased? The aporia fully remains if we speak of the syllables themselves, as we spoke earlier of the sound itself, that is, as past and future things. The aporia is resolved if we speak not of syllables that no longer exist but of their impression in memory and their signs in expectation: 'So it cannot be the syllables themselves [ipsas] that I measure, since they no longer exist. I must be measuring something which remains fixed [in-fixum manet] in [in] my memory'" (p.18)

This analysis tries to make an analogy to the process essential to reading the poem and the process that develops in the narrative where memory is turned into expectation. The narrative is presented in a way that unites memory and expectation. The main idea that this analysis borrows from St. Augustine and Ricoeur is that the mind is central to organizing time. The most important thing is that faculties of mind manifest themselves in the lyrics and we can use them to understand the formation of time we find in the text. Ricoeur continues:

“Inasmuch as, after they have passed, the impressions (*affectio*) made on the mind by things as they pass remain there: ‘for everything which happens leaves impression on it, and this impression remains [manet] after the thing itself has ceased to be. It is impression I measure, since it is present, not the thing itself, which makes the impression as it passes.’ (ibid.). This impression is strongly vibrant in the lines and lines are pulsating in the mind. We must not think that this recourse to the impression terminates the inquiry.* The notion of *distentio animi* has not been given its due so long as the passivity of the impression has not been contrasted with the activity of a mind stretched in opposite directions, between expectation, memory, and attention. *Only a mind stretched in such different directions can be distended.*”

But it is important not to push this idea too far, after all, because I think it is interesting but by no means compulsory. The dramatic features of the Present Simple are also important because they infuse a sense of immediacy and excitement into the lyrics. And here we come near the point from which we will try to understand the formation of time in *Just Like Tom Thumb's Blues*. The poem leaves the impression on the mind of the reader or the listener and definitely engages their expectation, memory, and attention. But it also shows a temporally organized reality where memory is turned into expectation in the attentive eye. In a way a process of reading a poem, that moves it from expectation to memory, as St. Augustine explained, reflects on the field of entire experience where memories can through verbal and intellectual activities become templates for expectations. The past can be seen as refiguring the future while in the same time a poem is refiguring experience. This may be pushing the idea too far because we can see the Present Simple and the direct address as a way to dramatize narrated past.

9.2. The Song of Too Much Experience - *Brownsville Girl*

Brownsville Girl is from the structural point of view probably the most complex poem that Dylan has ever written (the song was coauthored with Sam Shepard). The poem treats extensively quite disparate themes, namely relationships between lovers, formation of identity, ways in which life is memorized and art is experienced – to number just a few that this analysis will focus on. The interplay and mutual influence of these topics is shown: how memory affects the formation of identity, how movies affect memory, the extent to which movies can become ‘building blocks of identity’, the

confabulation of oneself, the way love affairs are remembered and how these memories affect the persona of the singer in the moment of the realization of the songs. The presence of many different concepts is reflected in the intricate formation of time and space. Throughout the poem there are many turns in the narrative, these moments are marked with strong and resounding lines that announce a shift in the time perspective as well. This, in my opinion, quite unusual poem for Dylan is described in the following way by Yaffe (2011):

“In a particularly prophetic move, it begins with speech, lower than the notes he usually aimed for in 1986. As the song builds, the speech turns into singing, goaded by his backup singers, a paean to movies, music, and memory. Fantasy and myth won the day but could not forestall reality for long. Dylan was forty-five years old, packing in crowds in concerts with Tom Petty, but feeling spent as a songwriter and sounding jaded as a singer. This song happens to be a magisterial commentary *about* feeling spent. The subject is a conflation of Shepard’s and Dylan’s memories, and the performance is a desperate cry to remember youth and get it right, or at least to get it wrong in a poetic way. Life and its opacities intervene, and Dylan knows that moving forward through the fog can have a sublimity of its own. He yearns to get back to the place before “the stars were torn down.” Which Gregory Peck movie was it? Which woman? He’s not sure.” (p. 26-7)

This quote sums up complexity that *Brownsville Girl* exhibits but, what’s indicative of the nature of this poem, it ends with questions. The pervading feeling of uncertainty is captured in this extremely elaborate poem entailing several time perspectives. Only seemingly ordered structure is not making the subject clearer, on the contrary it is mystifying, but also challenging. Opacity and ambiguity are in character of Dylan’s poetry, yet opacity is at no other place devised so intricately and, it seems to me rationally. This may be due to the fact that the poem is a joint venture, and the authors needed a structure to balance their creative energy. Be as it may, here structures subvert themselves and temporal formation get refracted in so many different way. Yet, all of this makes this poem more accessible to rational analysis. Temporal complexity is captured by Day:

“Throughout ‘Brownsville Girl’ scraps of memory and thought mix with other scraps in an unstable temporal sequence. The lyric plays with tenses and perspectives as it enacts the lack of chronological structure in the inner life of the mind. Successive displacements of thoughts and memories lend a phantasmagoric dimension to the movements of consciousness traced in the verses. But in is not only that the lyric invokes a technique representing a stream of ‘consciousness . . . going backwards and forwards in time’ without ‘any grossly discernible beginning or middle or end.’ It is not only the fluidity of memory or mind which the lyric dips into. It is that throughout ‘Brownsville Girl’ the mind’s images and memories have only a questionable ‘real’ status.” (p. 73-4)

This reality check that fails – subjectivity that is questioned throughout the poem is a great achievement of this complex narrative. The feeling of uncertainty about everything that is presented, even of oneself is put across by chess-like combinations that the time perspectives make. This particular temporal formation that reflects complex state of mind of the singer is achieved by creating many different chronotopes the interrelationship of which is difficult to trace. The confusion doesn't lie in the sheer number of chronotopes that this poem entails, but rather in the particular way these chronotopes communicate between themselves. As the subsequent analysis will show each time perspective is quite coherent, and certain intrusions of uncertainty within a single time perspective are made overtly and rhetorically, through the words of the persona of the singer describing his feelings. It is also possible to say which time perspective is the main one and which can be considered subordinate, but this doesn't eliminate the sense of confusion the narrative taken as a whole makes, due to the fact that this time perspectives and their belonging chronotopes follow one another in a seemingly random way.

The song opens with the line *Well, there was a movie I seen one time...* and the first two stanza retell the crucial moment in the plot of the movie as remembered by the persona of the singer. This summery gives in shorthand a description of the main character, *a man riding 'cross the desert and it starred Gregory Peck*, and proceeds to describe his dying day when he was *shot down by a hungry kid trying to make a name for himself*, the intended retaliation of the locals and the marshal that was stopped by the words of the dying gunfighter ensues:

*Turn him loose, let him go, let him say he outdrew me fair and square
I want him to feel what it's like to every moment face his death*

In this clear cut short narrative the time is formed in a chronological way that follows the development of the plot summary presented in the lyrics and all the actions that are mentioned are consecutive. The motif of meeting is governing the formation of time and serves as the pivot for this time perspective. This episode is quite coherent and clear, the way episodes follow one another undermines temporal, but also narrative logic.

And the first shift occurs at the beginning of the third stanza:

*Well, I keep seeing this stuff and it just comes a-rolling in
And you know it blows right through me like a ball and chain
You know I can't believe we've lived so long and are still so far apart
The memory of you keeps callin' after me like a rollin' train*

These lines that announce a shift of time perspective are doubly important. Not only do they translate the persona of the singer into different time and space but they also translate the story of the first episode into language of feelings and impressions. In the same time these lines strongly relate the persona of the singer to the just finished episode that suddenly got a new layer of relevance and prepare the emotional key for taking in the following one. In this stanza *Brownsville Girl* is directly addressed, and a memory of

her now serially follows the memory of the movie. The persona of the singer addresses his presumably ex-lover through dramatic monologue. Memories are conjured up again, but this time around ones that are lived through. Cinematic scenery puts the second episode in the line with the first one, and dramatic effect of lyrics is partially sustained with the opening lines that are in present *I can still see the day that you came to me on the painted desert...* lines that subordinate now to then, and once again show how present experience is invaded by the echoes of past events. Formation of space has its solid foundation in the strength of underlying details as in many poems of Bob Dylan. The first detail that comes into sight, *the painted desert*, is of great importance not only because thematically unites the first two episodes, but also because it indicates that what was seen as a movie and what was experienced as life is starting to blur, and reminiscences are presented as unreliable and unstable and yet formative elements of the identity. In this way deeper, philosophical emoluments of the poem are introduced. The third shift of the time perspective that occurs in the sixth stanza seemingly offers a stabile perch for the formation of time. This episode is synchronized with the time of dramatic monologue but the addressed person is not present in it. The persona of the singer is talking to an image in his memory. And the line is blurred continues using movies as a middle step; the second episode ends with lines,

*Way down in Mexico you went out to find a doctor and you never came back
I would have gone after you but I didn't feel like letting my head get blown off*

But encoding of memories into movies doesn't stop here it extends throughout the whole poem. In the stanza before the second refrain we have

*Something about that movie though, well I just can't get it out of my head
But I can't remember why I was in it or what part I was supposed to play*

At the beginning of the first stanza after the second refrain:

*Well, they were looking for somebody with a pompadour
I was crossin' the street when shots rang out...*

Also in the stanza that follows

*Than when I saw you break down in front of the judge and cry real tears
It was the best acting I saw anybody do*

And before the last refrain

*There was a movie I seen one time, I think I sat through it twice
I don't remember who I was or where I was bound*

These excerpts can serve to back the claim that in this poem Dylan and Shepherd experiment with the idea that was worded in a famous quote of Oscar Wilde that "Life

imitates Art far more than Art imitates Life.” But, introducing and developing such an idea as a motif in a poem, which itself is a work of art, makes a paradox of sorts, the result of which is a pervading sense of conglusion.

The turning points in the narrative are those where we see a shift in the time perspective. Each new episode sheds a new light on the previous one while pushing the narrative towards resolution, although that push is not necessarily a going forward in chronological sense. But as the lyrics progress we can see that there are three main lines of the story that are followed, and all three are resolved in one another. In that way although the separate narratives that have consistently delineated chronotopes throughout the lyrics function in a greater whole, by filling the blanks in each other and finally collapsing into a chronotope that encompasses them all. That chronotope is that of meeting, but this time the persona of the singer is unable to meet himself, he is unable to recognize himself, at least not completely,

*There was a movie I seen one time, I think I sat through it twice
I don't remember who I was or where I was bound
All I remember about it was it starred Gregory Peck
he wore a gun and was shot in the back
Seems like a long time, long before the stars were torn down*

This inability to fully grab hold of one's identity is however resolved in the refrain. The strong calling, the injunction that is made, unites all the time perspectives and threads of narrative into one resolute plea. In this way past doesn't seem to matter anymore and the lines of the refrain:

*Brownsville girl with your Brownsville curls
Teeth like pearls shining like the moon above
Brownsville girl, show me all around the world
Brownsville girl, you're my honey love*

Bring a clear picture in front of our eyes. For the first time there is an unmistakable clarity, although the poem abounded in clear details before. But her we are given the whole picture, *teeth like pearls* coupled with *the moon above* give a complete circle of reality that is followed by *show me all around the world*. Although this is only an invocation its redeeming qualities are unmistakable, and beauty steps in once again to save the day. All the complexity of time formation that was introduced in the stanzas is counterbalanced by the utmost simplicity of time formation in the refrain that is deeply rooted in the ever reoccurring present of the realization of the text.

10. History Rearranged

Tombstone Blues is a true gem of Dylan's poetry because there is no pressure applied to the listener to take part in the song. He is giving a perfect sound and a clear set of pictures to enjoy and in the words of Aristotle (1975):

"All men by nature desire to know, as is indicated by the love we have for our senses, even apart from their practical uses, and especially for that of sight because it tells us much about the differences between things." (p. 114)

It may seem paradoxical that we listen to Dylan's voice, listen to the music made by himself and his band, but above all enjoy fabulous imagery that stands before our eyes, that tingles our imagination as the lines go on. Myself, I was not thought in school who Paul Revere was, but nonetheless the scene has all the alarm, all the menace:

The sweet pretty things are in bed now of course...

Than we have stanza that is again so full of threatening images,

*The ghost of Belle Starr she hands down her wits/
To Jezebel the nun she violently knits/*

At the head of the chamber of commerce...

In this stanza Dylan is making time-space reference relying on knowledge of history that cannot be put into any known frame. He is displaying history to show hidden meanings and its relation to the present by breaking its chronological, and even more causal, course. These personages were "rank strangers to me" when I first listened to the song. They don't feel familiar even now, but they are unmistakably historical. They belong to many different historical narratives, but here they conform to poetic logic that superimposes artistic order over causal. He is giving us pleasure in knowledge, not just some *useless and pointless knowledge*.

To shed some light on these confusing links between personages, places and ideas straddling millennia traversing continents as it was nothing we may turn to Cran (2014) and his definition of collage:

"The invention of collage as we know it today is attributed to Pablo Picasso and Georges Braque, but the poet Guillaume Apollinaire is responsible for its name, which derives from the French word *coller*, meaning *to paste*. From its inception in the twentieth century, then, collage evolved as a plastic process with strong poetic

associations, an expansive alliance which, in and of itself, asserts its non-exclusivity.”
(p. 2)

Further Cran (2014) writes:

“As a creative vehicle, collage complemented the folk idiom in which Dylan initially developed, facilitated his penchant for witty linguistic games and inventive combinations of words and images, and enabled him to use micro-narratives and short character sketches as a means of building his songs. The highly visual imagery which can be found in even his earliest, most folk-inflected or political narrative songs, and his tendency to fuse folk ballads with the blues and literary references with popular culture, indicates a desire to use assembled fragments of past musical and lyrical traditions to create his unique contemporary brand of rock and roll, in which multiple perspectives are incorporated non-hierarchically within a single plane of view.”
(p.187)

This collage as it undermines historicity as a series of cause and effect events. But its greatest poetic effect lies in the fact that all the history, even all the time is focused in the present moment of the realization of the text. It both uplifts the contemporaneity, and the listener or reader in the present moment. Everything the poem shows becomes heightened as if only “now” matters. And in the refrain all this perpetual drama of human existence is brought to the “kitchen” – *I’m in the kitchen with the Tombstone Blues*. The kitchen is a place of great symbolical importance – in the same time it contains and contrasts everything that was put forward in the stanzas and the refrain. A kitchen can be a place where one can find shelter from the outside world, where they can cook up a meal, but where they cook up a bomb out of ingredients found in the supermarket if they have an adequate knowledge of chemistry, of course. Such a powerful symbol that easily takes on itself so many different interpretations, yet, as most of Dylan’s symbols it carries its basic meaning. It is interesting how it echoes a kitchen from a song from Robert Johnson that was brought to me by Marcus (2015):

“Johnson’s most distinctive performances have the tension that comes when almost everything is implied, when the worst secrets are hiding in plain talk. With ‘Come on in my Kitchen’ Johnson plays out the sound of a cold wind on his guitar, and his voice rides it, there is stillness in the music. The loneliness is overpowering and the feeling of desolation is absolute. The most prosaic lines take on the shape of pure terror.

When a woman gets in trouble

Everybody throws her down

Looking for her good friend

None can be found.

You better come on, in my kitchen

There’s going to be rain in our door.” (p.24)

These lines of Johnson draw my attention to the incredible fact that *Tombstone Blues* is among other things unmistakably a love song:

*I wish I could write you a melody so plain
That could hold you dear lady from going insane
That could ease you and cool you and sooth the pain
Of your useless and pointless knowledge*

Plain talking deep philosophy given lovingly. Then comes the refrain which is different on *Highway 61 Revisited* album and on bobdylan.com:

*Mama's in the factory She ain't got no shoes
Daddy's in the alley looking for food
I'm in the kitchen
With the tombstone blues...*

And *The Lyrics 1962-2012* goes:

*Mama's in the factr'y
She ain't got no shoes
Daddy's in the alley
He's looking for the fuse
I'm in the streets with
With the tombstone blues...*

These two refrains offer in a completely different manner to resolve the tension that was brought up in the stanzas. The first one sang on the album and which for me has more relevance shows a passive attitude of the lyrical subject, resignation, or reconciliation at best. It comes as an anticlimax and shows a lyrical subject locked up, put away and distanced from the things the characters of his family are doing. The second refrain is climactic, *Daddy* is looking to blow thing up, and lyrical subject is on the streets trying to achieve something God knows what. They are showing two opposite reactions on the hydra of the system that was presented in the first stanzas.

Tombstone Blues represents an authentic reaction to complexities of history, and interprets contemporary moment through historical prism. This poem undermines possible attempts to rationally explain complicated relationships of historical personages entangled in a complicated web situations and yet these free associating of people and place from historical time cannot be discarded as meaningless. To achieve this complicated subversive effect *Tombstone Blues* offers a very complex formation of time where past is reflected in the present and present is reflected in the past. It is as if historical narrative is distorted to answer complexities of life witnessed in contemporary moment.

The time effect that the poem produces is induced by unpredictable meetings that occur throughout the lyrics. In Dylan meetings are unrestricted by space and time, so in consequence they produce an experience of time free of notions such as chronology or

completion. Dylan's conjuring up of historical personages and integrating their personas into an intricate web of contemporary relations undermines all predefined notions of historical narrative. *Tombstone Blues* becomes a place of meeting of people, ideas, concepts and thoughts. It is a place where the most unexpected connections come to being and where impossible seems very like. This is maybe felt to the fullest in the last stanza:

*Where Ma Rainey and Beethoven once unwrapped a bedroll
Tuba players now rehearse around the flag pole
And the national bank at a profit sells road maps for the soul
To the old folks' home and the college*

Hampton (2019) writes of cultural and political implications of the lines at the same time pointing its link to rock and roll tradition:

"There is no more powerful condemnation of the administered life than the final two lines just cited. Dylan sees into the workings of capitalism, its emptying of the spirit, and its reliance on slick patriotism, brilliantly evoked by the phrase "national bank." At one level, the first line might be a rewriting of Chuck Berry's "Roll Over Beethoven" (now we know who Ludwig was with when he rolled over!). But at another level there is a meditation here on history, fiction, and place. Dylan's clever linkage of "high culture" (Beethoven, 1770-1827) and "popular culture" (Ma Rainey, 1886-1939) to offer some vision earlier spirituality that has now been eroded is itself a fiction – a fiction, moreover, that can only come from his own particular moment. These two musicians can be in dialogue only in a world in which the riches of music history are being made available to the alert listener through the technology of the long-playing record. Dylan's establishment of a site ("where Ma Rainey and Beethoven") of some earlier cultural integrity is itself an act of the political and cultural imagination." (p.122)

11. Songs Singing About the Events That Really Happened

Songs like 'The Lonesome Death of Hattie Carrol' and 'Hurricane' for their inspiration have factual events and the construction of space should be regraded in that light. The space in these songs has to be taken as something that is reflecting the real world these stories played out in, and Dylan's mastery here lies in his choice of what to include in the song, how to render it, and what connotations can be drawn out of the represented events about the nature of the world these incidents happened in. Yet, in the representation of the events, in the coloring of the response lies the possibility to add to the represented space an additional dimension that can convey ideas about right and wrong, about moral, ethical and universal bearing of the events that are depicted. These events are shown from a perspective of certain values, but the meaning of the values is not put in the songs arbitrarily, and from the position of authority, but something that naturally results from the situations that are described in the lyrics. Time that passed between these two songs is great if we look it from the perspective of the development of Dylan's style but songs share many characteristics and many useful parallels can be drawn between them.

The stories of Hattie Carrol and Ruben Carter are given to us in a way that complies with characteristics that a historical event should have according to Ricour (1984):

"In an ontological sense, we mean by historical event what actually happened in the past. This assertion itself has several aspects. First, we admit that the property of having already occurred differs radically from that of not yet having occurred. In this sense, the pastness of what has happened is taken as an absolute property, independent of our constructions and reconstructions. The first feature is common to physical events. Of all the things that have happened, certain ones are the work of agents similar to ourselves. Historical events therefore are what these active beings make happen or undergo. The ordinary definition of history as knowledge of the action of past human beings proceeds from this restricting of our interest to the sphere of events assignable to human agents. A third feature results from a delimitation within the practical sphere of human communication. It seems as though one implication of our competence to seek understanding and agreement, wherein Habermas sees the norm of a universal pragmatics, is that our competence to communicate encounters the strangeness of a strangers as a challenge and an obstacle, and that we can hope to understand them only at the price of recognizing their irreducible otherness." (p. 96)

These demands veer formation of time and space towards clarity, coherence, expulsing all the ambiguities that could complicate the understanding of the told event and its consequences.

Unlike many Dylan's poems that revel in ambiguity and intentionally undermine their narratives, here everything is absolutely clear, when the plot begins and when it ends - the beginning and the end are determined by the event that is brought to us. We precisely know whom the poems talk about, otherness of the protagonists is underlined

at many different places in the text, and announcement of their full names is made in the lyrics. Their uniqueness is drawn to our attention but not in a way that makes a break after which we couldn't consider them "agents similar to ourselves". Although these poems are engaged in a sense that they were intended to provoke a certain reaction in a moment they were brought to being, the events that are placed in the plot undoubtedly belong to the past. But this matter-of-fact report is given in a unique way, one that follows poetic logic as much as historical. Through this poetic logic, that aligns images that reveal moral characters of the main protagonists we are given bits of the story that no report could give us. However, this also serves a purpose in a plot.

These two songs tell about two opposite sorts of injustice, about a man who escaped the deserved punishment and the man who was punished for the crime that he did not commit through the deep and vile corruption of the society; we learn about the victims who are described as too great to be victims by the details we are given. It is important to notice that even in the songs that describe actual events Dylan is using the detail for greater poetic effect and with purposes that exceeded mere formation of space. The following lines tell us about Hattie Carroll,

*Hattie Carroll was a maid of the kitchen
She was fifty-one year old and gave birth to ten children
Who carried the dishes and took out the garbage
And never set once at the head of the table
And didn't even talk to the people on the table
Who just cleaned up all the food from the table
And emptied the ashtrays on the whole other level...*

Rubin Carter is described in these

*Rubin could take a man out with just one punch
But he never did like to talk about it all that much
It's my work, he'd say, and I do it for pay
And when it's all over I'd just as soon go on my way
Up to some paradise
Where the trout stream flow and the air is nice
And ride a horse along the trail*

After Dylan gave us some matter-of-fact information about Hattie Carroll, the first that she was *a maid of the kitchen* giving her occupation through the space where she worked in, Dylan describes her job routine through more details concerning space with the special attention paid on the *table*. John Hinchey (2002) writes:

"Hattie Carroll is rendered not through her social or bodily circumstance but through actions taken and privations endured. She is not defined in terms of her fate; her fate is re-defined in terms of the way she handles it. She alone outsizes her fate, a phenomenon wonderfully suggested by the triple rhyme on "table" (in a song unusually spare of rhyme) mimes both the relative tediousness of her life and her irreducible singularity..." (p. 60)

The space given in detail reveals to us how Bob Dylan saw Hattie Carroll and why she deserves to be a hero of his song. So, it is through space that she inhabits that we learn about Hattie's life and who Hattie actually were. We are also guided to appreciate her in a way Hinchey described. We learn about her by making conclusions ourselves and we are given an opportunity to decide about what are the protagonists like in the song by ourselves although Dylan is eliminating any possibility of confusion later in the same stanza when he stresses *doomed and determined to destroy all the gentle*. Despite this Dylan's direct intervention this procedure of presenting the character through detail allows the words that enter the construction of space to open to numerous connotations, and operate on many different levels, even in the songs that tell of actual events. The line, *She emptied the ashtrays on a whole other level* in the interpretation of John Hinchey (2002),

"This outrageous pun, which lay claim to a secret truth that resumes its secrecy in the lyric as abruptly as it had flashed forth from it, has always struck me as the most Dylanesque moment on the entire album. "Whole other level" refers both to mundane kitchen (or maybe basement) on another floor of the hotel and an inner reserve, a secret spiritual plain that transcends social identity altogether." (p. 60)

clearly shows on how many different levels construction of space given in the tiny details operates. These details not only give a rounded-up impression of actual space where the life's situations unravel but also convey many different complicated concepts of society, and ethics and moral that necessarily follow them. In the cited lines from Hurricane details have the same quality but are not solely connected to space. In the first lines Rubin is described with the details that show how good he is at what he does, but also show that he is no bully at all, that he is not violent although being a boxer. But the following lines beginning with *to some paradise*, through many details construct a space that mirrors Rubin's personality in a very direct way – it is the place of his choice. Ideas of freedom and elevated greatness are present in all lines – paradise for Rubin is some mountain landscape *where trout stream flow*, a place where one what can breathe with his lungs full *where air is nice*. Elevation and freedom combine also in *ride a horse along the trail*. But being weary of depleting the lines of their abundant meanings, and watering down the strong impression they make not as concepts but as images we should stop the interpretation, discovering once more the powerful design that operates in Dylan's construction of space. The space is at once something that reflects reality, visible and tangible that we can experience in our everyday life, but through careful selection of details in also points towards concepts and ideas that transcend it.

12. Traveling

Understanding constant movement in Dylan's lyrics, the dynamic aspects of his poetry can be aided by analyzing the incessant relocation of action through formed space. We can start by places, oftentimes given as toponyms to arrive, hopefully, in the end to understanding of other sorts of movement in his lyrics, inner and metaphorical. This necessarily directs our search to the American roots of Dylan's writing because his poetry owes much to the American notion of travel. The time when Dylan started writing his eternal poems saw unprecedented mobility of people, especially in the USA. Moreover America already had a developed literary tradition and cultural codes that relied heavily, even fetishized travelling and movement.

The creative process is described in the following way by Dylan (2005):

"A song is like a dream, and you try to make it come true. They 're like strange countries that you have to enter. You can write a song anywhere, in a railroad compartment, on a boat, on horseback—it helps to be moving. Sometimes people who have the greatest talent for writing songs never write any because they are not moving. I wasn't moving in any of these songs, not externally anyway. Still, I got them down as if I was." (p.165-6)

Traveling and movement are so essential to Dylan that they radiate from his poetry in so many different ways. This part of the essay starts by appreciating traveling and movement thorough real and existing places in order to touch inner travel that is one of the main motifs of so many Dylan's poems. This short excerpt from Guthrie serves as a reminder that traveling is not necessarily an inclusive tour (1943):

"The wind howled all around me. Rain blistered my skin. Beating down against the iron roof of the car, the sheets of rain sounded like some kind of a high-pressure fire hose trying to drill holes. The night was as pitch black as a night can get, and it was only when the bolts of lightning knocked holes in the clouds that you could see the square shape of the train rumbling along in the thunder." (p.117)

But this work is equally focused on the flip side of this coin, too. The majority of Dylan's songs doesn't include any geographical locations or adjectives representing origin. As Dylan's work matured his poetic language became more and more universal which either totally effaced mentions of places or adjectives indicating origin from Dylan's lyrics or added these place mentions a completely new dimension. There are not too many poems that give lists of places as explained by Gray (2000):

"Dylan doesn't go in for the massed place names Berry parades so generously, although there is one song – less characteristic than just interesting – which crams in all the following names (it's the unreleased 'Wanted Man'): California, Buffalo, Kansa

City, Ohio, Mississippi, Cheyenne, Colorado, 'Georgia by the sea', El Paso, Juarez, Shreveport, Abilene, Albuquerque, Syracuse, Tallahassee and Baton Rouge." (p. 314)

It is interesting to note that many of his great poems include a chronotope of travel developed to a higher or lesser degree without showing traveling itself. In this way temporal and psychological essence of traveling is preserved in his songs without keeping the actual travelling. This chronotope is often given in synergy with other motifs.

Francese (1997) brought together the constitution of identity and space, and this quote shows why is it important to place Dylan's poetry in the context of America:

"Identity, once constituted, permits the localization of exterior spatial coordinates. Through identity, reality is constructed and space is given shape: both are structured in relation to the subject. As Qfwfq asserts, "independently of signs, space did not exist and perhaps it had never existed" (51). The ability to create, distinguish, and interpret signs makes space exist for the selfgenerating and selfauthenticating postCrocean subject. This way of perceiving the world will be displaced by Calvino's acknowledgment of a universe that exists autonomously of the subject, what I will refer to as the Montalean void or Borgesean "Hidebehind." However, at this point, space is not an objective entity for Qfwfq, but relative to the subject's location within it. The constitution of identity and consequently the ability to distinguish self from other (in this case Qfwfq from Ursula H'x and Fenimore) opens the door to the understanding that "space with something in it and empty space are not the same thing". Subsequently, *la forma dello spazio* projected by the narrating *I* becomes "common sense"." (p.26)

This constant movement from place to place, the habitual transfer of the persona of the singer and the characters through different settings and situations is second unfettered source of dynamism of Dylan's lyrics. This is definitely an important trait of Dylan's lyrics. Whether his songs feature different toponyms through which the persona of the singer and the characters travel or this traveling is made through unnamed and loosely defined spaces that balance on the fine line between inner and outer reality movement plays a prominent part in the construction of the narrative. To generalize a little bit more it could be claimed that Dylan's lyrics are all made of action, which deftly staples space and time into one whole. There is a strong link between songs that sing about travelling and mention different real geographical places and songs that obviously don't include such definite references to real place but contain different sorts of travelling and movement. If we are to compare songs from the same creative periods of Dylan's career it can be claimed that *Just Like Tom Thumb's Blues* and *Ballad of a Thin Man* or *Tangled Up in Blue* and *Shelter from the Storm* share some common characteristic in relation to the chronotope of travelling, although the first one of each pair feature in its lyrics real toponyms and the second doesn't. Moreover all of them share a certain dynamism which can be labelled Dylanesque regarding easy skipping of action from setting to setting, mercurial passing of situations one into another.

But to understand formation of time and space in Dylan's poetry unfortunately America cannot be completely overlooked. But the main interest here lies in universalizing features of Dylan's poetry and slowly widening the scope of his writing that brought travelling, at least in part, to very abstract dimensions.

Traveling is an important characteristic for Dylan as a person for he travelled the globe like only a few people have. But traveling is also an integral part of his artistic creation because his songs can never stand still. The purpose of this catalogue is to show how nature of Dylan's traveling, but this time as a lyrical subject or as a persona of the singer changed through ages. This timeline can also serve as Ariadne's thread helping us not to get lost in the labyrinth, but instead killing the Minotaur hopefully we'll acquire some well-founded insights. But to take it out of Ancient Greek mythological context and place it in contemporary America we can rely on thoughts of Beck (2013):

"The road is a potent myth in American literature, from Whitman's 'Song of the Road', to Kerouac's 'On the Road', to Guthrie's 'Bound for Glory', to thousands of folk and blues songs. It is the most common theme in Dylan's songs, so to understand Dylan we need to understand how he uses the myth, the musical and literary traditions on which he draws for inspiration, and how he has taken that symbol onto new... paths." (p. 121)

The subject of traveling in literature was dealt with Bakhtin, (1996):

"in the first we mentioned the chronotope of encounter; in such a chronotope the temporal element predominates, and it is marked by a higher degree of intensity in emotions and values. The chronotope of the *road* associated with encounter is characterized by a broader scope, but by a somewhat lesser degree of emotional and evaluative intensity. Encounters in a novel usually take place 'on the road.' The road is a particularly good place for random encounters. On the road ('the high road'), the spatial and temporal paths of the most varied people - representatives of all social classes, estates, religions, nationalities, ages - intersect at one spatial and temporal point. People who are normally kept separate by social and spatial distance can accidentally meet, any contrast can crop out, the most various fates may collide with one another. On the road the spatial and temporal series defining human fates and lives combine with one another in distinctive ways, even as they become more complex and more concrete by the collapse of *social distances*. The chronotope of the road is both a point of new departures and a place for events to find their denouement. Time, as it were, fuses together with space and flows in it (forming the road); thus is the source of the rich metaphorical expansion on the image of the road as a course: 'the course of a life,' 'to set out on a new course,' 'the course of history' and so on, varied and multi-leveled are the ways in which road is turned into a metaphor, but its fundamental pivot is the flow of time. As we shall see not all the songs contain this motif fully developed, and very often it is combined with other motifs, but in many songs it has an important role in the construction of time and space." (p. 243-4)

The subsequent analysis will more or less follow the path Bakhtin had charted. From the more concrete aspects of chronotope of travelling we will try to get to broader ones.

The first lyric in the *Lyrics 1962-2012* is *Talking New York*, so New York is the starting point of our journey. Dylan is giving sharp contrasts in this song *wild West - New York town, New York town - East Orange*, but shows that the city itself is a place big enough for travelling because all sorts of meetings can happen there. They are confrontational, but in *Bakhtin's* terms show all sorts of clashes of social distances which don't crumble but show great amount of internal tension. The above mentioned contrasts also go along with the tension that is showed in the lyrics. Song that has place names and is given next in *The Lyrics* is *Hard Time in New York Town*. This time there are a lot places, but people are given as strangers, and in personifying landmarks traces of alienation can be discerned. The contrast is given by *Golden Gate* and sunny *Cal-i-for-na-ey*, showing a battle in lyrical subject between wanting to stay and wanting to escape. The New York is put forward in these two songs as a labyrinth, but is placed in context of the whole country. This will have its echoes later in Dylan's work like in *Just Like Tom Thumb's Blues*, *I'm going back to New York City*, *I do believe I had enough*. If we pay close attention they also spark the idea of insider/outsider Dylan's line of work because in these early works when Dylan was an outsider in was *New York town*, when he became insider it was *New York City*.

In the 1962-63, particular places and contacts that happened in them play an important and defining role in many of Dylan's early narratives. Dylan's poetry shows the need to cover vast expanses of America to represent situations that are building blocks of identity. These beginning are also important because they show how Dylan started to incorporate movement in his narratives.

There are two tall-tales in these lyrics one *Rambling, Gambling Willie*, and the other *Gypsy Lou*, stories about exceptional personages, but we immediately notice a sharp contrast between them. The first one is telling of a tale that covers U.S. from the capital given with the land mark *the White House*, to *New Orleans* and *Mississippi River*, then to *the Rocky Mountains* and a town called *Crippled Creek*, what a shuddering name, and ending by showing how epic hero Willie was, and how tragically he finished. His song shows the chronotope of travel as Bakhtin defined it, meetings of different people on the road, the class differences folding as one folds his cards. The time really like a river flows through this song and ends by entering the sea and finishing its course. On the other hand, *Gypsy Lou* is another tall tale that traverses vast expanses of the United States but also introduce the lyrical subject. It is Dylan's shot at combing the chronotope of road with more emotional tinged chronotope of meeting (being at the same time at the same place). Thus, this song has two different time vectors, and of *Gypsy Lou* that can be represented with as meandering through many different locations with no clear start and finish, and the other, one of the lyrical subject that is subordinated to the first one but completes its course in resignation. This resignation opens the question of how far a lyrical subject can go and creates a link between the construction of time and space with the construction of identity. *Let Me Die in My Footsteps* is predominately rhetorical song

and even pastoral song that show the importance of movement and traveling and its interdependence with freedom. It ends by mentioning *Nevada, New Mexico, Arizona, Idaho...* but also *Let every state in this union seep down deep in your soul...* celebrating the United States as a place of freedom, because freedom to travel is freedom for discovery and rediscovery of oneself. *Ballad of Donald White* makes the opposition of freedom of movement with detention in prison and waiting for the execution of the death sentence. Here there are several toponyms *Kansas, old Northwest, Seattle, Washington*, giving the story air of particularity. This is also enhanced by the precise definition of time when the tragic event in the life of protagonist happened *And so it was on Christmas Eve/In the year of '59/It was on that night I killed a man...* The interesting thing here is that construction of time and space is given in a twofold manner again. When the chronotope of travelling and adventure finds its completion in imprisonment of the protagonist and the time stops, or its relative passage loses its meaning with the loss of freedom of movement, the song turns to purely rhetorical both showing repentance and the cruelty of society. *Ballad for a Friend* show travelling as a separation that can have a tragic end. In this story the starting point and the end point are the same *that North Country* but what happened on the road is left unknown, we are given only a destination *Utah road*. Here is the song that has the beginning and the end given as the different sides of the same coin the idea that Dylan will later greatly develop but taking the tragical out from it.

The Death of Emmett Till, Oxford Town, The Lonesome Death of Hattie Carroll and Hurricane, are all songs that deal with events that actually happened, and the use of place names is entirely different, so we must look at these songs separately, giving special attention, and considering them from a completely different angle.

There is also another group of songs that treat serious matter without gravity, we can say with a lot of sardonic, caustic, Dylanesque humor that we can arbitrarily comprise of, hoping to not to oversimplify, *Bear Mountain Picnic Massacre, Talking World War III Blues, And Bob Dylan's 115th Dream*. Marcus (2005):

“The best laugh was the last song on the side. ‘Bob Dylan’s 115th Dream’ begins with a laugh, as a take opening with Dylan’s strumming his acoustic guitar stops short, and Tom Wilson breaks down in giggles, as if he’s just pulled off a great practical joke. They start again, a single milky note from Bruce Langhorne’s electric guitar tips the first words into the drums. The song was a kind of answer record to Chuck Berry’s 1959 “Back in the U.S.A.” – one of those rare works of pop art where, as Richard Hamilton’s 1956 collage *Just what is it that makes today’s home so different, so appealing?* You get the feeling that whatever irony might have been present as the artist began was burnt off by the fervor he or she brought to the work by the time it was finished.” (p.61)

The nuances of this new approach to American topics is clearly out of my reach, and I am not feeling at loss because of that. The playfulness, humour, free associations of situations and personages are easily felt, and this way of writing shows that more and more freedom is added to themes that at least in part rely on common stock of knowledge.

Tombstone Blues that can be said to belong to this line of poetry pushed these ideas even further.

But here we are not interested only in the presence of the place name, that the early lyrics abound with, but also with their metamorphoses and their absence. Even in those early lyrics more lyrics than not doesn't have any place mentioned in songs that doesn't deal with travelling but with other subject matters (love songs, engaged songs, etc.). The idea of traveling never loses importance in Dylan's poetry, but it gets more closely connected to other aspects of life, as Dylan's purely original art forms start to take their shape. So, we can say the construction of time and space received new elements that deeply affected the idea chronotope of travel. And also Beck: (2013):

"Few symbols are closer to American hearts and desires than the highway. Without the highway, those lines crisscrossing the continent, there would be no modern cities, no suburbs, and no American dream. Travelling is a poetic common denominator which draws its power as an image from the way we have imbibed from an early age its uses in stories, songs and poems. Which is why the highway is so important to the songs of an American writer like Dylan."

With 1963 there will be less and less particular places mentioned in Dylan's work, and the significance of places mentioned will change, so the chronotope of travel will slowly be placed on a more metaphorical or even symbolical level, and the traveling will take place as on both levels as a quest for finding the truth about one's identity and the real, actual movement. This new approach will become fully developed in 1965-66 Dylan's period.

On *Freewheelin' Bob Dylan* place names start to be scarce, with the exception of *Dusty Old Fairgrounds* that appear in additional lyrics, and that show clear connection with what Dylan did on the previous album. He gave a lot of place names and a lot of details, but Dylan outgrew this kind of writing, and we can see that in the formation of time and space. All the places mentioned are given as a recurring chronotope of travelling, they are given as a cycle that repeats itself through the years, without start or finish and details are more important than actual places. These new touches show that Dylan is starting to form his unique kind of imagery which suppressed the need to give actual places as references in the song.

This marked turn in the way of writing doesn't completely lose touch with his earlier writing. *Girl of the North Country* mentions a specific location, but it is songs that deals with the emotions of the lyrical subject and with what he had left behind in his traveling. In this poem is maybe felt the most acutely Adamczewski, T. ed. (2021):

"The influence of his years in Minnesota can be found in the subjects of a few of Dylan's songs, in images and smaller references which appear in other songs, and in the importance Dylan places on nature (wind, rain, cold, snow)." (p. 19)

But a different approach that uses dramatic monologue and involves the listener may be one of the reasons why a person like me, from a different time and place can get completely emotionally involved with the subject. It was noticed by Armstrong (2011):

“Also unlike “Scarborough Fair,” Dylan’s “North Country” lyrics are addressed to neither a lover nor a beloved, but to a fellow traveler in whose future the speaker is not implicated. “Girl from the North Country” asks not for participation in courtly love, but for movement with lost love’s rhythms. Instead of learning about the relationship’s nature or the cause of its demise, in the end of Dylan’s version of the song, the listener is asked to preserve the compelling image of a girl once loved, and be magnetized by the possibility of meeting her on his own travels. Fault and blame are often immediate and temporary reactions to abandonment. This song offers its listeners a more elevated and self-directed response.” (p.102)

Girl of the North Country shows how the chronotope of travel can tie to itself a multitude of motifs.

Down the Highway connects America from west to east by giving two landmarks *Golden Gate Bridge* and *Statue of Liberty*, but also introduces *Italy*, a first mention of a country that is not located on the American continent. This mention shows that Dylan’s poetry is getting ready to leave strict confines of America and absorb new kind of content. *Bob Dylan’s Dream* shows is a song that holds a chronotope of travel but is depleted of concrete places, here *west* is decapitalized and offers nothing more than a direction. And this chronotope is just a frame for musing of the lyrical subject that is presented through a situation and given in a rhetorical form. After giving a brief overview of origins and early manifestations of chronotope of travel in Dylan’s poetry the analysis turns towards more complex and eventually figurative manifestations.

Mid 1960s period has seen an upsurge in exotic toponyms. On quite a few occasions Dylan introduces remote and exotic places, usually through adjectives, that lend new openness to his lyrics. This procedure is much more than mere spicing, although it cannot be denied that remote, and distant places that Dylan mentions give additional flavor to his mercurial lyrics. The idea of exoticism and spicing are inseparable, because spices themselves originated from far and unknown lands in times when traveling was difficult and dangerous. How perilous is position from where the persona of the singer speaks in lines where exotic places are mentioned will be discussed later, and first this phenomenon will be looked at in a wider context. The general trend of introducing the wider and wider world into his poetic realm goes hand in hand with universalization that can be observed in Dylan’s poetry in 1965-66.

We will try to explain how this widening of scope of Dylan’s writing, affected his representation of traveling. It is hard to believe that the motif of travel completely disappeared from majority of his greatest poems from the second half of the 1960s because we cannot identify particular places that those poems tell about. From *Another Side of Bob Dylan* onward all the way up to *Blood on the Track*, with the exception of *Basement Tapes* which were officially released in 1975, American toponyms and place specifications almost entirely disappear from all the major poems. There are some exceptions but here the treatment of place specifications changes.

12.1. Picking Up Exotic Along the Road

The novel thing in Dylan's writing is appearance of "exotic" places, either directly or by attribution. In his analysis of Greek romance exoticism is defined by Bakhtin (1996):

"Exoticism presupposes a deliberate *opposition of what is alien to what is one's own*, the otherness of what is foreign is emphasized, savored, as it were, and elaborately depicted against an implied background of one's own ordinary and familiar world." (p.101)

This definition is very important for our own pursuits because in the mid1960s there is a formidable number of references of exotic places (often by adjectives derived from them) that appear in Dylan's lyrics. Moreover, another characteristic of Greek romance was described by Bakhtin (1996):

"Of course there is in these romances a minimal degree of some presumed native, ordinary, normal world (the world of the author and the readers), there are some indices for perceiving the wonders and rarities of this world. But this degree is so miniscule that scholarship has been almost entirely unable to devise a method for analyzing in these romances the presumed "real world" and "real era" of their authors." (p.101)

The poetry of Bob Dylan shows exactly the opposite characteristics - the "real world" and "real era" are present in a higher or lesser degree in almost all of his poems. Poems that sing about things that actually happened undoubtedly have some references to the "real world" of the author. However these poems don't necessarily show different formal organization and formation of time and space from poems that sing about fictional events. Still, since the "real world" is discernible to a higher or lesser degree in most of Dylan's poems, exoticism, when present, becomes more conspicuous when contrasted with "presumed native, ordinary, normal world". In Dylan's poetry up to this album places were always chosen carefully, so the necessary prerequisite for the appearance of exoticism had already been present. One of the first instances of a somewhat random apparition of place specification may be:

*Well, I wish I was on some
Australian mountain range
Oh, I wish I was on some
Australian mountain range
I got no reason to be there but I
Imagine it would be some kind of change*

The mentioned place has its appeal on the persona of the singer just because his need for change. According to Boucher and Browning (2009):

“Dylan recognised, as perhaps only a reflective, contrary iconic figure might, that the expectations of even counter-cultural movements are liable to circumscribe the possibilities of personal and expressive development.” (p. 158)

The singer finds a way to stay engaged in a way that doesn't hinder his “development”. So although this choice seems random it clearly relates to the other place that is mentioned in the last stanza the choice of which is not random at all:

*I got a woman in Jackson
I ain't gonna say her name
I got a woman in Jackson
I ain't gonna say her name
She's a brown-skin woman, but I
Love her just the same*

Jackson is an important place in the history of Civil Rights Movement, which Dylan supported thorough his career. Yet, in 1965 Dylan's songwriting was changing, so Dylan laconically states his unwavering dismissal of racism through words of persona of the singer: *She's a brown-skin woman, but I/love her all the same*. This sort of treatment of racial issues differs greatly from a one seen in *Only a Pawn in Their Game*, a poem Dylan wrote about murder of Medgar Evers that took place in Jackson, yet in a way complements it. Here the racial relations are viewed in the broader context of universal human relations which Dylan explored in mid1960s – the issue is brought from the public to the private domain. And since the persona of the singer in *Outlaw Blues* has the same voice as the lyrical subject who sang *Only a Pawn In Their Game*, the layers of reference begin to pile up around *a woman in Jackson*, the toponyms not only point toward real place names but towards a unique topography, maybe even topology of Dylan's poetic world. This song is not engaged, yet it artistically tackles the contemporary moment. It intimates Dylan's works that will simultaneously deal with many different aspects of reality.

This poem shows first traces of randomness that will become more and more prominent in Dylan's work in the mid1960s. *Australian mountain range* becomes a metaphor for desire of the persona of the singer to leave behind the mess he's in, political but above all private. But this exoticism gets more pronounced features in *She Belongs to Me*. *Bringing It All Back Home* begins Dylan 1965-66 period, the time when Dylan wrote his most original and mind-tempting songs. His poetic vision was able to encompass great expanses of territory that was both inside the human soul and outside in the visible world. The strange mix of Dylan's dual direction towards the inside and the outside was shaping and reshaping itself in numerous songs that arose in this prolific period. Here we can witness the transformation of his way of shaping the time and space, and his incorporating the chronotope of traveling in wider scheme that his songs from this period contained.

In the song *She Belongs to Me* there is an adjective *Egyptian* mentioned twice which undoubtedly has an exotic connotation. Here a new way emerges for following the mysterious

feelings of love, lust, desire, admiration for a woman symbolized with the adjective *Egyptian* and a futile quest for gaining possession over her.

*You will start out standing
Proud to steal her anything she sees
You will start out standing
Proud to steal her anything she sees
But you will wind up peeking through her keyhole
Down upon your knees*

Introduce the problem of boundaries, presented with the symbol of *keyhole* is tackled in a novel way in Dylan's poetry. This is a new way for Dylan to conceive of space that can be brought into sharp contrast with the chronotope of traveling where according to Bakhtin social barriers weaken. Here Dylan stresses the idea of a barrier and brings it in close connection with something exotic *Egyptian ring* also mentioned in the song. This meant forming an entirely new kind of chronotope where space is representative of a desired person and possesses insurmountable obstacles to fulfilling of a desire. This will be a common motif in most of his love songs, and this idea became a strong driving force in his creative output. *She Belongs To Me* is definitely a love song, but it features obstacles that the persona of the listener wants to transcend, as in real adventure and it features failure as a way to transcend them. So, in a way this song represent an inner journey to exotic and stage parts of the personality, and it gives this journey from start to finish. This shows characteristic adapting of a travel motif in a love song that enables Dylan to show a great movement in a song that hasn't much action in it, by making small movements extremely relevant. That receptivity for tiny details transforms the perception of reality, processing large spiritual forces in strict confines of a relationship represented in a symbolical way. From our point of view the most interesting motif that show up in the song is the interaction between the persona of the listener with the boundary he faces and the traces this interaction leaves on him.

Dylan approached the theme of love in numerous ways and sometimes it seems that these different perspectives complement each other making up an all-encompassing picture. I had a feeling that Haylin (2009) is drawing a striking parallel in his passage:

"On 'Love Minus Zero,' his 'love' comes to him at song's end 'like some raven / at my window with a broken wing,' whereas the artistic alter ego who belongs to him (actually vice versa) continues to demand that he should 'bow down to her on Sunday' and 'salute her when her birthday comes.' This altogether more capricious lady would introduce proceedings on every night of the 1966 world tour, the singer's devotion expressed in a series of soaring harmonica breaks." (p. 252-3)

She Belongs to Me deals with the limits that are up to certain degree accentuated with the exotic content that the poem includes, and *Love Minus Zero/ No Limit*, shows love in its unrestrained appearance. But dealing with limitations is more closely connected to the notion of travelling than it may seem at the first glance.

12.2. Moving Across the Line

*Standing on your window, honey
Yes, I've been here before
Feeling so harmless
I'm looking at your second door
How come you don't send me no regards?
You know I want your lovin'
Honey, why are you so hard?*

In these words that open the song, in the very first line there is a spatial specification – *your window*. So, the persona of singer is telling where he is, he articulates his location. The whole song is a dramatic monologue told by the persona of singer, and time and space are given as references in that dramatic monologue. The persona is reporting what he is doing, which is relevant for the invective related to the time element, and where is it all happening which is of the greatest consequence for the construction of space. The space reflects in the words of the persona of the author and the time is encapsulated in his utterance. So, gradually, one line at a time, a particular chronotope gets its contours. But to understand better what kind of space appears in the poem we can call on Beck (2013):

“Let’s start with a review of the road in American literature, and then pick up on Dylan’s brilliant adaptation of this, and look at: how he uses the image of the hard road; the wandering outsider, the link between wandering and wondering and hard thinking on the road; the road as boundary; and other boundaries and traps which the writer has such difficulty going beyond in his quest to be still and moving – such as door and windows.” (p.124)

This quoted segment shows how the idea of travelling evolved into many different directions and we shall try to follow some of them showing its importance on the construction of time and space and noting that the critical moment of this shift happened in the 1965-66 period. This is one of the keys we can understand *your window, your door*, and see how deeply rooted metaphorical potential of Dylan’s poetry is.

The next quote by Sanders (2019) shows how subtle are the poems of Bob Dylan:

“They began with ‘Medicine Sunday,’ a piece of a song that was essentially the genesis of ‘Temporary Like Achilles,’ which Dylan would record a few months later. In terms of musical approach, the two songs were quite different – ‘Medicine Sunday’ was a folk-rocker in the vein of ‘Like a Rolling Stone,’ although at a slightly slower tempo, while ‘Temporary Like Achilles’ would be a slow blues. But ‘Medicine Sunday’ contained the two-line chorus Dylan would rework slightly and use later as the chorus for ‘Temporary Like Achilles’: ‘Well, I know you want my loving / Mama, but you’re so hard.’” (p. 47)

A tiny intervention in the refrain produces an immense change in the meaning of the lyrics. And the poem is in itself extremely coherent. This is made obvious by the effect that the twist in the refrain has on the whole of the lyrics. Since every stanza points towards and finds its resolution in the punchline, the change in the punchline ask for different reading of the entire poem. To me it seems that Dylan chose direct instead of uppercut in the version featured on *Blonde on Blonde*.

When the persona of the author refers to space he is making a space reference. So this gives us a good starting point for understanding the nature of space representation in this song. If we follow those references on the literal level, we can develop a crystal clear picture about the setting of the song. Slowly an emptied circus, and vacated passages and chambers reserved for performers start to erect themselves out of little particularities that refer to tangible object. We are not given some background information that locate the action of the song, but still out of clues given through space references we can reconstruct the setting. But these references are few, and they are not given only in details. This suggests that some kind of filter is there that removes superfluous elements that would make a space construction more clear, but that would make it less clear cut. There we can find the nouns that represent space (your window, your second door) modified with possessive pronouns making a pretty simple setting. Thus, the space is ascribed to the other persona, the one that the persona of the author addresses throughout the whole song, and it gets another function. We can see space as representing that other persona, substituting with its presence her absence. John Hinchey (2002) expounded the idea of relation between the space and the persona of "honey":

"This sequence seems to trace alterations in the singer's relationship-physical or psychic or maybe both-to "honey" whose physical and/or psychic presence we come to identify, in turn, with her window, ceiling, and hallway, not to mention her second and velvet doors and circus floor!" (p.204)

So, one of the central functions that is given to the construction of space is that it should represent the persona of "honey" whom the persona of the author address throughout the song. "Honey" keeps silent, she doesn't answer, yet we can't say she is absent since she is animating the space through which the persona of the author is wandering. And in the same time the persona of "honey" is giving to that same space a lot of metaphorical potential which we discussed in the paragraph above. So, these nouns that relate to space in this way lose their strictly referential meaning and start to point toward something abstract. These nouns gain a metaphorical dimension, but they still retain their literal one. As the song progresses the spatial imagery turns out to be more and more metaphorical. In the third stanza in the lines:

*I watch upon your scorpion
Who crawls across your circus floor*

we come across an image of scorpion so potent and ancient, which holds in itself a multitude of meanings that was generated by generations of astral observers and soul

explorers appearing in mysteries such as the Zodiac and the Bible. Although images can be highly metaphorical or they can function as symbols the basic referential level of space is never made improbable by the multiplication of meaning. Higher messages are neatly hidden behind possible situations, the space doesn't lose its reality by opening to higher spheres of consciousness. By this I point towards the fact that the *scorpion... crawls across your circus floor*, that it is set into a scenery where it belongs as naturally as it belongs to the desert or the tropics. Thus, the space is built so that it holds in itself several levels, but although some of its elements pertain with greater parts of their meaning to let's say referential level, and some others to symbolical, one level doesn't impede meaningful completion and doesn't compromise the wholesomeness of any other.

Of course, there are some adjectives in these songs. Let's take a couple of lines from *Temporary Like Achilles: Well, I rush into your hallway /Lean against your velvet door...* Well, here we have a "velvet door", but this adjective doesn't necessarily narrow the scope of the meaning of the noun door, on the contrary it opens up some dormant possibilities. The phrase can be interpreted as a sexual metaphor, it can stand for a barrier that must to be surpassed in order that the artistic creation can be made. So, the adjective "velvet" doesn't reduce the semantic richness of the word "door", but it directs it so it can develop some latent undercurrents of its symbolic potential.

12.3. Shelter from the Storm

Beck (2013) writes:

"But the way in which Dylan explores and expands the highway theme, how roads become lines, lines become different kinds of boundaries, how boundaries trap the traveller, and the tension between movement and being still has never been analyzed in depth, and our understanding of Dylan's powerful lyrics is lesser for that. It's also an image that binds his writing, from the early vagabond traveller, to the outsider, to the religious seeker on the ultimate road trip - trying to get to heaven before they close the door." (p.124)

Shelter from the Storm brings the chronotope of travel to its utmost limits because in this poem we have a story of the greatest journeys of all, the story of a "life journey". This journey is presented through many lenses, from the actual movement that never actually stops from the very beginning till the very end through parts that are clearly symbolic, metaphorical, allegorical and alluding to the Bible in a direct and unmistakable way, Many layers that can be found in the poem perfectly correspond to different aspects of life that are shown in the lyrics. *Shelter from the Storm* is a poem that treats an indefinite part of a protagonist's life, yet a part long enough that can show his growing up and forming as a person. The life motto that is stated in the end seems like a true sublimation of what was shown as lived through and experienced in lyrics by the protagonist. The strata of metaphorical language that can be found in interpretation and that are immediately felt in reading or listening, reflected in potent symbols, overall allegorical

tone, and Biblical allusions attribute to the clarity of the narrative, and doesn't make it heavily ambiguous or opaque. The fact that the poem is not always specific doesn't make it unclear which can be seen right from the start in the first stanza:

*'Twas in another lifetime, one of toil and blood
When blackness was a virtue and the road was full of mud
I came in from the wilderness, a creature void of form
"Come in," she said, "I'll give you shelter from the storm"*

The opening stanza defines both the time and space, although in quite unusual way. "'Twas in another lifetime" is a statement that is hard to interpret in a singular way – ant that is one of the things that makes this statement so strong and resounding. It can simply mean 'it was so long ago" but it can mean so many other things too – implying a time before some all-encompassing change that the lyrical subject underwent. But this is not left as it is because, "one of toil and blood" evokes distant past, a medieval, maybe ancient, or even prehistoric time = either found as a sediment in the mind, because the confessional tone of the story told in the lyrics is unmistakably felt right from the beginning – or found as truly represented because and directly shown in the narrative from which, as the rest of the lyrics would disclose, all traces of modernity are effaced. Biblical allusions that are scattered all around the poem are of the more famous and easily recognizable kind, unlike in some other Dylan's poems and play an important part in the narrative. This indeterminacy regarding the historical time of the narrative is in line with Biblical layers of the text. These will unfold later in the narrative as the protagonist passes along "the road full of mud" – a direct mention of the road, a strong metaphor that was expanded to the utmost reaches in the poem. This poem shows how chronotope of the road can encompass almost every aspect of life, and can be equaled in certain way to the passing of time in that life. The whole poem is structured as a series of episodes that are lined up upon a time vector that finds its grounding in the road taken in the broadest sense. This road is a path of a self-recognition, but also a place where many meetings occur, often presented in Biblical vestige that challenge the protagonist.

The first stanza ends in a refrain that will close every stanza in the poem:

"Come in," she said, "I'll give you shelter from the storm"

This line resounds throughout a poem and in all but few stanzas marks a sharp contrasts with the action found in the episodes proceeding it. This *shelter from the storm* is actually a woman or a particular kind of meeting with her, or a particular place where that meeting occurs. But it is a special place, kind of perfect:

*Not a word was spoke between us, there was little risk involved
Everything up to that point had been left unresolved
Try imagining a place where it's always safe and warm
"Come in," she said, "I'll give you shelter from the storm"*

The constancy of this scene, its particular “time frame” can be grasped from “always” that is immediately followed in the next line by the mention of *storm*. This particular place and this particular relationship is maybe telling more about the outside world that the protagonist meets along the road that all the scenes that directly show it. In a way “little risk” tells of a great risk, “not a word” tells of so many words that are flying outside, the possibility of situation to remain “unresolved” contrasts the relations that constantly looks towards their resolving. This closed world, with its unmistakable sensual promise, and its seductive appeal, has the power to counterbalance all the painful conflicts that make up a large part of the narrative. The following stanza does the numbering:

*I was burned out from exhaustion, buried in the hail
Poisoned in the bushes an' blown out on the trail
Hunted like a crocodile, ravaged in the corn
“Come in,” she said, “I’ll give you shelter from the storm”*

This seed of perfection flourishes in graceful choreography of innuendo that links Biblical and erotic:

*Suddenly I turned around and she was standin’ there
With silver bracelets on her wrists and flowers in her hair
She walked up to me so gracefully and took my crown of thorns
“Come in,” she said, “I’ll give you shelter from the storm”*

The whole poem balances between images and situations that represent suffering, but suffering on the road of self-recognition, that is clad into Biblical vestiges, and that is a quest for an elevated kind of love between man and woman. This kind of love is the only thing that can offer a reprieve from the incessant movement that the road demands. It enter into the time of the chronotope of the road, it briefly cancels it, but actually serves as driving force for the continuous pursuit that cyclically renews itself. The final stanza can be seen as a summary of that incessant driving force of life that ties the protagonist to the road:

*Well, I’m livin’ in a foreign country but I’m bound to cross the line
Beauty walks a razor’s edge, someday I’ll make it mine
If I could only turn back the clock to when God and her were born
“Come in,” she said, “I’ll give you shelter from the storm”*

The feature of time that it doesn’t go backwards, makes the protagonist go forwards. The road becomes that thin line between the “rough and rowdy ways” of life and the “peace that’s always torn”. Yet, direction is set, the only way is forward, there is no doubt about it, and the travelling pursues. In *Shelter from the Storm* the road is at least as big as life itself, but probably even bigger as Biblical allegories imply.

There is a vibrant and productive link between the formation of space and the formation of identity. We started by focusing on the part of it which is geographically (but also historically) located in America, and which explores numerous locations, given by their names, both as a setting for the action of the plot, but also connotation names

themselves carry. Also a strong opposition between American and non-American is made that can lead to introducing exotic content, a simple contrasting or a gradual expansion of Dylan's poetic world, and with it complexity of identity or proliferation of different identities offered in his poetry. Lastly, space can be explored on a completely different scale, lacking names pertaining to the world at large, which consequently leads to the universalization of the situations that are worked upon, and shifts the focus towards more private aspects of human life. Although trends in Dylan's writing can be discerned, very often different tendencies appear in songs that lie side by side on the same albums.

12.4. On a Completely Different Level

A spiritual journey doesn't necessarily have to be a religious one in Dylan's poetry. In the same way travelling doesn't necessarily have to mean traversing space in a physical sense. The poem cannot contain a physical movement other than such that can be mediated through words. Yet, the movement doesn't necessarily need to project the body and soul in poetry – it can be restricted solely to soul. Or a heart... So that mighty statement from the opening lines of *Highlands*

Well my heart's in the Highlands ...

It projects emotions, feelings, desires without the need to project the whole of the lyrical subject, his imagined body. Yet, the subject is present in its entirety. Time and space are brought to the highest level of subjectivity, and this subjectivity yields to the beauty reflected in what is described as "reality". The feeling that this poem captures is the one known to almost everyone and common to the pastoral and bucolic writing – the famed arcadia.

But, to understand idyllic writing inspired by nature we can turn to Bakhtin:

"No matter how these types of idylls, and variations within types, may differ from one another, they all have / and this is its relevance to the problem we are pursuing / several features in common, all determined by the general relationship to the immanent unity of folkloric time. This finds expression predominantly in the special relationship that time has to space in the idyll: and organic fastening-down, a grafting of life and its events to a place, to a familiar territory with all its nooks and crannies, its familiar mountains, valleys, fields,, rivers and forests, and one's own home. Idyllic life and its events are inseparable from this concrete, special corner of the world where the fathers and grandfathers lived and where one's children and their children will live. This little spatial world is limited and sufficient unto itself, not linked in any intrinsic way to other places, with the rest of the world." (p.244)

From this it is instantly clear that *Highlands* and no other Dylan's poem can be classified as idyllic writing according to Bakhtin's definition, and this is not surprising. First of all, the life that was described in idylls from the past is not in the modern world. But, more importantly since works of this sort need to represent time in its cyclical repetitiveness characteristic of a long time spans, a longer form than Dylan's poems is necessary to achieve its full effect. More surprisingly Dylan wrote a poem that capture many of the emotions characteristic of idyll, achieving this by capturing in lyrics a unique sense of time.

The poem in question is *time Passes Slowly* where the experience of time itself is one of the main themes. Two episodes that are given in the lyrics have a feeling in common, the feeling that the time passes slowly. This sense of time is given through idyllic episodes of leisure:

*Time passes slowly up here in the mountains
We sit beside bridges and walk beside fountains
Catch the wild fishes that float in the stream
Time passes slowly when you're lost in a dream*

...

Several details depict leisure, but the most important thing is that all of the actions described in the lyrics don't have any idea behind them. Sitting is just sitting, walking is just walking, fishing is just fishing. There is no everything is nice and easy. Chronotope is fairly simple, one action comes after the other, but they are not something that steps out of the leisure activities of private life. The actions that are described are just that, idle hours spent on vacations in the mountain with close people, doing what one pleases. There is no inner tension that we find in majority of Dylan's poems, that selfsame tension that moves characters, personas and the lyrical subject to great bouts of activity that is disclosing their disposition. Dylan is often dealing with intimate subjects, some of his song explore the most hidden layers of consciousness, yet he often does it a public or semi-public domain. This song deals with privacy, moments shared between people who know each other within. This evasion of public setting of his song, or a symbolical, metaphorical setting that in the same time reflect both outside and inner reality, helps to usher a slow time that the poem sings about. This contrast and rejection is given in the third stanza

*Ain't no reason to go in a wagon to town
Ain't no reason to go to the fair
Ain't no reason to go up, ain't no reason to go down
Ain't no reason to go anywhere...*

the lyrical subject is not only rejecting *the town* and *the fair*, but he rejects a time that is set in a different motion in those places. This feeling is widened to the full extent and in the last two stanzas lyrical subject shows what a slow time is. Bakhtin (1996) writes:

"Many different kinds of idylls have existed in literature from ancient time to the present. We may distinguish the following pure types: the love idyll (whose basic form

is the pastoral), the idyll with a focus on agricultural labor, the idyll dealing with craft-work, and the family idyll. In addition to these pure types, mixed types are extremely widespread, in which one or another predominates (love, labour or family)." (p.224)

In *Time Passes Slowly*, some of the above-mentioned types are reflected, most "love idyll" and "family idyll". Of course they are not given in the depth, they are sketched only and have a dreamlike quality. However, they are deeply felt through the "slowing down" of time which is done both explicitly by a statement found in the title and the lyrics, and by imagery of idleness that are lined up in the lyrics.

Highlands, however, is a more complex poem where natural, in its idealized form that touches upon idyllic, is brought into connection with a great array of motifs and themes. The poem inhabits two spaces, there is a social environment, a city, a playground where people play their games, a playground Dylan uncovered for everyone to see. A polygon where different combinations occur, sometimes as essential as elements mixing in some cryptic life formulas. But this playground is looked from afar in *Highland* it is looked at from another domain - it is not explored from the inside and outside simultaneously like it is being done in so many other previous (preceding) poem. The second space is, naturally, *the Highland*, a high land of the soul, an elevated perch, a place of nature and a place so vast that clashes that we saw in the first space are not occurring. This poem can give a cue for a small excursion into Dylan's relationship with the nature, a theme not very prominent in his work, yet undeniably present. Many things can be said of Dylan but he can't be described as a poet of nature, although nature appears with all its wonder in combination with other motifs. Nature is very aural in Dylan, take for example *Lay Down Your Weary Tune*, where as much attention is paid to the perception through sense of hearing as to the natural phenomena. Hearing plays an important part in *Chimes of Freedom* although here the phenomenon is transfigured and made receptive of metaphorical meanings. In *If Not for You* we have so much sounds in a verily pastoral ambience. *Watching the River Flow* also shows pastoral elements but this time coded into poetry in a way that engages eyes. *Tomorrow is a Long Time* focuses on natural beauty as faltering reflection of a missed lover (is *truelove* a lover). *Twilight by the frozen lake* gives us a description of Dylan's hometown pastoral, but again taking place in a wider love narrative. There are, of course, many more examples of images of nature in Dylan's opus, and in many songs where stressed.

Dylan's poetry often explores labyrinthine social situations that are naturally belonging to city life and the absence of natural imagery is conspicuous and consistent. Images of nature are complementing many themes in found in Dylan's poems yet only in *Highlands* they seem to be directly contrasted with city life. Escapist motifs that are link with nature were present in *Mr Tambourine Man*, but here natural is given with no additional layers of fantasy. It seems that 'the Highlands' sung about in the poem offer a perspective from which the whole life can be grasp meditatively - rationally but not cerebrally. Yet, what struck me as really interesting is just how little they appear in the natural form... A few touches, a few telling details and the Highlands are built with all they connote, all of this is done with a several lines. The Highlands featuring in the poem

could just as well be a place where the Scotch is flowing, as they could be a setting for Burns' inspiration inspiring Dylan. The opening stanza of the poem goes like this:

*Well my heart's in the Highlands, gentle and fair
Honeysuckle blooming in the wildwood air
Bluebellies blazing where the Aberdeen waters flow
Well my heart's in the Highland
I'm gonna go there when I feel good enough to go*

Everything is made clear right from the beginning, the singer's heart is in the Highlands and he will follow sometime - *when I feel good enough to go*. From the chronotopic point of view the narrative dynamics are laid down around a discrepancy between mind and emotions being in one place and physical self of the lyrical subject in another. The complex relation between those two selves and their eventual reconciliation is followed throughout the poem. Yet, from the very onset it is clear that the *heart* symbolizing mind and feelings already achieved transcendental calmness reflected in serene imagery with which *Highlands* are presented. Dylan's eye for details, always present in his poetry, showed itself once again in few touches by which he erects *Highlands* in the mind of the listener or the reader. Firstly, *gentle and fair* is left floating in the midair and can apply both to *heart*, *the Highlands*, and *Honeysuckle blooming*. This *gentle and fair* shows that discrepancy mentioned earlier won't be resolved in a nervous kind a fashion. The atmosphere recalling arcadia is set up by a few images, and by the way they are arranged. In *Highlands* we cannot speak of an idyll in the sense as it was defined by Bakhtin, yet a sense of time and a state of mind which this sense of time reflects can be found in the in calmness and unbound freedom that this lines convey. The general feeling of the first stanza is captured in *where the Aberdeen waters flow*, a potent symbol for passing of time, but also for the unimpeded life of mind and soul. It is interesting that even the outspoken mental traveling for Dylan can come to an existing geographical location. This specifying touch brings the musing back to earth, making it more tangible and real and by that even more convincing. After reading the poem many times I found interesting that the *Highlands* are represented in only four stanzas. The place was towering so high in my mind when listening to the song that I was surprised that it wasn't bought into being in more lines. But, *Highlands* appear in stanzas that more or less function as a refrain and most of the action takes place in city setting, a prominent scenery for Dylan's poetry.

In *Highlands* it is hard to determine the main chronotope of the poem. The narrative develops both in the presumed city, where different chronotopes of meeting occur, and in the *Highlands* a land brought to the mind's eye where there are no people at all, and just the nature. Thus, it would seem natural to say that the main chronotope is the one where the action of the narrative is played out, and formally it must be like that. Yet, so powerful is the vision of the *Highlands* in the mind of the lyrical subject that in all the situations he remains distance from the chronotope where he dwells. The lyrical subject takes a role of a spectator and a protagonist in the narrative taking place in the main chronotope, but both of these roles are strongly influenced by the image in his mind. As a protagonist we see a lyrical subject in a long and very funny episode in the

restaurant. The conversation with the waitress is impossible to summarize. However, the lyrical subject is so detached that he seems not to be truly there, and yet he is witty and sharp. The lyrical subject as an onlooker and his strong reaction are shown towards the end of the poem:

*I see people in the park forgetting their troubles and woes
They're drinking and dancing, wearing bright-colored clothes
All the young men with their young women looking so good
Well, I'd trade places with any of them
In a minute, if I could*

Despite bitter emotions that are given here, and despite the fact the vantage point from which the episode is looked upon is not given as wanted, a distance is put between the lyrical subject and the scene. It is a chilly place where the protagonist is and *Highlands* are definitely chilly. The last stanza shows the ultimate kind of traveling, a travelling without moving:

*Well, my heart's in the Highlands at the break of day
Over the hills and far away
There's a way to get there and I'll figure it out somehow
But I'm already there in my mind
And that's good enough for now*

The protagonist is doing something that many of the Dylan's listeners did while listening and reading his poems. He is travelling in his mind. At this point the creative process aligns with the travelling, and by creative I mean both writing and singing, but also listening or reading. Here mind becomes simultaneously the entity which travels and the place where journey occurs.

13. Songs That Resist Completion

To state some general rules that apply to a large group of Dylan's songs proves again, and again a futile and unrewarding task. Despite their resistance to fit into preordained well-organized system, there are songs that share some common feature. Many of these are written in the same period, but some lines can be drawn between songs divided with a large time span. This time the analysis will focus on some common narrative feature. There are poems of Bob Dylan that after exhausting all the situations numbered in the narrative return, more or less, to the place from which they took off. It is not to claim that the second beginning is the same as the first one, but the narrative of the poem needs one more go to complete.

This resistance can be introduced as a side quality that touches the narrative almost tangentially. This is achieved with the repetition of the last refrain that restates at the end the ideas and feelings from the beginning of the poem. There are many poems, mostly from mid-1960s period that show this kind a structure, for example *Like a Rolling Stone*, *Ballad of a Thin Man*, *Queen Jane Approximately*, *Highway Sixty One* to name some. Here the reader loses the inflections, intonation and timber that singing infuses into the lines and that make each refrain sound differently. However *Stuck Inside of Mobile with the Memphis Blues Again* has this trait accentuated, so to speak. The refrain itself sings about feelings of being stuck:

*Oh, Mama can this really be again
To be stuck inside of Mobile
With the Memphis Blues again*

It also stresses the repetitive nature of the situation the persona of the singer finds himself in. Moreover this feeling is captured in the ultimate stanza:

*An' here I sit so patiently
Waiting to find out what price
You have to pay to get out of
Going through all these things twice*

Stuck Inside of Mobile is nine stanzas long and each finish with the refrain that underlines with a cry the reiterated inability to break free. So one really has to wonder if there is any real movement in the stanzas, whether anything really happened, and if it has what it means. In the first stanza the persona of the singer states *But deep inside my heart/ I know I can't escape*, so we can notice that the intervening events brought some change in attitude, albeit slight, because in the last stanza he is contemplating a possibility that the chain of events he was a part of might break after all. The action is taking place in the present, but there are so many succeeding episodes comprising the narrative that it is actually extremely hard to lay any firm grip on the time. It is not in the least clear how the time adds up when the focus passes from one situation to the other, and it is even less clear what it all amounts to when we are in the end confronted with inescapable idea that everything will start all over again. This song seems pinned to the

medium it was originally made for – the record with its circular motion, and like a spiral sucks the listener in. It seems to it that it all happens automatically – a mechanical hand of a record player guided by a possessed hand of a hypnotized listener. This may rightly seem overextended, and I admit being guided by a strong personal impression, but the quantum of truth it hopefully brings to being looks as following, the situations that are included have a similar dynamism: in the first moment the persona of singer is being passive and as the situation develops he finds some insights spurred by that initial passivity as in

*Now the rainman gave me two cures
Then he said "Jump right in"
The one was Texas medicine
The other was just a railroad gin
An' like a fool I mixed them
An' it strangled up my mind
An' now people just get uglier
An' I have no sense of time...*

Thus, all of the situations that the song describes are reeling like a movie always in a present moment, and what's common to all of them is that the persona of the singer seems to be just witnessing them, not being the protagonist. This doesn't mean that the persona behaves passively, but it tells of relinquishing control over situations that line up. A feeling of freedom is brought to us, a freedom closely tied to letting go. But this can be understood in many different ways – letting go of fear and allowing to enter risky and incalculable situations, ones that are hard to assess and the consequences of which can't be predicted easily: letting go of inner constraints and allowing desires and cravings to surface in a frivolous and playful manner: and letting go of the creative energy and poetic inspiration that manifests itself in words. This can also be understood as falling under psychedelic influences that possess the persona of the singer and take hold of the passing of time. All these possible subjective inferences are closely transposed to the formation of time, and are most keenly felt in the checking of the resolution, and the undermining of termination of the poem's narrative. The end would represent a form of intentionality, it would suggest that the narrative, and narrative in *Stuck Inside of Mobile with the Memphis Blues Again* is quite elaborate, rich and complex, has its finale which can be gradually reached through episodes that causally follow one another. Gray (2000) writes:

"When we come back to 'Blonde on Blonde' and this mid-1960s progression, things are not so simple. We come to material where visual imagery is only one factor, and one that fluctuates enormously in importance even within a single song – and we come to surrealist language distinctly unlike the surrealism of Dali or Magritte. In one important sense, Dylan's vision throughout 'Blonde on Blonde' much more closely resembles that of Bosch. There is no suggestion that the narrators in these 1966 songs stand, like Magritte, on the threshold of madness. On the contrary, they are sane men surrounded by chaos and madness of other people and other things." (p.143-4)

We can understand the interminable nature of the narrative of *Stuck Inside the Mobile with the Memphis Blues Again*. Since the persona of the singer is “surrounded by chaos and madness of other people and other things” he can’t put an end to the surrounding he finds himself in. His emotional reaction to what he witnesses is stated in the refrain, but he remains passive in the sense that no intentional action can make sense in a world that nothing makes sense. So, this chronotope checks all intentionality, making it logically impossible to end the narrative in a definite way. Shedding off of intentionality frees the narrative from the inherent narrative logic (or praxis) that we have seen in the Ricouer’s quote from the Introduction. In this way chronotopic situations that occur in the episode become tied together by the prevailing feeling and not by narrative development. In this way true end becomes impossible.

Mr Tambourine Man is a poem that is in the same time completely rounded and yet remains open-ended. The stanzas are arranged in the rising order of intensity and the final stanza undoubtedly represents the climax of the entire poem. It is unique in its form since it is longer than all the other stanzas, which reflects the vigorous vision it offers that needed more lines to be expressed. However, this climax doesn’t end the poem and the same invocation from the beginning is repeated at the end. The dreamscape that the persona of the singer entered at the end of the narrative, a place belonging to other place and time is well described but not fully attained. It is presented to the reader or the listener as through the imagination, but it is never rendered truly habitable. This time and space can only be reached through mediation of Mr. Tambourine Man, yet as Day (1988:20) noticed:

“Muses, however, are not made to order. The point is highlighted in ‘Mr. Tambourine Man’ by the way in which the governing verb of the refrain, ‘*play a song for me*’, repeated ten times in the course of the lyrics, becomes as much a plea as an injunction. The effect is reinforced by the repetition of the demand to be taken – ‘Take me on a trip’, ‘take me disappearin’ – where the command is a request to be taken command of.” It is made of imperatives and pleas and can disappear in any moment. (p. 20)

The last stanza -

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

- shows that this escapist dream cannot be held for long, and that time resumes its course contrary to it. So, at the end the invocation struts anew, repeating the process. The search for that secluded beach never stops, and the search itself become the primary motivation. With unremitting desire to move forward the time, as a consequence, becomes cyclical, a subtle interplay of grasping and letting go. A certain ebb and flow of psyche is given in motion, with all the tidal waves it naturally entails. But it is propelled with the active

principle that reflects in all the movements, actions, but also the commands and pleas. *Mr Tambourine Man* lists a great number of actions like *dancing, spinning, swinging...* and also commands and pleas *take me, let me...* and these represent a primary basis for temporal and spatial formation. This is the time frame that the “dreamscape” of the final stanza enters and transfigures, but this effect cannot last long.

13.1. “Temporal Cubism” of *Tangled Up in Blue*

The striking nature of temporal formation of *Tangled Up in Blue* is explained by Day (1988)

‘*Tangled Up in Blue*’ works apparently with one basic story: in the version performed on *Blood on the Tracks* and printed in *Lyrics, 1962 – 1985* a first person speaker tells of a past love affair and of his wanderings following the breakdown of the affair. Within the terms of such a story all the feminine pronouns of the lyrics refer to just one person, the lost lover with whom the speaker in the present of the lyrics wishes to be reunited. At the opening of the last stanza: ‘So now I’m goin’ back again, / I got to get to her somehow.’ But the play of pronouns in ‘*Tangled Up in Blue*’ is inseparable from another characteristic feature of much of Dylan’s verse: a duplicity in the form of narrative form. In ‘*Tangled Up in Blue*’ the narrative is organized less around a simple sequential structure than built up cumulatively by a principle of montage. It is possible to reconstruct from that montage a single, straightforward story. But the disturbance of sequential structure simultaneously gives rise to the elements in the text which resist accommodation within such a reconstruction. (p. 52)

At the first glance *Tangled Up in Blue* tells a pretty simple story of passionate and anxious pursuit of a lost love. Large distances are traversed with great ease and unmarked time spans are punctuated with meetings that are dramatic and significant. This seemingly organized structure of the narrative naturally points towards the conclusion that this poem has a relatively simple formation of time.

The opening stanza and its subtle play on time is described by Day (1988):

“In the first four lines of the first stanza the speaker does not merely recall, but recalls recalling the lost love. The next four lines move into the speaker’s memories (which might be at once present and past memories) of the attitudes of the family of the lost lover towards their relationship. In the four lines the speaker remembers himself, apparently alone, preparing for a journey East. It may be inferred that this was journey undertaken *after* the failure of the love affair. This inference allowed, it remains difficult to fix the chronology more precisely. (p.53)

Blood on the Tracks is an album held in very high esteem among Dylan's fans and critics, and so with a reason. Here Dylan made a synthesis of different approaches to songwriting joining city language with more countryside themes, created a complex language while in the same time offered somewhat more coherent narrative in his songs that he did in the mid-sixties. *Blood on the Tracks* offers complex narratives incorporated into very strict metrical requirements of the song, yet more approachable and coherent than the ones from the mid-1960s. The test of this statement, although, very simple one, could be that the songs on *Blood on the Tracks* are easier to retold, than most of Dylan's earlier songs of matching complexity. *Tangled Up in Blue*, *Simple Twist of Fate*, *Lily, Rosemary and the Jack of Hearts*, *If You See Her, Say Hello*, *Shelter from the Storm*, all contain a sort of narrative that can be followed, and that can be seen as one of the main parts of the song.

The most interesting thing is how these narratives are organized. Unlike for instance *Like a Rolling Stone* where the symbolic elements obviously outweigh the realistic ones and *Visions of Johanna* where we cannot easily pick a story at all, songs like *Tangled Up in Blue*, *Simple Twist of Fate*, *Lily, Rosemary and the Jack of Hearts* all have a clear cut story in which metaphorical properties don't scream at the listener or the reader. So we can see on this album a radical shift in a way songs are conceived and organized. But when it comes to interpretation they are as enigmatic as the previous lot because they play the game with notions of time and space and hold ambiguities of different nature.

A short look at *Tangled Up in Blue* reveals a narrative that contains a great many situations, different places, and many small stories within itself. Yet we have a feeling that episodes are connected, and that they all are parts of the same story. Yet, the assumption that time is formed to cover the beginning, what happens in between, and the end of the plot is obviously false. *Tangled Up in Blue* plays with the notion of completed action, or in this case rounded plot with the conclusion and an action represented in such a way that has clearly defined beginning and end. But this is achieved in a very subtle way since the song when finished leaves a dual impression – in a way we have a feeling that the story is completed and in a way we can get an impression that it hasn't even started or that it is ever repeating itself:

*So now I'm goin' back again
I got to get to her somehow
All the people we used to know
They're an illusion to me now
Some are mathematicians
Some are carpenters' wives
Don't know how it all got started
I don't know what they're doin' with their lives
But me, I'm still on the road
Headin' for another joint
We always did feel the same
We just saw it from a different point of view
Tangled up in blue*

The beginning of the last stanza features the first use of present continuous – the shift from past to present.

Tangled Up in Blue is a poem of great interest for the analysis of chronotope because its formation of time is extremely complex. Pasquale (2015) shows this clearly by offering important flashes found in the lyrics and by giving us the words of the authors himself about his treatment of time:

“The song jump-cuts around him in a blizzard of razor-sharp moments – raindrops hitting shoes, an abandoned car, the side of a woman’s face in a spotlight – until time becomes a kaleidoscope, until “you’ve got yesterday, today and tomorrow all in the same room.” “I wanted to defy time,” Dylan stated in 1985, “so that the story took place in the present and the past at the same time. When you look at a painting, you can see any part of it, or see all of it together. I wanted that song to be like a painting.”” Pasquale goes on to show how this treatment of time and space brings together motifs that seem very distant at the first sight: “In accordance with this temporal Cubism, the song’s language has no fixed period. The archaic opening and the references to 13th century Italian poets (most likely Dante, who fell in love with his “Beatrice,” then lost her to another man, and then to death) sit alongside flip pulp puns and hardboiled lines – “I had a job in the Great North Woods... but one day the axe just fell” – that would fit a 1940s film noir, suited to the song’s image of outlawed lovers, on the run through the States.” (p.43 – 4)

Tangled up in Blue shows the essence of vicissitudes of lover’s relationship. Love affair is given as an eternal paradigm for life itself. In achieving this it dismantled narrated time.

14. One Vision

Blond on Blond is an album that for me strikes the imagination to the fullest because it so neatly threads on the irrational side of things. In the words of Wilentz (2010):

Blonde on Blonde might well have included a character named Napoleon XIV, and the album sometimes seemed a little crazy, but it was no joke (not even the frivolous “Rainy Day Women”), and it was hardly the work of a madman, pretended or otherwise. At age twenty-four, Dylan, spinning on the edge, had a well-ordered mind and an intense, attimes biting rapport with reality. The songs are rich meditations on desire, frailty, promises, boredom, hurt, envy, connections, missed connections, paranoia, and transcendent beauty – in short, the lures and snares of love, stock themes of rock and pop music, but written with a powerful literary imagination and played out in a pop netherworld.” (p.120-1)

But here I will not deal with the entire album, only with two poems – but ones that show all the vicissitude that *Blonde on Blonde* has. Some other poems were dealt earlier in the work in context of general ideas concerning the formation of time and space. The selection is pretty narrow, only part of Dylan’s output in one specific moment is treated. The most of this work tried to find some links between the poems that crisscrossed large spans of Dylan’s career, and the connections I looked for were thematic rather than chronological. Here the game doesn’t radically changes, but I want to highlight an obvious facts that entire Dylan’s albums represent a unique experience for the listener. Although each song undoubtedly has its own particular vibe these different feeling follow one another as the album goes on. In the era of internet music the listener hops from one song to another following his own playlist or some playlist created by AI. Still, only two songs will be analyzed here, but the ones that can hopefully illustrate the point. The poem that opens the album, and the one that probably marks its highest point, are here dealt with in depth. Also these two poems are in a way contrasting and complementing one another, and that is one of the reasons for making this tiny excursion. The other reason being that since *Blond on Blond* is my favorite album I wanted to give myself some freedom to get down to a more thorough analysis.

The primary focus is set on the language that was used in the songs. In the first steps of the analysis attention is paid to grammar of the lines in order that the way the words relate in the song could be better understood. Equally important is the fact that grammar largely determines time perspectives which are one of the main elements of the construction of time. Syntactic relations affect semantic fields of words, and by adhering closely to syntax possible meanings of particular words can be widened or narrowed. The words that will be analyzed the most in this way are nouns that relate to space. This method should enable us to navigate through multifaceted songs. Yet, it shouldn’t by any means impoverish the polysemy of his words and phrases, and oversimplify Dylan’s

unfathomable poetry. This word-based, grammar-oriented method is a basis that can help us navigate when pondering our subject. Without it the interpretations would run the risk of being far-fetched. But, when all of this job is done, the songs as whole will be taken into account.

Since we are now dealing with songs from *Blond on Blond*, something should be said about the time and space in which they were created. Robert Shelton (2011), Dylan's friend and his most important biographer describes these times in this way:

"The pressure was merciless. The world tour of 1965-66 was Dylan's dance of life and death, choreographed for the eyes of thousands and orchestrated for the ears of thousands more. Everything crowded in on him: three, sometimes four concerts a week; listeners hungering for a new album; acolytes awaiting new direction, businessman demanding more product, more profit". (p.233)

Tim Riley (1999) in his book *Hard Rain* writes about this period:

"Nineteen sixty-six goes down as Dylan's Promethean year. In the first three months he records *Blond on Blond*, his tour de force of obscurantist rock poetics: in the next two months he makes some of his (or anybody's) greatest rock 'n' roll onstage with the Hawks in America, Australia, and Europe; and in August he suffers multiple head injuries from a motorcycle crash that leads to eighteen-month sabbatical from public appearances." (p. 127)

This citation shows in how turbulent and hectic circumstances most of the songs from *Blond on Blond* were written. Some of it can definitely be felt in the bustling commotion that foams in the songs. Yet, *Blond on Blond* has that tender and gentle side to it which was there also in the times it was created, that warm and snug feel to it; to quote Tim Riley (1999) again:

"By the second day, when Dylan's New York cronies Al Kooper and Robbie Robertson proved to be valuable musical companions, the Nashville attitude had changed. The dividerless studio "made all the difference in our playing together" Buttrey says, "as if we were on a tight stage, as opposed to playing in a big hall when you're ninety miles apart. From that night on, our entire outlook has changed. We started having a good time." (p. 129)

The songs of this album offer that soothing mixture of hot and cool, they offer vast open spaces of empty streets and secluded rooms that look over them.

14.1. Rainy Day Women

It's really encouraging how responsive Dylan's songs are. If you ask them simple questions they give you straightforward answers. I don't know how they react to complicated ones, I try to avoid them, I'm afraid of getting entangled. You don't have to dig deep to dig them. I don't plan to dig deep to find what's on their surface. I just want to detect and collect little particles of answers, and to reflect a bit over them. Well, as to how time is constructed in this song the first thing that pops into sight is the frequent use of 'when' pronoun. It's used fifteen times in the course of the song which is thirty lines long. By tandem finger counting and basic mathematics we can establish that Dylan uses "when" pronoun in half of the lines, which seems fairly a lot. The most obvious reason might be a desire to stress by repetition, but here "when" is also a backbone of his lines. Every time it stands at the begging of a time clause. And these time clauses tell us that "the stoning" happens when the persona of the listener is doing things listed throughout the song and probably many more since the list seems open. This repetition points towards infinitesimal number of situations, and every line adds a new time vector that holds its own direction and that with the other vectors comprises the tumultuous crucible of activity. But it also shows that time is defined through action and action, brings about reaction. But these numerous situations can be divided into several groups. We have only small flashes of our everyday movements sometimes:

*They'll stone ya when you're walkin' on the floor
They'll stone ya when you're walkin' to the door*

That show us our life in a moment we may have easily missed maybe because we couldn't pay much attention, since all the time there was present an unremitting obstruction. These lines excavate an easily omitted twinkle laying buried under the piles of stones. Sometimes, the time clauses tell us about the life we live and about life in general:

*Well, they'll stone ya when you're trying to be so good/
They'll stone ya just a-like they said they would/
They'll stone ya when you're tryin' to go home.*

The time clauses are used to direct main verb toward the persona of the listener, and sometimes they define the persona: *They'll stone ya when you are young and able*, and sometimes they define his or hers whereabouts: *They'll stone ya when you're at the breakfast table*. Whatever we may say of it, it is the time impregnated with tension that passes in the life of the persona of the listener, sometimes unnoticed but always present, engulfing every move he or she makes and buzzing behind his or her mental processes. The inescapable metronome that gives beat to our pace. So, we can say that our feeling of time constantly changes, that it's being shaped with different actions which form our

perception of it, both in the song and in the reality. We are using action to measure it. But in song the construction of time functions in another way as well. The fact that, these episodes encapsulated in the lines with time clauses are being consecutive, but not chronological points to the conclusion that the linear sequencing of events is cancelled. And this technique is convenient for presenting us to the chaos, the state of affairs before Chronos rose to power. And I believe that “they” hurl the persona of the listener into that primeval world.

Besides analyzing the time clauses, we should analyze the main ones, or more accurately the main one which repeats itself twenty times in thirty lines. The main clause is *they’ll stone ya...* and with the subordinate time clause it comprises every line of the stanza. The main clause is made very prominent since it is at the beginning of the line and since it repeats regularly. This prominence is downplayed a little sometimes by putting *well* at the beginning of the stanza. *They’ll stone ya...* resounds throughout the song and its dominant position stresses its message. The main clause adds another time perspective to the song. This song has two time perspectives, the first being the one from which the persona of the author sings, and the other being the one in which the persona of the listener is put into various situations. Most of the action of the song takes place in the second perspective, which predicates imminent things due to The Future Simple Tense in the main clause, and the nature of the subordination between the clauses, and shouldn’t be confused with conditional.

The way that passing of time is represented affects greatly the way the space is constructed. Since we are dealing with various fragments of life we are dealing with various spaces where that life is lived. We can make a short list that would include breakfast table, walking home, street, floor, keeping your seat until you’re set down in your grave. But, can it really be that “they”, the collective, unavoidable character, fill all those spaces so persistently and that the persona of the listener has nowhere to hide? It is true that Dylan hasn’t listed every kind of space that we can find ourselves in, he has omitted the natural surroundings for one, but can it really be that “they” can reach us at our breakfast table? It seems to me that “they” don’t necessarily need to be present in flesh and blood at our breakfast table so we could feel them there. “They” seem to be the baggage that the persona of the listener is pulling around. I don’t mean to say that the “they” don’t exist in reality, it’s more like the truth that their nature is dual; both real and imaginary. The line that most strongly supports such a view is: *Then they’ll stone ya when you’re there all alone*. However, these levels are not clear-cut. We are not given a marked delineation between tangible reality and reality of thought and feeling. Which reality will prevail when we read the song depends in part on the way we understand the “they”. And for deeper understanding of “they” we should turn to Carlin (2003:33): “Another song that opposes a named figure to an anonymous group is *Only a Pawn in their Game...*” (p. 33), and to Carlin (2003): again:

“This isn’t a denial of reality but a cry that echoes through Dylan’s writing: it’s the same cry as in *Visions of Johanna* (1966), *Name me someone that’s not the parasite and I’ll go out and say a prayer for him*, and in the last verse of *Senor...*”. (p. 35)

Nameless forces stand usually for something negative in Dylan's work and they tend to sap the meaning out of the reality. However, we can look for the key in the title of the song, and *Rainy Day Women* than would pester the persona of the singer in completely different way. It would be the desire, that never leaves, that drives the persona of the singer crazy. In other words the sources of inner motion are many as are the situations that he finds himself in.

Sometimes the setting is perfectly ordinary and the action is absolutely everyday like: *Well, they'll stone ya when you're walkin' 'long the street...* or *They'll stone you when you're riding in your car* but these, the "car" and the "street" lose all of their easily recognizable traits by the pernicious effects of omnipresent "they" and turn into an object on a list, and object on a list cannot serve as a shelter. Our understanding of these spaces is reshaped to a great degree by the presence of "they", and everything becomes integrated into a wider scheme of the perpetual "stoning". So, the street, the house, the car, have in common that they are ravaged spaces and that the persona of the listener is boxed in. It looks as though the escape is impossible because the persona of the listener is constantly on the move, and yet the scenery stays essentially the same. The constant repetition is putting seemingly insurmountable limits upon the persona of listener separating him or her from the surrounding world. But, maybe the point here is that the persona of the listener is separated from his or her own being. I believe that here we are presented with a world conceived as a vacuum, that wherever the persona of the listener may turn he or she finds only objects deprived of their meaning. That space should be private but it ends up being public as anything. The reality doesn't belong to us it obviously belong to they and it doesn't help *when you're playing your guitar*. The first level that was supposed to be personal is crowded with uninvited guests, and we are not invited to stay on the second and somebody is constantly reminding us of that.

From a chronotopic standpoint this poem is filled with meetings that aren't of novelistic kind as described by Bakhtin. These chance meeting are hypothetical, but not in the least weak because of that. In a way their potential for making a strong poetic effect only increases due to their potential status, in a similar way as the threat is stronger than the execution in chess.

Time is not chronological, this is not a narrated story with its natural sequencing of events, this is more of a series of flashes that reflect bits of everyday living which is intensified by action that also unites them, i. e. *stoning*. The flow of time is consistently being interrupted. All of this adds up to permeate the atmosphere with the sense of chaos and confusion. The analysis of how the space was modeled completes the picture. On the outside level which reflects the reality Dylan gave only details. He placed the song into a city, or a town maybe. We don't know which one, the song wasn't intended to be specific about that. And that place was drawn for us only in sketches. Dylan doesn't use epithets to describe the world in which he places us. It is all very simple and brief - *Well, they'll stone ya when you're walkin' 'long the street.../ They'll stone ya when you're at the breakfast table...* nothing is said about *the street* or *the breakfast table*. They are not described. This stands for other places in the song, too. There are at least a couple of reasons for this. The

first is that the main verb of the sentence is in the Future Tense. This means that what the song predicates will happen in the future. It doesn't mean that it didn't happen before, on the contrary, the author and us, we know that it will happen because it happened so many times before. But, like any divination these lines cannot go into too much specificity and cannot tell at which street the "stoning" will happen and what will be the pattern of the tablecloth covering the breakfast table when it happens. But there is something more to it, the song is not being specific because the thing generally happens. Thus, the space is only just vaguely contoured. In a large scale drama, where even the protagonist runs the risk of becoming nameless, every unnecessary detail would be superfluous and distracting. This space where the action takes place is purposefully ripped off any particularity, so that it can stand naked for us visibly ravaged, pestered by the "they" and so transparent that it can show the universality of situations mentioned. What is presented as reality to us is transfigured in part by the inner space of the persona of listener. All the tumult made by fragmented time and depersonalized space serves to portray the obsessed unrest that is assumed to be pulsing in the persona of the listener. This would be a very disquieting song if Dylan didn't introduce a twist in the refrain.

In the refrain Dylan resolves the tension built up in the stanza. He transposes us from disjointed time and denuded space to here and now. All the torn moments that built up the stanzas are connected in an immediate call to the listener. *Rainy Day Women* stirred a lot of controversies as a drug song. Andy Gill (1998) in *Don't Think Twice It's All Right* writes: "The immediate effect was that the song had difficulties being playlisted by radio stations both in America and Britain..." (p.99) However, this is a song that opens up the album, and really asks the listener to get on a journey together with a persona of the singer who sings:

*But I would not feel so all alone
Everybody must get stoned*

This establishes a chronotope which is encompassing all the songs of *Blond on Blonde*. And although *Visions of Johanna* isn't the next track, and every single song on the album makes up an important piece of the puzzle, it shows why *everybody must get stone*. It doesn't make any difference that according to Gill (1998) "Although most of the songs on *Blonde on Blonde* were written as the album was recorded, 'Visions of Johanna' had been with Dylan several months by the time it was recorded in Nashville for the album." (p.97) *Visions of Johanna* make a true climax that in a way resolves all the tension that was built in *Rainy Day Women* #12 & 35. In a way is answering the call that was made at the beginning.

14.2. Visions of Johanna

Here we are dealing with an intricate complexity regarding the way the sense of reality is conceived and conveyed. The part of reality that I'll focus on will limit on space and time as they are represented in the lyrics. The sole name of the song "Visions of Johanna" indicates, among other things, that this time we are partaking of a feeling that breaking to the surface becomes something visible and visual. We never once get a glimpse of those visions, but we see how they insidiously consume what we are given as reality. The important characteristic of this reality is that it is receptive of all the inner processes that occur in the main characters, that their feelings are reflected in it. Generally, Dylan is not describing what is happening inside of characters, he is showing it by modifying the reality that holds them. Thus, what I called reality is actually a scene for displaying lyrical in his songs, and this leads to turning words participating in the construction of space, by expanding their metaphorical potential into a rich symbolic imagery. The final lines of the last stanza of *Visions of Johanna* can aid me to display all the features I mentioned above: space, action (which is measuring time), minor character (around who the whole scene revolves) – the scene being highly responsive to the emotional state of the main character. So here it goes:

*The fiddler, he now steps to the road
He writes ev'rything's been returned which was owed
On the back of the fish truck that loads
While my conscience explodes.*

In the beginning of this short excerpt the fiddler steps to the road, which puts this character into some kind of setting. We know very little about the space that holds the fiddler, there are no modifiers in the sentence, no adjectives. But this universality gives the lyrics width that they wouldn't otherwise have. When we read *the road* there is something universal to it. Words with such potencies are symbols, and *the road*, through its accentuated universality and unrestrained semantic field is definitely one. As a symbol it carries a plethora of meaning engraved in its layers. All roads connect places, one has to choose his direction if he is to reach his destination, and all roads lead somewhere and then back. To reach destination requires time, so road stands for the passing of time. However, the fiddler doesn't take any of its opposing directions, he just steps to it. He enters the center of what we are given as space in a pent up moment cut out from the flow of time, as he cuts the road in two by *stepping to* it. Our focus closes on the fiddler and he locks our attention by intensifying the moment and making the road his stage, he is a fiddler after all. I have so far analyzed a single line, and managed to fill nearly half a page. If I would to rule out my guesses about the meaning of, the fiddler, the road, and one moment in which they intersect, it would remain that all of them together and their interaction open up such a vast number of association with so little being said. Space we

are presented is so bare and the time frame in which it hangs is so tight, and yet it provides a suitable setting for a dramatic action – even if that action is only a gesture. The next line: *He writes ev'rything's been returned which was owed* conveys a message that floats in an undefined space as long as the line lasts. Then after pending for a moment the message finds its way to the back of the fish truck which is absolutely suitable for the vague and symbolic atmosphere of reality that the first line produced. I don't think important to develop what *a fish truck* means to me and how do I understand it but I hold that its function is symbolical, that it evokes many associations, and with these traits it develops further the image that the first line of the excerpt produced. The action is in the Present Simple Tense and the events could happen in pace with the speed of Dylan's singing or a bit slower reading, and the lines themselves although not too long (they have 9, 11, and 9 syllables) all have a cesura and it seems to me they ask for a reading that is a bit slower, and this synchronicity of narrated time and the time of narration adds dramatic feel to lyrics. The action of these three lines is made simultaneous with a commentary of the persona of the author in the verse, *While my conscience explodes*. This points towards conclusion that some parallels may be established between what happens to the mind of the persona of the author and the ongoing scene that was described in previous three lines. Since the whole scene, *the road, the fiddler, and a fish truck* function as symbols they can be brought into connection with what happens in the mind of the person of the singer. This connection is not of a kind that can be reduced to cause and effect but certain correlation between to paraphrase, returning what was owed, loading and later explosion can't be denied. What happens in the scene mirrors to a degree what happens in the mind of the persona of the author. It is important that this mirroring is not complete, so that the scene retains its independence, and is not just a reflection of the main character. And, yet, through its relation to the main character it can draw additional strength and quite a few meanings and interpretations. So, hopefully, this example illustrates the way I perceive the reality of Dylan's lyrics, as a means to explain the construction of time and space. This shows that the construction of time and space is not an end in itself, but means to an end so that it functions in a greater whole to produce some poetic effect.

Now, we can start from the beginning of the lyrics to see in what way the time and space are treated, and we will try

to deal with the song as a whole. In the first line time is determined and in the fifth the space of what we can call the main setting of the song. This setting is defined throughout the whole of the first stanza:

*Ain't it just like the night to play tricks when you're tryin' to be so quiet?
We sit here stranded, though we're all doin' our best to deny it
And Louise holds a handful of rain, temptin' you to defy it
Lights flicker from the opposite loft
In this room the heat pipes just cough
The country music station plays soft
But there's nothing, really nothing to turn off...*

We have in the first line *the night* – a noun preceded by a definite article, expanded with a purpose expressed with infinitive, placed in a question addressed to the listener. This is a very unobtrusive way to define the stretch of time where the action of the song will barge in. The purpose that modifies *the night* opens the lyrics towards future. We are given the foretaste of interesting things that may happen, the unrest that will drive the lyrics can be easily felt, although it's given as a premonition. Thus, this first line is either in a large degree determining or it is highly indicative of the temporal construction of the lyrics, the lyrics set off in The Present Simple Tense and the mark is set in the near future. That moment in future, which we already analyzed, is reached gradually by lines that retain The Present Simple Tense. So it may be said that our attention is drawn to a prolonged moment, and that by following it we reach the climax that was intimated in the purpose that modifies *the night*. But to try to shed some more light to how the lyrics are composed we have to direct our focus to the construction of space.

In the second line of the first stanza we are given the first spatial specification, *We sit here stranded, though we're all doin' our best to deny it...* Well, it can be said that *here* doesn't say much about the space to where the lyrics take us, but by saying little it actually says a lot. It operates on the same level as the question of the first line, it immediately, right at the start of the lyrics, transfers the listener into the realm of the song. There are several ideas that go hand in hand with that notion. It is not made clear who are *We* that *sit here stranded*. It would be a possible interpretation that the persona of the listener could belong to that *we*, especially if we consider that it has been addressed in the preceding line. But the conception on which the whole line operates is that the listener or reader already knows the space he is taken to. Thus, *here* doesn't say much about the qualities of space that we are introduced to, but in the same it time presupposes that we already know those qualities. Still, it is as if these songs are written for repeated listening; and that only when we listen to them, or for that matter read them, for the $n+1$ time we train ourselves to be good persona of the listener and get to know the scenery. Still, as lines go by we are given more detail about the space of the lyrics: *Lights flicker from the opposite loft/In this room the heat pipes just cough...* I might called Sherlock for what I'm going to do, but, nonetheless, I find it necessary to do it. The first thing that we can grasp from the two above cited lines is that *this room* is the actual setting for the lyrics. *This room* could very well be a loft, since there's *the opposite loft* visible presumably from the window. This is something I'm inclined to imagine. But it might be just as well a room in line with *the loft* on the other side. This is also a room with a bit troubled heating system. This attunes to the agreement between the author and the listener that was sealed in the third line that the place where the action of the lyrics occurs is well-known to the listener so the space of the room need not be thoroughly described, and details ensue one another as they meet the eye. So it is the eye, or the ear that the space revolves around. However these descriptions strengthen the first specification of both time and space – *the night*. The *light from the opposite loft* is made so visible because the darkness of the night, *the heat pipes that cough* are so conspicuous because the night is silent. So *the night* which was introduced in the first line as the main temporal reference has been developed. The night has been sensed to permeate the atmosphere both outside and inside of the room imbibing the air

with all the opportunity which was predicated in its purpose clause. This rounds up the central scene, which is the central scene inasmuch as it is a place where the persona of the author is speaking from.

Although the listener or the reader is invited in, their life won't be made easy. According to Nainby and Radosta (2019):

"In Dylan's work, as we will demonstrate throughout this book, we do not encounter precise links of narrators' paramours to easily available, comfortable cultural tropes. We do not find an embrace of shared knowledge between narrators and listeners, nor do we find narrators who lurch into love affairs that follow predetermined arcs. Instead, we encounter characters described in ways that confound our expectations. Meanings are deferred, and narrative closure consistently frustrated. Our central claim is that Dylan's art confounds and defers and resists, that it works through mystery and multiplicity to challenge us as listeners." (p. 4)

As the song progresses it takes us to a different setting, the ones that won't have the air of familiar. In the beginning of the second stanza the view is taken outside of the room, and in the end it is taken back to it. We can feel that the night is a linking element both between what happens inside and outside, and also something that connects the second stanza to the first. The night is haunted with its special folks:

*In the empty lot where the ladies play blindman's bluff with the key chain
And the all-night girls they whisper of escapades out on the "D" train
We can hear the night watchman click his flashlight
Ask himself if it's him or them that's really insane*

but it also makes those folks highly visible by contrasting them to the emptiness and quietness it brings about. The night serves as the background for the action making it visible by shutting down all the motion that could interfere. What are usually sidelines become mainlines, since all the main lines are put to sleep. But although the impressions are highlighted by the darkness and silence they are received with acutely taut senses. We are dealing here with a sleepless night strewn with nervous tension and pleasant vulnerability. So, every impulse that comes from the outside becomes the mirror for the inner unrest.

In the first two stanzas we are carefully lead into a poetic reality that closes on the mind with a gentle confidence. I want to say that the meaning of any part of the poem is made deeper, and simultaneously clearer with their innumerable interrelations. Our impressions of time and space are greatly affected by the dramatic monologue which is used in the song. The space and the characters that populate it tell stories one about the other. The central element of the time and space is the *night* and throughout the first two stanzas it colours every image that comes to our mind's eye. Yet, all of those images deepen our sense of what that night is like. And, finally, we see the *night* as a potent catalyst of emotional reaction. In his song, *To Be Alone With You* Dylan sings:

*They say that nighttime is the right time
To be with the one you love
Too many thoughts get in the way in the day
But you're always what I'm thinkin' of...*

In *Visions of Johanna* the persona of the author is separated from the one he loves and the night is a strong stimulant for the outburst of subliminal emotions that come cloaked in visionary spectrum. So, when starting from the third stanza the song breaks off from its first setting, from the room and the street, and takes its course in a more surreal surrounding the psychological connotation that the night brought, still remains. So the night, in addition to being the cornerstone of the construction of time and space, is gradually worked into an important motive of the song and becomes a substantial part of the general context. Thus, the motive of night facilitates the emotional bonding of the personas, and opens to us the persona of the author. We can see how the idea of the night transforms from being predominantly descriptive – in the begging of the song it was closely linked with the space that was slowly emerging, to being predominantly symbolical. So, we can say that the integral part of the construction of time and space is imbueing that time and space with an atmosphere. The space here is not minutely described, but it is rendered capable of conveying and provoking emotions. When the song from the third stanza changes its first setting, and leaves the room and the empty lot, the same atmosphere that the night brought is maintained. So when the construction of space starts to crumble under the heavy weight of imagery in the penultimate stanza the motive of night keeps the song together.

Once we've embarked on Dylan's "magic, swirling ship", it looks as though we are in for a never-ending journey. In the same time, Dylan is roaming the globe on his never-ending tour. These two songs in a way complement each other, one is telling of street and asks for a meeting, for a situation that gives shelter. In the other the spirit roams free and starts its journey from a room. But no matter how enormous expanse they offer for rambling this journey is coming to its close; and it seems that the time has come for the summing up of ideas these songs triggered,

So, let's size up what was said about the construction of time. *Rainy Day Women # 12 and 35* has two time perspectives to it, while *Visions of Johanna* and engage only one. However, all two songs have one of their perspectives, which is the main one in *Rainy Day Women* and the only one in *Visions of Johanna*, rooted in the present. Yet in *Visions of Johanna* this time perspective serves to portray several realities. Both songs are written in the dramatic monologue that is repeatedly realized in the present moment whenever we listen to the songs or read them. In *Visions of Johanna* the persona of the author relates what happens around him without delay, It seems that his dramatic monologue and actions it describes are synchronized, and this enhances the feeling that there is an interaction between the inner world of the persona of the author and other characters and the setting they inhabit. Throughout the songs Dylan uses The Present Simple that is defined in the following way by Thompson and Martinet (2008):

“It (The Simple Present Tense) can be used for dramatic narrative. This is particularly useful when describing the action of a play, opera, etc., and is often used by radio commentators at sports events, public functions etc.” (p.127)

So, the accent is put on the dramatic, every action that occurs in *Visions of Johanna* seems to be intensified by this usage of The Simple Present Tense, and the sense of immediacy is communicated. The feelings are presented before they had time to condense. Such treatment of time builds up a high level of suspense. The sense that a prolonged moment is being closely and attentively followed arises out of this technique. The sequencing of events in *Visions of Johanna* is linear. Actions follow one another creating ever increasing tension. In *Rainy Day Women #12 and 35* the second perspective takes up all of the stanzas and it uses The Future Simple Tense. It offers many actions that are not chronological. The refrain shifts the perspective and functions as a call for immediate action, and in the same time the other meaning of the verb *stone* is called in, and the song turns around completely. So the changing of perspectives is a part of the general shift in meaning.

Now, we can pass over to the construction of space. In these three songs Dylan is not making a representation of reality, he is constructing a reality. Or we can say more precisely that his representation of reality forms a part of his construction of a greater, we might call it poetic, reality. So, the space is not constructed for its own sake, it plays an important role in the greater scheme. I can back this up with the finding that the nouns that refer to space are seldom modified with adjectives. For most of the time we are given the nouns in their unrestricted form which enables them to expand their meaning to the fullest possible level. When Dylan writes in *Visions of Johanna: The fiddler, he now steps to the road*, both “the fiddler” and “the road” retain their full potential of meaning, since there are no adjectives that would make those two words more specific and in the same time delimit them. So, nouns, and among them nouns that take part in the construction of space, have a full metaphorical potential, occasionally turning into outright symbols furnishing the song with a vivid imagery. This semantic extending of words that represent space in *Visions of Johanna* is done almost without impairing to their literal sense. At first sight the space seems to be constructed in such a way to produce a realistic setting for the action that goes on in the songs, but through that setting shines the extraordinary. There are moments when unusual prevails, and images lose their ordinary dimension to them like in the penultimate stanza of *Visions of Johanna*. To finish this work let’s turn to what Michael Gray (2000) writes about symbols in *I Shall be Released*: “The song would be much less powerful if the symbols were not contained in their corresponding realities – the symbolic within the real night, and so on.” (p. 200). The same applies to *Visions of Johanna* although this song has more complex imagery than *I Shall be Released*.

15. Before Conclusion – Time and Space “Formula”

When thumbing through pages of Dylan’s lyrics for the first time I seen so many poems of his written in letters in front of my eyes. It was a new and exciting experience, after years of listening to the songs for the first time I ventured to read them. It is true that occasionally I went through Dylan’s lyrics on the bobdylan.com, but not as thoroughly as when having a printed book in front of myself. And an astounding realization started to dawn upon me, one which I found hard to believe I hadn’t made earlier. Most of Dylan’s poems start with the defining of time or space, or very often both in the first stanza. This is something that applies to his songs from different creative periods in his career. This is not a comparative study, so I cannot say how widespread this way of beginning the poem is. But it looks that giving details about time and space is indeed a common way to start a poem. The importance of time and space in all sorts of literary works cannot be overrated. It would be impossible to imagine literary works that completely bypass time and space. And framing an action in a literary work often depends on formation of time and space, so it isn’t surprising that very often formation of time and space starts at the very beginning of a poem, for instance.

Bearing all this in mind one must consider the relevance of this finding that many poems of Bob Dylan define either time or space or both at very start. We won’t answer the question whether majority of poems of different authors share this characteristic because this work doesn’t have comparative aims and because thorough analysis of this kind could take up volumes. Yet, it is clear that since many Dylan’s poems don’t deal with time and space in the beginning, it is clear that this is not an only way for his poems to open. The fact that the poems that open with time and space specification are so numerous indicates that this procedure is characteristic of Dylan’s work and may deserve a special attention.

But having ascertained that a particular group can be determined that comprises a part of Dylan’s body of work made up of poems that have a mention of either time or space reference or both in the first stanza, the necessity and usefulness of such grouping can be brought into question. Firstly, formation of time and space in a poem is formidably more complex than what several lines in the beginning can show. Time is an integral part of narrative and is latent in every action that is presented in the lyrics so adverbials of time that the first few lines can contain, or a short clippings of action cannot give comprehensive and meaningful map of the formation of time in the whole poem. Space... Secondly, it can be asserted that this strong Dylan’s proclivity towards early introduction and framing of time and space doesn’t really reveals important characteristics of his writing style.

The first objection is grounded and that’s the reason that this inquiry constitutes a sideline in our overall pursuit of understanding the formation of time and space in poems of Bob Dylan. Yet, I believe that a lot can be learned about the qualities of Dylan’s poetics from the fact that great number of his poems opens with specification of time, space or both. Moreover we can cluster these songs into particular group and try and learn

peculiarities of poems that exhibit these characteristics. The second objection can be discarded in the same manner as the first one. Although the analysis of time and space formula at the beginning of the lyrics would fall short of telling about the important characteristics of Dylan's writing, this analysis combined with other resources can hopefully reveal important traits of Dylan's poetry.

The general trait of Dylan's songs no matter the time of their creation is that they often open with giving some details in the opening lines that are concerned with the time and space. No matter how Dylan's style of writing was transforming itself through the songs it offered the vast majority of songs that left his pen in their opening lines have either place or time defined and sometimes both. It would be even more interesting to pay particular attention to those that don't show this pattern. But this phenomenon is occurring with such frequency and regularity that we may freely call it a pattern. But as with all patterns we may ask ourselves what is it indicative of, and what we can read from it. We can speculate on its purpose in the laying down the song. This way to open the poem is common in the history of literature, maybe one of the most common ones, but definitely it is not the only way to start the poem. This work doesn't have an intention to investigate the literary heritage of English language, but if we took some random examples from the highly-esteemed poems written in English we would easily come across multitude of poems that start with defining time and space in the first lines or the first stanza. I relied on my limited knowledge and took a couple of very well-known poems. *Intimations of Immortality* by Wordsworth (2004:236):

*There was a time when meadow, grove and stream,
The earth, and every common sight
To me did seem
Appareled in celestial light...* (p.236)

And *Wasteland* written by T.S. Elliot (2001:1):

*April is the cruelest month, breeding
Lilacs out of the dead land...* (p.1)

So, yes both of these poems show acute awareness of time in the opening lines, and I don't want to draw any further lines of similarity between these two poems and with Dylan's work. But the fact that there are so many excellent a poem that starts by defining time and space poses a question if this trait of Dylan's writing worth further inquiry. Can it be put under the general characteristic of poetry – how is it possible to write about something without referring to time and space? Surely, it is impossible to write in a timeless and spaces language, because the language itself is so deeply immersed in this phenomenon of our experience, that it cannot offer meaningful products completely ignoring this relation. But it is a matter of degree, because poetry can show some level of independence from the constrains tangible world puts upon language reflected in its orientation on the components that entail time and space.

The second and the third stanza of *One Too Many Mornings* can illustrate two opposite tendencies regarding temporal and spatial representation:

*From the crossroads of my doorstep
My eyes they start to fade
As I turn my head back to the room
Where my love and I have laid
An' I gaze back to the street
The sidewalk and the sign
And I'm one too many mornings
An' a thousand miles behind*

*It's a restless hungry feeling
That don't mean no one no good
When ev'rything I'm a-sayin'
You can say it just as good.
You're right from your side
I'm right from mine
We're both just one too many mornings
An' a thousand miles behind*

The second stanza is describing both the outside reality in many details and the process of perceiving that reality, that is looking. The third stanza, refrain excepted, offers a clue what could writing without using any space references look like. Rhetorical use of language would, naturally be more prominent, and it would directly represent emotions and concepts. This is rarely a case in Dylan's poetry, and the poetic effect that the third stanza makes in *One Too Many Mornings* was well prepared and that again stressed by the lines that abound in time and space references.

But the interesting thing is how this opening line that in some way defines time and space develops in many different ways. Some parallels can be drawn between songs but fascinatingly this process is so diversified and naturally no exact formula cannot be discovered. In Dylan's song *Angelina* there is an unusual delay of introduction of details that depict space and they come after an introduction that seems odd for Dylan:

*Well it's always been my nature to take chances
My right hand drawing back while my left hand advances
Where the courage is strong and the monkey dances
To the tune of a concertina
Blood drawing in my yellow hair as I go from shore to shore
I know what it is that has drawn me to your door...*

But, after inquiring into formation of time and space in Dylan's poetry, and finding out that his poems treat this issue in a plethora of different way the opening lines that very often follow the same pattern strikes me as aa interesting finding, a one that can serve as a link between poems that stand on different ends of Dylan's opus. *Like a Rolling Stone* and *Shelter from a Storm* are set in a clearly defined time frame right from the start. This can said of majority of poems written by Dylan, no matter how opaque, ambiguous or metaphorical they are. This "time-space formula" shows a striking tendency to present all the motifs and themes, no matter how different they may be, in action, in situations, in human relations.

Dylan's poetry is not focused on the inside at the price of excluding the big world where men and women are living their lives. On the contrary his personas and characters explore themselves in an intricate web of personal relations, sometimes privately but very often in some way incorporated into an intricate network of society. Also moral codes, philosophical or political views, as well as religious beliefs play are sometimes investigated *per se*, and sometimes play an integral part in stories telling about love, travel, and psychological exploration. Very often Dylan's poetry is formed as a reaction, either to something that actually happened in everyday life of the state, or something personal and emotionally challenging. All these poles of opposites don't necessarily exclude one another because Dylan can write a poem reacting to something that happened in the realm of public life and that is also privately emotionally challenging. By staying open to the entirety of human experience, and showing the life as it is lived, with all its dramatic twists and turns, Dylan's poetry has a complex treatment of time and space. And, since Dylan's poetry explores whole range of topics there can be identified quite a few different approaches to forming time and space. In the conclusion I will try to number the majority of these approaches and sum up, firstly the relation of time and space and some important formula characteristics found in the poems analyzed, and secondly, the link between a particular kind of chronotope and the "image of man" - taken as broadly as possible - in Dylan's poetry. The preceding work done in this study undoubtedly shows that there are many different approaches of varying degrees of complexity regarding the formation of time and space in Dylan's poetry. For this reason I found very surprising that so many different poem commence with clear definition of time and space.

16. Conclusion

In this work I was interested in the way time and space are formed in a small part of Dylan's poetic opus. About the way poems are selected I wrote in the introduction. This undertaking was commenced by analyzing some formal qualities of Dylan's poetry. But to analyze one must first identify the object of the analysis and seemed that ideas that govern the structuring of the narrative deserve full attention. It was immediately obvious that majority of Dylan's poems can be divided into two broad categories, ones that use "storytelling in verses" and others that use dramatic monologue as a vehicle for representing action and organizing of a narrative. This work was mostly in the way these procedures (i.e. dramatic monologue and storytelling in verses) reflect on the formation of time and space. It turned out that the implications they have on the temporal and spatial aspect of Dylan's poetry are numerous.

One part of the work focused on the way formal characteristics, and this first and foremost meant, how the form of poetry, but more specifically, poetry of Dylan's making and kind affects the formation of time and space. That was an important question because Bakhtin grounded his theoretical foundation on formation of time and space in prose writing. I have neither desire nor knowledge to extend his well-known and widely appreciated work, but I needed to address the special features of poetry and particularly Dylanesque poetry, with its authentic and unmistakable qualities.

The first conspicuous thing about Dylan's poetry is its relative shortness when we consider the richness of content. Relative, also, because it is short in comparison to novels on which Bakhtin applied chronotope. And this fairly obvious finding has an immediate implication, short space that poem offers has to be used to the fullest and this can be achieved, and is achieved, among other things, by the use of details. Here I touched only in passing on the thrilling poetic effect details make in Dylan's poetry, but carefully explored the participation of details in the formation of time and space.

The link of detail to the formation of space immediately catches the eye, because space is almost always given as visible, or at least perceptible, and details are usually nouns that represent visible, or perceptible, things. Later analysis came to the very important, temporal aspect of details, and endeavored to offer an explanation coupled with an illustrative examples. Also a particular dynamism between details and their background is also noted. This shifting between background and the foreground is followed or united by the action found in the narrative, and thus represents a part of temporal formation. Finally, the universalizing properties of Dylan's poetry can be seen in this back and forth swinging, in pendulum like motion, between details and "blank words". Dylan's tendencies to pack words with additional layers of meaning accounts for transforming a formation of space, that may still function as an invaluable narrative setting, to the setting for strong imagery. This opens Dylan's poetry towards metaphorical and symbolical.

It was immediately obvious that particular needs of temporal formation greatly affect the formal qualities of poetry. The two main procedures that capture this relationship between the temporal and spatial organization of the narrative and the structuring of the poem are easy to identify and can be applied to a large part of Dylan's opus. The first one is use of dramatic monologue that can simultaneously create a poetic effect of great immediacy but still retain capability of withholding complex narrative structures often going back and forth through time perspectives. Dramatic monologue is greatly suited for the medium of song as it is strongly tied to the ever recurring present of the realization of the text. This realization, of course, can be achieved through reading, but undoubtedly reaches its highest heights in Dylan's singing. The colloquial language packed in tightly woven metrics preserves in the text of the lyrics most of the potential that is fully attained in the performance. By dramatic monologue chronotope of meeting in reality i.e. live performance where the spectators find themselves face to face with the singer, or the audience have this experience reenacted by the aid of technology and electricity using records and the like remains deeply rooted in the structure of the poems themselves. Some songs even use to the great effect the possibility of repeated listening, where the each playing of the song allows a new interpretation complementing the previous one. This can also be extended to reading, although people rarely get into the first touch with Dylan's poems in their written form.

The ever recurring present of the realization of the text in itself offers possibilities to access and "represent" the present in different way. *The Ballad of Hollis Brown* offers a vision of present that seem determined – the development of the narrative seems guided in an imminent and unchangeable way. So the story actually seems completely rounded up and finished in the past and dramatic monologue only adds intensity to it. As a consequence a deterministic view of the future is put forward. Although this radicalizes the presented situation and produces an immense poetic effect it heavily constrains the temporal formation to mere preordained causal relations. Later developments, that are exemplified in *Like a Rolling Stone*, but also in other poems some of which are dealt with in this work, showed how the introduction of questions can lead to formation of temporal perspective that is open and undetermined, in this way truly reflecting the present. Directly temporal analysis focuses on narrative procedures – the first one being storytelling in verses and the second one the dramatic monologue.

Former closely resembles, broadly speaking, the type of narration found in novels, and in that sense theories that are used in this work are more easily applied to it. Yet, the particularities of the poetic form that we mentioned earlier still apply here. Relative shortness accentuates the need for episodes that can in brief sketches reveal as much as possible. Dylan succeeded to represent quite long time spans in his narratives, even the entire biographical life of a main protagonist using a relatively short form. Several times, he gives us a completed dramatic action, neatly organized in a plot, from start to finish, using episodes that with many details present important meetings and fateful meetings. This sort of writing shows Dylan as a confident narrator, but doesn't to the fullest engage his poetic genius, in a way that some deeper symbolic layers of meaning that at least partly rest on ambiguities are missing. On the other hand, these poems are the more

approachable part of his writhing because narratives are clear and easy to follow. Most of these song reconcile chronology and poetic logic. These poems are made of episodes packed with meetings where the passing of time is accentuated and the time between episodes passes unnoticed and is irrelevant to the plot. Despite flashbacks the logic of the plot reflects chronology. There are, of course, poems that use storytelling in verses that of more complicated nature which in itself complicates the formation of time. Stuck and tangled are here labeled as poems that resist completion because this aspect of theirs that most prominently affects the formation of time. The story of Ruben Carter is regarded as a bit different light although poem itself shows characteristics of grand Dylan stories, but sings about the event that actually happened. This quality of the poem was my primary concern. Shelter from the Storm ends the chapter about chronotope of travel, because it's a poem about grand road, the road of life and abounds in allegorical language.

Poems singing about events that actually happened are, arguably, on the verge of historical. Here chosen events are dealt with in a manner that is absolutely historical. All these qualities that a historical event should have are present in the way that true story of the death of Hattie Carroll and the imprisonment on false charges of Ruben Carter the "Hurricane" are described in subsequent poems. Nothing foreign or irrelevant to the storyline doesn't find its presence in the lyrics. There are no characteristic Dylanesque obscurities and ambiguities that could complicate the following the story or bring uncertainty into interpretation of values that the songs champion. Message that the poems put forward cannot be misunderstood. Yet, these poems are not deprived of poetic language, strong imagery that stays in the realm of realistic and telling details that immediately place the listener into the center of the shown situation or given circumstances. Still, these stylistic devices and poetic procedures are ancillary to the plot, and consistently aligned to the clear message that these poems have.

These poems aren't historical entries in verses only because they aren't linked with other events to form a history. However, the stories they tell in a very careful and detailed manner, presented at times almost photographically are preserved for posterity in these poems and enter the history of song and literature. Inspired and elevated language make these stories epic, in a denotative and connotative meaning of the word. Poems of this kind are rarely found in Dylan's opus, maybe because they require strict adherence to the particular and concrete.

Revoking memories in poems is different from telling or showing events that happened in the past, because remembering implies an action, taking place in the present moment, that renders personal and experienced moments that were significant enough not to be forgotten into language. This action both adds something new to the remembered event and takes something away from it. In revokes any claim to objectivity and necessarily gives and entirely subjective outlook on the past.

This work appreciated the fact that Dylan is writing songs, that he is performing them, and that their textual part and be labeled poetry whatever one mean by this term. However, one part of the study is dedicated to those songs that owing to their relatively simplistic nature, at the first glance seem to be love songs in the everyday sense of the word. Yet, these three songs that are peeked into *I'll Be Your Baby Tonight*, *On a Night Like*

This, and *Lay Lady, Lay* achieve great poetic depth with simple means. Meeting between lovers (which is inherently chorontopical) is used to explore ambiguities that such relations contain. Lover's relation is given in the context of the entire society in *Lay Lady, Lay* in a very delicate and subtle fashion. *I'll Be Your Baby Tonight* dispels in an offhand manner cumulated apprehensions that lurk behind light and easy atmosphere that the lines so confidently convey. The dramatic monologue that ties the action to the ever occurring present of the realization of the text allows for the ever-fresh gentle and unfaltering coaxing peals fear. *On a Night Like This* introduces a relationship burdened by past, which locates the meeting revisited and reenacted (due to the dramatic monologue) a certain feeling of a turning point of possible great importance. *Lay Lady, Lay* beside completely using the prolonged present moment for wooing in a visual language, where delaying of gratification leads to more assonances and images, places the lovers in an intricate web of demands and expectations that a society imposes on them.

The motif of "fool and mask", as Bakhtin put it, is of great importance for understanding Dylan's poetry for two reasons. The first one is direct, there are many Dylan's poems where this motif is the main one. In many other poems the symbolical potential that these characters bring is not that prominent but can be felt at any moment. This motif was of great importance for the making of Dylan's persona, or more precisely his personas.

Imagery we encounter in *Hard Rain A-Gonna Fall*, *Gates of Eden* is so elaborate and stimulating that every image seems to tell its own story. In some other poems vivid imagery is subdued a little bit so that it can function in a sort of narrative. These images play a certain role in a plot, and melt themselves in a bigger picture. But here they melt human reality that cannot withhold them. Images that we see in these two poems are so huge that they need a different time scale, and also some vaster space that one we are used to, for their realization.

When we consider "the image of man" in Dylan's poetry it can be said that it is a man participating in the world around him. He is connected with others, he often builds himself thorough interactions, he often finds his self, and develops his personality in situations that he passes through or overcomes.

Love is an important motif in Dylan's poetry, one that was present in every phase of Dylan's creative work. Yet, this motif is almost always immersed into complex word, filled with ambiguities, and combined with other motifs so it can play itself out in many different appearances. Yet, essence of true love is always searched for, and this love is always above the circumstances that surround it. Traveling is a motif that goes hand in hand with love motif. Protagonists can travel in search for love, among other things, and the need for love can be a reason to travel. Social status can also be indirectly reflect through love motif, although finally is always a transcendental force.

Bibliography:

Primary Sources

1. Dylan, B. (2005) *Chronicles, Volume One*, Simon and Schuster UK Ltd., London
2. Dylan, B. (1965) *Highway 61 Revisited*, Columbia
3. Dylan, B. (1966) *Tarantula*, New York, Scribner
4. Dylan, B. (2016) *The Lyrics 1961-2012*. New York: Simon and Schuster

Literary Theory

5. Bakhtin, M. M. (1996) *The Dialogic Imagination*, Austin, University of Texas Press
6. Morson, G. S. (2010) ed. Bemong, N. *Bakhtin's Theory of Literary Chronotope*, Gent, Academia Press
7. Ricoeur, P. (1984) *Time and Narrative, Volume I*, Chicago and London, University of Chicago Press
8. Francese, J. (1997) *Narrating Postmodern Time and Space*, State University of New York Press,
9. Kant, I. (1998) *Critique of Pure Reason*, Cambridge, Cambridge University Press

On Dylan

10. Adamczewski, T. ed. (2021) *All Along Bob Dylan*, New York, Routledge
11. Beck, T. (2011), *Understanding Bob Dylan*, Createspace, North Charleston
12. Benson, C. (1998) *The Bob Dylan Companion*, Schirmer Books, New York
13. Boucher, D., Browning, G. K. (2009) *The Political Art of Bob Dylan*, Exeter, Imprint Academic
14. Carlin, D. (2003) *Do you Mister Jones?* N. Corcoran (Ed). London: Pimlico.
15. Cran, R. (2014) *Collage in Twentieth-Century Art, Literature, and Culture*, Farnham, England, Ashgate
16. Dalton, D. (2012) *Who Is That Man? In Search of the Real Bob Dylan*, Hyperion, New York
17. Day, A. (1988) *Jockerman*, Basil Blackwell, Oxford
18. Gill, A. (1998) *Don't Think Twice It's All Right*, New York, Thunder's Mouth Press
19. Gill, A. (1998) *Classic Bob Dylan 1962-1969, My Back Pages*, Carlton Books Limited
20. Gray, M. (2000) *Song & Dance Man III*, London, New York, Continuum
21. Gray, M. (2006) *Bob Dylan Encyclopedia*, Continuum, New York
22. Greenlaw, L. (2003) *Do you Mister Jones?* N. Corcoran (Ed). London: Pimlico.
23. Hampton, T. (2019) *Bob Dylan Poetics*, Zone Books
24. Haylin, C. (2009) *Revolution in The Air*, Chicago Review Press, Chicago, Illinois
25. Hinchey, J. (2002) *Like a Complete Unknown*, Ann Arbor, Stealing Home Press
26. Marcus, G. (2015), *Mystery Train*, Plume, New York

27. Marcus, G. (2005), *Like Rolling Stone*, Public Affair, New York
28. Marcus, G. (2014), *History of Rock 'n' Roll in Ten Songs*, New Haven & London, Yale Inivesity Press
29. Marcus G. (2010), *Bob Dylan*, Public Affair, New York
30. Marshal, S. M., Ford, M. (2004) *Restless Pilgrim, The Spiritual Journey od Bob Dylan*, Relevant Books, U.S.A.
31. McCarrion, A. (2017) *Light Come Shining – The Transformations of Bob Dylan*, Oxford University Press, New York
32. Morley, P. (2021) *You Lose Yourself You Reappear, Bob Dylan and the Voices of the Lifetime*, Simon & Schuster UK Ltd., London
33. Nainby, K, Radosta, J. M. (201) *Bob Dylan in Performance* Lexington Books, Lanham,
34. Pasquale, Doc (2015) *Back in the Rain – The Making and Unmaking of Bob Dylan's Blood on the Track*
35. Ricks, C. (2003) *Dylan's Visions of Sin*, Harper Collins Publishers, New York
36. Riley, T. (1999) *Hard Rain*, New York, Da Cappel Press
37. Sanders, D. (2019) *That Thin Wild Mercury Sound*, 2019, Chicago Review Press, Chicago, Illinois
38. Scobie, S. (1991) *Alias Bob Dylan*, Red Deer Collage Press, Red Deer Alberta
39. Shelton, R. (2010) *No Direction Home*, Milwaukee, Backbeat Books
40. Smart N. and Goss N, edited by (2011) *Dylan at Play* Cambridge Scholars Publishing, Newcastle upon Tyne
41. Thomas, R. F. (2017) *Why Bob Dylan Matters*, Dey Street Books, HarperCollins Publishers Inc., New York
42. Wilentz, S. (2010) *Bob Dylan in America*, Doubleday, New York
43. Yaffe, D. (2011) *Bob Dylan Like a Complete Unknown*, Yale University Press, New Haven and London

Additional / Poetry

44. Aristotle (1975) *Metaphysics*, Oxford University Press, London
45. Booth, W. C. (1961, 1983), *The Rhetoric of Fiction*, Chicago, University of Chicago Press
46. Bradly, A.C. (1991) *Shakespearean Tragedy*, London, Penguin Books
47. Elliot, T.S. (2001) *The Waste Land*, New York, London, W. W. Norton & Company, Inc.
48. Guthrie, W. (1943) *Bound For Glory*, The New American Library, New York
49. Milton, J. (2004) *Paradise Lost*, Oxford University Press, Oxford
50. Thompson, A.J, Martinet A.V. (2008) *A Practical English Grammar*, Oxford, Oxford University Press
51. Wordsworth (2004) *Selected Poems*, Penguin Books, London

Internet source

52. bobdylan.com

Биографија кандадата

Милан М. Мијановић родио се у Београду 13. 01. 1986. године. Матурирао је у V београдској гимназију 2004. године. Дипломирао је на Катедри за енглески језик и књижевност Филолошког Факултета Универзитета у Београду 2010. године. Одбранио је мастер тезу *Dramatic Monologue in the Works of Bob Dylan* 2013. године на Филолошком факултету Универзитета у Београду под менторством проф. др. Зорана Пауновића. Последњих година ради као преводилац и превео је неколико књига са енглеског на српски језик.

Научни рад:

Мијановић, М. (2019) *Конструкција времена и простора у три песме Боба Дилана*, Часопис Липар, број 69: Универзитет у Крагујевцу, Крагујевац.

Изјава о ауторству

Име и презиме аутора МИЛАН МИЈАНОВИЋ

Број досијеа 13098/A

Изјављујем

да је докторска дисертација под насловом

TIME AND SPACE IN THE POETRY OF
BOB DYLAN

- резултат сопственог истраживачког рада;
- да дисертација ни у целини ни у деловима није била предложена за стицање дипломе студијских програма других високошколских установа;
- да су резултати коректно наведени и
- да нисам кршио/ла ауторска права и користио/ла интелектуалну својину других лица.

Потпис аутора

У Београду, 29.03.2022.

Милан Мијановић

Изјава о истоветности штампане и електронске верзије докторског рада

Име и презиме аутора МИЛАН МИЈАНОВИЋ
Број досијеа 13098/12
Студијски програм Језик, књижевност, култура
Наслов рада TIME AND SPACE IN THE POETRY OF BOB DTLAN
Ментор ПРОФ. ДР БОРАН ПАУНОВИЋ

Изјављујем да је штампана верзија мог докторског рада истоветна електронској верзији коју сам предао/ла ради похрањивања у **Дигитални репозиторијум Универзитета у Београду**.

Дозвољавам да се објаве моји лични подаци за добијање академског назива доктора наука, као што су име и презиме, година и место рођења и датум одбране рада.

Ови лични подаци могу се објавити на мрежним страницама дигиталне библиотеке, у електронском каталогу и у публикацијама Универзитета у Београду.

Потпис аутора

У Београду, 29.03.2022.

Милан Мијановић

Изјава о коришћењу

Овлашћујем Универзитетску библиотеку „Светозар Марковић“ да у Дигитални репозиторијум Универзитета у Београду унесе моју докторску дисертацију под насловом:

TIME AND SPACE IN THE POETRY OF
BOB DYLAN

која је моје ауторско дело.

Дисертацију са свим прилозима предао/ла сам у електронском формату погодном за трајно архивирање.

Моју докторску дисертацију похрањену у Дигиталном репозиторијуму Универзитета у Београду, и доступну у отвореном приступу, могу да користе сви који поштују одредбе садржане у одабраном типу лиценце Креативне заједнице (Creative Commons) за коју сам се одлучио/ла:

1. Ауторство (CC BY)
2. Ауторство – некомерцијално (CC BY-NC)
3. Ауторство – некомерцијално – без прерада (CC BY-NC-ND)
4. Ауторство – некомерцијално – делити под истим условима (CC BY-NC-SA)
5. Ауторство – без прерада (CC BY-ND)
6. Ауторство – делити под истим условима (CC BY-SA)

(Молимо да заокружите само једну од шест понуђених лиценци.
Кратак опис лиценци је саставни део ове изјаве).

Потпис аутора

У Београду, 29.03.2022.

Димитрије Милошевић