

## **I. Introduction**

The research is based on ten song lyrics by Bob Dylan. The song lyrics selected for this research purpose portray the mechanisms of disenfranchisement when American Evangelicalism and her engagement in Vietnam War had crushing effects on general public of America and the people around the world. During 1960s and 1970s when the United States of America was considered a political and cultural heavyweight, Bob Dylan's songs come to question the policies and practices that contributed to the subjugation of people other than American upper-class whites. This research as such proposes to put a gaze over the then American society, revealing cultural rebellion in his song lyrics.

Born in 1941 A.D. in Duluth, Minnesota, USA as an ordinary Robert Allen Zimmerman, Bob Dylan went on to make the greatest accomplishments in terms of working-class literature, written in the non-traditional oral storytelling format and very importantly in informal language. It has been his ability to speak out for the masses about social injustices carried out by the government, legal systems, and upper-class people of a society. This minstrel's largest group of followers therefore consists not of highbrow academics and scholars, but of millions of working-class people, whose values and worth have been trampled on by these social injustices.

It was an explosive mixture of music and message in his songs that turned him into a cultural and political icon—playing to sold out concert halls around the world, and followed by people wherever he went. He was also called the voice of his generation—and was actually referred to as a prophet, a messiah: who gave voices to the peoples from margin. As an apparently noticeable non-conformist, his songs resonate with other contemporary dissident voices against American aggression and fundamentalism as is vivid in Vietnam War and the racial apartheid toward African-

Americans. Dylan recants American cultural and political hegemony over the rest of the cultures and nation-states.

However, Dylan's creativity and success do not rely on his artistic genius alone but also in the context which laid foundations for his songs to creep up into the minds of people and ignite a rebellion against the state and its established values in America. The context was either furnished of American aggression towards other nations or her apathy towards wailing voices within the nation.

When the United States became involved in the Vietnam War, American citizens believed that the Vietnam War was not the United States' war. Protests became a big thing across the country. Bob Dylan also wrote songs that protested the Vietnam War. He opened new areas in song writing by writing anti-war songs that contributed to a new way of anti-war protest in the 1960s. Above all, he used words and his lyrics went way beyond the slogans of normal rock 'n' roll. For the first time, Dylan fed people with songs that actually meant something and that expressed revolt through something more complex.

More than a form of entertainment, Dylan's lyrics are created to get the public aware of what was going on in the world. Bob Dylan's imagination and energy with words is what made him famous. His lyrics came right out of the song with a really deep message for the audience to think about and they turned the heads of everyone who heard his songs. Unlike other folk singers of his time like Woody Guthrie and Joan Baez, Dylan sold his lyrics outside the normal folk audience and reached the mass teen public, drawing them all towards what was going around in the world and urging them to make whatever effort they can from their side. Jake Rae chronicles Dylan's contributions in *The Revolutionary Bob Dylan*:

Dylan felt that people expect someone else to help the starving so they never do. On a larger scale, Dylan felt the government of the United States might be so tied up with other things in other countries, they forget that they must run this country. Bob Dylan made it clear that the political problems in the United States are not out of the reach of the general public, but are actually the problems are right by our side and we could help to solve the problems. (38)

Rae ventures around Dylan's rejection of the ways in which his country was engaged in extra-territorial confrontations rather than complying with the necessity of general public. He contends that Dylan explains the human suffering caused by human cruelty. For Rae, Dylan's songs chronicle the poignant life and indifference of people, "for example, people would see a starving man on the street and not do anything to him" (39).

Bob Dylan during the time assembled with various musicians who attained to the oppositional block: a group of anti-war activists who sang for the general amelioration of people around the world, particularly for American citizens. At this time he introduced a new style of lyrics that would remain around forever by encouraging and enabling artists to write more about their innermost feelings and experiences of injustices than about overly familiar themes of cars and love.

Bob Dylan is not only famous for his lyrics, but also for what he contributed to folk music also: "Bob Dylan, an American composer, singer, and musician, was the most influential folk-song writer of the early 1960s" (*World Book Encyclopedia*). Although Bob Dylan's singing is heavy, almost shouting in style from a folk perspective, it had no pop overtones, which is why it was impossible to miss the message of the song.

In 1961, Dylan left his home town of Duluth, Minnesota and headed east to establish himself as a folk singer by trade. There, he went down into Greenwich Village and joined the circuit of musicians and became famous rather quickly. Down in the Village, he grew into a cult, he began to dominate, and already there were people who called him a genius, a primitive prophet.

Bob Dylan was one of the first people to give folk music a little rock sound to make it folk-rock. He showed this by beginning to play the electric guitar in the mid 1960s. After a motorcycle accident in 1966, Dylan leaned his style of music towards country. In the late 1970s, he began to show his religious interests. The ways of protest changed with the new ways of writing music that Bob Dylan began. Almost everyone in rock has been influenced by him. Bob Dylan's influence on rock and roll has changed and will keep changing music forever.

Dylan is an ardent advocate of counterculture—be it against the territorial thirst categorically prevalent among white Americans since history (expansionism), or against the suppression of African Americans and females. Moreover, he traces the gothic and horrible experiences when America was fighting for nothing in Vietnam. Dylan himself writes in his autobiography about the claustrophobic experiences that people witnessed along with him:

If you were born around this time or were living and alive, you could feel the world go and the new one beginning. It was like putting the clock back to when B.C. became A.D. Every body born around my time was a part of both. Hitler, Churchill, Mussolini, Stalin, Roosevelt—towering figures that the world would never see the likes of again, men who relied on their own resolve, for better or worse, everyone of them prepared to act alone, indifferent to approval—

indifferent to wealth or love, all presiding over the destiny of mankind and reducing the world to rubble. (qtd. in *Chronicles*, 28)

Dylan likens the wild aggression of American government and its hawk-like eyes over foreign territory coming from a long line of Alexander and Julius Caesar, Genghis Khan, Charlemagnes and Napoleon: “they carved up the world like a really dainty dinner” (28). Dylan punches American expansionist and hegemonic policy right on its face: “they were impossible to reckon with—rude barbarians stampeding across the earth and hammering out their own ideas of geography” (28).

Parallel to his anti-establishment outrageous expressions that spurred from his experiences, Bob Dylan was also influenced by other non-conformist artists and musicians. Woody Guthrie was one major influence on Dylan who was as spiteful as Dylan in making his anti-war statements public. It is also evident that Joan Baez — one of the significant female folk singers of the 1960s, who was also against the Vietnam War and who worked with him in his early career — made many of Dylan’s songs popular before he himself became popular. Therefore, it was the war-led and injustice-ridden circumstances of that point in American history, which led singers to sing out their dissatisfactions to the masses, presenting socio-political events and catastrophic premonitions thereby.

David Caute, one of the prominent chronicler of American history contends in *The Year Of The Barricades* that “the civil rights movement and the New Left, a new drug culture developed against the back drop of the Vietnam War” (qtd. in Otto, 65). Caute further reiterates over the unfamiliar air blowing across America that was never heard or felt before in 1960s:

Young people called “seekers” experimented with drugs, while those who used them habitually were called “heads.” Many of these people

were part of a new cultural movement, involving new attitudes on religion and morality. This movement included groups of artist, musicians, poets and writers. As the 20th century come to an end, the late 1960s stand out as a time of major upheaval. (66)

The peak of the counterculture marked by the general dissatisfaction of American youth regarding their involvement in drugs, protests, and blues occurred between 1967 and 1970. This new culture challenged the Protestant values, such as the 'Protestant work ethic' and the new consumer culture born of the 1950s. Protestant moral values, dealing with sex, nudity and the use of chemical indulgence were also being challenged. "While many people of the counterculture considered themselves as being opposed to capitalism, a new version of capitalism emerged," Cauter holds, "small artisan shops and businesses marketed various products and pleasures that the established businesses would later absorb into their own" (68).

Theodore Roszak writes in "*The Making of a Counterculture*" that it was horrible to make sense of these new developments. "To escape the wasteland," says Roszak, "we must cease to censor out dreams, annihilate the stopwatch and open the doors of perception" (qtd. in Otto, 8). Roszak calls for a communitarian approach to work, a participatory democracy that could not be blueprinted but would certainly involve de-urbanization, a return to Mother Earth: "with the help of dissenting technicians and dropped out professionals, a new kind of society would combine modern knowledge with ancient animism" (69).

Drug use and music were the most visible parts of the counterculture to the average American. The young people had tried any drug. Still, politicians were determined to stamp out what they perceived as a threat to the status quo. The mainstream media also railed against the new perceived menace. However, the use of

drugs by musicians is as old and apparent as music is a mode to demonstrate revolt. Very often in the history and lives of jazz, classical, country and folk musicians, the influence of drugs come to fore especially as a release to their frustrations of all kinds.

Early electric Dylan has assembled a riveting collection of songs for the young and folkie audiences. They shimmer visually and sonically, and as a story-telling agent, they[Dylan's songs] convey the shock waves he sent through the New York music scene soon after his arrival. They share a fascination with the lives in New York in the late 1950s and early 1960s; they found comfort in their ethnicity and yet desired a greater world view; they worship ancient bluesmen; they are storytellers; and deep down, they are rock 'n' rollers.

George Lipsitz in *American Studies in a Moment of Danger* accesses a remarkable reminiscence of 1960s made by Marshall Berman: “in an eloquent and moving reminiscence about the 1960s, Marshall Berman recalls that decade as a *time* that produced new kinds of spaces” (57). For Berman, civil rights and antiwar demonstrations created a new kind of public life that brought to “many of us an ease and confidence in public spaces that we had never had before, and never expected to have at all” (57). He remembers that public gatherings at that time had a special charge to them because they served as important sites of the transformation on individual and collective consciousness. Lipsitz further makes a heart rendering memory of the time:

I remember a cold October night in 1967 in Washington D.C., sitting on the Pentagon steps with several hundred demonstrators as a combined force of federal marshals, military police officers, and soldiers holding bayonets tried to drive us away. We vowed to hold our ground in hopes of dramatizing our opposition to the Vietnam War.

After midnight we realized that Pentagon officials had called the press inside for a “briefing” so that no one would see or hear anything that happened to us. We withdrew in disappointment and shame. (57-8)

Lipsitz recalls his confusion and guilt when he read about Norman Morrison burning himself to death in front of the Pentagon to protest the war in Vietnam. He asks how we could have continued to live while the government brought systematic death and destruction to the people of Vietnam. “It seemed as if each day brought another tragedy,” Lipsitz holds, “another challenge that made us ask ourselves what were we going to do and what kind of people we were going to be” (58).

In 1960s, when a series of fortuitous experiences shaped political perspective of Americans, they thought they had the opportunity to be part of a time that produced the new kinds of spaces that Marshall Berman remembers as the key characteristic of the 1960s. Since that time, however, counter-subversive mobilizations have revolved around efforts to prevent a social movement like that from ever emerging again.

“They may be successful . . . perhaps the darkness that has enveloped this country over the past thirty years is here to stay,” Lipsitz writes, “certainly the experiences of the 1960s have been so distorted beyond recognition that it is difficult to imagine how they might still serve as a source of inspiration and education for anyone” (61).

But the fact of activism still remains interesting and important. No one in the early stages of a social movement knows whether his or her efforts will ultimately succeed, but something makes them prefer activity to passivity, something makes them choose action over inaction. Americans have no way of knowing if the social movements of our time will attain any of their ultimate goals of producing lasting social changes: “but at least some people will feel compelled to try to turn the discord

of our world into a new kind of harmony, to attempt to ignite a spark—as Bruce Springsteen used to sing— ‘even if we’re just dancing in the dark’” (61-2).

Unlike the movement in the 1930s [Harlem Renaissance], the folk resurgence in the sixties came about through the interest and efforts of college students rather than through union workers. Lynne Gusikoff notes the nature of the revival of folk in 1960s in “The Folk Revival of the 1960s and Its Artists”: “students and counterculture sympathizers sang at rallies, workshops, sit-ins, and demonstrations out of a need for new values and personal identity” (29). Drawn to the causes of civil rights and protesting of Vietnam War, young people searched for some emotional fulfillment “in songs such as ‘No More Segregation,’ and ‘I Ain’t Marchin’ Anymore’” (30). And Bob Dylan, who started as a folk singer, was a solace to those loitering young spirits. He brashly blew his folk sounds before massive masses of audience during protests and rallies of the time and helped not only to tie the anguish and frustrations of his contemporaries in a single thread of rebellion, but also to lift the until-now-less-popular-genre—folk music—to new heights. Therefore, the revival of folk music during 1960s is also connected to Dylan’s arrival in the scene and his inclusion of fire fight messages against the on-going injustices.

Gusikoff further assimilates Dylan’s service to the promotion of folk music and his inspirations:

Dylan became interested in urban folk music mainly because of Woody Guthrie, whom he came to admire even more than Williams. Dylan wrote numerous songs and performed at Folk City in Greenwich Village as well as in bars, restaurants, and hootenannies throughout the Northeast. Dylan entertained in Harvard Square in Cambridge, which is similar to Greenwich Village with its many informal spots for folk

entertainment. His first recorded album included 'Song to Woody' and 'Talkin' New York.' His protest songs inveighed against nuclear weapons, the John Birch Society, and waste of natural resources.

"Blowin' in the Wind" is perhaps his smashing success. (30-1)

In The Newport Folk Festival of 1965 in which Bob Dylan almost destroyed the pure folk idiom by combining it with rock, Dylan appeared on the giant stage wearing a black leather jacket and high-heeled boots. He sported an electric guitar and was accompanied by members of a small rock group. They proceeded to play a hard-driving song, 'Like a Rolling Stone,' with a great deal of amplification. The audience, feeling betrayed by his hero, was incensed, and booed wildly. They took over the stage in frenzied upheaval. Dylan walked off the stage, to return after a few moments, tears in his eyes, singing, "It's All Over Now, Baby Blue" using his regular guitar. "With this demarcation between the old and the new, Bob Dylan abandoned the folk movement," (31) Gusikoff concludes.

The counterculture of the 1960s expressed both a rejection of U.S. mainstream culture and a profound embrace of it at the same time. Exploration of hallucinogenic drugs promised the possibility of blocking out everyday ugliness of news about peasants' bodies scorched by napalm and ghettos set on fire. Yet it also imitated the "quick fix" mentality of society accustomed to tobacco, alcohol, and prescription drug solutions to personal worries and problems. The lure of setting up rural communes spoke to deep-seated desires for new ways of organizing work, family, and community relations. But the rural commune also replicated the retreat to suburbia as a personal escape from shared social problems about city life. The adoption of practices and beliefs originating in Buddhist and Hindu traditions raised the possibility of non-Western and non-Christian ways of knowing and being, but largely

by emphasizing retreat from the world and avoidance of authority at the same time when political engagement was becoming increasingly risky and costly.

As an art that grew out of context, each of Bob Dylan's songs resonate the contemporary anguish and dissatisfaction of general American people during the 1960s and 1970s. For this research purpose I will be using Dylan's ten song lyrics that have close inclination with anti-war spirit and that serve to frame counterculture in America: "Like a Rolling Stone," "Blowin' in the Wind," "All along the Watchtower," "Mr. Tambourine Man," "Masters of War," "Talking World War III Blues," "The Times they are A-changing," "A Hard Rain's A-Gonna Fall," "Chimes of Freedom," and "Hurricane."

Bob Dylan's timeless "Like A Rolling Stone" explores areas that most conventional lyricists and composers do not touch: Bob describes life before and after the fall from fame and fortune by telling the stories of multiple persons, speaking to them in conversation. The theme of this song is loss, whether it is loss of social status, money, or trust for humanity. Soon after its conception it became a kind of anthem for the Vietnam generation, but it was not until Jimi Hendrix covered it that it became arguably the greatest rock and roll song of all times.

"Mr. Tambourine Man" depicts a situation where a guy inducted by drugs and is with a tambourine who really cannot play a song. Dylan is quoted as saying that the song "is supposed to be a pacifistic song against war," but the song silently reels into the drug theme of his time. "All along the Watchtower" makes the audience incredibly sad. It seems to be about the existential loneliness of earthly happiness.. "Masters of War" is an anti-war song. "It is speaking against what Eisenhower was calling a military-industrial complex as he was making his exit from the

presidency”(qtd. in *Chronicles*, 214). That spirit was in the air, and Dylan picked it up.

“Talking World War III Blues,” the inescapably topical song is also enveloped in history and myth: in the gap where the towers used to raise many ghosts; of Cold War alliance with the Afghan Mujahedin, the Gulf War, the fatwa against Salman Rushdie, the Iranian hostage crisis, Vietnam, the Israeli-Arab War of 1967, World War II, Pearl Harbor, Hiroshima, World War I, the Civil War, the American Revolution, and beyond, back before the New World, the New Eden, was envisioned. In “The Times they are A-changing” Dylan is valued for straddling the gap between the oral tradition and what can be described as more academic or high culture. He puts in literary references from Blake to Ginsberg.

“A Hard Rain’s A-Gonna Fall” is a response to the Cuban Missile Crisis: “every line in it is actually the start of a whole new song . . . but when I wrote it, I thought I wouldn’t have enough time alive to write all those songs so I put all I could into this one” (*Interview*, 91). In a radio interview with Studs Terkel in 1963, Dylan said:

No, it’s not atomic rain; it’s just a hard rain. It isn’t the fallout rain. I mean some sort of end that’s just gotta happen . . . . In the last verse, when I say, ‘the pellets of poison are flooding the waters,’ that means all the lies that people get told on their radios and in their newspapers.  
(91)

One month later, on October twenty-two, U.S. President John F. Kennedy appeared on national television to announce the discovery of Soviet missiles on the island of Cuba, initiating the Cuban Missile Crisis.

“Chimes of Freedom” refers to nuclear fallout, however Dylan disputes that this was a specific reference. In fact, Dylan had written the song more than a month before the crisis broke. However, the song has remained relevant through the years as it has a broader sweep; the dense imagery suggests injustice, suffering, pollution and warfare. “Hurricane” has often been used as a template as a near-perfect protest song. It formed a strong influence for Billy Bragg’s song “Ideology”. This would be Dylan putting words in Bello’s mouth to show his own disgust.

Dylan’s songs, both in performance and wordings, engage with “the civil rights movement in 1962-1963, led to his topical protest songs that also succeeded as art” (qtd. in Weiner 2). Besides art, his songs at the same time are arguably politics, which exemplifies the common man and leaders and their mindset in the ladders of history. Jon Weiner contends in *Readers Companion to American History*:

“Blowin’ in the Wind” was released during the time of the Vietnam War, which people refer to as a time of depression, chaos, and confusion. “Blowin’ in the Wind” raises questions of morality in the world at the time of oppression, war, and human right violations.

“Blowin’ in the Wind,” his best known song, was allusive and beautiful; it became an anthem of civil rights struggle. (Weiner “Companion” 2)

Jeffrey Side in *Ambiguity and Abstraction in Bob Dylan’s Lyrics* holds that “the popular song at its best excites both the imagination and emotions” (122); it enables to unlock own highly personal box of images, memories, connections and associations. This sort of poetic experience is evident in Dylan’s lyrics: “this is most readily evidenced in the songs of Bob Dylan” (122). Side admires Dylan’s song lyrics in that they are cable of rendering the uttermost of emotions:

Even the most perfunctory of his songs is able to do this to a greater extent than most “serious” poetry. This is because his songs (and to a lesser extent songs in general) frequently utilize imprecise and abstract statements rather than particular and specific ones. Contemporary poetry, on the other hand, does the exact opposite of this: it utilizes particular and specific statements rather than imprecise and abstract ones. (123)

This aversion to abstraction grows out from the lyrics of Dylan who advocates a poetry that contained no abstract words or statements, and whose advice on poetic composition is to use no superfluous word, no adjective which does not reveal something. He does not use such abstract expressions that dulls the image and mixes an abstraction with the concrete. It comes from the writer’s realization that the natural object is always the adequate symbol.

This research whereas ponders over Dylan’s aforementioned song lyrics to elucidate inherent countercultural currents. The nature of this research will follow the existing scheme: the second chapter will make a lucid survey of critical voices that assisted to theorize counterculture as a literary discourse, and the succeeding chapter is to interpret the song lyrics in the light of this theoretical framework. The last chapter will conclude the entire efforts carried out in this research and will mention its findings.

## II. Theoretical Terrain

### The Emergence and Development of Counterculture(s)

Counterculture emerges from the ideas and ways of behaving that are consciously and deliberately very different from the cultural values of the larger society that it is part of. It runs counter to those of the social mainstream of the day, resisting the dominant social norms and values that constrain thoughts and practices from the margin. It refers to a more significant, visible phenomenon that reaches critical mass and persists for a period of time, which expresses the ethos, aspirations, and dreams of a specific population during an era.

The term ‘counterculture’ is coined by the historian Theodore Roszak, indicating a kind of “chemically aided neoromanticism, expressed skepticism of science and reason while embracing psychedelic drugs, psychedelic art, acid rock, and sexual liberation” (qtd. in Smith et. al., 958). Roszak impeaches science for providing “the image of nature that invited the rape [of the environment] and [. . .] sensibility that has licensed it” (958). He calls the reason more than “a handmaiden to the aggressive urban industrialization of the world [. . .] to the scientist’s universe as the only sane reality to an unavoidable technocratic elitism” (958). Withdrawing from order, competition, material consumerism some counterculturalists adopt ‘hippie’ life style—living in a commune, sharing housing, and often each other’s bodies and beds.

In America counterculture started as a movement in response to the hegemonic beliefs and behaviors of American elitism and the American war stance on Vietnam during 1960s. Many young Americans fled from reason, at least temporarily, by getting high on marijuana. The primary purpose behind their activities, however extraordinary they may seem, was to defy the policies and practices that had contributed to the subjugation of people other than American upper-class whites.

Also, counterculture appeared and changed fashions –in dress, hairstyles, and drug use – and modified attitude towards sex roles and sexual behavior. Very importantly, those who adhere to counterculture were trained and linked by music. In short, counterculture can be understood as a form of cultural rebellion, where it pushes the boundaries of the mainstream art and society of a particular time.

For generation, the multicultural left has claimed to be leading a radical assault on the white power structure. “The white power structure has responded by granting the multicultural left practically every one of its demands,” Michael Lind writes in *The Next American Nation: the New Nationalism and the Fourth American Revolution*, “consistently expanding racial preference policies and adopting the language of diversity and multiculturalism from classrooms to news rooms to congressional and judicial chambers” (139). The white power structure is the most feeble and cowardly oligarchy in recent history. One might even conclude that the white power structure is a myth, as Michael Lind posits:

The irony is that the major beneficiary of this kind of thinking is the white overclass, the white power structure itself. Class consciousness, weak enough in the United States to begin with, has been almost obliterated by the multiplication of particularistic communal mysticisms subsidized by the very government and white overclass that they purportedly threaten. Far from being revolutionary, identity politics is merely America’s version of the oldest oligarchic trick in the book: divide and rule. (141)

The white overclass is the child of the former Northeastern Protestant establishment, produced by marriage (not only figurative but literal) with the upwardly mobile descendants of the turn-of-the-century European immigrants and white Southerners

and Westerners. Unlike the Northeastern establishment of Euro-America, this relatively new and still evolving political and social oligarchy is not identified with any particular region of the country, “nor does the white overclass dominate other sections through local, surrogate establishments, as the Northeastern establishment once did” (143). Unlike the sectional elites of the past, members of the white overclass are often not even identified with the regions in which they happen (temporarily) to lie. Lind holds that “the white overclass, homogenous and nomadic, is the first truly *national* upper class in American history” (143).

Besides dialect, fashions and folkways separate members of the white overclass from the American majority. “These are hard to categorize, because they are constantly changing (otherwise the middle class, by emulating overclass ways, might be able to blur class distinctions),” Lind observes, “the overclass eats pate and imported cheeses; the middle class eats peanut butter Velveeta” (145). Lind outlines the gulf in between these two groups of Americans:

The overclass sips wine; the middle class drinks beer. The overclass plays squash and tennis; the middle class plays pool and bowl (both play golf, but the middle class does so at second-tier country clubs and public courses). The overclass jogs; the middle class does not. These are clichés, but they are better guide to the real class structure in the United States than income categories in the census or pseudoscientific sociological measures. (145)

Anglophilia has long been characteristic of American upper classes, a toxic lifestyle that promulgates in the economic disparity between these two groups central to American society. Moreover, the maxim of this economic demarcation brought a line between the positivists and ultra revolutionaries in American political sphere.

Racial preference embodies the third grand compromise in American history. Each grand compromise, as Lind has argues, “has been an extra-constitutional bargain, nowhere written down, but understood by political and social leaders” (162). The major beneficiaries of racial preference, it can be argued, are overclass whites, who by this policy of ethnic division and co-opting buy social peace. “They also, incidentally, undermine any potential mass-based populism in the country,” Lind opines (162).

The interaction of the factors such as economic change, demography, and political events goes a long way towards explaining the counterculture of the 1960s. Other significant factors underlying specific aspects of it were the easy availability of reliable contraception, which greatly changed sexual behaviour and attitudes, the expansion of higher education, which placed many more young people in a situation where they had the time and where they acquired the inclination to question and to challenge established values and institutions, and the threat of nuclear conflict, which cast serious doubt upon the benefits of science and ‘technocratic rationality’.

Some theorists consider that conditions at the time produced a strong sense of relative deprivation among the young from middle-class families. While having high aspirations they found themselves in overcrowded and often impersonal and bureaucratically organized universities with relatively poor standards of accommodation and with increasing competition for jobs that were seen as unrewarding yet personally demanding. They faced the threat of risk to life and limb in military service in a pointless conflict in a country far from their own.

In practice, racial preference means categorical representation within each class:

Upper-middle-class blacks in upper-middle-class professions and

working-class blacks in working-class occupations. The ritual that symbolizes Multicultural America is the integration of an all-white country club; invariably integration means admitting one of the wealthiest black citizens who can be found in the local community. (qtd. in Lind, 165)

Racial mysticism – the idea of a homogenous black community that transcends class and partisan and regional differences among black American – reinforce the idea that whatever benefits upper-income black Americans is a victory for all black Americans. It reinforces the idea that the way to help the black ghetto poor is to do favors for the black overclass. “One aspect of racial mysticism is the blurring of the distinction between anarchic ghetto violence and legitimate civil rights protests,” Lind concludes, “both are supposed to be manifestations of the rage of a classless, national, homogenous black community” (165).

Manipulation of racial and ethnic antipathies among different groups of Have-Nots, to the benefit to the Haves, is nothing new in English speaking North America. Michael Lind writes in *The Next American Nation* that in the eighteenth century, one Carolinian had described the intent of the planters “to make Indians and Negroes a cheque upon each other least by their Vastly Superior Numbers we should be crushed by one or the other” (217). After the Civil War, some Southern planters experimented with the importation of Chinese coolie laborers to work in the fields. The Chinese workers, pitted against black workers, were praised for outperforming the latter. According to Lind, “undoubtedly the underlying motive for this effort to bring in Chinese laborers was to punish the negro for having abandoned the control of his master, and to regulate the conditions of his employment and the scale of wages to be paid to him” (218).

James E. Perone contends in *The Counterculture Era* on the emergence of beat-generation, one of the prominent sister-section of counter culture movement that “although not to gain national prominence for several years, the use of psychedelic drugs and the hippie lifestyle also began around 1963” (3). Despite the apparent tension between the established beatniks and the hippies, Bruce Cook, author of *The Beat Generation*, quotes an early commentator on the start of the hippie movement as saying that the hippies were “no more than Beats plus drugs” (qtd. in Perone, 4). According to writer Christopher Mele, by the mid-1960s “the hippies had constructed a subculture based around widespread social change” (4). Music critic Edward Macan writes that this “counterculture consisted largely of young, middle-class white people who had consciously rejected the lifestyle of their parents in favor of more experimental paths” (5). Perone further quotes Macan:

Macan continues by describing the hippies as sharing a concern with spirituality and politically transforming American society through such things as “uncovering new realms of perception and consciousness” through the exploration of Eastern religions and the use of hallucinogenic drugs, communal and sometimes nomadic living, opposition to the war in Vietnam, and opposition to law enforcement agencies as agents of oppression. (5)

The relationship between the hippies and the beatniks can also be seen in the way in which the famous Beat writer and subject of Jack Kerouac books, Neal Cassady, was able to play a central role in both groups. Although Kerouac himself did not relate well with the Merry Pranksters (he was quite ill at the time Kesey’s followers finally met the great Beat author), Cassady traveled with the Pranksters, sometimes driving

their ‘magic’ bus. He is featured prominently in many of the surviving photographic documents of the group’s activities.

Both Paul Perry (1996), in his book *On the Bus*, and Hunter S. Thompson (1967), in his book *Hell’s Angels*, document the somewhat surprising synergy that developed in 1965 and 1966 between Kesey’s Pranksters and the Hell’s Angels motorcycle gang. Despite their many differences, the two groups shared a spirit of rebellion against the prevailing power structure and against the social norms of “conventional” America. They shared a keen desire for freedom on their own terms.

Rock critic Joe S. Harrington (2002) points to drugs as the link between the motorcycle gang and Kesey’s Pranksters. The Hell’s Angels and other such groups formed an easily identifiable ‘biker’ subculture as part of the overall counterculture. “Marijuana and LSD continued to be mind-altering drugs of choice throughout the counterculture era, although by the late 1960s, LSD seemed to be fading from the scene somewhat,” Perone reiterates, “the increasing violence of the Vietnam Conflict and the demonstrations against it, coincided with an increased use of harder, addictive drugs like heroin” (6). Jill Jonnes, in her book *Hep-Cats, Narcs, and Pipe Dreams: A History of America’s Romance with Illegal Drugs* (1996), details this change. Perone quotes Jonnes:

In addition, other painkillers and barbiturates, or downers, became increasing popular as the U.S. and world situation became increasingly ugly at the end of the 1960s and the early 1970s. In fact, 1969 and 1970 found the world witnessing the drug-related deaths of such prominent counterculture musicians as Jimi Hendrix, Janis Joplin, and Jim Morrison, to name the three best-known casualties. (6)

Interestingly, the Merry Pranksters were to become important early members of the Back to the Land movement in the late 1960s. The communal nature of the Pranksters and the Grateful Dead, a band linked with Ken Kesey's acid tests, certainly resembled the lifestyle in the rural communes of the Back to the Land movement. As we shall see, this movement helped to support a return to the musical style of traditional folk and country music. The Back to the Land movement was also strongly linked to the environmental movement and increasing concern over food processed by multinational corporations. Organic foods first came into prominence at this time, and the relationship between the Back to the Land movement and the later increased interest in organic foods is explored in Warren J. Belasco's book *Appetite for Change: How the Counterculture Took on the Food Industry 1966–1988* (1989). It should be noted that many of the voices heard in present-day protests over irradiated food and genetically engineered food grew out of this movement.

With the involvement in Vietnam War, America faced serious upheavals at home. When the bombing began, outspoken questionings of the war emerged almost immediately among the press and the campuses, which led to dissatisfaction among the civilians and a series of protests and anti-war demonstrations against the state policy. And, mostly those who came out to openly rebel against the state's policy were the college students.

Critics of the war also pointed out that the burden of armed service was marked by glaring inequities. Students' deferments kept many young middle-class men out of Vietnam, while the enlisted men and draftees sent there came disproportionately from low-income, working class, and minority-group backgrounds. Draftees, who comprised only a quarter of those who served in Vietnam, made up most of the infantry and accounted for between fifty and seventy percent of combat

deaths. Black enlistees died in action at about twice the rate of enlisted men on the whole. Many draft-eligible young men ducked armed service by getting married, going to school, or joining the National Guard. Some fled to Canada or went underground. Black activists attacked the selective service system, charging that most local draft boards were all white. The charismatic heavyweight boxing champion Muhammad Ali conscientiously objects America's involvement in the war, declaring, "I ain't got nothing against them Vietcong" (qtd. in Smith et. al., 958). He was promptly relieved of his heavyweight title and prosecuted for draft evasion.

As America's military involvement in Vietnam continued despite several rounds of protest at home, the anti-war demonstrations grew rapidly. Also, for the first time, televisions brought a war into the nation's living rooms; and the screens flickered with taped footage of battle and death. As troops commitments, casualties, and draft calls mounted, the questioning of the war turned into a full-scale movement against it. Although Congress regularly appropriated funds for the war, virtually without debate because its members felt obligated to support the troops in the field, opposition grew steadily on Capitol Hill. By 1967, in cities and towns across the land, people were marching in protest against the war, including thirty-five thousand who in October demonstrated at the entrance to the Pentagon. In *Inventing America* Smith et. al. write:

At the University of Michigan in March 1965, students and faculty introduced the teach-in – a gathering to question the merits of the intervention – and such gatherings quickly spread to other campuses. The antiwar movement was especially strong on the campuses of the leading universities, where students – and some faculty – occupied university buildings, disrupted the work of draft boards and army

recruiters, and demonstrated with angry chants. They made common cause with songs of protest that addressed the war in the sardonic vein of Country Joe and the Fish's '*I Feel Like I'm Fixing' to Dire Rag.*' (qtd. in Smith, et. al., 956).

All the aforementioned disparities—economic, racial, and others—contributed simultaneously to percolate anger against the establishment. Once deprived from any sort of providence, he/she generally becomes the supportive voice for counterculture.

## Counterculture and Music

Protest music is something that the 1960s are notoriously known for. Surrounding the Vietnam War, the hippie stage, and the time for free love was arising. Artists were a megaphone and spokesperson for the public who were angry about the war and other happenings like the Civil Rights Movement that was apparent in the 1960s. This music was used as a platform for opposition from society. Such movements created a sense that everyone was in it together, hence creating an environment that was unified.

In January 1967, twenty thousand people gathered in San Francisco's Golden Gate Park for a Human Be-In, where they listened to the acid-rocking. Some tried Lysergic Acid Diethylamide (LSD) or mescaline for pleasure as well as (so they saw it) for opening their minds to the intuitive truths of life. Together with student activism and protest new forms of cultural expression emerged among the nation's young. In an amazingly short period of time, youth's clothing and hair styles changed radically. "At Berkeley's 1964 Free Speech demonstrations, young men wore coats and ties, women skirts and sweaters," Jackson Wilson writes in *America's History* on the nature of fashion adopted by the then youths, "by the time of the antiwar protests, just three or four years later, youth defiantly dressed in a 'unisex' fashion that featured ragged blue jeans, tie-dyed T-shirt, beads, and other adornments" (940). Long, unkempt hair symbolized this cultural revolt.

Allen Ginsberg and writer Jack Kerouac pioneered in articulating the personal alienation that was at the base of much of the rebelliousness of 1960s: "they experimented with drugs, and helped revive interest in folk music (940).

What really defined the emerging youth generation was its music, as Jackson Wilson writes in *America's History*, “rock and roll sprang forth in the mid-1950s . . . it developed from white country and western music, black rhythm and blues and other sources” (940). Throughout the 1960s, as English journalist Godfrey Hodgson noted, Wilson quotes Hodgson, “popular music coincided uncannily with changing political moods” (940). In 1963, the year of the Birmingham demonstrations and President Kennedy’s assassination, Bob Dylan’s “Blowing In the Wind” reflected the impatience of people whose liberalism was turning sour.

“Tune in, turn on, drop out” and “Make love not war” became catchwords for youthful alienation. By 1970, the youth culture had revolutionized life-styles and cultural expression. Even as political activism and rebellion waned, their spirit was absorbed and marketed by consumer culture: “symbols of cultural defiance were co-opted and homogenized by the mass culture” (942).

According to author and music critic Barney Hoskyns, who documented San Francisco’s Haight-Ashbury district during the second half of the 1960s in his book *Beneath the Diamond Sky* (1997), “this early hippie lifestyle of the Merry Pranksters was fueled by the music of the Grateful Dead, the Jefferson Airplane, and other rock groups” (qtd. in Perone, 4). Hoskyns writes that members of the San Francisco Beat scene in the North Beach area referred to the “Merry Pranksters and other LSD-taking, longhaired, young people as hippies, a pejorative term originally used by African-American jazz musicians to describe the white beatnik hangers-on in the jazz scene” (5). Originating in the North Beach area, the hippie scene found a more hospitable home in the Haight-Ashbury district of San Francisco.

The late 1960s and early 1970s saw the flourishing of an American counterculture that affected many walks of society. “The movement’s music provided

the soundtrack for this bellwether time in American cultural history,” Smith et.al. in “The Counter Cultural Rebellion” contend, “such performers as Bob Dylan, Joan Baez, Phil Ochs, Arlo Guthrie, The Doors, John Lennon, James Brown, Jimi Hendrix, and The Grateful Dead ushered in new sounds, as well as new attitudes and philosophies for an emerging generation” (958). Smith et. al. further reiterates over the musical contributions on the formation of counter culture:

With vibrant narrative chapters on the role of music in the anti-war movement, the Black power movement, the women’s movement, political radicalism, drug use, and the counterculture lifestyle, James Perone details the emerging issues explored by performers in the sixties and seventies. A chapter of musicians’ biographical sketches provides an easily accessible resource on significant performers, recordings, and terminology and history. (959)

The *American History through Music* series examines the many different styles of music that have played a significant part in the nation’s history. While volumes in this series show the multifaceted roles of music in culture, they also use music as a lens through which readers may study American social history. The authors present in-depth analysis of American musical genres, significant musicians, technological innovations, and the many connections between music and the realms of art, politics, and daily life.

Several postwar conditions fostered an unprecedented sense of independence and even rebellion among American youth. “Many failed to understand in such prosperous times the frugal ways of their parents, who survived but not forgotten the Great Depression and years of wartime austerity” Jean Ferris puts it in *America’s Musical Landscape*, “military families experienced frequent relocation, particularly

unsettling to children and teens, whereas youths in more stable conditions often had mothers working outside the home, filling jobs vacated by men still in the military” (214). These and numerous other social and economic conditions caused a serious, unprecedented gap in communication and understanding between adolescents and their parents.

The spirit was waxed strong among young African Americans returning from war to find the equality they had experienced on the battle-field bluntly denied them in the domestic workforce. Spurred by the injustice of social discrimination, the civil rights movement steadily gained momentum, and black power became a force to be reckoned with. This generational gap resulted in the involvement of youths in counter cultural music, as Ferris puts it:

Meanwhile, popular music after World War II became increasingly diversified, generally moving away from instrumental music back to song. This youth generation perceived swing bands as too polished, the performers’ dress too formal, and the shows too structured to please them. Mainstream pop’s sentimental ballads, suitable for the slow dances popular among young adults, could not satisfy the restless teenage audience, and the complexity of modern jazz—primarily instrumental, often dissonant, intended more for listening than for dancing—simply antagonized them. More and more young white people preferred the vital, stirring sounds of black *gospel* music and *rhythm and blues* to the music their parents had enjoyed. (215)

As in many movements throughout history, music of the Vietnam era served as a rallying cry and a cause for action. However, it was not necessarily the music but the message there was in the music. It was a form of communication that served as an

uniting factor for a population that felt disenfranchised, much like the blacks during the civil rights movement. The message brought out emotions that made you feel angry. While the war had a numbing effect on everyone under the age of 30, the music would bring out the emotions of fear and anger that brought about the need to do something about it.

As long as there is a cause or an event that provokes emotions, there will be songs and rhetorical speeches on ends of any issue. If one would even go back to the complacent 1950s, there were protests over the atomic bomb in the ‘Ban The Bomb’ movement. The antiwar protests and the music associated with them were because of a single issue—the Vietnam War. There was a new generation evolving from the ‘baby boom’ after World War II who did not like the inequities of the ‘system’ and the exclusion of certain populations within US society. This generation was tired of the rhetoric of seeing ‘commies’ behind every bush and the war mentality that permeated society. By getting involved in the civil rights movement and the free speech movement, it was just a matter of time before a single issue would unite the ‘boomers’. John Marsh puts this trend in “Protest Music of 1960s: The Vietnam War”:

The music then served as a catalyst that united this generation against war and in particular against the Vietnam War. Vietnam was on every young man’s tongue and could be found everywhere . . . in the newspapers, radio, television movies, and magazines. Friends and neighbors were being drafted into the military, going to Vietnam and not returning. This hit home like a ton of bricks. Boys my age did not want to die for a cause that couldn’t be defined nor did they want to be in a war that did not affect the freedom of the United States. (169)

So in essence, the music and the message was born generally because of the knowledge that war was not a solution to world problems, but specifically because of Vietnam and the thought of dying for a cause that could not be in any form, matter, or substance, be justified.

At the start of the counterculture era in the early 1960s, the United States had no actual ground troops stationed in Vietnam. Anti-war music focused mostly on the war abstractly along with the possibility of nuclear annihilation, which reflected the fear and anxiety Americans were feeling at the height of the Cold War. Early anti-war music came in the form of newly composed folk songs by artists such as Pete Seeger and Bob Dylan. The first commercially successful anti-war protest song of the era was Pete Seeger's 1961 composition "Where Have All the Flowers Gone?" Many referred to it as perhaps the best-known song of Vietnam. Bob Dylan's "Blowin' in the Wind" (1962) was another widely popular anti-war song that made a tremendous commercial impact more than once during the Vietnam conflict.

Besides, when asked why his group, the Beatles, had not recorded any anti-war songs, John Lennon responded, "all our songs are anti-war" (qtd. in Ferris, 227). His statement suggested that through their messages of peace, love and understanding, the Beatles were taking a stand against war in more general terms, which was much more appealing to mainstream culture. This was perhaps the key to the Beatles' immense commercial success over many of the folk revival musicians, such as Phil Ochs.

By the late 1960s and early 1970s the development of a new subgenre of rock emerged with the nomenclature: heavy metal. "While, the tempo and decibel level increased, many of the anti-war messages that were evident in folk and rock music

stayed the same,” Marsh opines on the nature of heavy metal music, “Black Sabbath, one of the first heavy metal bands, composed a distinctly anti-war song called ‘War Pigs’ on their landmark 1970 album *Paranoid*” (170). In this song, the band took aim at the government, and accused them of brainwashing its soldiers and that Satan would be waiting for these ‘war pigs’ on Judgment Day.

As the Vietnam conflict and the counter-culture movement came to an end in the mid-1970s, music with anti-war messages became harder and harder to find. Later protest songs tended to focus on the plights of veterans and their difficulty in returning to U.S. society. The counter-culture era stands alone in both the amount and the intensity of anti-war music and its impact will forever be felt in the music world.

### **III. Songs of Counterculture: The Exploration of Bob Dylan's Anti-Establishment Messages and the Spirit of Cultural Rebellion**

Working on rhetorical analysis, the purpose of this chapter is to understand rhetorical processes through the study of symbolic artifacts and acts of Bob Dylan's song lyrics. The artifacts that will be analyzed in this chapter are the lyrics from ten of Bob Dylan's songs entitled, "Blowin' in the Wind," "The Times they are A-changing," "Like a Rolling Stone," "All along the Watchtower," "Mr. Tambourine Man," "Masters of War," "Talking World War III Blues," "A Hard Rain's A-Gonna Fall," "Hurricane," and "Chimes of Freedom." The focus in this chapter is to uncover the meanings and messages that Bob Dylan portrays in his music and how robustly they find their relevance when merged with the context. His lyrics on war and expressions of anti-war, and anti-establishment are significant in fermenting counter cultural currents in his time.

#### **"Blowin' In The Wind"**

Dylan's hit "Blowin' in the Wind" from the 1963 album *The Freewheelin' Bob Dylan* is one of his best works that raises questions about war, peace and freedom. The first performance of this song was on April 16, 1962 in the midst of the Vietnam War and rising civil right movement. As a perfect representative song of the era, "Blowin' in the Wind" raises questions of morality in the world at the time of raging war, oppression and burning human right issues.

The first line of the song "How many roads must a man walk down? / Before you can call him a man" (line 1-2) raises the question, how much should one endure before he is given respect as a man. A man does not have to be through anything for his right to be called a man. But as Dylan wrote the song in the time when the identity of man as a *man* was at stake, it ironically refers to the dehumanization of people and

the tireless effort one had to put upon to secure one's identity as a human being. In the time of civil rights movement when the protesters were burning the streets demanding equality and respect, the song became an anthem of the 1960s civil rights movement.

In the succeeding lines Dylan raises the issue of individual freedom curtailed by the people in power and their indifference to peoples' inalienable right to liberty:

How many years can a mountain exist

Before it is washed to the sea?

Yes, n' how many years can some people exist

Before they're allowed to be free?

Yes, n' how many times can a man turn his head,

Pretending that he just doesn't see? (9-14)

While embarking upon frigidity of human emotions and materialization of these values, Dylan satirizes over whole of humanity and American politicians in particular.

Dylan uses rhetorical and literary techniques to convey his message, by formatting the song with three stanzas each containing three rhetorical questions, many of which have double meanings, followed by the refrain, "blowin' in the wind." All of Dylan's questions are answered with the same phrase, so people can reach the obvious conclusion themselves. Dylan provokes more thought upon the listener/reader by never directly answering his questions. Dylan uses repetition on "how many . . ." to show that there have already been enough of that certain topic and an additional amount is not needed to solve the problem. This song is about how knowledge and enlightenment are right in front of us, but we cannot see it, just like the wind. That is to say, either we are too indifferent to ignore it, or we are too stupid to acknowledge it.

It remains the song with which Dylan's name is most inextricably linked, and safeguarded his reputation as a civil libertarian through any number of changes in style and attitude. The song is one of the most popular anti-war songs for all time: during the 1960s and Vietnam War, and now in Iraq war protestors chanted the lines from the same song condemning the American stance on "war on terror."

### **"The Times They Are A-Changing"**

Consistently recognized as one of Dylan's best songs, "The Times They Are a-Changin'," is certainly one of Dylan's most controversial songs too from his 1963 album *The Times They Are a-Changing*. The song consists mostly of stark, sparsely-arranged stories, concerning issues such as racism, poverty, and social change. It captures the spirit of social and political upheaval that characterized the 1960s.

The song suggests that the older generation of critics, politicians and parents will be swept away in a tide of change if they fail to admit the violent currents flowing in the veins of the new generation of Americans who oppose Vietnam War and racial segregation. The song therefore can be considered to be about the generational divide which highlights the gap between the American overclass conservatists and the generation of ultra-liberalists that is slowly coming of the age — it talks about the uprising of the new ways in old American set up.

The main theme of the song is held together by the refrain: "for the times they are a-changin'," (line 11) which he repeats in the end of every paragraph, propagating the messages of shifting ideals and behaviors in the then American society and signaling a new wave of cultural change America is undergoing. Amidst that it also presents the heat of fire in the racial tensions and anti-war activism prevalent in America.

The beginning of the song brings forth the crisis of acceptance as evident in the people of the time to admit the transformation of societal norms and values:

Come gather 'round people

Wherever you roam

And admit that the waters

Around you have grow

And accept it that soon

You'll be drenched to the bone (line 1-6)

It is through the same lines we can access the rigidity of the American values that Dylan evinces in the song, indicating the following inevitable collapse of the values of contemporary culture in America.

As for the protest songs, they contain a subtlety that was lacking from the work of Dylan's contemporaries. The song is a critique of self-righteous warmongers disguised as a history lesson. It spans American history from the subjugation of the Indians to the beginnings of the Cold War, concluding with the line “The Times They are a-Changing” is his eulogy for civil rights martyrs and leaders. In fact, it addresses the underlying causes of civil unrest— the mindless hatred of the poor white Southerner, and the white politicians who nurture that hatred. Dylan composed this song when something had just gone haywire in the country: President Kennedy's assassination. It happened maybe those were the only words he could find to separate aliveness from deadness.

In spite of repeated protests by the anti-Vietnam War activists and the general American public, the state did not cease to bomb Vietnam. As an anti-war activist, he also draws the attention of the influential people from various walks of life to take note of the state's apathy towards the killing of innocent people in Vietnam: “come

writers and critics/ who prophesize with your pen/ and keep your eyes/ the change won't come again" (line 12-5). Besides, he goes on to sing:

Come senators, congressmen

Please heed the call

Don't block up the hall

For he that gets hurt

Will be he who has stalled

There's a battle outside

And its is ragin'

It'll soon shake your windows

And rattle your walls

For the times they are a-changing (line 23-33)

Through these lines he directly addresses the politicians to focus on what is going on in Vietnam and try stopping it than wander on petty political issues inside the parliament – to admit the growing mass of American people who are against killing people in Vietnam.

The significance of the song furthermore lies in highlighting the American changing intra-familial perceptions. By the decade of 1960s America had already entered the controversial issues of drugs and heterosexuality, hippie nomadism and narcotism and alcoholism – indigestible to the preceding generations that failed to realize the underlying causes: they were the ramifications of the American mechanism of indifference to the general people. From the succeeding lines Dylan furthermore portrays the American scene: "Come mothers and fathers/ Throughout the land/ Don't criticize/ What you can't understand/ Your sons and daughters are beyond your command" (line 34-9). The changing cultural values are evident as he addresses them,

“your old road [of Christianity] is/ rapidly fadin’/ You get out of the new one/ If you can’t lend your hand” (line 40-4).

Subtlety doesn't always play in the arts; we are much more inclined to prefer the massive epic to the more intricate amalgamations. However, “The Times They Are a-Changin’” is anything but a subtle song, but there is a certain art in that lack of subtlety; after all, Dylan has written songs without subtlety before, and none of those have the staying power of “The Times They are a-Changing”. But what that song has that the others don't is the scope and emotion-tweaking wordplay that appeals to all of us. It in its own finger-wagging way, aims to compress the feelings of a burgeoning youth disillusioned with the world they were about to inherit into three and a half minutes of singing, and to many people it succeeded in spades. Whether or not listeners feel the same, at least they must admit that “The Times they are a-Changing” provokes the audience, asks them to agree or disagree, and sparks debate over its merits that are outstripping the context it was composed in.

### **“Masters of War”**

The song is perhaps a pacifistic song against war. It's speaking against what Eisenhower was calling a military-industrial complex as he was making his exit from the presidency. That spirit was in the air, and Dylan picked it up. Dylan's lyrics in the song “Masters of War” validates this and communicates opposition.

“Masters of War” is an emotional indictment of the military-industrial complex which in 1963 was preparing to widen the war in Vietnam; ‘Masters of War’ may be Dylan's most vitriolic topical-protest song. Even today these lyrics are being used as an anti-war tactics in protest. The lyrics in this song are so powerful that the message goes on and on,

“You fasten the triggers for the others to fire then you set back and watch when the death count gets higher you hide in your mansion as young people’s blood flows out of their bodies and is buried in the mud,” ( line 25-32)

This passage from “Masters of War” by Bob Dylan, is trying to describe how all the politicians and government officials are willing to start the war and the killing yet they really are not involved. “You hide in your mansion,” (29) is one of the verses of the song that describe how the government is not the one risking life for their country. Bob Dylan displays his confusion in this song. Dylan’s song portrays the general mistrust of people against government that flounders the hard won dime to kill people. He seems to ask, “why should we trust these leaders when it’s not their sons, fathers, getting killed?” They just watch our families dying. The song is a lyrical protest statement that is addressing the U.S. government concerning the happenings during the Vietnam War. These lines have shown the strategies regarding the forming of a protest movement and the strategies involved in communicating anti-war music such as, confrontation and persuasion.

On the scathing “Masters of War” Dylan spits venom against hawkish, greedy, doddering politicians and businessmen, decrying “You ain’t worth the blood that runs in you veins” (39-40) and “Even Jesus would never forgive what you do” (47-8) . Our findings have agreed with this review in that Bob Dylan uses his words to subtly threaten the government.

Words in this song alter reality by bringing into existence a discourse of such a character that the audience, in thought and action, is so engaged that it becomes mediator of change. In the case with Bob Dylan and the song, “Masters of War,” it is even more so important because of the situation, the Vietnam War that the song was

based upon. His words and lyrics represent the government as the enemy and therefore his messages are very persuasive. Most people feel they lose control of their freedom when it comes to an issue such as war and because of that, any acknowledgment of the government turning their back on the people, will get attention.

The first line of the song states, “Come you masters of war.” (1) By “you” Bob Dylan is referring to the government. Throughout the remaining of the song one can see this. The first reaction someone might have is that this is a song about the enemy of the actual war of Vietnam in which we were fighting however, as you will later find it is about the government, which he portrays as being the enemy. The line, “you play with my world, like it’s your little toy,” (11-2) refers to the government once again. The government is who essentially has the power over our society and furthermore our world. It is the system of democracy that makes up our world in a sense. The subsequent line states, “You put a gun in my hand, and you hide from my eyes” (13-4). This is interpreted as the government forcing troops into the Vietnam War without giving a second look to what is actually happening to the American society. Bringing up these points makes people want to voice their opinions and confront the government. It persuades them to want to make change. He is indirectly addressing the government.

The verse, “how much do I know to talk out of turn, you might say I’m young, you might say I’m unlearned,” (41-44) gives an example of how the government feels threatened by the public when the public is perceived as knowing too much. This is a good use of words in trying to make the listener aware and to make a stand by enraging the rest of the people as they are becoming aware of the issues as well.

The verse, “let me ask you one question, is your money that good?” (49-50) is used as a good strategy to bring up a question and issue about what is really going in the government and to question alternative ideas of the war the government may have. It is questioning the morals and ethics of the government.

“And I hope that you die  
 And your death’ll come soon  
 I will follow your casket  
 In the pale afternoon  
 And I’ll watch while you’re lowered  
 Down to your deathbed  
 And I’ll stand o’er your grave  
 ‘Til I’m sure that you’re dead.” (line 57- 64)

Above are the lyrics from the end of the song. These lyrics are important in that while reading it, it could appear like talking about the enemy on the other side of the battlegrounds. It sounds as if we, the people, will stand over the grave until the enemies are surely dead. However, it is the government that is the real enemy and that is whom the people will be standing over until it is dead. This shows a lot of emotion for the reader. It is persuasive because of the level of emotion it gives out to the listener.

The emotional appeal is strong in a time of war and uncertainty. This made the pathos of Bob Dylan even greater. He was able in his words, to illustrate a lot of emotional appeal. For example, “you’ve thrown the worst fear that can ever be hurled, fear to bring children into the world” (33-6). This brings out great emotion to the listener. This is especially true to someone who knew a soldier fighting in the Vietnam War.

Bob Dylan naturally shows an act of war and illustrates scene of war through his lyrics. He was able to capture the essence of war in his lyrics. Dylan's, "Masters of War," is reactive, simplistic and expressive. The topic of the song is expressive of his feelings, which many felt they could relate to. The lyrics are simplistic and criticize the government. In conclusion, the situation of the Vietnam War and the occurrences involved prompted Bob Dylan's song, "Masters of War": it gives society reasons to question the government.

### **Like a Rolling Stone**

Not very many songs compare to Bob Dylan's timeless "Like A Rolling Stone" from his 1965 album *Highway 61 Revisited*. Usually, he explores areas that most conventional lyricists and composers do not touch. Dylan in this song tells us many of life's lessons in a mere song of six minutes and nine seconds. He describes life before and after the fall from fame and fortune by telling the stories of multiple persons, speaking to them in conversation. The theme of this song is loss, which was typical of 1960s and 1970s American counterculture era, whether is it loss of social status, money, or trust for humanity.

"Like a Rolling Stone" is meant to teach people to be smart with their money and their trust, and to realize that they are invincible. The poignant picture of human insolence is canvassed in first passage that seem to borrow colors from W. H. Auden's most celebrated poetic piece, "Icarus' Fall." The first stanza opens up with a narration of the past of a finely dressed up and lavishly living lady as: "once upon a time you dressed so fine/ you threw the bums a dime in your prime, didn't you?" (1-2) which illumines the vain life style of the white overclass in America. The same lines can also be referred to as Dylan's requests to the people who occupy the higher positions in the societal ladder to imprison their pride and follow moderation as the

loss of their pride and fortune is inevitable with the change of time. With the foreseeable subversion of American economic structure, shift of balance in among classes was probable; and simultaneously it was leaving the possibility of losing everything to those who possessed everything.

Didactic it may seem, but this is mainly because Dylan was a folk singer, and at the time of his popularity a lot of songs were written to educate people about war, famine, and peace. Besides, the fall of a person from high society also coincides with the homeless life of counterculturalists of the time which is accessible from the lines:

How does it feel

How does it feel

To be without a home

Like a complete unknown

Like a rolling stone (line 10-14)

The gypsies and hippies—mostly youth who rejected accepted social and political values and proclaimed a belief in universal peace and love—traveled from place to place with no specific place or purpose, living an unorthodox life style, like a stone rolling. Such fascinating feeling is shared in the lines from the song, capturing the counterculture spirit of the era. To intensify the spirit the verse is repeated four times in the song.

Dylan somehow seems to ponder upon the fall of the lady. He is wrapped so tightly in his bitterness that his only response to seeing her crash and burn was to revel in her misfortune and taunt her. While it has always been convinced that she might come through and find a route to survival and even happiness:

Princess on the steeple and all the pretty people

They're drinkin', thinkin' that they got it made

Exchangin' all kinds of precious gifts and things

But you'd better lift your diamond ring, you'd better pawn it babe

You used to be so amused (lines 45-9)

But it is equally sure that she was damaged for life—locked bleeding in a box with walls of anger, resentment, envy and hostility, transparent walls he could see through, but never, ever knock down or reach beyond, and ultimately .

“Like A Rolling Stone” is a much-copied ballad, with cover versions by Cher, Jimi Hendrix and the Rolling Stones themselves, as well as performances in Swedish, Czech and Japanese. When *Rolling Stone* magazine declared it “the greatest of all time” (22) after canvassing the opinions one hundred and seventy-two music industry figures, it declared that no other pop song has so “thoroughly challenged and transformed the commercial laws and artistic conventions of its time,” (22) and for all time.

### **“All Along the Watch Tower”**

The song from the album *John Wesley Harding*, released in 1967, can be held as one of the holiest songs in the rock and roll pantheon. Soon after its conception it became a kind of anthem for the Vietnam generation. The magic of words he bled into the song has never since been duplicated. The song represents the dilemma of a common American man bleeding under the constantly turning wheels of the state’s hawkish policies and practices, creating debacle at home and abroad.

Dylan’s lyrics have a way of saying far more than they appear to say. Dylan has given more complicated messages over his decades on the crest of the wave, but this song was driving home the point while everyone was wondering what the point really was:

‘There must be some way out of here,’

said the joker to the thief

‘There’s too much confusion, I can’t get no relief

Businessmen they drink my wine, plowman dig my earth,

None of them along the line know what any of it is worth’ (lines 1-5)

These lines, from the conversation between a thief and a joker, suggest that Dylan in the song is bringing common people as the main characters of his song’s story. The joker’s confusion and desperation radiates in the lines as he ponders upon everything going around—yet nothing going right. He experiences something he cannot even begin to understand.

This dark song yielded such a stark rebuke to the “Summer of Love” and such a contrast to Dylan’s previous mid-1960s work. The nature of the language in this song, as it struck us when it was new, was a sort of impressionism revisited, but no longer reflecting summer tension in the city, as many of his songs do, and instead reflecting winter time in the psyche (helped by having an allusion within it to T.S. Eliot’s *The Wasteland*).

Either it is experienced as circular, drawing an added element of menace from the very endlessness of the nightmare vision offered, with the song going round and round, so that the helpless cry: “There must be some way out of here” (1) recurs after “The wind began to howl” (24). Or else, if it were not experienced as circular in that way, then it was felt to end, as several music critics argued, on an emphatic full-stop—indeed, a terrifying full-stop. Just three clean, razor-sharp verses, with an end that signifies the end of everything: “Outside in the distance / A wild cat did growl / Two riders were approaching / The wind began to howl” (21-4). The suggestion of

menace in these lines is far too ominous and powerful for them to be concluded with a series of dots.

The reversal of events leads to more interesting speculation. The two riders—the joker and the thief in the song—approach castle after castle as they ride through their lives side by side, or is one story in a skewed order? Perhaps it's different in each wheel, but the fact that it ends with the growling wildcat and the howling wind, as they get nearer to these wine-drinking earth-ploughing degenerates, is not a good sign for the future, and that is what Dylan seems to suggest from the circular structure of the song.

It became the most performed of all Dylan songs, and covered by several artists. With its dark images and the pangs of desolation in the American, Bob Dylan, in this song depicts the harshness of the American conventions and the state's continued reluctance to come out of the menace going around in Vietnam and the racial tensions already rampant in America.

### **“Mr. Tambourine Man”**

This is a song from 1965 Bob Dylan album *Bring it All Back Home* that celebrates the beauty of drugs. Drug culture emerging as a part of counterculture in America is very closely associated to the political climate of America in 1960s and 1970s. Besides subverting the sexual patterns of conventional America, even more controversial and challenging during the time was a very liberal view of drugs use. Though not tolerant of addictive narcotics ‘heads,’ as they were known, strongly advocated the use of cannabis and, influenced profoundly by the guru and experimenter Timothy Leary who urged them to ‘turn on, tune in, and drop out,’ psychedelic drugs such as LSD.

Such substances were upheld as promising to open and expand the mind to new realms of experience and as vital aids to personal and thereby social transformation. As one of the advocate of counterculture, the instances do not remain invisible in Bob Dylan's songs:

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 (lines 1-4)

In the lines, Tambourine man is a drug dealer and when the nerves are on edge: "In the jingle jangle mornings" you go looking for him: "I come following you" as he sends one on a trip in his magic swirling ship to an escape to a different realm.

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 (41-4)

The lines in the song create a beautiful, swirling mental picture. Getting high on narcotics, living present to the fullest and putting aside the future—was the life style of the counterculture followers, which the lines portray.

The song nonetheless seems to be about the existential loneliness of earthly happiness simultaneously. The fact is a guy with a tambourine cannot really play a song, yet as a musician he is a source of inspiration to transcend to another realm—an escape from the materialistic world.

In the first verse he had just come down from a drug trip: "Evenings empire has returned into sand/ vanished from my hand" (line 5-6), he has now returned to a normal state after a trip with no more drug effect left in his head and he is now

looking for the tamborine man who is a reference for a drug dealer. The next verse starts out with “take me on a trip upon your magic swirling ship” (15), which is pretty obvious what that means, he is going into another drug trip. He then talks about his hands cant feel and his “toes are numb” (17) which are the effects of whatever drug he took. “Cast your dancing spell away/ I promise to go under it” (20-1) is definitely asking the tamborine man for drugs.

Most songs in the mid and late 1960s are drug related or war related. Yet, “Mr. Tambourine Man” remains in a different league among all drug related songs for its opulent metaphors and the musical crafting of words. This song is so genius that it has so many people arguing about its meaning even today.

The song does have a lot of escapism themes like the singer wants to escape the world for a while into his own fantasies with no one else around except the tambourine man. The tambourine man could be a LSD hallucination or just referring to a musician who he likes, the thing however is that the look out for escape from the then American society is as starkly audible as Dylan’s coarse voice.

### **“Talking World War III Blues”**

On Bob Dylan’s “Talking World War III Blues,” the topical and the timeless merge with maniacal intensity. From his 1963 album, *Freewheelin’ Bob Dylan*, “Talking World War III Blues,” the inescapably topical song, is also enveloped in history and myth: in the gap where the towers used to be rise many ghosts; of Cold War alliance with the Afghan Mujahedin, the Gulf War, the fatwa against Salman Rushdie, the Iranian hostage crisis, Vietnam, the Israeli-Arab War of 1967, World War II, Pearl Harbor, Hiroshima, World War I, the Civil War, the American Revolution. This song refers beyond, back before the New World, the New Eden:

“Some time ago a crazy dream came to me

I dreamt I was walkin' into World War Three

I went to the doctor the very next day

To see what kinda words he could say

He said it was a bad dream

I wouldn't worry 'bout it none, though

They were my own dreams and they're only in my head" (line 1-7)

Dylan's protest music was a shattering wake-up call to the country, and it is amazing to see how similar the words to those old Vietnam era folk songs are to what we're seeing till day. He sang of war profiteering, of the callousness of sending young men off to war to die for nothing while old men were talking. Time passed and now it seems, everybody's having those dreams.

After having seen a massive scale of destruction and depression brought about the two World Wars already, the song blankets the growing fear among the Americans of the next World War. Not only the American jingoism, but also the threats of nuclear weapons possessed now by many other nations around the world are sending fears to the people. But Dylan, seems to point his fingers to the nearest tower of threat, the USA:

"Everybody sees themselves walkin' around with no one else

Half of the people can be part right all of the time

Some of the people can be all right part of the time

But all the people can't be all right all the time

I think Abraham Lincoln said that

"I'll let you be in my dreams if I can be in yours,"

I said that" (line 67-75).

Quoting directly the late American President Abraham Lincoln, Dylan depicts the

irony in the American values of life, liberty and the pursuit of happiness. While the state was already involved in ‘nuclear’ bombing Japan twice and incessantly bombing Vietnam, killing thousands of innocent people, it was highly likely that American engagement in another war, Cold War, brings more chaos to the world. Professing freedom around the world by the USA is ironical, which Dylan mentions from the lines in sarcastic tone.

In the middle of an LSD trip the youths had begun to worry that their identity was dissolving or flying apart, which Dylan seems to capture in the song, giving abundant chilling messages to the listeners. In an article published in *Counterpunch Weekly*, James Abourezk writes: “Its seductive stuff, at moments as compelling as anything Dylan has ever done . . . since you can't get away from yourself, at some point you have to become delusional” (Abourezk “Dylan to Iran” 12).

“Talking World War III Blues” is teasing ode to mutual paranoia: “I’ll let you be in my dream, if I can be in yours” (74). Like the Woody Guthrie songs that were its inspiration, it appropriates traditional form for contemporary purpose, and its coda is “I said that!”(75), with the accent on the “I.” The song sticks in a little harmonica blowing over a choppy guitar progression so that it isn't a straight rip off, and gives us his version of a rap freestyle notion that the whole thing was spontaneous is far too much to swallow. The song is basically a lark, through and through, with a plenty of interesting lines to pick through and puzzle over.

Trying to spot meaning in this song, as with all songs by any artist, is because we as humans need to find logic in our lives, to understand the inexplicable, and to put a reason on something that might not actually have it. We do this with the big things in life: the search for a Supreme Being, our constant attempts to understand

terrorism: and we especially do it when confronted with something strange, out of the norm, difficult for our minds to compute.

### **“A Hard Rain’s A-Gonna Fall”**

Released in his 1963 album *Freewheelin’ Bob Dylan*, the lyric of the song, “A Hard Rain’s A-Gonna Fall,” is structured and based on the question and answer form of the traditional ballad. Complex and powerful in meaning, the song is built upon the question and answer refrain pattern. It was written to denounce President John F. Kennedy’s announcement of the discovery of Soviet missiles on the island of Cuba, initiating the Cuban Missile Crisis. In addition to that, the song can also be referred to the on-going race based brawls in the state: it makes sense that the song is about the destruction that will befall America because of its racial strife [and this was written long before the urban riots took hold, before the formation of the Black], the reason why I think this is one of Dylan's most prophetic songs. Panthers, before what we know as the 1960s. Keeping the song limited to the two viewpoints would be narrowing down its scope; however, it is evident that the song has remained relevant through the years as it has a broader sweep; the dense imagery suggests injustice, suffering, pollution and warfare.

Instead of answering the question "where have you been?" (line 1) with expectable gap about hanging with the gang, smoking stuff, ogling girls, etc., this brilliant, poetic ‘son: “where have you been, my blue-eyed son?” (1), the "blue-eyed" bit is probably intended to show that our protagonist is a white boy, but also to underscore the fact that Dylan is making ironic use of an old English song form. Moreover, "blue-eyed son" (1) suggests innocence to a Eurocentric mind, as the song is about a young man determined to learn the things about injustice that his privileged upbringing didn't teach him.

It offers cryptic, thoughtful replies about the state of the world he sees, issuing an eerie prophecy about unpleasant things to come which is depicted in the succeeding paragraph:

“I saw a new born baby with wild wolves around it  
 I saw a highway of diamonds with nobody on it  
 I saw a black branch with blood that kept drippin’  
 I saw a room full of men with their hammers a-bleedin’  
 I saw a ten thousand talkers whose tongues were all broken  
 I saw guns and sharp swords in the hands of yougn children” (lines 12-

8)

The lines vividly present the listeners with descriptions. Dylan’s prophesy of the upcoming chaos in the near future due to American hipocrisy. The ‘highway of diamonds’ refers to the carbon in asphalt converted to diamond under intense (nuclear) heat The paragraph suggests a fuss out of race riots at home and the likely terrifying consequences of American warmongering foreign policy..

Bob Dylan's work is as close as popular music ever came to approaching real poetry and, like all poetry, there are myriad interpretations. Some of the themes include the general injustice of the world, the unrealized ‘better society’; "a highway of diamonds with nobody on it" (13), the guilt and fear in leaving a dangerous and damaged world to the next generation "I saw a new-born baby with wild wolves all around it" (12), racism, hunger, the justice system, the artist's fear of shouting in the wilderness. This song also, like all of Dylan's work, has long passages of poetic excursions.

Furthermore, Dylan goes on to say: "I saw a white ladder all covered with water" (16): white hypocrites; in essence, all drenched in oppressive mentality; "I saw a

white man who walked a black dog." (35), which hints the white men's superiority in America. Furthermore, he goes on to sing more about the social injustice:

"I'm a-goin' back out before 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 and none is the number."

Much as the song gives us the clear picture of racism prevalent in America, it simultaneously presents the upcoming threats of nuclear armageddon in the world. And "a hard rain," is an allusion to the same. This song is, indeed, about the threat of nuclear annihilation: "the roar of a wave that could drown the whole world" (24). Dylan means some sort of end that is just going to happen. In the last verse, "the pellets of poison are flooding the waters," (48) means all the lies that people get told on their radios and in their newspapers. Dylan has featured the song regularly in his concerts in the years since he wrote it, and there have been some dramatic performances. Dylan performed it in 1971 at The Concert for Bangladesh. The concert was organized for the relief of refugees from East Pakistan (now independent Bangladesh) after the 1970 Bhola cyclone and during the 1971 Bangladesh Liberation War.

In the final lines, he expresses his restless rebellion as, "then I'll stand on the ocean until I start sinkin'/ But I'll know my song well before I start singin'," (54-5)—that he is not going to be a racist white man, but he would rather be with the poor

black people, and voice their concerns.

### “Hurricane”

“Hurricane,” included in Dylan's *Desire* album released in 1976, opens up an account of the long-prevailing racial discrimination in America and brings it in his lyrical custody. Named after former middleweight contender Rubin Carter, Dylan had been inspired to write it after reading Carter's autobiography, *The Sixteenth Round*, which Carter had sent him for Dylan's continued commitment to the civil rights struggle.

Carter and a man named John Artis had been charged with a triple murder which occurred in the Lafayette Grill, Paterson, New Jersey in 1966. Widely reported as a racially motivated crime, Carter and Artis were found guilty of committing the murders, and both were sentenced to four consecutive life sentences. In the years that followed, a substantial amount of controversy emerged over the case, ranging from allegations of faulty evidence and questionable eyewitness testimony to an unfair trial. In his autobiography, *The 16<sup>th</sup> Round: From Number 1 Contender To # 45472*, Carter maintained, “his innocence, and his story eventually led Dylan to visit him [Carter]” (Carter 44).

The first step Dylan has taken in the lyric is putting the song in a total storytelling mode—beginning like stage directions, similar to what we read in a script: “Pistol shots ring out in a barroom night/ Enter Patty Valentine from the upper hall/ She sees the bartender in a pool of blood/ Cries out, ‘My God, they killed them all!’/ Here comes the story of the Hurricane” (lines 1-4). After meeting with Carter in prison and meeting a group of his supporters, Dylan began to write “Hurricane” in a cinematic style. This song was one of Dylan's few protest songs of the 1970s and was his fourth most successful single of the 1970s.

These lyrics tell the story of a boxer, who also happens to be black, and therefore of the working class. He is framed for murder by the town's law enforcement because it started to look as though this black, working-class man might actually obtain some success. He is oppressed in an unspeakable way as Dylan ironizes, "if you're black you might as well not show up on the street/ 'less you wanna draw the heat (26-7)".

The racial injustice is further displayed in Carter's case by Dylan as:

"All of Rubin's cards were marked in advance  
 The trial was a pig-circus, he had never had a chance  
 The judge made Rubin's witness drunkards from the slums  
 To the white folks who watched he was a revolutionary bum  
 And to the black folks he was just a crazy nigger  
 No one doubted that he pulled the trigger  
 And through they could not produce the gun,  
 The D.A. said he was the one who did the deed  
 And the all-white jury agreed" (73- 81)

He [Dylan] presents the partiality in the judgment of the white. From the lines, we comprehend the biasedness of the team of judges. The thing is that he had lost the case even before it started and only because he was a black in the middle of system run by the white people and based on prejudice.

As such, we can understand from the song that the living conditions during the time was extremely uneasy for the African Americans. Because the white had occupied all important positions of the state, making American scenario exceedingly unbalanced and atrocious to the people other than American upper class whites. And,

this is what Dylan questions in the song by expressing his disgust in the form of events and unfair consequences that took place in Rubin Carter's life.

### **“Chimes of Freedom”**

From his 1964 album, *Another Side of Bob Dylan* released in 1964, redefined rock music, popular music, new left politics, and were essential to the creation of the ethos of the counterculture in music, marked by excess and clarity, noise and poetry, Dadaism and symbolism. This is a song about the system's tactic of divide-and-conquer: a tactic that keeps natural allies fighting amongst themselves for the crumbs that litter the floors where the rich and powerful sup. And, rhetorically, the song marks a transition between Dylan's earlier protest song style [a litany of the down-trodden and oppressed, in the second half of each verse] and his later more free-flowing poetic style [the fusion of images of lightning, storm and bells in the first half].

His song not only bespeaks the anger that resided just underneath the hopes of civil rights activists—black and white—they point that anger not at an individual but a system. Even songs like As Marqusee points out in *Chimes of Freedom: Politics in Bob Dylan's Arts*, so eloquently, “Dylan places incidents in the context of a system that not only encourages racism, but thrives on it and the final verse in the song [Chimes of Freedom] points the blame at the system that gives the killer [white race] a mere six months for his crime of negligent homicide” (32). The largest left political organizations-SNCC and SDS—representing black and white youth respectively, were also coming to a realization that what they were up against in their quest for social justice was not just a few individuals but a racist system and that needed war [Vietnam War] to survive.

Dylan lost his innocence along with the rest of his generation. His reaction to this loss was also shared with his audience cum fellow comrades. Sometimes it was raging cynicism, sometimes it was a retreat into drug-fueled fantasy, and sometimes it was insurrection. This contextualization is further developed in the succeeding lines:

“In the city’s melted furnace, unexpectedly we watched  
 With faces hidden while the walls were tightening  
 As the echo of the wedding bells before the blowin’ rain  
 Dissolved into the bells of the lightning  
 Tolling for the rebel, tolling for the rake  
 Tolling for the luckless, the abandoned an’ forsaked  
 Tolling for the outcast, burnin’ constantly at stake  
 An’ we gazed upon the chimes of freedom flashing” (lines 9-16)

Although his long struggle with the civil rights activists against the back drop of white hegemony had led him to various unwanted revelations; his spirit of rebellion however flow fearlessly along the lines as when raises the voices of the voiceless – for the luckless, abandoned, and ignored.

Along with the efforts of the rest of those cultural workers writing and performing in the countercultural milieu, the new left politicians, and the freaks who inspired and responded to the former, there was a move afoot that hoped to make politics matter to the individual and the mass, and to change the world forever. Some of this was conscious and some of it just happened due to the confluence of action and thought. The lyrics to "Chimes of Freedom" still bite the collective conscience in the days of torture, lies, manipulated intelligence, rendition and gulags.

In the following lines he carries on to sing, “and for each unharmed, gentle soul misplaced inside a jail” (39), whereby he relates to the consequences the civil

rights activists were faces as they demonstrated to gain equality in the American society characterised by inequality and segregation. "Chimes Of Freedom" was the first of a new type of Dylan song: lengthy and impressionistic, it retains an element of social commentary but with the topicality of his earlier work replaced by dense metaphorical landscape, a style later characterised by Allen Ginsberg as "chains of flashing images" (Rock Session 3, 142).

By the way, Dylan has always been a poet and the voice of the generation. Marqusee places him firmly in the lexicon of music, performance and politics that marked the period known as the sixties. He also notes the transcendent nature of his works, constantly reminding the reader of the current relevancy of so many of Dylan's forty-year-old (yes, forty) songs. Unfortunately, what this also means is that the political system that Dylan spent exposing in the sixties is more entrenched than we thought. It also means that it's up to those of us opposing that system to not make the same mistakes again.

#### IV. Conclusion

After the detailed analysis and study of Bob Dylan's songs, this researcher reaches to the conclusion that Dylan's songs are replete with rebellious and revolutionary spirit which counters the mainstream socio-economic and politico-cultural waves of the contemporary time.

The use of counterculture is well apparent in simple, plain and easy explication as it is in subtle, strict and concise probation in Bob Dylan's ten song lyrics derived for this research purpose. Bob Dylan in his songs is simply trying to express his feelings of the Vietnam War, drugs, chaos, social injustice based on class and race, and protest but by plunging unflinchingly into the depth of human emotions. Because of the sarcasm he illustrates in these lyrics by saying you want me to believe, shows that he has ideas about this war that he wants everyone to see and be aware of. The logic he uses in his lyrics although not so obvious, are simple nonetheless.

This goes along with Bob Dylan regarding protest music. Classifying the nature of protest music that applies to Dylan's songs reveals that his song lyrics are reactive, simplistic and expressive. All of the lyrics discussed here are expressive of his feelings: the lyrics are simplistic yet cutting in the degree of emotion that they impose on the readers, therefore making us react. The situation of the Vietnam War and the racial prejudice prevalent in America prompt Bob Dylan's songs. Though the protest music did not stop the war, nor did it brought to balance the race relations, they gave society reasons to question the government.

Preempted by the resourcefulness that Dylan's songs possess, this research attempts to excavate countercultural ethos in Dylan's song lyrics. Though the research on songs demands a combined study of music associated with the songs, this research could rely heavily on literary criticisms so as to delimit the study. The correspondence

to counterculture, be it the voice against aggressive warmongering government policies or to mainstream the marginalized voices, has been executed in the praxis of contemporary politics, individual life and overall rebellion.

The first chapter provides with a brief synopsis of Dylan's life, major themes of the works discussed for the research purpose, and crucial hind sights of the succeeding chapters. The second chapter is an attempt to survey literary criticisms that evoke counterculture and its genesis. Whereas counterculture refers to multiple sources of its production, counterculture in music heavily rely on the protest music of 1960s and 1970s, under the guise of various brands and disciplines. The chronological survey of Dylan's ten song lyrics is what the third chapter makes. Very little of musical instruments and performances have been discussed because of research necessity: the purpose of this research is to make literary analysis of Bob Dylan's song lyrics. Moreover, this chapter outlines the inherent pangs of Dylan generation at the backdrop of American hegemonic treatise.

The American form of knowledge which is dominant in the world today is one of the offshoots of scientific and nuclear rationality. Dylan's songs are characterized by a form of rebellion that disengages the mind of new generation from the American body. For Dylan, in contrast, there is no such order of ideas to turn to in American policy. The ontological cleft between individual and the country means that America is, for Dylan, no longer a meaningful state, that she is expressively dead. Dylan, along with his generation is disenchanted from the hallucination of bodies torn apart in Vietnam War as well as crestfallen relation between the black and white.

The universalization of American knowledge prevalent even today is interrogated, resembling it with empty shining beam. Though it is not extraordinary for musicians and artists to partake a role in protest, Dylan's songs have broadened

the horizon of human empathy. Bob Dylan anticipates the spirit of peace in his songs, though it could have given him the brand of anti-nationalist. Daring Dylan seems adhering to this shift of consciousness of American minds.

“How many times must the canon balls fly before they are forever banned?” exerts the pressure over nuclear arrangements and condemns the worldwide competition for it. Dylan thus spurs accusations against leaders prominent in the world politics. How long will it take for them to realize the answer for their hypocrisy though the answer is “blowing in the wind”? The cumulative effort on bouncing back peace and cultural integrity can advantage from Bob Dylan. Thus, this research on Bob Dylan’s song lyrics acknowledges the advent of peace and reconciliation, and cultural harmony that flash in the form of rebellion in the eyes of individuals and society as a whole.

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