UNIVERSIDAD DE MURCIA

ESCUELA INTERNACIONAL DE DOCTORADO

TESIS DOCTORAL

The (Im)Possibility or Interminability of Translation: A Cultural and Literary Approach to Bob Dylan's Songs. The Translator As a Creative Agent

La (im)posibilidad o interminabilidad de la traducción: una perspectiva literaria-cultural del cancionero de Bob Dylan. El traductor como agente creativo

D. Juan Navarro Andúgar

2024

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Resumen

A menudo, la traducción ha sido fuente de polémica. Conceptos como *intraducibilidad* o *imposibilidad* han recibido mucha atención en el debate público, aunque también es cierto que han sido de utilidad en el estudio de su problemática. También lo es que han legitimado posturas demasiado pesimistas. Así pues, en lo relativo a la traducción se suele aludir con más o menos frecuencia a determinados conceptos como la falta de correspondencia entre lenguas, la necesidad de fidelidad al texto original o la intención del autor.

Sería hipócrita negar su existencia de estos factores, desde luego. Pero estos problemas son a menudo tratados como conceptos autoconclusivos en los que no se tiene en cuenta ni su origen ni sus posibles soluciones. Por tanto, esta investigación nace de la necesidad de abordar la imposibilidad de la traducción desde una perspectiva más optimista. Por lo general, la teoría de la traducción toma en cuenta los problemas a los que se enfrenta. De la misma manera, una teoría de la imposibilidad debería dar cuenta de sus posibles soluciones.

El corpus elegido para este controvertido tema es un autor igualmente controvertido. Aunque las letras de Bob Dylan han recibido elogios a lo largo y ancho del mundo (sobre todo desde la concesión del Nobel de Literatura en 2016), su estatus como poeta sigue estando en entredicho. No obstante, e independientemente de su consideración dentro de las humanidades, sus canciones presentan numerosas peculiaridades que pueden ser de ayuda para una conceptualización alternativa de la intraducibilidad.

Esta idea entronca con el principal objetivo de la tesis: la elaboración de una visión alternativa de la imposibilidad de la traducción, aplicada concretamente a la obra de Bob Dylan entre los años 1962 y 1966. El resultado de esta indagación será la noción de (im)posibilidad o interminabilidad de la traducción. Bajo este objetivo subyacen otros dos secundarios. El primero es la identificación de las propiedades de las canciones de Dylan óptimas para la

reevaluación de la imposibilidad de la traducción. El segundo es la presentación de una serie de propuestas de traducción que contribuyan a poner en práctica y a reforzar la visión alternativa de la imposibilidad. Dado que esta visión está ligada al uso del lenguaje de Dylan, el análisis se limitará al ámbito de las palabras; es decir, la (im)posibilidad o interminabilidad de la traducción se abordará en un nivel microtextual.

Las propuestas tienen como objetivo aportar una serie de traducciones de las letras de Dylan no para ser interpretadas sino para ser leídas. Esta decisión es deliberada en tanto que las traducciones del cantautor estadounidense son parte de una larga tradición traductológica en España, la cual, además de su estatus como figura literaria, justifica que su obra sea no solo canción sino también pieza literaria. Las propuestas, sin embargo, tienen como objetivo ejemplificar y reforzar la visión alternativa de la traducción que se adopta en la presente investigación. Por tanto, dada su naturaleza híbrida, esta tesis no se atiene necesariamente a las corrientes actuales de los estudios de traducción, donde aspectos como la música (Minors, 2013; Apter & Herman, 2016; Desblache, 2019) o la intermedialidad (Gottlieb & Gambier, 2001; Abend-Davidm 2014; Bielsa, 2021) han tomado mayor relevancia. Lo que pretende, por tanto, es aportar una visión de índole cultural, literaria y filosófica de la (im)posibilidad de la traducción, donde la exégesis textual es de vital importancia.

Así pues, este enfoque puede suscitar varias preguntas, las cuales se irán respondiendo a lo largo de la presente investigación. La primera debe responder hasta qué punto la visión alternativa de la imposibilidad es diferente a lo que tradicionalmente se ha denominado *intraducibilidad*. El enfoque adoptado en esta tesis parte de la consideración de nociones ajenas a las tenidas en cuenta tradicionalmente, de lo que se deduce que su resultado será diferente también. La segunda pregunta debe evaluar hasta qué punto la imposibilidad de la traducción, tanto en su visión tradicional como la ofrecida aquí, es tan limitante como el propio concepto sugiere o si, por el contrario, la traducción puede llevarse a cabo satisfactoriamente a pesar de los numerosos escollos a los que hace frente. La tercera pregunta tiene que ver con la efectividad de los factores alternativos considerados. Es decir, hasta qué punto la identificación de las propiedades literarias y culturales de las canciones de Dylan puede contribuir a la consolidación de la interminabilidad de la traducción y hasta qué punto pueden aportar una visión alternativa del mismo problema. En otras palabras, la tercera pregunta debe dar cuenta de la aptitud de disciplinas como los estudios culturales o los estudios literarios en la cuestión de la imposibilidad. La última y cuarta pregunta debe dar respuesta a la importancia del contexto histórico tanto en la interpretación como en la traducción al español de las canciones de Dylan.

Así pues, según las preguntas y los objetivos descritos, esta tesis se estructura en cinco capítulos principales. El Capítulo I corresponde a la introducción, en la que se establecen los objetivos y preguntas formuladas, se describe la estructura interna de la tesis, la problemática del asunto, la metodología adaptada y el corpus del que consta. El Capítulo II, por su parte, incluye una revisión bibliográfica que tiene como fin explorar la noción de la intraducibilidad en la actualidad (Budick & Iser, 1996; Long, 2005; Boehmer et al, 2016) y su evolución a lo largo de la historia. El número de teorías al respecto es vasto, por lo que se ha intentado analizar solo aquellas que contribuyan mejor al objetivo de la tesis.

Los problemas a los que suele aludir la traductología pueden agruparse en las siguientes categorías: la intención del autor (Hatim & Mason, 2014; Benjamin, 2021; Nida, 2021; Vermeer, 2021), las diferencias culturales (Hermans, 2019), la necesidad de correspondencia entre el texto original y el traducido (Greaves, 2014; Nida, 2021; Jakobson, 2021) o las discrepancias entre lenguas (Schleiermacher, 2021; Ortega y Gasset, 2017). Estos enfoques se han denominado «tradicionales», los cuales, sin embargo, o bien perpetúan la noción pesimista sobre la imposibilidad que destacábamos al principio o bien se presentan como elementos limitantes de los cuales se desconocen sus antecedentes o posibles soluciones. Lo cual no significa que la visión alternativa mostrada aquí sea ajena a dichos condicionantes. De hecho, los toma como punto de partida. Pero, al mismo tiempo, lo que se pretende es ir más allá de ellos y superar lo que a todas luces parece un callejón sin salida epistemológico.

En el mismo capítulo, la revisión de Steiner (1998) abre la puerta a una nueva perspectiva sobre el problema de la intraducibilidad desde una óptica mucho más pragmática: no solo como una identificación de los obstáculos sino como una oportunidad para la creatividad. Lo que convierte a la traducción en una tarea problemática también abre nuevas rutas que, por una parte, dejan a un lado cuestiones irresolubles y, por otra, dirigen el debate de la imposibilidad hacia aspectos más aprovechables en términos literarios. Es decir, la intraducibilidad es innegable cuando entran en juego aspectos como los mencionados. Pero si la traducción se aborda, como establece Steiner (1998), como un ejercicio interpretativo, como una lectura histórica que, en consecuencia, puede resultar en una amplia diversidad de significados, el concepto *imposibilidad* puede que no sea del todo apropiado.

De la misma manera, la teoría propuesta por Appiah (2021) arroja luz sobre los objetivos que pueden ayudar a delimitar la tarea de la traducción. Según él, dado que resulta imposible adivinar la intención del texto y la discrepancias culturales entre lenguas son insalvables, el traductor puede centrar su trabajo en la identificación de las propiedades culturales y literarias del texto original para así intentar emular la relación que el autor original guarda con su lengua

y cultura nativas. Esta perspectiva representa el *skopos* de las propuestas de traducción mencionadas anteriormente. Según Vermeer (2021), toda traducción es una acción en tanto que está dirigida hacia una finalidad y, por tanto, las traducciones pueden variar en función de qué se marque como objetivo el traductor. En la presente investigación, este consiste en la identificación de las propiedades literarias y culturales de las letras de Dylan, en un intento de proponer, como en una traducción académica con aparato de notas, tantas posibilidades como sea hermenéuticamente posible.

El análisis de la relación de Dylan con su lengua arroja interesantes resultados. Los condicionantes de la imposibilidad de la traducción, en su caso, pueden ser tres: la negatividad del lenguaje, el sistema lingüístico-cultural en el que se inserta su obra y el estilo, que no intención, del autor. En este sentido, la teoría del signo de Saussure (2011) resulta de gran ayuda. Al colocar palabras en situaciones poco comunes, el código que regula el lenguaje ejerce poco control sobre su significado. Dicho de otro modo: al relacionar las palabras con otras cuyo acompañamiento resulta inusual, se sabotea en cierto modo el convencionalismo lingüístico y, dada la negatividad del lenguaje, las palabras se retuercen y amplifican semánticamente. Estos giros semánticos, por supuesto, surten efecto poético exclusivamente dentro de los límites del sistema lingüístico-cultural en el que se encuentran, el cual, tal y como indica Bajtín (1981), está atravesado por una serie de fuerzas históricas, centrípetas y centrífugas, que condicionan el lenguaje de una época. En ese sentido, el uso que hace Dylan de las palabras, sobre todo cuando se vuelve más anti-convencional, podría interpretarse como una fuerza centrífuga.

El estilo, pues, de Dylan, puede resultar problemático en tanto que, alejadas del convencionalismo, las palabras pueden evocar múltiples sentidos. Las teorías de *différance* (1982a) y *juego* (2001) de Derrida han resultado muy útiles en este sentido, pues afianzan la idea de que las palabras pueden eternizar el sentido único hasta el infinito. En su uso se observa una tendencia hacia lo extraño, lo inusual, lo anómalo que puede poner en serias dificultades el proceso de traducción, y cuya identificación puede estar mediada por lo que Shklovski denomina *ostraniene* (2009). En este aspecto, las palabras de Dylan funcionan culturalmente de la misma manera que uno de los personajes más comunes de sus canciones, el hobo: huyendo, sin rumbo fijo, del convencionalismo norteamericano y creando espacios alternativos ficticios que funcionan como lo que Foucault denomina *heterotopias* (1998a). Así pues, la imposibilidad de la traducción en Dylan no es la ausencia de posibilidades por influencia de los factores tradicionales; más bien, es la *interminabilidad* (Cassin, 2014; Hermans, 2007) de opciones.

La última sección del Capítulo II se centra en la definición de lo que en esta investigación se denomina (im)posibilidad o interminabilidad de la traducción. Para ello, se ha acudido a los conceptos de Barthes (1977) de la muerte del autor, el significado teológico o el nacimiento del lector. En pocas palabras, estas teorías ayudan a entender el proceso lector como un complemento al acto propio de la escritura. Entendiendo la lengua como un fenómeno intertextual, cualquier intención autoral queda sepultada por una red de significación que oscurece todo origen. En ese sentido, la traducción se entiende como un proceso hermenéutico en el que el traductor debe prescindir de la figura del autor y renunciar a la posibilidad del sentido único. El traductor, en definitiva, participa activamente en el nacimiento del lector; en su nacimiento, entendido como un ejercicio hermenéutico en el que debe tomar una decisión creativa.

Dicho lo cual, el Capítulo III describe la metodología empleada en el análisis literario-traductológico del corpus. Tras mencionar los objetivos y las preguntas formuladas al comienzo, la metodología aborda la justificación de Dylan como objeto de estudio. Para ello, se describe su estatus como figura literaria, el porqué de centrar el análisis en los años comprendidos entre 1962 y 1966, las propiedades literarias y culturales de sus canciones y su recepción en España como autor traducido. Asimismo, se enfatiza la dificultad de su lenguaje en términos traductológicos, reconociendo como referencia para el análisis el artículo "What Is a Relevant Translation?" de Derrida (2021), en el que el autor francés explora las posibilidades semánticas de la palabra *season* en *El Mercader de Venecia,* de Shakespeare. Asimismo, se describen las distintas etapas líricas en las que se divide el análisis, donde el yo poético es interpretado en los mismos términos que Renza (2017): Dylan, el hobo, y no el autor Bob Dylan de carne y hueso.

Estas etapas, ya analizadas en el Capítulo IV, son seis, y se estructuran alrededor de seis grupos de canciones concretas: "Song to Woody" y "Talkin' New York", donde el yo poético se transforma en un cantautor de folk recién llegado a la ciudad. La segunda etapa aborda las canciones "Mixed Up Confusion", "Bob Dylan's New Orleans Rag" y "I Shall Be Free". En ellas, el estilo de Dylan fluctúa entre el folk y el rock. En la tercera etapa, el yo poético se disfraza de cantante protesta en las canciones "Only a Pawn in their Game" y "Walls of Red Wing". La cuarta fase ilustra la emancipación de Dylan del movimiento folk mediante el uso de la imaginería simbolista con la canción "Chimes of Freedom". En la quinta fase, el estilo de Dylan se vuelve más autorreflexivo y metaliterario en las canciones "Eternal Circle" y "Ballad in Plain D". Finalmente, en la sexta etapa se analizan las canciones "Gates of Eden", "From a

Buick 6" y "Rainy Day Women #12 & 35", donde Dylan abandona el folk definitivamente y abraza el rock de poética surrealista.

Todas estas fases tienen algo en común: la escenificación de cómo Dylan huye de lo que en la época son fuerzas centrípetas tanto en lo musical como en lo poético. El análisis, pues, se lleva a cabo bajo la premisa de que cada contexto es un acicate para que el yo poético Dylan cultive un estilo inusual, poco convencional y extraño, que tanto dificulta la interpretación y por consiguiente la traducción. Las propuestas de traducción, pues, se basan en la exploración de posibilidades semánticas de las palabras que suscitan problemas, aportando tantas opciones como sea necesario. Además, todas estas propuestas se contrastan con las diferentes y numerosas traducciones oficiales que se han realizado de Dylan en España, con el fin de reforzar la idea de la traducción como interminabilidad. Estas traducciones son las de Chamorro (Dylan, 1971), Ordovás (1972), Resines (Dylan, 1972), Álvarez (Dylan, 1975a; Dylan, 1975b) e Izquierdo et al (Dylan, 2016).

Los resultados de este análisis, abordadas en el Capítulo V, arrojan resultados de diversa índole. Por un lado, la conveniencia de los conceptos (im)posibilidad o interminabilidad en lugar de imposibilidad, a secas. El recurso retórico de poner entre paréntesis el prefijo no es una novedad (Spivak, 2009; Malmkjær, 2019), pero, aplicado a Dylan, aporta una versión distinta a la tradicional intraducibilidad. Como se indicaba anteriormente, más que la ausencia de opciones, la verdadera imposibilidad en Dylan es la multiplicidad de las mismas. La presencia de los tradicionales obstáculos, más que un impedimento, representan, apoyados en las teorías de Barthes (1977), una oportunidad creativa para el traductor. De ahí la ambivalencia del término.

Tanto el objetivo principal de esta tesis como la primera pregunta formulada pueden evaluarse en esto términos. Si el fin era aportar una visión radicalmente diferente de la imposibilidad, el éxito es parcial. Por un lado, tanto en el Capítulo II como en el Capítulo IV los conceptos tradicionales de correspondencia entre lenguas, equivalencia o intención han aparecido con más o menos frecuencia, lo que demuestra que son nociones básicas y necesarias en el debate de la imposibilidad. Sin embargo, también es cierto que se han considerado otros factores como la negatividad del lenguaje, los límites del sistema lingüístico-cultural y el estilo de Dylan. Y ese es el resultado más significativo de esta investigación, cuyo valor debería medirse en términos de practicidad. Las propuestas de traducción dan cuenta de la complejidad del estilo de Dylan, su uso del lenguaje, su poética y, lo más importante, ofrecen pautas más o menos ilustrativas sobre cómo abordar la traducción de sus letras. La especificidad del corpus, sin embargo, impide la posibilidad de una definición de la imposibilidad general y totalizante.

Dicho lo cual, la tercera pregunta formulada puede responderse positivamente. El uso de disciplinas como los estudios culturales o los estudios literarios pueden aportar idea significativas acerca de la cuestión de la imposibilidad. Lo cual pone de manifiesto la naturaleza híbrida de esta investigación y del problema de la traducción en sí. En cuanto a la segunda pregunta formulada, el análisis del Capítulo IV demuestra que traducir a Dylan sí es posible; el problema quizás sea cómo o cuántas veces. La importancia del contexto histórico en la exégesis del texto, asimismo, responde positivamente a la cuarta pregunta formulada.

“‘You are a sceptic.’
‘Never! Scepticism is the beginning of faith.’
‘What are you?’
‘To define is to limit.’
‘Give me a clue.’
‘Threads snap. You would lose your way in the labyrinth.’”

O. Wilde, *The Picture of Dorian Gray*.

Chapter I

Introduction

Translation has often been embroiled in controversy. However cherished its benefits for world literature, it remains a discipline that provokes mixed reactions. Its practice has traditionally been looked on with suspicion, and consequences have been far-reaching: the often-quoted paranomasia "*Traduttore, traditore*"[1] is quite illustrative in this respect and has extended until today as a deep-rooted prejudice. But contention is not restrained to those unacquainted with it. Academia may have fuelled the mistrust towards translation, too. Concepts such as *untranslatability* or *impossibility* have occupied prominent positions in the public debate while providing valuable insights into the problems of translation. Yet they may have also legitimized exceedingly pessimistic views. Thus, a number of notions are alluded to with more or less regularity when it comes to translation and its intrinsic problems. The lack of correspondence of languages, the necessity of fidelity or the incapacity of eliciting the author's original intention are just a few among many.

Denying their existence, however, would be hypocritical. Languages' differences are out of question, so is the impossibility of discerning the psychological aspects that inform the author's decisions. Full equivalence collapses with the involvement of two languages, and the proximity to the source text is on many occasions compromised. Yet these problems are often

[1] In Italian, "Translator, traitor". Though its origin is obscure, the quotation is commonly associated with the French academic Joachim du Bellay's *La Deffence et Illustration de la Langue Françoise* (1549), where he argues: "But what shall I say of some who truly deserve rather to be called traitors than translators? For they betray those they undertake to reveal, denying them their glory and by the same means seduce ignorant readers, showing them white for black" (du Bellay, 2006, p. 334-336). Cherchi (2006), however, points to an earlier origin in Nicolò Franco's *Pistole Vulgari* (1539).

addressed as self-oriented concepts which overlook both their origin and possible solutions. When this is not so, a fossilized, rigid dichotomy has dominated the debate. Schleiermacher (2021 [1813]) inaugurated this tendency already in the nineteenth century. The necessity of relating the target text either to the source or the translated language is still a recurrent topic in translation studies.

Both perspectives are commonly presented as a priori options which determine the translator's attitude towards the text s/he is faced with. Consequently, foreignization is traditionally viewed as the translator's attempt to make the foreign visible, whereas domestication tends to bring the two languages and cultures closer, thus minimizing the translated text's foreign flavor (Ajtony, 2017). Such tendencies are more than valid for specific texts, especially when cultural differences are unsurmountable. Yet reducing all possibilities to two options may be self-defeating. Likewise, the impossibility as such has received little attention, with few honorable exceptions (Winter, 1964; Robinson, 2010; Piotrowska, 2011; Large et al, 2019), which somehow or other approach this problem through the aforementioned factors.

A controversial topic as the impossibility must be matched with an equally controversial writer. Though Dylan's lyrics have been effusively praised around the world, especially after the Nobel Prize acceptance in 2016, his status as a full-fledged poet is still disputed. Nonetheless, regardless of his consideration within humanities, his songs present a number of peculiarities that can help to develop a different view on untranslatability. Very simply put, his rebelliousness is not only reflected in his song's content but also in the manner in which he uses language. This poses a great difficulty to translation and threatens the validity of ideas such as full equivalence, fidelity or intention. The translation of Dylan's songs may consequently be carried out by means of other concepts. The main objective of this thesis, then, is to offer an alternate view on the impossibility of translation, specifically in the work of Bob Dylan between the years 1962 and 1966. Attempts at an alternate view will result in the notion of (im)possibility or interminability of translation.

The main objective, however, is supplemented by other subsidiary aims. One is to identify what properties to Dylan's songs can be considered for the re-evaluation of the impossibility of translation. They will be literary, cultural, historical and linguistic. An exhaustive reading of his lyrics must be made so as to recognize what makes his style so peculiar. Yet his peculiar style can only be relevant to the discussion of translation if its semantic possibilities are examined. This leads to the third objective of the thesis: to offer a number of English-Spanish academic translation proposals in the analysis of Dylan's songs. As this view is closely

connected to Dylan's usage of language, it will restrain the analysis of the impossibility to the scope of words; that is to say, the (im)possibility or interminability of translation will be exemplified at a microtextual level.

These proposals will provide options for Dylan to be read and not necessarily sung. As explained later, this decision is deliberate as his songs are part of a long-lasting translating tradition in Spain, which, added to his status as a literary figure, justifies his songs not only as pieces of music but also as readable texts. The proposals, however, are intended to reinforce the alternative view of the impossibility adopted here. Therefore, due to its hybrid nature, this research does not necessarily stick to the current tendency of translation studies, where aspects such as music (Minors, 2013; Apter & Herman, 2016; Desblache, 2019) or medial diversity (Gottlieb & Gambier, 2001; Abend-David, 2014; Bielsa, 2021) have gained relevance. Conversely, it intends to offer a philosophical, literary and cultural discussion of the (im)possibility of translation where exegesis is of vital importance.

Several questions arise, which will be responded to accordingly throughout. The first is the extent to which the notion of (im)possibility provided will be different from the traditional untranslatability. The approach adopted here rests on factors other than those considered traditionally, so the view of it will be presumably different too. The second question is whether the impossibility of translation, both in its traditional sense and the alternate view here offered, is as impeding as its own name suggests or whether, to the contrary, translation can be successfully accomplished despite the numerous factors that hinder it. The third question is to do with the effectiveness of the factors. That is, to what extent identifying the cultural and literary properties of Dylan's songs can contribute to consolidating the concept of the interminability of translation and to what extent they can really help to provide an idea different to the traditional untranslatability. Put differently, the third question addresses how disciplines such as cultural studies or literary studies can help to understand the impossibility of translation. The last question, after the identification of the cultural properties of Dylan's songs, is how important an exploration of the historical framework of his work can be for, on the one hand, its interpretation and, on the other, its translation into Spanish.

The thesis has been structured around the above objectives and questions in five chapters. This introduction is followed by Chapter II, which offers a survey of those theoretical concepts that may be of help to meet the thesis'main objective. It first seeks to outline what is understood as untranslatability today as well as how this notion has evolved throughout history. Due to the large number of theories involved, a summarizing effort has been made in relation to the thesis' aim, and accordingly a brief yet meaningful selection of ideas will be provided. Further, it

purports to give account of the diverse translation theories that have emerged as a response to untranslatability. A number of theories will be discussed, ranging from Cicero's (1968 [46 B.C]) *ad verbum* and *ad sensum* translation to the contributions of Steiner (1998) or Appiah (2021). The latter two will be of great relevance in the definition of the (im)possibility. Their reflections on translation as a hermeneutic exploration and the identification of the literary properties to the source text, respectively, will be fundamental to turning away from the traditional aforementioned concepts.

Once identified the elements which cause the impossibility of translation and what theories have been formulated as a response to it, Chapter II will move on to discuss the problems considered for the alternate view of the impossibility of translation. They will be directly connected to Dylan's usage of language, namely: a) language's negative nature, b) the language-culture system where Dylan's songs are produced and c) his style. For the first factor, an examination of Saussure's (2011) theory of the sign will be conducted. The analysis of the language-culture system will also be based on the ideas of the Swiss philosopher, yet it will also include Bakhtin's (1981) reflection on language as a conglomerate of historical forces.

As to Dylan's style, Derrida's notions of *différance* (1982a) and *play* (2001) will shed light on how his lyrics shy away from semantic fixedness and the implications this has in the hermeneutic process. This tendency towards ambiguity will be viewed as opposed to linguistic conventionalism, and Shklovski's *ostraniene* (2009) will be utilized accordingly. Chapter II also includes an analysis of how Dylan's usage of language operates culturally in the aforementioned system. Concepts such as *heteroglossia* (Bakhtin, 1981) or *heterotopia* (Foucault, 1998a) have been considered for that purpose. The last section of Chapter II is devoted to the definition of the (im)possibility of translation. This will be based mainly on Barthes' (1977) death of the author, birth of the reader and intertextuality as well as Derrida's (1973; 2001) delay, trace and transcendental signified. These concepts will justify the re-evaluation of untranslatability as (im)possibility or interminability.

Chapter III and Chapter IV are intended to put into practice the above notions. The former presents the methodology for the translation analysis of Dylan's songs. It provides the basis for a hypothetical academic English-to-Spanish text in which, in accordance with the (im)possibility or interminability of translation, a historical, cultural and literary contextualization is presented before each song. It also allows the possibility of providing as many meanings as necessary in the form of footnotes, thus emphasizing the idea that Dylan's words are hardly reducible to only one option.

This approach is based on Derrida's "What Is a Relevant Translation" (2021 [1998]), where he explores the semantic possibilities of the word *season* in Shakespeare's *The Merchant of Venice* as opposed to other officially translated texts. Other criteria have been considered for the selection of the corpus. Thus, a brief evaluation of Dylan as a literary author is offered in an attempt to justify his validity as an object of analysis. Also, a brief recap of the literary and cultural properties of his work is made. The last criteria considered for the corpus is the song's release date, from 1962 to 1966, as it represents the time when his creativity displays major changes in relation to the style that makes his work worth discussion.

This method is finally applied in Chapter IV. The analysis is intended, on the one hand, to outline Dylan's lyrical evolution in relation to a number of historical, cultural forces and, on the other, to examine what consequences his ambiguous relation to language may have for translation; that is, what translation possibilities a semantic exploration of his words can deliver and how an alternate view on the impossibility of translation can be reflected and justified accordingly. Thus, the analysis will be divided into six lyrical stages in accordance with the corpus selected.

The first lyrical phase includes "Song to Woody" and "Talkin' New York"; the second phase, "Mixed Up Confusion", "Bob Dylan's New Orleans Rag" and "I Shall Be Free"; the third one, "Walls of Red Wing" and "Only a Pawn in their Game"; the fourth one, "Chimes of Freedom"; the fifth one, "Eternal Circle" and "Ballad in Plain D"; and the sixth one, "Gates of Eden", "From a Buick 6" and "Rainy Day Women #12 & 35". Dylan's lyrical evolution will be put forward as a musical narration of his poetic self: Dylan (Renza, 2017). This section will also include a discussion of the official Spanish translations of Dylan's songs so as to underpin the notion of the interminability. This includes the efforts of Chamorro (Dylan, 1971), Ordovás (1972), Resines (Dylan, 1972), Álvarez (Dylan, 1975a; Dylan, 1975b) and Izquierdo et al (Dylan, 2016).

Chapter V will discuss the thesis' main conclusions. For the sake of clarity, they will be structured around four groups. The first group will evaluate the thesis' main objective and respond to the questions formulated above. A second group will discuss some ideas which, while being familiar with the thesis' objective, exceed the limits of it. The third group of conclusions will assess the bibliographical references used throughout. Finally, the fourth group of conclusions will describe potential research in relation to the view of the impossibility of translation adopted here.

Taking the above into consideration, this research stems from the necessity of addressing the question of the impossibility of translation in a more optimistic manner; rather than as a

simple recognition of its difficulties, which result in an epistemological cul-de-sac, as a creative opportunity for translators. As discussed later, a theory of translation commonly addresses the challenges it faces. Put inversely, a discussion of the impossibility should include what options can be considered to overcome it. The binary opposition of possibility versus impossibility fails to view obstacles as catalyzers for potentially literary devices. This thesis, then, is intended to see translation problems and its potential solutions not as exclusive elements but as inseparable factors intrinsic to the practice of translation. Questions such as the identity of the text or the translator himself/herself are at stake. Yet, however uncomfortable, they are topics necessary if a re-evaluation of the impossibility is pursued. This, among others, is the motivation behind this thesis.

Chapter II

Theoretical Concepts: Towards a Definition of the (Im)Possibility in Dylan's Songs

The aim of this chapter is to provide a theoretical framework which, on the one hand, helps to understand the problems which arise when translating Dylan's lyrics and, on the other, pave the way for the subsequent translation analysis of them. Under this premise, it seeks to provide a cursory yet wide-ranging framework which sheds light on what has commonly become known as untranslatability, which marks the antecedents of the (im)possibility of translation.

The first section, 2.1, enacts the state of the question, and accordingly special emphasis will be put on untranslatability and its current tendencies. Sections 2.1.1, 2.1.2 and 2.1.3 will include a discussion of the topics which have traditionally dominated the question. Thus, a variety of standpoints will be considered so as to explain concepts which have become apposite to what makes translation difficult or impossible. Some approaches, though not called so then, would lead to what would later develop into translation studies.

Once these factors have been recognized, section 2.2 purports to review those theories which, in the face of untranslatability and owing to their instrumentality, can be of help when translating Dylan's songs. This will provide a theoretical framework which may serve as an interpretative tool when reading the selected corpus and help translator face his/her work. As

explained later, it will set the *skopos* of the subsequent translation proposals made in the analysis.

Section 2.3 revises other theories that may provide an alternatative view of the impossibility of translation. A number of theories belonging to cultural, literary and philosophical studies will be revised in order to understand what problems Dylan's work can pose in terms of translation. They will supplement the discussion of the customary factors considered in the question of untranslatability. Thus, it will offer a different view of the same topic, not only recognizing the importance of previous standpoints but also emphasizing the necessity of including more concerning this complex question. An approach to how language operates in Dylan's songs will be conducted to identify what characteristics make his style so peculiar.

The last section, 2.4, is devoted to further defining what is understood here as the (im)possibility or interminability of translation. The concepts analyzed in 2.1, 2.2 and 2.3 build up to this, which will be fundamental to the translation analysis of Dylan's songs in Chapter IV. A dialogue between translation studies, cultural studies and literary studies will be made in relation to Dylan's work and the view of translation that is adopted here. Sections will discuss particular theories, yet they will also include some other authors for contextualizing purposes. A synthesizing effort, then, has been made in order to direct this thesis toward the heart of translation as an issue which may fuel further philosophical, cultural, linguistic and literary reflections.

2.1 The State of the Art: Untranslatability As the Antecedent of the (Im)Possibility of Translation. The Factors that Prompt it

It is not clear when the word untranslatability began to be used. However, though the problems of translation have often been addressed since the Roman Empire, they have been given greater attention "for at least the last two centuries" (Large et al., 2019, p. 3), especially in the nineteenth century. Therefore, this section is intended to discuss the most significant ideas in relation to what untranslatability is and what factors need to be considered.

Dylan's songs can be situated in the realm of literary translation. Yet the first problem of translation, specifically literary translation, is the complexity of defining what it is. Appiah's perspective can shed some light on the concept. Very simply put, his point is that defining literary translation is as complex as defining what literature is. In this respect, an allusion to Barthes (1997) becomes compulsory as for the French philosopher literature is

indistinguishable from teaching: "'The Teaching of Literature' is almost tautological. Literature is what is taught, period. It is an object of teaching" (p. 72).

The definition of literary translation for Appiah, therefore, is didactic inasmuch as it "draws on and creates that sort of understanding [that] meets the need to challenge ourselves and our students to go further, to undertake the harder project of a genuinely informed respect for others" (2021, p. 349). In other words, literary translation must be taught in an attempt to identify differences, not as a cultural threat, but as recognition of unlikeness. Appiah, then, argues for an "'academic' translation that seeks with its annotations and its accompanying glosses to locate the text in a rich cultural and linguistic context" (2021, p. 349). This is precisely what is proposed in this thesis.

The problems of literary translation can also be related to the problem of the text or even language itself. As Appiah (1992) contends, "the text exists as linguistic, as historical, as commercial, as political event" (p. 158). More adjectives could have been added to the list, though. Hybridity of the literary text enables scholars to address untranslatability from manifold perspectives: [I]t could be said that the many views expressed on translation in the past centuries amount to a mass of uncoordinated statements" (Wills, 2001, p. 11). The multiplicity of typologies can be seen, in their plurality, as a Babel-like conglomerate of outlooks resulting from the diverse forces involved in the shaping of a text. Consequently, challenges can be faced by means of diverse disciplines. This is what Large et al. (2019) call "attitudes": "Historically, attitudes towards untranslatability have swung like a pendulum between anxious theoretical resignation and bluff pragmatic dismissal" (p. 3).

These attitudes have taken numerous forms yet translation studies has been historically dominated by the same subjects. Cultural differences, linguistic dissimilarities, intention or equivalence still occupy a prominent position in the question of untranslatability. Large et al. (2019) pay great attention to this notion, and none of these aspects are overlooked in this respect. It is no wonder that untranslatability is associated, in an optimistic view, with multiculturalism, thus counting as "something cool and fashionable" (p. 1). Accordingly, the focus has been commonly put on the analysis of lexicon as it is recognized as a notable embodiment of dissimilarities. Plenty of contemporary books are instances of this tendency and show concern with the untranslatable nature of culturally-rooted words, most of the studies on untranslatability being concerned with particular cases, cultural discrepancies and so on. In this respect, articles such as Flood (2016), Higgins (2016) or Green (2017) have unsurprisingly

become well-known. They all share in common the discussion of supposedly untranslatable words.[2]

This tendency dates back to Rheingold's work, originally entitled as *There's a Word for It… But It's Untranslatable*, later renamed as *They Have a Word for It: A Lighthearted Lexicon of Untranslatable Words and Phrases* (2000). Both titles give an account of its descriptive nature, the book revolving around words which, for being intimately linked to the culture that engenders them, are hard to translate. In a way, such registers constitute a form of resistance to globalization by emphasizing cultural references as symbols of identity and foregrounding otherness as irreducible differences (Large et al. 2019). These appreciations, however, are more implicit conclusions at which readers can arrive than direct reflections. A similar trend is observable in Gogolitsyna and her *93 Untranslatable Russian Words* (2008), which offers a consistent list of words laden with "cultural and historical meaning" (p. 6).

In such cases, untranslatability is understood as a lack of word-to-word equivalence. This is observable in Jakobson (2021) when he contended that "on the level of interlingual translation, there is ordinarily no full equivalence between code-units" (p. 157). Greaves (2014) seems close to this point when she defines untranslatability as "a word in one language that has no single-word equivalent in another, yet can be translated using various different strategies" (para. 2). At this point, numerous strategies may be considered: paraphrasing, intralingual translation, glosses, footnotes, etc. They all constitute types of translation, especially if a semiotic perspective is take.[3] More approaches started to emerge around this idea (Vanderplank, 2008; Bhalla, 2009; Sanders, 2016), where descriptive perspectives are again adopted in an attempt to provide exhaustive lists of untranslatable idioms.

More complex approaches have emerged recently. Philosophical notions have been integrated in the discussion of untranslatability, which commonly involves allusions to postructuralist scholars. Cassin (2014), for instance, stands as a neat example of this. Her *Dictionary of Untranslatables* (2004, translated by Emily Apter in 2014) has notably contributed, under the influence of writers such as Derrida, to untranslatability being a valid concept in translation studies. Apter's contribution (2013) is also significant for its political implications. Her *Against World Literature* offsets the non-isomorphism of languages against resistance to globalization, whereby untranslatability becomes a political instrument against

[2] Particular emphasis has been put on words such as *hygge*, which refers to feeling cozily at home. For more information on the word, see Wiking (2016). Other contributions are interesting in this regard, though they deal with different words. See Jacot de Boinod (2005), Moore (2009), Schott (2013), Sanders (2015), Mak (2016) or Edwards (2018).

[3] All these strategies will be considered in the analysis of Dylan's songs as useful resources for academic purposes.

the dominance of major languages, in an attempt to defend linguistic minorities by recognizing a legitimate otherness. In other words, untranslatability is not penalized but celebrated as a form of preserving minor identities.

Cassin and Apter's influence is notable in subsequent works. Their contribution has been followed by more interdisciplinary and comparative approaches which seek to see untranslatability beyond the traditional comparison of the target text with its counterpart (Large et al. 2019). Some books had already addressed the problem of cultural dissimilarities by paying attention to particular aspects (Budick & Iser, 1996). Other books contributed notably to untranslatability with special emphasis on the difficulty of poetry (Stewart, 1969; Robinson, 2010; Blakesley, 2014), the untranslatability of particular styles (Boehmer et al., 2016) or culturally-rooted religious terms (Long, 2005).

The same tendency is notorious in Levine & Lateef-Jan (2018), which compiles a number of essays discussing untranslatability from numerous perspectives. Most of them tackle untranslatability in specific cases, thus fluctuating between cultural incongruence and linguistic necessity for integrity. These approaches are in line with the multidisciplinary tendency of translation studies in the twenty-first century. Cassin's observations are also traceable in Venuti (2016), which can be framed in the context of world literature and its impact on translation, too. Political implications in a globalized context are addressed in relation to translation in Polt (2014) and Wiggin & MacLeod (2016), who center on the untranslatability of philosophical terms. A similar perspective can be seen in journals such as Batchelor & Gilonne (2010) and Syrotinski (2015), which also evoke some of Cassin's postulates.

All these works are characterized by particular perspectives on specific texts or authors. Consequently, they cannot be properly considered for the question of (im)possibility in the case of Dylan, whose work presents other characteristics than those evaluated in other studies. Nor can their perspective on untranslatability be taken as an overall definition applicable to the present thesis. They are solely referred to in an attempt to provide a general overview of how untranslatability has been addressed. It also instances the plurality of the aforementioned perspectives, which reveals the numerous forces and aspects involved in this question. All of them, however, share something in common: they consider traditional questions as key to an understanding of untranslatability. References to cultural differences, lack of correspondence, equivalence, intention, style or fidelity are habitually made.

This diversity of translation theories seems to emerge as a response to the incapacity to bring diverse perspectives into one. The review of the subsequent theories is justified by a number of reasons, then. The first is the necessity of showcasing the elements that may partake

in untranslatability, which will be also observable in the work of Dylan. The second is concerned with the fact that a theory of translation (and all of them have been consecrated as such) is indissoluble from one of untranslatability. That is, theories discussed from 2.1.1 on are not necessarily concerned with untranslatability. However, its problems are conjured up as defining translation implies the recognition of not only the factors that participate in the process but also the aspects that are *prima facie* unsurmountable. A theory of translation must be essentially a theory of *untranslation*. At least at the outset. Thus, a negotiation of positive and negative aspects must be considered.[4]

However, untranslatability has not always been considered as such, at least explicitly, its relevance fluctuating over the years. During the decades of 1940s and 1950s, translation "was dominated by the fundamental issue of translatability" (Venuti, 2021a, p. 139). Yet perspectives on the topic also revealed a skeptical streak as some translating methods sought to overcome the supposedly unsurmountable obstacles that translation posed. It is then that translation studies became more instrumental, which contrasts the traditional hermeneutic approach that had so far dominated under the influence of German tradition. During these years some contributions stand out more than others. In this respect, approaches such as that of Quine (1959), Fitts (1959) or Nabokov (2021) may be highlighted. Recognizing irreconcilable differences, the three of them address translation implicitly on the grounds of untranslatability. Whereas Nabokov (2021) argues for a foreignizing academic method, Fitts (1959) emphasizes the necessity of poetic naturality in the translated text. Quine (1959),[5] however, adopts a more anthropological dimension which adds an unprecedented perspective to translation studies.

All these traditional perspectives can be encapsulated into larger groups. Hermans' (2019) and Nida's (1964) contributions encompass the theoretical challenges translation studies has faced throughout the twentieth and twentiy-first centuries. The former distinguishes two categories when defining the causes behind untranslatability. These are to some extent analogous to cultural differences and linguistic factors: "They can be summed up in a pair of terms like *incongruence* versus *integrity*" (p. 28). By incongruence Hermans means the non-isomorphism of languages, those aspects which, being rooted in the source culture, are hardly exchangeable with cultural equivalents from the target language. This will be taken in the next

[4] Exploring the possibilities of translation in Dylan's songs must go in hand with a diagnosis of the problems they may pose. For problems in Dylan's songs are no doubt those elements that most strength should gain in the translated text.

[5] Quine's major contribution to translation studies is his concept of "radical translation". Very simply put, it refers to a hypothetical situation in which a Western linguist meets a native who speaks "a jungle language" (1959, p. 167). His theory surmises that in a situation such as this translation is radical to the extent that no familiar links nor possible bilingual interpreters can be resorted to.

section as the first problem of translation, from which the others derive. Integrity, on the other hand, has to do with solely linguistic factors and is concerned with "transference of a signified kept unaltered from one signifier to another" (p. 29). Concepts such as correspondence, equivalence or intention may fall into this category as they are, in relation to traditional conceptualizations, more linguistic than cultural.

In "Principles of Correspondence" (1964), Nida addresses three concepts which will be quite relevant in the analysis of Dylan's songs, namely intention, correspondence and style. They are connected thematically to what Hermans calls incongruence and integrity, though. His approach to untranslatability is neatly summarized in the opening lines of his essay when he argues that "no two languages are identical, either in the meaning given to corresponding symbols or in the ways in which such symbols are arranged in phrases and sentences" (2021, p. 171). He proceeds to enumerate a larger number of reasons behind untranslatability: "(1) the nature of the message, (2) the purpose or purposes of the author and, by proxy, of the translator, and (3) the type of audience" (p. 172).

The problems Nida and Hermans enumerate are here used as an all-encompassing extension of cultural and linguistic obstacles. Yet their evocation should not overshadow the problems translation in fact poses. In a simplistic manner and considering Hermans' and Nida's generalized theories as well as the studies mentioned above, a number of causes behind untranslatability can be spotted: 1) different languages; 2) different cultures; in between lies the 3) cultural non-isomorphism of languages. Questions as equivalence, intention and style are also relevant, but they are more or less derivative of these three major issues. No intention, however unimportant is to this thesis, can be projected separately from its language or culture. It cannot be articulated without language. Likewise, equivalence can only be thought of in hindsight, and only when non-isomorphism is identified. This is the real incongruence of languages. Languages are only incongruous or irrational when faced up to each other. Before that, there are only cultural and linguistic differences. This is the starting point in the discussion of untranslatability, understood as the conceptual antecedent of the (im)possibility of translation.

This classification may fall short, though. It is purposely rough as it seeks to relate the discussed theories to their common elements. It works as an outline and does not intend to be a body of untranslatability—it flashes its bones at the most. Hermans' incongruence and integrity and Nida's problems of translation, then, are here emphasized because of their summarizing capacity. Accordingly, in the following pages some translation theories will be broken down so as to shed light on the problems of untranslatability in relation to Dylan's

songs. Such problems will be organized thematically in languages' non-isomorphism and intention, yet others will be commented on. They comprehend, in a systematic way, other concepts such as correspondence or style.

2.1.1 Languages' Non-Isomorphism: Cultural and Linguistic Differences

Languages' discrepancies marks the starting point for any translation problems. It represents the core from which other problems stem. These differences, however, have been explored either as linguistic factors or cultural references. Yet in this section both language and culture are analyzed as a common problem, the former being a verbal expression of the latter.

Awareness of cultural differences has animated many discussions and occupies a prominent position in translation studies. Standpoints shift from translations' omnipotence, with Nida claiming that "human experience is so much alike throughout the world [that] effective equivalence of meaning can be communicated both within a language as well as between languages" (1982, p. 9) to utter discrepancy of languages (Winter, 1964; Mounin, 1976; Wills, 2001). It may ring as a truism, but cultural dissimilarities are shown in any cultural manifestation. And language, through the author's style or literary forms, operates as such as it is also pervaded by its own culture. In this sense, Dylan's songs are the product of the cultural conventions that govern both his language and his historical context.

In the manner of Williams (1989), culture is here understood as a whole way of life: "Every human society has its own shape, its own purposes, its own *meanings* [my italics]. Every human society expresses these, in institutions, and its arts and learning" (p. 4). Cultural non-isomorphism, what Hermans (2019) calls incongruence, informs translation problems, then, as meaning is also a consequence of cultural arrangements. They are linguistic because they are cultural. More specifically, because language, as discussed later, is mostly based on conventions and unspoken agreements, more or less negotiated and fully inherited, linguistic differences are essentially cultural. Conventions regulating language are not the same on both sides of translation, and hence languages' cultural non-isomorphism. All of them stem from cultural dissimilarities.

Problems such as correspondence, intention, equivalence or cultural references (which will be further explored later) are derivative of the discrepancy of two different cultures.[6] And being

[6] De Man (1986) also alludes to the discrepancy of languages in his view of untranslatability. In discussing Benjamin "The Translator's Task", he echoes Ortega's view of translation: "To mean 'bread', when I need to name bread, I have the word *Brot*, so that the way in which I mean is by using the word *Brot*. The translation will

cultural, they are arbitrary: "If these early cross-cultural contacts show us translation struggling to create correspondences and equivalences, they also make us appreciate that these matchings, even when they are enshrined in dictionaries, remain uncertain, provisional and vulnerable to challenge" (Hermans, 2019, p. 34). Untranslatability, then, is a recognition of language meeting its own cultural limits, whatever shape these take: words, syntax, grammar, intention, style, formality, genre, author,[7] etc. The real untranslatability is culture.

The following subsections are intended to cast light on this issue as well as showcasing how it can be approached from diverse perspectives. In this respect, though other writers have been concerned with the same problem, three specific perspectives have been selected: Walter Benjamin's (2021) mode of meaning, Schleiermacher's (2021) irrationality of languages and Appiah's (2021) cultural conventionalism. Being English and Spanish the languages involved, the ultimate purpose is to provide an accurate definition of how languages' discrepancies can affect the idea of the (im)possibility of translation, specifically in the case of Dylan.

2.1.1.1 Walter Benjamin's *The Translator's Task* and Ortega y Gasset's *The Misery and the Splendour of Translation*: Differences in Modes of Meaning

Walter Benjamin's standpoint (2021) in translation arguably identifies the origin of the problem of languages' non-isomorphism. Among other things, he ultimately recognizes languages as essentially common in their premises, which may be of help in translating Dylan into Spanish. His popular essay "The Translator's Task" (1923) remains as a compulsory source in translation studies, more perhaps for its suggestive power than for the conclusiveness of its reflections. The importance of his contribution lies in him introducing a metaphysical streak into the discussion of translation. For him the translated text partakes in the afterlife of the source text: "If translation is indeed later than the original, it nonetheless indicates that important works […] have reached the stage of their continuing life" (Benjamin, 2021, p. 90). This idea enables Benjamin to draw a utopic line of symmetry through languages which

reveal a fundamental discrepancy between the intent to name *Brot* and the word *Brot* itself in its materiality, as a device of meaning. If you hear *Brot* in this context of Hölderlin, who is so often mentioned in this text, I hear *Brot und Wein* necessarily, which is the great Hölderlin text that is very much present in this – which in French becomes *Pain et vin*. 'Pain et vin' is what you get for free in a restaurant, in a cheap restaurant where it is still included, so *pain et vin* has very different connotations from *Brot und Wein*. It brings to mind the *pain français, baguette, ficelle, bâtard,* all those things – I now hear in *Brot* 'bastard'. This upsets the stability of the quotidian" (p. 87).

[7] The idea of the author as a cultural product will be further discussed by means of Barthes' intertextuality and the death of the author.

eventually are united by common elements. By signaling the original work's foreignness, however, the translated text has the power to bring "pure language" into life (2021, p. 92).[8]

In his view, what gathers all languages together is their intentions. All linguistic constituents such as grammar, syntax or lexicon are different yet directed into expressing an intentionality. Only thus can tongues be labelled as pure language. However, this intentionality is also associated with what he calls "the mode of meaning" (Benjamin, 2021, p. 92). Benjamin is not very clear about what "the mode of meaning" is, but it implies that it is the manner in which languages construct their signifiers. Thus, though they may mean the same, their mode of meaning is radically different and consequently grow incompatible. If applied to Dylan, this means that the same image may be referred to differently in English and Spanish however different devices in both languages may be.

This proves quite interesting. It views untranslatability of literary texts and styles as ingrained in specific languages. Benjamin spots modes of meaning as belonging to the language—and culture—that harbors it. By recognizing them as incompatible, Benjamin integrates signification into translation as a necessary yet challenging factor. Yet this perspective on signification is also enacted in cultural terms. The intention of a particular language is distorted by its culturally rooted mode of meaning. There is not explicit allusion to culture as a restrictive element in language. However, Benjamin does acknowledge that languages verbalize their utterances in different terms:

> In "Brot" and "pain," what is meant is the same, but the mode of meaning differs. It is because of the mode of meaning that the two words signify something different to a German or a Frenchman, that they are not regarded as interchangeable and in fact ultimately seek to exclude one another; however, with respect to their intended object, taken absolutely, they signify one and the same thing. (Benjamin, 2021, p. 92)

Hence language's universal harmony. They all may signify the same yet the manner in which such a meaning is expressed differs from one language to another. If applied to Dylan's songs, their translation poses a tremendous problem as the languages involved are, because of their belonging to different cultures, differently arranged. The translator's consolation is that,

[8] Benjamin's observations in "The Translator's Task" go much further, and goes beyond the questions here discussed. However, in this section his essay is commented on solely to serve a contextualizing purpose. His contribution, as indicated above, may be seen as a more or less celebrated entry into the twentieth century, and points ahead to further approaches to translation. Building upon earlier theories, his view affords the opportunity for unprecedented insights into translation, specifically in relation to languages' discrepancy or non-isomorphism. His ideas will be alluded to throughout, especially in the conclusions.

though Spanish and English are unlike in their mode of expressing it, their intended meaning may remain the same.

Ortega y Gasset addresses the same problem, though his standpoint seems more speculative. In his essay *The Misery and The Splendor of Translation* (1937) he notes that "it is utopian to believe that two words belonging to different languages, and which the dictionary gives us as translations of each other, refer to exactly the same objects" (2017, p. 96). This statement plays off against Benjamin's mode of signification. What differentiates one perspective from another is that for Benjamin words, paraphrasing Ortega, do refer "to exactly the same objects" whichever language they belong to, but their signification is codified by means of different linguistic arrangements. For Ortega, however, words directly fail to signify the same object, arguing that it is false "to suppose that the thing the Spaniard calls a *bosque* [forest] the German calls a *Wald*" (Ortega y Gasset, 2017, p. 96).

Ortega bases his argument on cultural relativism as "an enormous difference exists between the two realities" (p. 96). Yet at some point he slightly grazes Benjamin's approach. While insisting on the difference between languages, he proceeds to say that "[i]t is so great that not only are they [languages] exceedingly incongruous, but almost all their resonances, both emotive and intellectual, are equally so" (p. 96). His argument, however, stops here, and he fails to further explain why "their resonances" are also incongruous. He seems to circumvent the point he apparently wants to make, which prevents him from noting what Benjamin concludes: that languages mean the same yet their signification is different in their mode of meaning. That being so, he overlooks that different linguistic arrangements necessarily echo distinct resonances. This lack may elucidate him failing to explain why language's resonances are also incongruous. Understanding modes of meaning as rooted in specific cultures may give an account of such.

Benjamin's view lays the foundations for further discussion of the problems of untranslatability or the (imp)ossibility of translation in the case of Dylan. Therefore, his perspective is privileged over Ortega y Gasset's (2017). The (im)possibility of translation in Dylan's songs lies in the cultural differences that emerge because of languages' incongruence. Yet such discrepancies are not incompatible with the idea that languages have the capacity to refer to the same object however different their mode of meaning may be.

2.1.1.2 Schleiermacher and the Irrationality of Languages

Before Benjamin, cultural and linguistic discrepancies of languages had already been discussed by Schleiermacher (2021). However, his observations are not as radically seminal as

Benjamin's for the purpose of this thesis. His inclusion in this section, however, is quite meaningful as he tackles the same issue. It works as a theoretical backup to Benjamin's modes of meaning as it provides another perspective on the question of languages' non isomorphism. His point, however, does not stem from a universal consideration of languages. It starts from, among other factors, the author's style which Schleiermacher views as pertaining to the culture that produces it.

As indicated in the introduction to this section, theoretical perspectives on translation gained full strength in the nineteenth century, especially with the contribution of Schleiermacher, among other authors.[9] His often-cited lecture *On the Different Methods of Translating* (1813) remains as one of the first insights into the cultural implications of translation. His impact has reached contemporary heights, and some of his pioneer ideas can be linked to the problems Dylan's songs pose in this respect. Thus, "[p]ractically every modern translation theory […] responds, in one way or another, to Schleiermacher's hypotheses. There appear to have been no fundamentally new approaches" (Kittel & Poltermann, 2012, p. 417). This statement may be slightly hyperbolic but gives an accurate account of the consideration towards the German theologian in translation studies.

Methodologically speaking, Schleiermacher's contribution can be split into two approaches. His view of translation opens up new possibilities for the conceptualization of translation, which, very simply put, shifts from the necessity of domesticating the source text to the enhancement of its foreign taste. They can be seen as responses to the recognition of languages' incongruence. More specifically, this dual perspective rejoins to the awareness of the artistic and cultural peculiarities of the original author:

> The more, however, the author's own particular way of seeing and drawing connections has determined the character of the work, and the more it is organized according to principles that he himself has either freely chosen or that are designed to call forth a particular impression, the more his work will partake of the higher realm of art. (Schleiermacher, 2021, p. 52)

In other words, translation problems rest on the author's style, which, as already explained, may be seen as an artistic verbalization of his/her culture. The more "particular", the harder to translate, which is precisely the main problem in Dylan's songs. His style, understood as a

[9] Humboldt's introduction to his translation of Aeschylus' *Agamemnon* is often cited along with Schleiermacher as instances of Romantic approaches to translation. Humboldt's reflections are notable for defining *Agamemnon* as "untranslatable" (2017, p. 55), a term which will be commonly referred to throughout this thesis.

cultural product of its times, becomes hard in terms of translation as it embodies a very particular view of the world as well as a peculiar standpoint within its cultural atmosphere.

The consideration of the original author as artistic entails various consequences. First, it recognizes language as something other than a linguistic instrument. Though implicitly, his statement acknowledges that language can be an artistic device and, consequently, a cultural artifact. Further, the "own particular way of saying" allots an individual status to the author who, though participant of the collective language, delivers an artistic text inasmuch as it bears a peculiar view of the object represented. Finally, it problematizes the original style as a linguistic hindrance. It not only considers fidelity to original words but also the implications of such words being transferred into a different language and culture.

The author's challenging style, however, is not only the verbalization of a particular view of the world. It may also be seen as a verbal peculiarity which responds to a well-established language. Out of this friction emerges a personal style, so, for Schleiermacher, the artistic value, the real translation trial, lies in:

> [T]hose works of art and science in which the author's free individual combinatory faculties, on the one hand, and the spirit of the language along with the entire system of views and sentiments in all their shadings represented in it, on the other, count for everything. (Schleiermacher, 2021, p. 53)

The combinatory power of a particular view and the language of which it makes use gives rise to the artistic value of the work and, consequently, the problems its translation may pose. Schleiermacher's view of translation, then, is complicated by the debt the author's style contracts with the language to which it resorts. Style, understood as a verbal utterance that takes place in a particular culture, is hardly transferrable as differences between languages may become insurmountable. This, according to Schleiermacher, constitutes an "irrationality [which] permeates all elements of two languages" (2021, p. 53), implying that differences between languages mark any translation effort.

This aspect proves quite suggestive, and its effects will echo in further approaches to translation. Differences between languages, not only linguistically but culturally, will be object of multiple debates in translation studies. The same problem will be called by different names. The manner in which culture invests language with meaning will be of great relevance, too, when discussing the translation of Dylan's songs. This irrationality leads Schleiermacher to conceive of translation as the impossibility of producing:

> [I]n another tongue a replica of a work of rhetorical art that in its individual parts would correspond perfectly to the individual parts of the original, but that given the differences between languages, with which so many other differences are essentially caught up, we have no other recourse but to contrive a copy. (Schleiermacher, 2021, p. 56)

Schleiermacher is anticipating what later was to be called untranslatability, which represents the antecedent of what here is known as the (im)possibility of translation. Yet awareness of incongruence does not entail submission. The impossible equivalence, the irrationality that mediates between languages, also represents an opportunity for artistic creation. Thus, while conceding its impossibility, Schleiermacher offers two translation techniques. On the one hand, it can be adjusted to the translated culture. On the other, it can maintain the original linguistic and cultural features of the source text. Schleiermacher himself puts it allegorically. This incongruence enforces a movement towards one of the languages involved: "Either the translator leaves the writer in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him" (2021, p. 56).

He manifestly argues for the former. The translated text, in his view, must be inclined "to a foreign likeness" (2021, p. 61). It must preserve its natural essence so that the reader can be faced with its foreign taste. The translator, then, becomes the agent who encourages the reader towards the writer, and the translated text results in a foreignizing practice.[10] This practice, however, will not be considered in the translation proposals of Dylan's songs. As explained later, the translation of Dylan will be directed into a cultural recreation of his effects within his culture.

2.1.1.3 Appiah and Cultural Conventionalism

Appiah's contribution in "Thick Translation" (2021), originally published in 1993, offers meaningful ideas which will be alluded to throughout this thesis so as to underpin other relevant subjects. In this section, his approach to how cultural conventionalism invests language with meaning is of great help to understand translation and particularly languages' non-isomorphism. In a way, his ideas are explored in an attempt to supplement the question of cultural incongruence of languages. His emphasis on the impact cultural conventionalism can

[10] Schleiermacher's approach to translation was also at the service of national culture. He saw the foreignizing text as a form of neutralizing the French cultural and literary domination over Germany. Schleiermacher's theory is inscribed in the Romantic period, which unsurprisingly coincides with the rise of German nationalism (Venuti, 2021b).

have on translation is of great relevance to the analysis of Dylan's songs as many of the translation problems they present are connected to the culture that produces them.

Under the influence of political and postcolonial approaches, Appiah discusses translation in relation to Grice's maxims of conversation. Linguistics is foregrounded in the exploration of the political and cultural implications of translations. In his essay, then, an exhaustive analysis of translation difficulties is conducted. Appiah's starting point is the analysis, in translation terms, of some Ghanaian proverbs. These help him illustrate, in short, an utterance as a linguistic action which rests on conventionalism (Grice, 1995).

For Appiah, the only material translators have at their disposal is words. Yet their meaning (and this is quite common in Dylan's songs) may not be clear enough; they may not mean what they apparently do. Here is where the allusion to the Ghanaian proverbs and Grice gain strength. For a proverb is primarily characterized by a meaning other than what its words mean in their literalness. This idea is illustrated by the following example: "The drongo says: if he had known that the palm nuts were going to ripen, then he would not have married the raffia palm with a twisted leg"[11] (Appiah, 2021, p. 339). The sentence, if taken literally, is hardly graspable. Its cultural references prove challenging as the receptor ignores what they stand for. It is thus that language—here the Gricean perspective gains significance—is necessarily conventional, that is, a recognition of both cultural items and the manner in which they operate in the source culture is needed to understand the utterance. As discussed later, this will be also fundamental to Dylan's usage of language, which is inextricably connected to his historical context.

Language, as introduced above, is also dependent on language. This pairs well with Grice's perspective: "In some cases the conventional meaning of the words used will determine what is implicated, besides helping to determine what is said" (1995, p. 25). Thus, an utterance can be elicited once it is understood to mean what is conventionally associated with it: "[T]he thought we normally take someone to be intending to express in uttering a sentence is the thought that the conventions of language associate with it" (Appiah, 2021, p. 340). If this is so, communication or conversational problems are habitually overcome because the conventions of the context where the utterance is produced eventually predominate over miscommunication: Language, then, becomes a belief for which culture provides a more or

[11] This is Appiah's own translation of the Ghanaian proverb, which basically connotes "that if you (the drongo) had known that one person (the palm-nuts) would prosper, you would not have relied on a person who was less successful (the crippled raffia-palm.)" (2021, p. 351).

less fixed framework, and the receptor manages to grasp the meaning by privileging what the speaker is expected to mean over incomprehension.

Words are from the outset semantically predetermined however figurative the meaning may be. In this respect, a paradox arises: it is in fact their figurativeness—not their literalness—what allows for meaning. What follows is that, very simply put, acknowledgement of cultural factors and conventional formulae should deliver what the text *means*. This relates to one of Grice's conversational maxims whereby utterances serve an informative purpose, what he calls "[t]he category of Quantity", which revolves around two maxims: "1. Make your contribution as informative as is required (for the current purposes of the [linguistic] exchange" and "2. Do not make your contribution more informative than is required" (1995, p. 26). These maxims also pertain to the field of what Grice identifies as conventionalism. Language operates in the speakers' minds under these premises so as to facilitate verbal communication.

That being so, a text can be attributed to a *cultural* intention which is foremost recognizable as it is rooted in conventionalism or, more specifically, in the informative maxims. In the face of the different modes of meaning (what Schleiermacher [2021] calls irrationality of languages), translation demands from the translator a *cultural* command of the foreign language. That is, as language articulates the same idea in different terms, translators may be aware of how the foreign language (the one they interpret) arrange culturally their meanings. Meaning, then, is grasped as it is identified with a specific context-bound purpose, thus becoming conventional. This is because there exists "within any community of speakers of a single language a specific structure of mutual expectations about reasons for uttering" (Appiah, 2021, p. 341).

Nonetheless, Dylan's words cannot always be elicited from their cultural background. Appiah is also aware of these problems as he concedes that not all words may be subject to the cultural arrangements of the languages that produces them. Here is where his theory becomes more relevant to the discussion of the (im)possibility of translation in Dylan. Recognition of how language operates at a specific time in accordance with conventionalism does not necessarily yield interpretative results. Appiah's standpoint is not as instrumental—and by extension rigid—as some predecessors.

In discussing dissimilar genres as novel or poetry, it is conceded that conventionalism cannot always be trusted, at least as far as meaning generation is concerned: "Because the novel and the sonnet are not conventionally constituted by a process of meaning-generation, there is no set of conventions to which we can refer, analogous to the conventions of literal meaning, for deciding what the work means" (Appiah, 2021, p. 346-347). The rules that govern such

genres are unconnected to the rules that explain how meaning is produced, however literal or figurative this may be. They are instead formal aspects that may lead the translator's way towards other aspects than meaning. In this respect, conventionalism is more formal than semantic.[12]

Being aware of how languages arrange meanings culturally (and, by extension, differently) proves fundamental to any translation, and Dylan's case is not an exception. It is from, in Schleiermacher's words (2021), the irrationality of languages that most translation problems stem. Paraphrasing Benjamin, their different modes of meaning rely on their different cultural arrangements and conventionalism, which significantly has an impact on the lack of correspondence and their cultural incongruences. This problem is undoubtedly present in Dylan's songs, and hence its discussion in this section. Yet their songs may be even more problematic as his usage of language does not always depend on conventionalism. Guessing at what words mean in their songs, from a *conventional* perspective, takes a hermeneutic effort which may or not deliver successful results. This problem will be further explored in subsequent sections.

2.1.2 The Questions of Correspondence and Equivalence: The Consequences of Languages' Non-Isomorphism

The non-isomorphism of languages has led to the discussion of equivalence or correspondence as traditional topics in translation studies. Like in section 2.1.1, opinions and standpoints in this respect are multifarious, so a selection of the most relevant ideas to this thesis has been made. In this sense, correspondence may be seen as the direction of the languages involved. Equivalence, conversely, refers to the process by which the source text has "as its ultimate goal a transformation that entails no transformation" (Dávila Montes, 2014, p. 51). That is, equivalence is idealistically the state whereby the translated text manages to eliminate the irrationality of languages, their cultural and linguistic discrepancies becoming isomorphic.

Traditional ideas of equivalence, which had so far attracted much attention, invited numerous questions. This approach is already observable in the contributions of Frawley (1984), who questions equivalence as a form of identity between the texts involved. Thus, in his view translation is an autonomous entity in which "there is information only in *difference*" (p. 168). Concomitantly, he comes up with the concept of "the third code", which measures the degree of semiotic innovation of translations. A similar perspective is seen in Blum-Kulka

[12] Though conventionalism seems to be disregarded by Appiah, in the next section it will be taken into consideration in the analysis of Dylan's style.

(1986), who further explores the notion of the third code, which she views as a form of explanation intrinsic to translation. For her, the translated text is autonomous to the extent that its cohesion is even wider than the source text due to the semantic strategies on which translators draw so as to clarify the meaning they get as receptors. These include repetition, redundancy, explanation, etc.[13] This last perspective can be connected to how translation proposals of Dylan's songs are made in the subsequent analysis, which contribute to consolidating the idea of the (im)possibility of translation. In this sense, the translation of Dylan's songs, as explained later, must be an autonomous literary text.

In this respect, Jakobson's semiotic perspective on translation may be of help. In relation to equivalence, translation may be defined conceptually as "the interpretation of verbal signs by means of some other language" (Jakobson, 2021, p. 156). Aware of the lack of correspondence of languages or, as he calls them, codes, he enumerates several types of translation. In his seminal essay *On Linguistic Aspects of Translation* (1959) he displays a semiotic typology whereby translation can be approached as a discipline from different perspectives, ranging from "intralingual translation", through "interlingual translation", to "intersemiotic translation" (2021, p. 157). The first is concerned with translation within the same language, that is to say, paraphrasing. The second definition is the traditional form of translation by which a message is interpreted in a verbal code other than its original or native one. The third occurs when different media are involved in the translating process, for instance, from a text to an image or vice versa.

This descriptive approach proves quite significant as it entails an optimistic view. By recognizing paraphrasing as a form of translation, cultural discrepancies, which so far pose the major threat to translation, are alleviated. When equivalence or correspondence becomes more an inopportune utopia than a real objective, translators at least have paraphrasing as an ultimate resort. Into this category, for instance, may fall the footnote, which, from Jakobson's view, would also constitute an instance of translation. If his typology is understood not only as a description but a prescription, Jakobson's semiotic approximation to untranslatability may appear static or invariant as it presumes the existence of translation techniques which overlook the potential peculiarities of a text. Its instrumentality surmises that any cultural hindrance, for instance, can be dodged. Understanding paraphrasing as translation implies that any explication, regardless of the number of languages involved, is a form of translation.

[13] See also Leuven-Zwart (1989) and Holz-Mäntärri (1984).

> Most frequently, however, translation from one language into another substitutes messages in one language not for separate code-units but for entire messages in some other language. Such a translation is a reported speech; the translator recodes and transmits a message received from another source. Thus translation involves two equivalent messages in two different codes. (Jakobson, 2021, p. 157)

He goes on to say that when "there is a deficiency, terminology may be qualified and amplified by loan-words or loan-translations, neologisms or semantic shifts, and finally, by circumlocutions" (p. 157). By deficiency he means incompatible obstacles, the effects of which can be reduced by the instruments he lists. In this respect, Jakobson's view may be of help in translating Dylan. As warned in the introduction, the thesis' focus is put on how the impossibility of translation occurs at the level of the word. This disregards specific references to cultural items which do not have a counterpart in the target language. Though Dylan's intertextuality commonly involves cultural references, such cases have not been primarily considered for this thesis. However, when culturalisms appear translation proposals have been oriented towards their preservation in the target language or, as suggested by Jakobson, into circumlocution, even though their resonances may ring unfamiliar for a potential audience.

This idea of any cultural reference being overcome is quite optimistic and echoes loudly Benjamin's observations. Nida's "ways in which such symbols are arranged" (2021, p. 171) pair well with Benjamin's (2021) modes of meaning. Yet between them lies a radical discrepancy. Whereas Nida recognizes differences in "the meaning given to corresponding symbols", Benjamin is more categorical insofar as languages are identical in their intention and meaning, the only difference being the mode of it. In other words, Nida, as opposed to Benjamin, denies that languages are identical in their intention. In this respect, Benjamin's approach seems more suitable for the interests of this thesis.

As for Nida, "there are, properly speaking, no such things as identical equivalents" (Belloc, 1959, p. 88). Yet, at the same time, he recognizes that two distinct forms of equivalence can be found: "[O]ne which may be called formal and another which is primarily dynamic" (2021, p. 174). The former is the translation which manages to bring form and content together, though this may imply glosses, explications or further commentaries to the translated text. As to the latter, he retrieves Rieu & Phillips' (1955) principle of equivalence whereby translators are concerned with a "dynamic relationship", always aware that "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (Nida, 2021, p. 174). This, among others, is the type of translation

at which the later proposals will aim in the discussion of Dylan's songs. Throughout this theoretical revision other important concepts will arise. Yet the notion of dynamic equivalence proposed by Nida will be fundamental to the development of the subsequent translation proposals as the formal equivalence, in the sense of Nida, would imply a word-to-word correspondence which, due to the irrationality or non-isomorphism of languages, does not seem feasible.

Recreating the relationship between the original receptor and the source text may imply an underestimation of words—at least in its literalness. Nida's dynamic equivalence foregrounds, rather than a phrase or a specific arrangement of words, the effect of it, which apparently does not rely on cultural arrangements. If the translator's purpose is, regardless of the original motivation, to stir an emotion, an awareness of the verbal dissimilarities of languages must be raised. Again, Benjamin's (2021) perspective is of great significance here. Assuming that languages are common in their intentions, and that their "mode of meaning" is what distinguishes them, leads to a conceptualization of translation whereby words are at the service of an effect, and not the other way around. Rendering Dylan's words necessarily responds to this mode of translation. His words' belonging to the language where his songs are uttered cannot be translated literally into any counterpart. That is, a formal or word-to-word equivalence cannot be considered. Consequently, the effect that the original text exerts on the native reader (or listener) cannot be conjured up literally in a different language. It is then that a dynamic equivalence is needed.

This type of translation contributes to a "complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture" (Nida, 2021, p. 174). Here is where the notion of adaptation gains strength. Awareness of the receptor calls for a natural message which contrasts foreignizing approaches as that proposed by Schleiermacher (2021). If the translated text rings "relevant within the context of his own culture", it is because, paraphrasing Schleiermacher (2021), the translator has moved the writer towards the reader. In this thesis, the intention is not necessarily to make Dylan's words relevant within the context of the receptor's culture. "Relevant" perhaps is not the right word for such a purpose, "naturalness" being more suitable. Yet such a naturalness does not equate to familiarity as Dylan's style, which demands an exhaustive analysis, is anything but familiar even in his own culture.

Nida's *dynamic equivalence* proves quite suggestive in translation. In the face of linguistic differences, he argues for avoiding "approximation to the form and meaning of the source text and instead aims for an equivalence of effect" (Venuti, 2021a, p. 166). Though his view may

be slightly rigid in its pragmatism, Nida opens up new possibilities in the exploration of equivalence, which was extensively discussed in the decade of 1960s. Later approaches would add some variants to the concept of equivalence. Newmark (1977), for instance, provides a new perspective on the same issue, and thus does he propose *communicative* and *semantic translation*.[14] While communicative translation aims at an effect as close as possible to that obtained on native readers, semantic translation seeks to render a text which foregrounds above all contextual meaning.[15]

2.1.3 The Author's Intention and its Consequences in Translation

Intention has traditionally dominated the question of untranslatability. It shares, along with languages' non-isomorphism, correspondence and equivalence, a notorious position within translation studies. It is also one of the major challenges in the translation of Dylan and constitutes a core element in the development of what here is understood as the (im)possibility of translation in his songs. Very simply put, most of the challenges Dylan's work presents are derivative of his connection to the culture where it is produced and the difficulties of eliciting what words in his songs mean. This section, therefore, seeks to explore what is understood by intention in translation, both in the original author and the translator, and prove that in the case of Dylan it is not as reliable as it may appear.

2.1.3.1 The Source Text and its Aim: Intention as Problematic

Vermeer had a considerable impact with his theory of the *skopos* and translational action. In a way, he draws on the classic notion of the intention as crucial to translation, yet with special emphasis on the target text and culture. The discussion of his article "Skopos and Commission in Translational Action" (2021 [1989]) responds to two factors, namely how his view of the source text's aim can contrast further approaches to literary intention and also how a set of a priori aims can be of help for the translator of Dylan (which will be discussed in section 2.2.4). That is to say, though focused on the translator's "commission [and] the mode in which it

[14] House's distinction between *covert* and *overt* translation is also interesting in this respect (1977).

[15] In this respect, Catford (1967), Levý (1967) or Popovic (1970) provide significant insights into translation studies. By the time, translation studies was already consolidated, especially after Holmes' "The Name and Nature of translation studies" (2021 [1972]), where the terms first appeared. Consequently, the awareness of translation as a scholar field increased during these years. Academics like Catford felt that translation should emancipate from linguistics as for linguists it was simply a vicarious branch which they could visit more or less depending on the degree of suitability with the exploration of language (Venuti, 2021a). See also Even-Zohar (2021) and Toury (2021).

[translation] is to be realized" (2021, p. 219), his article also offers valuable insights into the source text's aim, which is "usually composed originally for a situation in the source culture" (p. 220).

Following a discussion of why translation is an action, understood as an activity which pursues an objective, Vermeer recognizes a number of potential objections to his theory. He addresses them hypothetically:

> Objection (1) maintains that not all actions have an aim: some have "no aim". This is claimed to be the case with literary texts, or at least some of them. Unlike other texts (!), then, such texts are claimed to be "aimless". In fact, the argument is that in certain cases no aim exists, not merely that one might not be able explicitly to state an aim—the latter situation is sometimes inevitable, owing to human imperfection, but it is irrelevant here. As mentioned above, the point is that an aim must be at least potentially specifiable. (Vermeer, 2021, p. 221-222)

This standpoint, though not essential to the theory of *skopos*, may stimulate a number of interesting questions. For him, any literary enterprise is assumed to have a purpose. A philosophical definition of action seems to prevail over the work's artistic value, to the extent that intention is necessarily attached to the literary work. Nonetheless, the pragmatism of Vermeer's approach may lead to a rigid conceptualization of what a piece of literature is. If literature's key is necessarily connected to an action, numerous aspects may be put aside.

This does not mean that there is no intention or aim in a literary work. The intention may be there or not. Yet it is solely one of the many aspects that inform it. And however deep the translator's research, intention will probably remain an enigma. There may be of course exceptions to this. Translators may have a personal encounter with the author. Globalization make conversations across the world possible, and an email may ideally bring to an end all the uncertainties the original work poses. Yet remarks from authors would also imply blind faith in their words. It would imply that they are being honest to us and even to themselves—not to say they still live. Even in these situations, there may be an aim, but assuming that between the literary impulse and the written text lies an intention may be misleading for translators.

This perspective may be too relativist or pessimistic. It is not intended to problematize for the sake of gratuitous discussions, though. The discussion of Vermeer's theory responds to the necessity of contrasting his opinion of the source text with further perspectives where the author's intention is questioned as a theological dictate, which in the case of Dylan becomes indispensable. In a case like this, likelihood represents a more stable ground than assertion.

Vermeer seems aware of this when he states that "human imperfection" may cause ignorance of intention. He goes on to say that eliciting the purpose must be "at least potentially specifiable". Yet recognizing intention as *potentially* decipherable is restraining it to the realm of speculation. It stands to reason that as we cannot deny intention, nor can we be sure of it. Or, more accurately, of its impact on the literary work.

Vermeer (2021) proceeds to question art's purposelessness in the next paragraphs. Again, his perspective is quite suggestive as it can help delimit the *skopos* described in 2.2.4. The reading of Dylan's work (and its subsequent translation) is conducted without the expectation of having any aim on his part: "If it is nevertheless claimed that literature 'has no purpose', this presumably means that the creation of literature includes individual moments to which no goal, no function or intention can be attributed" (p. 222). This point enables him to challenge the myth of inspiration as an unexpected blow in the writer's mind:

> For instance, assume that a neat rhyme suddenly comes into one's mind. (This is surely not an action, technically speaking.) One then writes it down. (Surely an action, since the rhyme could have been left unrecorded.) One continues writing until a sonnet is produced. (An action, since the writer could have chosen to do something else—unless the power of inspiration was simply irresistible, which I consider a mere myth.). (Vermeer, 2021, p. 223)

The above quote invites more than one question. Vermeer objects to art's aimlessness by arguing that writing is an action as it serves a purpose. This does not mean that the writer's purpose *in* writing is clear, though. Instead, it can only be stated that he or she simply had the purpose to write. Yet three questions need further clarification. First, having the purpose of writing does not equate to knowing why one may have the intention of writing. In other words, Bob Dylan may intend to write while ignoring the motivations that move him to do so. Psychoanalytical tools may be required to find out such reasons, and yet again discoveries would be mere speculations.

What follows is that, in Vermeer's argument, purpose may be mistaken for motivation. Second, it is worth asking how the discovery of the factors that drove Dylan to write have affected his literary outcome, which is ultimately the only material with which the translator is to deal. And third—this may overlap with the previous question—, Dylan's motivations do not necessarily equate to the text's intention. In fact, an allusion to "what role a source text plays" is first made. In this respect, Vermeer argues that:

> Even the well-known "*l'art pour l'art*" movement ("art for art's sake") must be understood as implying an intention: namely, the intention to create art that exists for its own sake and thereby differs from other art. Intentionality in this sense is already apparent in the expression itself. (2021, p. 223)

The above quote implies blind faith in artists succeeding in their intentionality. A seamless connection is established between the supposed author's purpose and the outcome s/he obtains. The argument would be quite different if *l'art pour l'art* was considered to be a complete failure. It is worth asking whether, provided that *l'art pour l'art*, paraphrasing Vermeer, fails to become radically different from other forms of art, intentionality is still a valid aspect. Therefore, one important question is whether intention, even when publicly known, guarantees grasping the meaning, which is what translators ultimate need in their task. This may vary depending on what writer is to be translated, of course. Dylan's motivations to sit and write his songs cannot be elucidated. Nor do they provide, as discussed later, any insight into meaning. So, Vermeer's approximation to intentionality cannot be taken as definite for this thesis.

Vermeer goes on to enumerate cases in which the author's intentionality may be deduced. The assumption that "even the creation of literature involves purposeful action" (2021, p. 222) is justified on the grounds of extratextual aspects:

> If we accept that the process of creating poetry also includes its publication (and maybe even negotiations for remuneration), then it becomes clear that such behaviour as a whole does indeed constitute an action. Schiller and Shakespeare undoubtedly took into account the possible reactions of their public as they wrote, as indeed anyone would; must we actually denounce such behaviour (conscious, and hence purposeful), because it was in part perhaps motivated by such base desires as fame and money? (2021, p. 222)

Nobody knows what Shakespeare or Schiller primarily intended with their works. Money or remuneration may be surely among their ambitions. Furthermore, no explanation about how pecuniary ambitions may impact on the text is offered. However, intertextual coherence should be considered:

> To the extent that a translator judges the form and function of a source text to be basically adequate per se as regards the predetermined *skopos* in the target culture, we can speak of a degree of "intertextual coherence" between target and source text. (Vermeer, 2021, p. 221)

Intertextual coherence bears on the translator's assessment of "the form and function" of the text which is to be translated. Once these are assimilated, translators can set a specific *skopos* in relation to the target text.

In this thesis, Dylan is understood as a poetic self. No positivist aspect is considered for the discussion of him as a poet or songwriter, nor are biographical references taken into consideration. Therefore, guessing at the intentions the flesh-and-blood Robert Zimmerman held when he wrote the songs would, on the one hand, be at odds with the thesis' objective. On the other, it would nullify from the outset any translation proposal made in the analysis. This does not mean that a hermeneutic exploration may not be carried out. In fact, as discussed later through other writers, it is so that a more or less faithful reading of his work can be made before translating it. Yet intention, according to the idea of the (im)possibility of translation, cannot be considered. In this regard, the ideas of, again, Appiah are more relevant to the purpose of the thesis. They will be deeply discussed in the next section.

2.1.3.2 Appiah's Remarks on Intention in Translation

In "Thick Translation" (2021 [1993]) Appiah provides an alternative perspective on the notion of intention. His view of translation is also one of action, in the manner of Vermeer (2021), but it can also be understood as negating the relevance of the source intention, at least implicitly:

> [W]hat we translate are utterances, things made with words by men and women, with voice or pen or keyboard; and those utterances are the products of actions, which like all actions are undertaken for reasons. Since reasons can be complex and extensive, grasping an agent's reasons can be a difficult business. (2021, p. 340)

The above quote seems to disentangle Vermeer's (2021) apparent misunderstanding of intention for motivation—reasons, in Appiah's words. The reasons that drive a writer to actually write should not be mistaken for the text's intentionality, whatever this may mean. They are, in Appiah's view, "complex and extensive". These adjectives may fall short, though. They may be very simple and brief, in fact. What is complex, however, is the task of finding them out, as well as extensive is the process of eliciting them. "Impossible" seems to better condense both meanings into one word. Any attempt at the author's intention towards the text or behind the actual process of writing is utopian unless that s/he has the courtesy to reveal it in a personal encounter—this, as discussed above, would also imply that the author knows them and is at the same tame honest in this respect. Appiah's approach implies that the source

intention remains unknown to the translator. And the only material the translator—or the message receptor—has is words.

As to translators, he contends that "because faced with a real live text, it seems bizarrely inappropriate to spend one's time speculating about the author's intentions" (2021, p. 344). He is not very eloquent about what "a real live text" is, though. Intention, at least that which has to do with "psychological facts about its historical author" (2021, p. 345), should not interfere in the translator's task. However, Appiah also concedes that:

> But it remains true that in order to begin to have a literary understanding of many texts, we must usually first know its language well enough to be able to identify what the intentions conventionally associated with each of its sentences are: that we must begin with the literal meanings of words, phrases, sentences. (2021, p. 345)

A command of language is required to understand how intention may be elucidated in terms of conventionalism. Though only "its language" is mentioned, the perspective is not seen at all as exclusively linguistic. That is, if a knowledge of the source language is needed in order to "identify what the intentions conventionally associated" are, then a command of cultural knowledge is also required. At issue is a source text which has been produced in the past, and accordingly a historical understanding of culture and its conventions is required. Only thus can the author be more or less revived, which is a great deal more feasible than guessing at the intentions or reasons that motivated the written text.

This point may be seen as discouraging adherence to the author's intention. Formal questions of the source text can be considered for translation, most especially in cases like Dylan's songs, where aspects such as metrics, rhyme, melody or rhythm are probably fundamental to the word choice. These may be, speculatively speaking, assumed to be one of Dylan's intention or reasons for writing as words are thought to be listened to and not necessarily read. Unlike novelists or—in its strictest sense—poets, words are not exclusively central to the work delivered, so a guess at why Dylan decided on them may be reduced to one reason: they are needed to fill in the melody. Yet, as specified above, the *skopos* of this thesis is far from providing a *musical* text. Critics, academics and journalists have elevated Dylan's songs to the category of literature,[16] and thus translating him in such terms may be to some extent justified.

[16] In this thesis, Dylan is considered to be a literary figure properly, too. As the Nobel Prize announcement reads, his work has contributed to "creat[ing] new poetic expressions within the great American song tradition" (Nobel Prize). His status as a literary figure will be further discussed in Chapter III.

If intention and all the aspects that presumably have to do with it are put aside, then translation must be guided into something else. Also, if the non-isomorphism of languages is mainly ingrained in the language's cultural arrangements, other efforts than eliciting the author's intention must be made. The following sections, then, are devoted to analyzing how translation can be approached in the face of those factors that prompt what here has been discussed as untranslatability. They are directed into specifying how the translation of Dylan's songs should be carried out in relation to what here is understood as the (im)possibility of translation.

2.2 Approaches to Translation: How to Cope with Untranslatability

Awareness of languages' non-isomorphism, the difficulty of finding out the original intention or the lack of correspondence, among others, are the factors that have led thinkers to reflect on the possibilities of translation. This tendency is not new and has occupied a prominent position since the Roman Empire. What follows is that any approach to translation normally involves a record of the conditions that make it difficult or impossible. A recognition of the problems usually brings about their possible solutions. This is one of the characteristics of what here is understood as the (im)possibility of translation, which will be further explained in section 2.4. The following subsections, then, seek to provide an account of those approaches that have helped to understand how to tackle translation as a practical tool in the face of the problems which, as explained above, have traditionally been considered to hinder it. For questions of space, a selection of those most related to Dylan's songs has been made.

2.2.1 Early Approaches to Translation: From Cicero's *Ad Verbum* and *Ad Sensum* translation to Renaissance

Cicero has been traditionally considered to inaugurate a tradition. Though other writers had already offered passing remarks on the problems of translation—Sima Quian or Aristeas of Marmora—, it is not until the Roman Empire that translation begins to be problematized (Venuti, 2021a). In Antiquity, translation was still far from being considered a theory, but it was progressively being assimilated into the study of rhetoric. Thus, commentators such as Quintilian, Pliny the Younger or Cicero himself saw translation as an appropriate pedagogic instrument for young orators. His *De Optimo Genere Oratum* (46 BCE) [*On the Best Kind of Orator*] is often credited with pioneering concern with translation (Kelly, 1979; Cassin & Apter, 2014; Vinokur & Réjouis, 2018; Venuti, 2021a). In remarking his translation of Aeschines and Demosthenes, Cicero claims:

> And I did not translate them as an interpreter, but as an orator, keeping […] the "figures" of thought, but in language which conforms to our usage […] I did not hold it necessary to render word for word, but I preserved the general style and force of the language. (1968, p. 365)

This stands as a hallmark of translation theory, and its application may be still valid for the case of Dylan. In distinguishing "interpreter" from "orator", Cicero implies one of the major

issues of translation studies. He did not use the words "literal" and "free" respectively, thus preferring emphasizing the importance of rhetoric as opposed to grammatical translation (Venuti, 2021a). On this score, Cicero refutes a "word for word" device so as to preserve the original text's essence or, in his own words, "force of the language". His proposal also suggests that the target text must adjust to the translated culture, which, as discussed in section 2.1.1, was to be a controversial subject. The same attitude prevails in *De finibus bonorum et malorum* (45 BCE), where he observes remarkable differences between *ad verbum* and *ad sensum* translations. Those who practice the former, in his view, bear "the mark of an unskilled translator", so Cicero argues for an *ad sensum* translation. This is preferable "when a more familiar term already exists [in the target language] to convey the same meaning" (2004, p. 69).

This appreciation will be distinctive of a lasting debate in translation studies, where binary oppositions have traditionally dominated the academic arena.[17] As later discussed, antagonistic standpoints will adopt multifarious names, yet many of them show concern with whether the translator should stick to the original language or rather adapt the source text to her/is own culture and language. Cicero's allusion to "the force of the language" will be of great importance in the discussion of Dylan's translation, too, as it implies a larger consideration for both the sense-for-sense method and the source text's stylistic features for which he argues. In fact, the approach to the translation of Dylan's songs should be one of an "orator", that is, a translator who can reproduce the literary properties of the source text in her/is own culture.

Horace also showed his interest in translation as a practical instrument in the face of languages' non-isomorphism. For him, translation represents a great opportunity to turn "[p]ublic material [into] private property" (Copeland, 1991, p. 29), thus enabling the poet to deliver an autonomous text with significant differences from the source work. This permits the writer to cultivate a reputation of her/is own, which sets a purpose other than the original one. His approach resembles Cicero's *ad sensum* translation, which he vigorously defends: "[D]o not keep slavishly to the beaten track, nor anxiously render word for word like a literal translator" (Horace, 1974, p. 48). Equivalence begins to be tackled as an important question, yet the dominant perspective is that of a satisfactory rhetoric device. The connection between the two texts is gauged in terms of semantic and stylistic suitability (Kelly, 1979), and the

[17] For more information on translation concepts in the Antiquity, see Adler (2009). Robinson (2014) also includes a detailed list of traditional essays on translation ranging from Herodotus to Nietzsche.

importance of the source text is reduced to a teleological question, that is, as a means towards a poetic text.[18]

The translation of Dylan does not need to be at the service of the translator's reputation, of course. Yet Horace's standpoint can be of value in relation to how translation is invested with an artistic nature. Though restrained by the song formalities, the translator may reproduce those devices which, regardless of their musicality, give Dylan his status as a literary author. Limiting such devices to mere rhetoric would be too risky, but it is true that the translated text must be stylistically suitable in relation to Dylan's. This does not mean that meaning must be sacrificed. Meaning, as long as reasonable, should be take a prominent position in the translator's priorities. Yet it must also be in harmony with Dylan's stylistic peculiarities, which will be further explored in section 2.3.

Cicero's and Horace's approaches had a great impact on subsequent artistic epochs, and the *ad sensum* approach took larger dimensions. During Renaissance and the seventeenth century, the notion of authorship went blurry. Free translations of classical works become prominent, giving rise to a new genre which resembles what we today know as adaptations or imitations (Greene, 1982). Cicero and Horace, among others, are abundantly alluded to by contemporary writers who see in classical works, as prescribed by their models, a springboard for a personal style. This gives an account of the adaptations of Petrarch's sonnets by Sir Thomas Wyatt or Henry Howard (Venuti, 2021a). Domestication was viewed as pertinent to construct a national culture during the Elizabethan period, of which Sir Thomas Hoby and Philemon Holland's translation are a great example (Ebel, 1969). An overestimation of the *ad sensum* translation predominated and new forms of translation emerged.[19]

[18] The choice between *ad verbum* and *ad sensum* is also observable in further Renaissance approaches such as that of Saint Augustine (1958 [438 CE]) or Saint Jerome (2021 [395 CE]).

[19] The privileging of rhetoric over source meaning reached its peak in the seventeenth century with the contribution of Nicolas Perrot d'Ablancourt. His revisions of Tacitus (1640) or Lucian (1654) are part of the developing French literary canon. In his preface to Lucian, his method is justified as follows: "Diverse times require not only different words, but different thoughts" (d'Ablancourt, 2021, p. 43). *Ad sensum* translation aggrandizes at the service of contemporary trends to the extent that the source sense is altered during the process. In the face of languages' non isomorphism, translation becomes, at the command of national cultures, a powerful instrument for the expansion of world literature. Sense-for-sense rhetoric renderings proliferate, and translations proclaim their autonomy as independent literary bodies which, though ingrained in the foreign works, build up to the establishment of national literature. This new form of translation was soon labelled as "les belles infidèles", which roughly translates as beautiful but unfaithful (Venuti, 2021a).

2.2.2 Steiner's *After Babel* and the Necessity of a Hermeneutic Exploration

As indicated in the introduction to this section, approaches to the problems of translation proliferated abundantly during the nineteenth century and opened up new paths for Translation studies in the twentieth century. Thus, the contributions of Schleiermacher (2021), Benjamin (2021) or Nida (2021) have been discussed above as they pioneered the problematizing of translation, not only as an instrument but also as a science. Other academics have been of great relevance in this respect, but Steiner's standpoint stands out due to its appropriateness to the translation of Dylan's songs. Following the recognition of the impossibility of eliciting the author's intention and the awareness of languages' lack of correspondence, new methods started to emerge in the second half of the twentieth century. The hermeneutic exploration proposed by Steiner represents a great tool in translating Dylan.

In 1975, Steiner published the seminal *After Babel*, which redefined the linguist-oriented tradition which translation studies had so far embraced. Conversely, Steiner approached translation from a philosophical and literary perspective. Translation studies was redirected towards a more hermeneutic orientation, to which Steiner contributed notably by retrieving the Germanic tradition that dominated until the early twentieth century. In translating, the source text becomes for Steiner an open space which needs further exploration. Translation, then, is stripped of its instrumentality and is instead conceived of as an interpreting effort primarily (Steiner, 1998). Thus, his hermeneutic perspective leads him to call the translator "the complete reader", which is precisely the status a translator of Dylan should acquire:

> The main task for the 'complete reader' is to establish, so far as he is able, the full intentional quality of Posthumus's monologue, first within the play, secondly in what is known of Shakespearean and Elizabethan dramatic conventions, and, most difficult of all, within the large context of early seventeenth-century speech-habits. What is involved here is the heart of the interpretative process. (1998, p. 5).

Setting Shakespeare's *Cymbeline* as case study, Steiner argues for a total understanding of the work involved. This implies not only the work itself but also its historical, cultural and literary conventions ("dramatic conventions") as well as the temporal framework in which the work is inscribed ("the large context of early seventeenth-century speech habits"). He calls this form of interpreting "total reading" (p. 8), which proves indispensable for a proper understanding of the text. Therefore, though he does not recognize it explicitly, Steiner's approach implies a translator-reader above all. His contribution is of great significance as it

shifts the focus from the practice of translation to the translator him/herself. More specifically, to the skills and the knowledge needed to fulfill a translation successfully.

The translator's scope, then, is not solely that of translating one language to another. The discussion of their task is imbued with linguistic, cultural, historical, literary and philosophical aspects. All they must be considered for a further exploration of translation, which is the approach adopted in the translation proposals of Dylan's songs. This perspective leads some commentators to define his view as theoretical: "Steiner […] combines a history of European translation theory along with his own theoretical model of translation" (St. André, 2012, p. 134). Yet despite the diversity of approaches and "attitudes" (Large et al., 2019, p. 3) involved, translation calls for a philosophy of language. This question is addressed by Steiner as follows: "How do different cultures and historical epochs use language, how do they conventionalize or enact the manifold possible relations between word and object, between stated meaning and literal performance?" (1998, p. 7).

Under this premise, translators may explore how language operates both overall and at its specific time. The relationship between words and objects may provide a powerful insight into meaning. If, as Benjamin (2021) contends, languages are identical in their intention yet dissimilar in the manner in which meanings are produced, translators may explore what conditions, ranging from historical, literary, cultural to ideological, may partake in the shaping of such meanings. Thus, Steiner advocates returning to the "nature of language itself [and] to the question 'what is language?'" (1998, p. 8). This compels to explore not only the text but also the context, thus providing a solid exercise in hermeneutics that may reveal all the aspects of help for translation.

Translation, therefore, is an "access to an inquiry into language itself" (1998, p. 47). Rather than focusing on traditional questions of intention, correspondence or equivalence, in Dylan's songs aspects such as how language operates, how it relates to culture or in which context his songs were produced must be privileged. This may give an account of St. André's (2012) viewing Steiner as theoretical. However, his observation may be slightly simplistic. For Steiner's is at the most a theory that helps translators how to proceed in their métier. It is, like Nida's dynamic correspondence, instrumental, yet it is concerned with multifold perspectives, its ultimate goal being to set a proper historical, literary and cultural framework for translation. In short, "[t]o read Shakespeare and Holderin is, literally, to prepare to read them" (1998, p. 25). Yet preparation demands awareness of multiple factors. Preparation implies a consideration of language as a cultural setting which mirrors history in a verbal form.

The above "read" stands for translating, of course, and surmises that to read (or translate) an author is to read an epoch. Yet this enterprise is not an easy one as "time and language are intimately related: they move and the arrow is never in the same place" (1998, p. 18). In other words, guessing at the relationship between words and objects is a tremendous effort. And conjecturing meanings leads the complete reader, especially in those genres where, like in Dylan, polysemy is an asset, to lucubrate historically. Being subject to history, word meanings may alter and vary.[20] Consequently, what once was conventional later may be taboo, or vice versa. A rigorous understanding of language entails awareness of conventional and unconventional meanings. Misunderstanding conventionalism in both languages may induce the translated text to anachronism. Yet by adhering to historical conventions, the complete reader can attain to understand how language is perpetuated.

Steiner is quite clear about this: "At most stages in the history of language, moreover, innovative and conservative tendencies coexist" (1998, p. 20). This idea is crucial to understanding Dylan as an identification of conventional and unconventional meanings is key to interpreting his usage of language. His style is mainly characterized by the coexistence of conversational tones with innovative devices, which undoubtedly poses a threat to translation. Yet for translators to succeed, it is necessary to understand how these two aspects coalesce. Hermeneutics, then, in the manner of Steiner (1998), enables complete readers to explore the historical context and thus unravel those cultural, ideological and literary aspects that may assist them in their interpretation. Thus, total reading can dangerously become "potentially unending" (1991, p. 8), which is pretty much what occurs in Dylan's songs.

Dylan's songs abound with challenges. Conventional words become strange semantic units at his command, and a great exercise in interpretation is required. Yet his words are not only part of a text but also of a melody which extends the degree of complexity. As indicated above, deciphering Dylan's intention can aim at most at speculation, and reasons behind his word choice remain unknown however hard the complete reader tries. Translators must be recognized with the discomforting idea that hermeneutics can ideally enhance the depth of their interpretation but will surely fail to deliver a crystal-clear interpretation of the text. Historical, cultural or literary exploration of the context in which the work is set will be of great help, of course, but is unlikely to reveal a total meaning out of the text.

That being said, the difficulty is accentuated when musical aspects are added to interpretation. Dylan's lyrics are subject to the tune's flow, and this may limit (or amplify) his

[20] In section 2.2, these aspects will be addressed through authors such as Saussure and Bakhtin.

word choice. This means that on some occasions words may be vicarious to music, and choice may be justified on the grounds of the word sound rather than meaning. In such circumstances, translators cannot but speculate about the function, sonic or semantic (or both), the word serves: "[T]he trust can never be final. It is betrayed, trivially, by nonsense, by the discovery that 'there is nothing there' to elicit and translate. Nonsense rhymes, *poésie concrète*, glossolalia are untranslatable because they are lexically non-communicative or deliberately insignificant" (Steiner, 2021, p.186).[21]

2.2.3 The Identification of Literary Properties

Recognizing the impossibility of the source intention has led academics to think of alternative approaches to translation.[22] New disciplines started to be integrated towards the end of the twentieth century, and consequently political, identity and colonial studies[23] also formed a part of translation studies during this time. As indicated in section 2.1.3.2, Appiah's "Thick Translation" was of great relevance in the incorporation of colonialist and poststructuralist standpoints in translation. However, in this section the discussion of his essay relies on his observations on how to proceed with translation after recognizing that no intention is possibly decipherable:

> But for literary translation our object is not to produce a text that reproduces the literal intentions of the author […] but to produce something that shares the central literary properties of the object-text; and, as is obvious, these are very much under-determined by its literal meaning, even in the case where it has one. (2021, p. 347)

[21] The risks of overinterpretation will be further discussed in section 2.4.1.

[22] By the end of the 1980s translation oscillated among different perspectives: "Most scholarly work on translation still assumed an instrumental model, treating language as primarily communicative, if not of a univocal meaning, then of a formalizable range of possibilities" (Venuti, 2021a, p. 216). Poststructuralism enabled to see translation as a shaky ground where polysemy becomes a contested field. Derrida and de Man's contributions are of great relevance in this respect, and will be later discussed in section 2.3.3.2 and 2.4, where the view of impossibility will be reevaluated in contrast to what has been discussed here. During the 1980s, as Venuti (2021a) contends, target-oriented reflections were still prominent, but attention was progressively directed into the source text, which could now be interrogative and deconstructive. Very simply put, this means that multiplicity of potential meanings is open to question the source text as a troubled and conflictive semantic space. This will be one of the main challenges in Dylan's songs.

[23] New conceptual paradigms arose, continuing trends that emerged during the past decade such as Lefevere's (2021) polysystem, postructuralism, feminism, thus opening up opportunities for further explorations of translations. From this decade on, translation began to incorporate perspectives which so far had been locked out of its scope. Cultural theory (postocolonialism, sexuality, globalization, gender studies) are integrated as part of the translation studies' agenda, thus becoming an interdisciplinary field. In this respect, the contributions of Chamberlain (2021) or Brisset (2021) are quite meaningful. More political perspectives can be found in Bassnett & Trivedi (1998), Tymoczko (1999) or Simon and St-Pierre (2000). See also Cheyfitz (1991), Niranjana (1992) and Spivak (2021).

According to Appiah, intentions and meaning, in its strictest sense, do not guarantee the success of literary translation. Translators, then, can hope to "produce something that shares the central literary properties of the object-text". This may evoke some late approaches to the classic *ad sensum* translation whereby the effect on source audience is intended. Yet Appiah's approach seems to dive deeper into the same question by arguing for (re)producing the source text's central literary properties. He goes on to say that "[a] literary translation […] aims at producing a text whose relation both to the literary and to the linguistic conventions of the culture of the translation is relevantly like the relations of the object-text to its culture's conventions" (Appiah, 2021, p. 347).

What follows is that the more or less accurate discovery of the literary properties of the source text may help the translator to produce a text whose relation to the target culture and language may equate to the relationship the source text has to its own culture. If a text is understood as a cultural phenomenon operating in a specific manner in the culture-language system[24] that produces it, a translated text should perform similar actions in the reception culture. This standpoint proves essential to translating Dylan's songs. For his relation to his native language, which will be further explored in section 2.3, is no doubt a significant element in the generation of his style.

Though a "precise set of parallels is likely to be impossible" (2021, p. 347), a similar effect can be aimed at—rather than as an outcome, as an objective or ambition. This should be one of the major elements in the translator's priority hierarchy when translating Dylan. Setting the literary properties as desirable enables translators to design a personal roadmap which may successfully or not deliver, in the manner of Nida (2021), a dynamic literary translation. Under this premise, the translated text may vary according to what requirements the translator sets as desirable or, in Appiah's words, what literary properties the translator considers to be fundamental to the source text. Perspectives in this respect may be manifold, and will be further described in the next section.

One of them is that of cultural studies. The hermeneutic effort can lead translators to get an understanding of how, from a historical and cultural perspective, Dylan relates to his native language—that is, English—, how his work operates lyrically in his culture and what problems consequently arise. For the author's style emerges out of the clash of her/is individuality and the language in which s/he partakes: "Human action is intentional, but determinate, self-reflexively measured against social rules and resources, the heterogeneity of which allows for

[24] The notion of "language-culture system" will be developed in the following section.

the possibility of change with every self-reflexive action" (Venuti, 2008, p. 20-21). The translated text can be stimulated towards the target culture and conventionalism in the very same manner as Dylan's songs relate to their native language and culture.

This will presumably have a tremendous impact on translation. For Dylan's connection to language is precisely what conventionalism does not represent. An understanding of how culture, language, music and literature operate in the 1960s in the United States serves a *negative* purpose. Setting Dylan in his context can help the complete reader to understand what Dylan *is not* as one of the major features of his relation to language and, by extension, his style is his unconventional spirit. In other words, the Gricean maxim discussed in section 2.1.1.3 by which meaning is grasped in relation to a context-bound knowledge is useful as it clarifies what Dylan's words *do not* mean. Otherwise, for a faithful clarification of meaning in Dylan's songs, utter adherence to conventionalism would suffice.

Identifying the literary properties to the source text is vital to delivering an effective literary translation. Following these ideas, Appiah concludes what has already mentioned at the beginning of this section. For him, this also helps to diagnose what literary work is worth teaching: "What counts as a fine translation of a literary text—which is to say a taught text—is that it should preserve for us the features that make it worth teaching" (2021, p. 348). If, after translating his songs, teaching Dylan is still possible and, what is more, effective, it means that such translations are valid as they preserve what makes Dylan worth teaching. This constitutes a more than legitimate *skopos* for translators. It is then that an academic translation can be carried out.

Due to the impossibility (with no brackets) of reconciling languages' incongruence, and the futility in eliciting the author's intention, what the translator can hope is to identify those literary properties that are central to her/is work. In the case of Dylan, this is his peculiar style, specifically in the manipulation of words. In this respect, Nida can be of help again as he also discusses the importance of style when translating the Bible, which is the main scope of his reasoning. On this score, paraphrasing Campbell's view in *The Four Gospels* (1789), Nida acknowledges that "translations must also convey the '*spirit and manner*' [my italics] of the original" (Campbell as quoted in Nida, 2021, p. 177). He goes to say that [f]or the Bible translator, this means that the individual style of the various writers of the Scriptures should be reflected as far as possible" (Nida, 2021, p. 177).

These observations are fundamental to an understanding of the approach adopted here for the translation of Dylan's songs. As discussed later, the translator can explore, as suggested by Appiah, how he relates to the language on which he draws and the resulting style. This

represents one of the major challenges insofar as it embodies "the spirit and manner" to which Campbell alludes.

2.2.4 The Translator's *Skopos*

In section 2.1.3.1, Vermeer's (2021) article "Skopos and Commission in Translational Action" has been discussed so as to revise his perspective on the source text's aim, which does not seem to match what here is understood as the (im)possibility of translation. Conversely, in this section, the theory of the *skopos* will be revised in order to shed light on how translation can be tackled by defining a particular objective or intention for the translator.

Very simply put, the starting point of Vermeer's theory is marked by the definition of translation as an action: "Any action has an aim, a purpose. (This is part of the very definition of an action […] The word *skopos*, then, is a technical term for the aim or purpose of a translation" (Vermeer, 2021, p. 219). It follows that intention is displayed through a particular behavior. Thus, "for an act of behaviour to be called an action, the person performing it must (potentially) be able to explain why he acts as he does although he could have acted" (Vermeer, 2021, p. 221).

Here Vermeer suggests that translators can gain awareness about what motivates their action. This may be related to a number of reasons ranging from monetary, professional through literary to academic. However, this intention is fulfilled if it yields a result: "[A]n action leads to a result, a new situation or event, and possibly to a 'new' object" (Vermeer, 2021, p. 219). Vermeer foregrounds the result as of vital importance to translation, thus implying that, similarly to coetaneous writers,[25] the translated work is an autonomous body or, in his own words, "a 'new' object" which operates in the target culture. Translators, then, must set an objective in accordance with what they intend to get from the source text. This is what reveals their intention. Yet their intention is not to be confounded with the author's as it may mislead the translator's direction.

Translating Dylan poses numerous challenges. The first is his texts' format. Being a lyrical genre, his songs are connected to poetry as far as translation is concerned. Nida, again, can provide a valuable perspective in this respect. His insight into poetry is by no means innovative

[25] Translation studies was more than consolidated after Susan Bassnett's *Translation Studies*, published in 1980. In her book she brought numerous translation subjects together and sprinkled it with some semiotic and poststructuralist perspectives. So, by 1980s translation studies was an emancipated science which, however, overlapped with others such as linguistics, criticism or philosophy. Though during this decade most perspectives were essentially different, they all were pierced through by the idea of the translated text as independent. Its conceptualized autonomy enabled to see the translated work as particularly different from both the source text and the translating language (Venuti, 2021). See also Leuven-Zwart (1989) and Holz-Mäntärri (1984).

as aspects such as form or rhythm are also considered in the name of untranslatability: "It must be recognized that in translating poetry there are very special problems involved, for the form of expression (rhythm, meter, assonance, etc.) is essential to communicating the spirit of the message to the audience" (Nida, 2021, p. 176).

Jakobson's contribution is also prominent for its insights into poetry. Benjamin (2021) had already noted the problems of lyrical translation in *The Translator's Task*, where he observes that poetry is characterized by the cohabitation of both the explicit message and what is not said, "the incomprehensible, the secret, the 'poetic'" (p. 89). On this score, he wonders how translators, who are solely provided with language, can convey what cannot be codified into words. Jakobson is arguably more pragmatic in this regard. At first, he does not seem as optimistic as he is as to his translation typology, conceding that "poetry by definition is untranslatable" (2021, p. 160). He is not clear about what "by definition" means as no causes prompting poetry untranslatability are elucidated, though.

Nonetheless, he goes on to say that, in poetry, "[o]nly *creative* [my italics] transposition is possible: either intralingual transposition—from one poetic shape into another, or interlingual transposition—from one language into another, or finally intersemiotic transposition" (p. 160). He seems to retract on the basis of his own typology. But there is some interesting remarks in the quote other than the resource to the intralingual, interlingual and intersemiotic translations, and Jakobson's allusion to creativity should not go unnoticed under the overriding shadow of his three forms of translation. For "creative transposition" rings with meaning as it acknowledges the translator as a creative agent, and points ahead to further approaches to translation which will amplify the insights into it as a creative effort. Very simply put, the quote implies that when the limitations inherent to translations are too unsurmountable, translators are compelled to light on creative solutions.

As indicated in the introduction, the translation proposals in the analysis respond to the idea of Dylan as a songwriter to be read. In this regard, Jakobson's perspective seems more suitable than Benjamin's and Nida's. A label for such a genre is met with great difficulty. Yet it stands to reason that, if not poetry, it is close enough to the lyrical genre. Within this categorization, Jakobson's appreciation, though somehow monolithic and invariant in its instrumentality, can be seen as of great help in translating Dylan. Thus, Jakobson's allusion to creativity represents a seminal idea in how the translator can set a specific objective or *skopos* when translating Dylan. Integrating creativity into the challenging task of translation represents a great opportunity for further discussion on the status of the translator as fundamental to an epistemology of translation.

The necessity of creativity when translating Dylan emerges after a recognition of his literary properties, which is primarily his literary style. Hence the opportunity to translate him to be read. This is the *skopos* in this thesis. In an attempt to discuss the (im)possibility of translation in Dylan, a new form of translation emerges, which considers both the difficulties as well as the possibilities of Dylan's words. Being his style so particular, the *skopos* of the subsequent translation proposals revolves around the idea of his songs being potentially readable.

Some literary works are said to be commercial as they pursue economic interests rather than artistic. Yet translators should not go beyond what they face, that is, the text. If a piece of literature is commercially oriented, the text itself is likely to exhibit such a tendency. And thus, translation intentions may vary according to what is expected from the translated text. If Dylan is translated into Spanish for children, an adaptation should be made. This would involve a specific *skopos* so that they can read his songs. But if no specific alteration of the source text is suggested, speculating about the source intention does not seem to lead anywhere. It may be quite misleading, indeed.

The benefits, then, of the *skopos* theory is that it helps to set a purpose for translation. In this sense, Vermeer's approach proves quite useful, and translation can be defined legitimately as a translational action. Locating where the interest of the translated text is can contribute to a greater performance. Yet "intertextual coherence" (Vermeer, 2021, p. 221) does not seem to underpin what purpose translation should serve. This is because the function, the intention or the intentionality of the source text cannot be revealed so easily. Nor can the author's purpose be revealed in a simple manner.

The *skopos* theory may be enhanced if compensated with Steiner's hermeneutic approach (1998). Translating Dylan for solely reading purposes constitutes what Vermeer (2021) calls *skopos*. As indicated in the introduction, a number of reasons may be taken into consideration for this. The first seems obvious. Being awarded with the Nobel Prize, Dylan has reached a literary status which had so far been more or less denied. The prize, opportunistic or not, validates his work as literature. This explains why he is translated as if his lyrics did not travel through media other than the written code. Being the purpose set, translators can dive into any useful aspect in their task. And here Steiner's view (1998) becomes particularly relevant. The up-bottom exploration of historical, linguistic, ideological, aesthetic or stylistic features can provide the translator with unprecedented perspectives.

Once translators are familiarized with the author's most decisive aspects, a hierarchy of values can be elaborated. That is to say, a list of relevant and less relevant features can be drawn so that the former can be privileged over the latter, as long as important source characteristics

are not even minimally erased. For instance, if songs are to be read, rhyme is not as important as in the source text, where its role is crucial to the song's flow. This does not mean that these aspects should be diminished, but others may be of greater interest. An equilibrium must be preserved as far as possible. Though it will be further discussed in the next section, one of the most determining aspects in Dylan is his style, more specifically his relationship with language. Setting his work in context can give insights into both how language operates in his times and how he relates to it (or to them). This presupposes Dylan's poetic self as product of his times, and consequently a historical exploration becomes almost compulsory.

Delimiting a specific purpose is what Vermeer calls *commission*. Very simply put, it constitutes the requirements for a good translation, which may stem from an external agent who orders the project or from translators themselves: "If the commission is specific enough […] the decision can then be taken about *how* to translate optimally, i.e. what kind of changes will be necessary in the *translatum* with respect to the source text" (2021, p. 228). The *skopos*, then, may be of great help as it positively narrows what path the translator is intended to follow. To this extent, Vermeer's theory can satisfactorily provide insights into what purpose to serve.

In Dylan, it is, in the manner of Appiah, an academic translation, one whose outcome can exhibit, on the one hand, the source literary properties, to the extent that the resulting text may be worth being taught. On the other, it should reflect the effect created as a consequence of the author, in this case Dylan, relating to his own language and culture. The translation intended, then, must be necessarily *ad sensum*, so that a dynamic equivalence, as suggested by Nida (2021), can be reproduced. All these efforts must stem from a hermeneutic exploration, in the manner of Steiner (1998)—one that can deliver the potential meaning in accordance with the culture where the text is produced and a philosophy of language pertinent to the object of the translation. This is how a translation, in the face of untranslatability—the impossibility of eliciting the intention, reconciling languages' non-isomorphism, the lack of correspondence and equivalence—, can operate. The following section, 2.3, is intended to, on the one hand, identify what philosophy of language can be of help in the translation of Dylan, and, on the other, find out the literary properties to Dylan's text for its translation instead of the aforementioned traditional concepts. Only thus can the translator know to what extent Dylan is (im)possible to translate.

2.3 Cultural, Literary and Linguistic Factors behind the (Im)Possibility of Translation: Dylan's Style As a (Negative) Cultural Phenomenon

This section addresses the factors that lead, specifically in Dylan's work, to what here is understood as the (im)possibility of translation. Yet before providing an ultimate definition, it is necessary to analyze the phenomena that prompt it. In contrast to what has been reviewed in previous sections, where the focus is traditionally put on a number of generic cultural and linguistic factors, this part is intended to provide an alternate view of the causes behind the (im)possibility of translation. (They are, significantly, the factors that will be further observed in the analysis.) It is also a response to the hermeneutic exploration proposed by Steiner (1998), that is, the process by which translators can get ready before venturing into rendering Dylan.

In the case of Dylan, the main reasons for the (im)possibility of translation emerge after two considerations. First, the necessity of a philosophy of language which foregrounds that the problems of language are indissoluble from the problems of translation. Second, the identification of what Appiah calls the literary properties to the object text, which may help the translator to produce "a text whose relation both to the literary and to the linguistic conventions of the culture of the translation is relevantly like the relations of the object-text to its culture's conventions" (Appiah, 2021, p. 347). This illustrates that a theory of translation is also a theory of the causes that make it impossible, and an identification of Dylan's literary properties reveals that what relates him to the linguistic conventions and his culture eventually crystallizes into his style. This style, however, is what simultaneously causes the (im)possibility of translation in his songs. This relation to his language and culture is finally displayed through a semantic expansion which challenges the translator's interpretation.

Therefore, this approach draws on a number of sources ranging from linguistics to cultural studies and literary studies. In fact, the starting point is marked by Saussure's (2011) contribution to linguistics and its subsequent development into post-structuralism as well as its cultural application. Yet the application of the theory of the sign has been most productive in numerous fields. The turn to the sign expanded not only the horizons of linguistics but also the possibilities for further cultural and literary analyses. A great number of critics (Storey, 2006; Walton, 2012; McGowan, 2013) have seen the Swiss linguist as fundamental to the view of culture as a complex network of forces and relations. This leads to think of language as a cultural phenomenon pervaded by a number of factors that must be also considered. In the case of Dylan, it also helps to see his work as a particular phenomenon which, though indebted to

language, operates culturally in his own system. The translator, as suggested by Appiah, should aim at reproducing the same linguistic and cultural effect as Dylan in English.

The concern with the sign dates back to distant times, and Saussure was not the first one. Thus, a brief account of the sign as a historical concern in literary studies and linguistics will be provided. References ranging from Plato's *Cratylus* to Genette (1995) will be considered as they serve a contextualizing purpose within this section. They all are helpful for an understanding of the sign, which is crucial, at least initially, for comprehending both Dylan's creativity and the problems of translating his work. Being words the raw material for his songs, sign's negativity in Dylan lies the foundation for further factors, namely the system that informs their meaning and the style that characterizes his lyrics.

The articulation of such a peculiar style owes much to the conditioning of the signs employed as well as the system that confers upon them their sense. In this regard, Bakhtin's (1981) contribution to linguistic and cultural analysis will be fundamental to the discussion of the problems in the translation of Dylan, specifically that of *heteroglossia* and, more importantly, the centripetal and centrifugal forces, which may provide a historical perspective on the question of language. Likewise, Foucault's (1998a) notion of *heterotopia* will give valuable insights into how Dylan's songs, stylistically speaking, operate in his native culture. Very simply put, the notion of a cultural center will be referred to and later played off against Derrida's view (2001).

Dylan's songs operate as a cultural phenomenon inside the language-culture system. Yet his style is mainly defined by his partial resistance to the linguistic and cultural center, i.e. conventionalism, his creativity being characterized by the twisting of conventional meanings. In doing so, Dylan, understood as a poetic self, emulates the mythical folk figure of the hobo, who symbolizes the manner in which Dylan relates to language as he belies and needs social conventions. That is to say, the uniqueness of his voice is built upon an ambivalent relationship with linguistic conventionalism. On the one hand, his words dodge it; on the other, they need it. His creativity, as in structuralism, lies in difference.

This will be analyzed through Shklovski's idea of *ostraniene* (2009) and Derrida's notions of *différance* (1982a), among others. After the identification of the problems that cause the alternate view of untranslatability in Dylan, a discussion of the (im)possibility or interminability of translation (section 2.4) will be tackled. Again, some post-structuralist notions will be discussed for this purpose, including Barhes' death of the author, birth of the reader or the theological meaning, among others (1977).

2.3.1 The World according to Hermogenes: The Problems of Saussure's Sign and the Second Cratylism

The translation of Dylan's songs is not impervious to the problems of language itself. As discussed later, part of his creativity owes much to the semantic instability of the words employed, which restrains as well as stimulates the translator's task. One of the main challenges in his lyrics is to disentangle the reality or the object to which his words refer. This complicates the process enormously as on many occasions Dylan's words may allude not only to one but to several realities at the same time.[26] Therefore, the starting point for translators may be how meanings are created in his songs, which implies an understanding of language as a "signifying function – the mechanics of meaning and interpretation" (Joseph, 2004, p. 61). That being said, the theory of the sign may successfully serve the purpose of this section.

The concern with the sign is commonly addressed from the perspective of the bond between language and reality. Though central to the main argument of this section, Saussure was not the first theorist to approach this issue,[27] which has concentrated much attention ever since Plato, among others. The problem is already observable in Cratylus, who is the main character of his popular dialogue. In it, Cratylus engages in a discussion about the correctness of names with Hermogenes and Socrates, who is invited to act as umpire. Very simply put, Hermogenes maintains that names are determined by arbitrary conventions, whereas Cratylus holds that all names belong naturally to the object designated (Sedley, 2003).

The two positions have been further labelled by Kretzmann as "conventionalism" and "naturalism" respectively, the former alluding to the principle that "[n]o name exists by nature for any particular thing, but rather by the law and usage of those who use the name and call things by it" (1971, p. 126). It should be added that such a usage is inextricably derived from the law that Kretzmann mentions. As to Cratylus' position, according to Jowett (2010), it can be traced back to the pre-Socratics, which leads critics to think of the question as an atavistic philosophical issue.

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[26] Likewise, though this occurs the least times, and due to the musical nature of the verse, Dylan's words do not always refer to something in particular.

[27] According to Joseph (2004), the focus on the sing as vital to linguistics dates back to classic authors such as Socrates, and it was further developed by the Stoics, "who explicitly distinguished the *semainon*, the thing signifying, from the *semainomenon*, the thing signified (also called the *lekton*, the sayable)" (p. 61). Due to its clarity and historical relevance, Plato's Cratylus has been privileged in this section. For more information on linguistic approaches of the Antiquity, see Baratin & Desbordes (1981). The same problem was addressed in the medieval period by Saint Augustine, specifically in his *Dialectics* and *The Teacher*. The same approach was also relevant during the Renaissance, though perspectives were different: "Renaissance thinkers distanced themselves from Aristotelian scholasticism, but took on new forms, for instance in the writings of Locke and Leibniz, through which it came to occupy a prominent place in eighteenth-century Enlightenment thought" (Joseph, 2004, p. 61).

Genette retrieved Cratylism centuries later. In the prelude to his *Mimologics* (1995), he underscores that this preoccupation is also noticeable in the American semiologist William James, who engagingly said that "the word dog does not bite".[28] Yet it is in "Valéry and the Poetics of Language" where a further clarification on Cratylism is provided. According to Genette (1979), Cratylism can be divided into two tendencies: primary and secondary. The former involves the attempt to establish a link between words and their meaning—signifier and the signified in Saussurean terms—by creating emotional values for certain sounds. In his words, it "consists in simply positing linguistic signification as a mimesis of the object by the noun" (p. 361). The latter, however, is attributed to Mallarmé, and echoes Hermogenes' approach to the correctness of names as it recognizes that language "fails to coordinate […] the *sound* and the *meaning*" (p. 364).[29]

Hermogenes and the secondary Cratylism seems to coincide with Saussure's starting point in his analysis of the sign. His theory may be understood as a reaction to the diachronic tendency that linguistics had traditionally adopted (Walton, 2012). Rather than on the historical traces of language, Saussure puts the emphasis on the sign. According to him, the sign is defined by the union of "a concept and a sound-image" (2011, p. 66). For him, the former is the signified, which is the idea, "the concept, which is generally more abstract" (p. 66). The latter, alternatively, is the signifier, which may be viewed as the form of the sign that contains the meaning; that is, the graphic representation of the sign, which can be spoken or written and induces the linguistic impression.

Very simply put, one thing is the word *highway*, consisting of the string of sounds *h-i-g-h-w-a-y*, and other is the idea, "the concept", held by its graphic representation: a public, long road which connects different cities or towns. (As discussed later, in Dylan's songs highway will take on a very different meaning or signified.) Both constitute the sign as "a two-sided psychological entity" where "[t]he two elements are intimately united, and each recalls the other" (p. 66). The combination of both results in what Saussure calls sign. The one cannot exist without the other and vice versa.

This leads Saussure to take a step further in his analysis, arguing that the bond between the signified and the signifier is not essential but arbitrary. For instance, the idea of *highway* "is

[28] In *Mimologics*, the English version of *Mimologiques*, the phrase includes the source word: "The word *chien* [dog] does not bite". Furthermore, the reference to James is restrained to the generic "a few experts and the wisdom of the ages assure us" (Genette, 1995, p. 5). In "Valéry and the Poetics of Language", however, he directly alludes to William James (Genette, 1979) as the coiner of the sentence.

[29] The explanation of the two types of Cratylism is much more exhaustive. The above definitions have been addressed only for contextualizing purposes as they help understand the similarities with Saussure and his theory of the sign. The source book to which Genette alludes is Mallarmé (2016).

not linked by any inner relationship to the succession of sounds" (p. 67) *h-i-g-h-w-a-y*. There is no connection between the graphic representation of the letters and the object to which it refers. This demurs, among others, at the primary Cratylism, which, as already explained, maintains that there is a natural, and accordingly essential, relation between words and their meanings. Saussure's revolutionary idea, then, is his denial of language as "a naming-process only—a list of words, each corresponding to the thing it names" (p. 65). Thus, as suggested by Genette (1979), Hermogenes' standpoint, and also the secondary Cratylism, relates to the Sausserean principle of the arbitrariness of language.

By shifting the focus onto the sign and stressing the arbitrary relation of the elements that make it up, Saussure clarifies as well as problematizes language. His approach to the analysis of the sign implies that meaning is unstable. Being the relation between sound-images and meanings arbitrary, the signifier can have more than one signified and vice versa, which represents one of the main problems translators can face in Dylan's songs. If the sign is, as Saussure argues, "a sheet of paper […] thought [being] the front and the sound [being] the back" (2011, p. 113), then the relation between them is purely "conventional insofar that the sound-image of the word […] could just as well be represented by any other sequence of consonants and vowels" (Walton, 2012, p. 28). It is no wonder that Kretzmann (1971) calls this "conventionalism" as language becomes the outcome of cultural decisions and customs.

Conventionalism arises an essential question. If meaning is not guaranteed by the relation between the signifier and the signified, or, in other words, if words are not connected *naturally* to the reality designated, then, a further explanation must be explored. Saussure offers a revolutionary alternative. According to him, the sign does not take up its meaning out of its connection to the actual object but from its relation to other signs. This means that, in structuralist terms, meaning is possible only because language is relational and not referential. Signs do not designate but differentiate:

> When they [values] are said to correspond to concepts, it is understood that the concepts are purely differential and defined not by their positive content but negatively by their relations with the other terms of the system. Their most precise characteristic is in being what the others are not. (Saussure, 2011, p. 117)

Going back to the example of the highway, what defines its meaning (its signified) is not its reference to the actual highway but its differences with other signs. That is to say, a highway is a highway insofar that it is not a path, a road, a street, a drive or a lane. *Highway* obtains its meaning because it is *different* from all the realities that are not a highway. It is its negative relation to other

signs in the system—and not its connection to reality—what makes meaning possible. Then, in language "there are only differences *without positive terms*" (p. 120). This implies that meaning may be altered according to the neighboring terms that surround the sign, which is one of the factors that problematize Dylan's translation.

Language's relational nature is the first factor that conditions the (im)possibility of translation in Dylan's songs. Rather than an exclusively translation problem, it is language and its negative nature what aggravates the process. First, because in a number of his songs Dylan places, purposefully or not, words where its negative nature is accentuated. And second, because their placement in the song, and consequently their relations to other signs, does not suffice to clarify what they really mean. In Saussurean terms, the manner in which signs relate to each other fails to disclose a unique signified. The absence of a direct connection between the signified and the signifier proves erratic and, consequently, meaning is, rather than disentangled, obfuscated. The tradition initiated by Hermogenes in Plato's Cratylus seems to correspond to the problem from which Dylan's songs originate in terms of translation. Arbitrariness is enhanced as a form of creativity. This problem will be further developed in section 2.3.3.2 by drawing on the ideas of Derrida.

2.3.2 The Language-Culture System As a Living (and Limiting) Structure

Meaning as a result of the negative relations of the signs presumes the existence of a system that regulates them. Otherwise communication would be chaotically impossible. The semantic instability of the sign, then, is compensated, and tamed, by a number of rules which, in Saussure's terms, is called the code, which "consists of a written set of strict rules of usage" (2011, p. 25). This code regulates any system that generates meaning, and is commonly associated with orthography. The Sausserean code is no less than the set of conventions that presides over a complex system which manifest themselves through language and, specifically, the speakers' usage: "A particular language-state is always the product of historical forces" (Saussure, 2011, p. 72). Interestingly, Saussure mentions that this system is built upon rules of "usage", which relates to Kretzmann's (1971) conventionalism in his definition of Hermogenes' view of language. Therefore, it is the speakers' usage what determines how the system is regulated, which surmises that the system is linguistic as well as cultural. Agreed usage, and its subsequent development into the code, is after all what alleviates language's arbitrariness.

Rather than a "language-state", as Saussure calls it, the term chosen in this thesis for the purview where Dylan's songs operate is the language-culture system, which, in his case, is English. Very simply put, it is the geographical, cultural and linguistic confines where the speakers' language usage amounts to a system, which simultaneously is conditioned by the echoed (and *echoing*) linguistic decisions of its members. Such decisions, however, are pierced through by a number of factors than range from the historical, through the social to the ideological. In other words, signs are the linguistic responses to the times the user goes through in a sort of a democratic melting pot in which repetition and agreements result in a code-governed system. Saussure puts it like this: "The signifier, though to all appearances freely chosen with respect to the idea that it represents, is fixed, not free, with respect to the linguistic community that it uses" (2011, p. 71). The community, or its users, linguistically and culturally shaped by ideological and historical forces, agree on what signifiers mean, thus mitigating language's semantic instability.[30]

The language-culture system, which Saussure (2011) calls *langue*, embodies the social conventions upon which the community's users agree, which results in a system. One of Saussure's major concerns is the separation between the social and the individual, which will be eventually quite helpful in the understanding of Dylan's work. In an attempt to systematize language, Saussure attributes to the *langue* a collective—and scientific—character which plays off against the individual executing of it, which he calls speech or *parole*. This leads him to contribute the idea that "[w]hereas speech is heterogeneous, language [*langue*], as defined, is homogeneous. It is a system of signs in which the only essential thing is the union of meanings and sound-images" (2011, p. 15). This endows the *langue* with a classificatory nature.

The capacity for classification turns language into a reference on which speakers may or not draw in their speech: "[F]or language furnishes the best proof that a law accepted by a community is a thing that is tolerated and not a rule to which all freely consent" (2011, p. 71). The fact that language constitutes a habitually tolerated law permits the community's users to communicate with each other. Consequently, any deviance from what the code establishes as right may or may not be understood by the community peers.[31] In such cases, understanding is subject to various factors, the first being the degree of intelligibility of the speaker's utterance. The second—and this proves essential for translators—is the extent of empathy the recipient

[30] As discussed later, in this thesis language is not seen as fixed as by Saussure. A further discussion on Derrida and his ideas around the sign will be of great help in this regard.
[31] This lack of communication within the same community will be observable in various stages, especially when Dylan shies away from the Greenwich Village circle.

feels or is willing to demonstrate. All this implies that Dylan, as a member of the speaking community (the language-culture system), is subject to the *reigning* usage of language where his songs are uttered. Upon executing the language he is *given*, he instances what Saussure (2011) calls *parole*.

Yet the idea of language as an abstract homogeneous system may fail to recognize the problems that Dylan's songs pose. In this respect, the ideas of Bakthin may be of interest. Bakthin conceives of language not only as an abstract, logical structure but also as a living interaction. This does not mean that language is not a complex system in his view. However, his approach adds some dynamism to his predecessor. In his popular essay "Discourse in the novel" (1981), he addresses the problem of traditional stylistics in defining the novel genre. Being significantly distant from the present object of study, his reflections on how the speaker (Dylan, in this case) relates to the language-culture system may prove useful for the purpose of this thesis:

> Philosophy of language, linguistics and stylistics (i.e. such as they have come down to us) have all postulated a simple and unmediated relation of speaker to his unitary and singular "own" language, and have postulated as well a simple realization of this language in the monologic utterance of the individual. Such disciplines actually know only two poles in the life of language, between which are located all the linguistic and stylistic phenomena they know: on the one hand, the system of a unitary language, and on the other the individual speaking in this language. (p. 269)

Bakthin points to the simplicity that "[p]hilosphy of language, linguistics and stylistics" have traditionally adopted regarding the relation between the speaker and the language system. According to him, these schools have systematically failed to recognize the forces mediating between the system and the individual, or, in Saussurean terms, *langue* and *parole*. Assuming that the connection between both is direct and uninterrupted leads to a naïve conceptualization of how meaning is generated within a system. The recognition of "two poles", exclusively restricted to "the system of a unitary language" and "the individual speaking in this language", overlooks all those forces that prompt the aforementioned conventionalism. On the contrary, language, according to Bakhtin, though a complex structure, is a living interaction-based system.

Far from denying the presence of the code—which inevitably leads to what he calls "the unitary language"—, what he suggests is that language is variable. Despite its tendency to be unitary, language is a historical phenomenon subject to the currents of the times. Steiner's view

may be evocative of this: "[T]ime and language are intimately related: they move and the arrow is never in the same place." (Steiner, 1998, p. 18). This means that language's centralizing, unitary nature is also changeable according to the epoch in which the speaker is situated. In Bakhtin's view, this is particularly what traditional stylistics have failed to identify. Between the speaker and the system operate a number of forces that condition the semantic nature of words. That is, the way in which speakers draw on the raw material with which the system provides them is not "monologic" inasmuch as more elements partake in the process. Language is not only linguistic but also historical and cultural. The relation between the *langue* and the *parole* is mediated by a number of extralinguistic factors.

The system is, therefore, driven mainly by two forces that dispute each other. On the one hand, there is "the current of centralizing tendencies" (Bakhtin, 1981, p. 273), which are inclined to unify as well as homogenize language, the result of which is the "unitary language" (p. 272). On the other, appear the decentralizing forces that oppose linguistic unification. Both coexist and represent the essential structure to any utterance, which leads to the existence of a "contradiction-ridden, tension-filled unity of two embattled tendencies in the life of language" (p. 272).

Language, then, is indeed a structure, yet a living one. It is not monologic insofar that it takes more than a simple and direct relation between the speaker and the object designated. This relation is mediated by numerous forces which negotiate with each other. They are, in Bakhtin terms, dialogized. The centralizing forces are called centripetal; the decentralizing forces, however, are named centrifugal. Both intersect, coalesce and clash into each other. There appears what he calls *heteroglossia*:[32]

> But the centripetal forces of the life of language, embodied in a "unitary language", operate in the midst of heteroglossia. At any given moment of its evolution, language is stratified not only into linguistic dialects in the strict sense of the word (according to formal linguistic markers, especially phonetic), but also—and for us this is the essential point—, into languages that are socio-ideological: languages of social groups, "professional" and "generic" languages, languages of generations and so forth. From this point of view, literary language itself is only one of these heteroglot languages—

[32] The concept of *heteroglossia* will be further explored in section 2.3.3.1. In essence, *heteroglossia* may be used to understand the way in which Dylan embraces certain types of language in his songs, especially in his early career, as a form of introducing, as well as emulating, alien social groups (folk devotees) with whom he sympathizes.

> and in its turn is also stratified into languages (generic, period-bound and others). (p. 272)

The system, then, is based on a constant negotiation of these forces. And such a tension stands in the way between the speaker and the system. The equation grows complicated if the sign's negativity is also considered. If the code is what regulates the negative relation between the signified and signifier, and the system is also pierced through by contradictory and paradoxical forces, then Hermogenes' conventionalism is mutable. This implies the existence of languages that, although conditioned by the code, tend to distance from the "unitary language", or, more specifically, the "normative-centralizing system of a unitary language" (p. 272). Conventionalism, therefore, is, as Saussure suggests, "tolerated and not a rule to which all freely consent" (2011, p. 71).

Unsurprisingly, the terms Bakhtin uses to designate language are "verbal-ideological life", "life of language", "dialogized heteroglossia", etc. All of them intimate that language, while being a complex structure, is also a living entity driven by confronting forces which stand between the system itself and the speaker. Saussure's idea that a "particular language-state is always the product of historical forces" (2011, p. 72) gains its full meaning now. This "life of language", where a "dialogized heteroglossia" multiplies in an endless process of stratification, ensues from a code-governed language-culture system mainly characterized by a fleeting "verbal-ideological life", where the centripetal forces and the centrifugal forces intersect. In a more synthesized manner, Steiner, when referring to the difficulties of translation, echoes the same idea: "At most stages in the history of a language, moreover, innovative and conservative tendencies coexist" (1998, p. 20). In Dylan both tendencies coalesce, yet the centrifugal or innovative forces are more challenging in terms of translation.

In the case of Dylan, this encoded reality corresponds to 1960s America, which may be viewed from Bakhtin's standpoint as a complex cultural living system where English is the vernacular language. As aforementioned, the language-culture system represents the purview of Dylan's songs, which are pervaded by all the elements discussed above. Dylan partakes in the life of language by executing the material the system puts at his disposal, i.e. words. The centripetal and centrifugal forces coincide in Dylan's utterances, which may be seen as instances of Saussure's *parole*. His utterances encapsulate the tension between centripetal and centrifugal forces, sometimes privileging one over another and vice versa depending on the

song style.[33] The Saussurean code and Bakhtin's unitary language become essential references on which the poet draws occasionally in line with his poetic necessities.

The consequences of it are far-reaching as it is implied that language pre-exists, or at least conditions, reality. Being perforated by numerous historical forces and negative signs, individuals dive into a reality which cannot escape the semantic tangled mess form which it originates. This leads Geertz, echoing Max Weber, to think of the human being as "an animal suspended in webs of significance he himself has spun" (2016, p. 5). Through language, the encoded world conditions the individual's mindset, who sees reality within the limits the system and its code set. Reality, then, can only be made sense of through the codes of a particular culture:

> There may be an objective, empiricist reality out there, but there is no universal, objective way of perceiving and making sense of it. What passes for reality in any culture is the product of the culture's codes, so 'reality' is always already encoded, it is never 'raw'. (Fiske, 2010, p. 4)[34]

Dylan is firmly bound in the context where his songs operate—thematically, stylistically and linguistically: "[W]e identify the ways in which Dylan's choices—as a songwriter, performer and musician—are products of particular cultural environments" (Nainby & Radosta, 2019, p. 5). As suggested by Steiner (1998), the problems of language demand a historical perspective of the work so that the complete reader can get an understanding of how language operates at the time that Dylan wrote his songs. Thus, it is necessary to identify what forces flow as centripetal and centrifugal so that Dylan's style can be properly defined. Because he as a *parole* is inescapable from the language-culture system—*langue*—where he produces his work, it is important to know how that encoded reality functioned back in the 1960s. This will be reflected in how Dylan shies away stylistically from other styles which begin operating as centripetal.

This means that the code is both unique and coercive inside the language it governs. It establishes, among other things, the correctness of the system and its peculiarities. If Dylan radically broke away from the system, no understanding of his songs would be possible. The system stems from the speakers' conventionalism, which amounts to the set (and setting) of

[33] Nonetheless, special emphasis will be put on those occasions when centrifugal forces seem more prominent than the centripetal ones in his language usage. In fact, these moments represent the main problems in terms of translation.

[34] This may echo Ortega's view of translation, whereby realities are distinct and consequently full correspondence between languages is impossible.

rules which determine how language must be spoken to guarantee communication among its members. So, from an abstract standpoint, the code (and by extension the system) cannot be inconstant. It must preserve its authority so as to uphold its normative nature. Yet if its normative character lies in the conventions, customs and habits of its speakers, that is, in the cultural arrangements of its members, the code is irremissibly bound to change depending on the context where it is developed.[35] Its cultural roots causes it to be culturally, and linguistically, different from other codes and systems, and this complicates translation greatly.

In a simplistic manner, this may give an account of the existence of different languages. Or, as put by Schleiermacher (2021), languages' non-isomorphism. Different codes determine different culturally-rooted languages. In other words, reality is a product of the language spoken, and reality encloses in a prison-like purview all the utterances it engenders. As foreigners, we may hear the sound-images the speaker utters yet these sounds "remain outside the social fact" (Saussure, 2011, p. 13). Cultural differences and the lack of correspondence to which traditional untranslatability alludes is determined by differently encoded realities.Thus:

> [F]or Saussure, language is not simply a system for naming a reality which pre-exists it. Turning that notion on its head, Saussure argued instead that language is in fact a primary structure — one that orders, and therefore is responsible for, everything that follows. If this is so, then it seems fairly straightforward that different languages will divide, shape and organize the phenomenal world in different ways. While this understanding of language allows us to see cultures other than 'our' own as relatively different, by implication it must also show us that the culture we claim as 'ours' is in turn neither natural nor inevitable. (McGowan, 2013, p. 15)

The division McGowan mentions unavoidably leads to different conceptualizations of reality. The world becomes graspable as it is linguistically structured and meaningful. Language foreigners view reality distinctively. The principles on which the system builds result, as an effect, in the reality individuals live. Hermogenes' conventionalism, then, tends to be homogeneous from within yet distinctive if compared to other codes and systems. Consequently, conventionalism in English is *systematically* different from conventionalism in Spanish, each code being necessarily different, shaped by distinct historical forces and originating contrasting encoded realities. Benjamin puts it like this: "[T]he relation between

[35] This apparent paradox will be further discussed with the aid of Derrida's "Structure, Sign and Play in the Discourse of Human Sciences".

content and language in the original is entirely different from that in the translation". (Benjamin, 2021, p. 93).

This poses a problem when translating. As explained later, Dylan's peculiarity lies in the manner in which he uses language, particularly in how words are, purposefully or not, distorted, misplaced and semantically manipulated. In the English language-culture—1960s America—Bakthin's historical forces are inevitably, and importantly, different from the forces that mold the Spanish reality. Dylan's linguistic manipulation of the English code comes into effect successfully because the factors that condition his native language and culture are common to the speaking community in which he belongs. In Bakhtin's terms, the verbal-ideological life does not ring *excessively* unfamiliar. While far from the normative nature of the unitary language and the code that regulates it, communication in Dylan's songs is barely cut off as "a sort of a contract signed by the members of a community" (Saussure, 2011, p. 14) prevails.[36]

This represents to a certain extent the most basic factor that conditions the impossibility of translation in his songs. The encoded reality portrayed in his songs—the language-culture system, the *langue*—permits as well limits the potentiality of his creativity. His *parole* owes its existence to the system where it is rooted, and his English encoded reality is perforce different from the translator's Spanish encoded reality. In terms of translation, "even verbatim repetition must occur within a new context and is therefore different" (Davies, 2001, p. 22). However genuine they may be, Dylan's words (which at times are distant from the code) only make sense inside the system where they are uttered—inside a specific encoded reality.

In fact, a verbatim transportation of Dylan's words into Spanish would eventually be a failure. His language usage is both hermetically imprisoned in the English language-culture system and conformed by particular forces and conventionalisms which are inexistent in Spanish. Though the relation between the signifier and the signified remains negative in both sides, the relationship between the speaker (Dylan or the Spanish translator), the designated object and the governing system (English or Spanish) is radically different. The way in which meaning is generated in English is, unfortunately for translators, sealed off in the English system, which endows signs with a culturally rooted peculiarity without counting on the particular varieties the *parole* may present. Returning to Bakhtin, the dialogized nature of the life of English does not correspond to the dialogue that occurs in Spanish. If, as Saussure (2011)

[36] In the last stages, miscommunication will get its highest peak. Yet under such circumstances, Dylan's lyrics are intelligible enough.

claims, meaning arises out of the relation between the signs, assuming a similar association in both languages verges, with some honorable exceptions, on the impossibility.

The language-culture system aggravates the problems translation may pose. Its presence, which is code-regulated, both permits and restricts the executing of language when it comes to translating. Being *langue*, in Saussure's words, "tolerated", and not fully complied with, an exiguous space for creativity opens up. The fruitless totalizing tendency of the English normative unitary language leaves few poetic margins which lie in coordinates other than in the Spanish language-culture system. The centrifugal-force-dominated channels where Dylan's words occasionally operate cannot equate to the Spanish centrifugal forces. In other words, the English language-culture system limits Dylan's unconventional usage of language and therefore it cannot be translated into Spanish as his heterodox literary devices only make sense, paradoxically, because of the conventionalism that regulates them.

However peculiar his word usage may be, reliance on the language-culture system and its code is indispensable. Only thus can communication between Dylan and his speaking community be minimally preserved. Though negatively, Dylan needs the system and its code to voice his particular view of reality. This necessity fixes any *parole* into the encoded system that generates it and consequently distances it from alien languages, namely Spanish. Any utterance within the system is generated as well as restricted by the language-culture system. Language negativity as well as the system's permissions and restrictions amount to Dylan's peculiar style, which will be further discussed in subsequent sections.

2.3.3 Dylan's Peculiar Usage of Language: The Hobo As an Unconventional *Parole*

Enclosed as he is in the system that nurtures him linguistically and culturally, Dylan owns a very particular style. This builds upon the aforementioned problems and consequently poses a tremendous challenge for translators. However, the limitations of the language-culture system where his lyrics operate also represent a wide scope where heterodoxy and creativity are tolerated. The code governs all the utterances that take place inside the limits of the system which it regulates; nonetheless, its *conventional* tentacles do not always reach its furthest confines, and in the halfway some irregularities may occur. Though reliant on the unitary language's center and its normative nature,[37] Dylan's word usage stands out as a significant

[37] Henceforth, normativity will be used as the strictest display of conventionalism. Likewise, it will be understood as the process by which the code tends to reinforce itself through centripetal forces. Normativity and conventionalism, then, are seen as two manifestations of the language-culture system's center in an attempt to

and *meaningful* deflection which holds its real poetic value. This contradicts Grice's theory of the implicature discussed above.

Dylan's creativity seems to be articulated around this idea. Though in his songs appear plenty of idioms, clichéd expressions, conversational forms and colloquialisms, he simultaneously draws on semantic devices of his own. They stem from conventions yet surprisingly are induced to mean differently at the same time. This constitutes pretty much the object of study of the subsequent analysis. As mentioned in the introduction, most of the problems his songs pose in terms of translation lie in words, or, more specifically, in the manner in which words are used. Spontaneous expressions are forced to mean its natural sense and simultaneously *something else*. The signified, due to its placement in Dylan's lyrics, amplifies its own meaning, which constitutes a linguistic deviance that barely can be transposed into Spanish—at least literally.

This deviance or deflection encapsulates the spirit common to all the artistic stages of Dylan's career. He seems to be moved by an unconventional spirit that more often than not seeks to escape the unitary language's center and its code. His participation in the verbal-ideological life occurs on very peculiar and subjective terms. This semantic and linguistic runaway is what constitutes the third factor of the impossibility of translation. As discussed later, his style is characterized by its flexibility and ever-changing nature, prompted by, as a hobo in the American faraway plains, a never-ending aimless tour.

2.3.3.1 Dylan, the Hobo: *Heteroglossia*, *Heterotopia* and the Shaping of an Odd Poetic Self

The figure of the hobo is one of the principal constituents of folk tradition. Added to its vibrant expressions, idioms, jargons, figures of speech, rhetoric elements or conversational devices, folk has traditionally displayed a neat taste for the portrayal of mythical figures. Among them the hobo plays a key role, who have paid a great contribution to the shaping of folk imagery. Many a writers have been concerned with the definition of the hobo (Cresswell, 2004; DePastino, 2010; Ferrell, 2018; Anderson, 2022). Yet all of them, following St. John Tucker's seminal definition, seem to coincide in him as a travelling worker: "The hobo is a key figure in early twentieth-century American society. He appears as a vagabond or tramp, traveling by train throughout America and offering his services to farms to earn enough money to survive"

consolidate what Bakhtin calls the "unitary language". Consequently, Dylan's word usage must be viewed as a creative process mainly characterized by its resistance to all these centralizing phenomena, which will be used indistinctively according to the necessities of the discourse.

(Margotin & Guesdon, 2022, p. 470). Though Margotin & Guesdon include them in their definition, the hobo should not be mixed with the tramp or the bum, who pursue different interests:

> A hobo is a migratory worker. A tramp is a migratory non-worker. A bum is a stationary non-worker. Upon the labor of the *migratory worker* all the basic industries depend. He goes forth from the crowded slavemarkets to hew the forests, build and repair the railroads, tunnel mountains and build ravines. His is the labor that harvests the wheat in the fall and cuts the ice in the winter. All of these are hobos. (Tucker, as cited in Anderson, 2022, p. 87)

Their connection to seasons and nature determines their aimless destination. Hobos are only interested in work inasmuch as it provides them with the opportunity to travel on. This leads writers to think of them as "all types of unattached men" (Anderson, 2022, p. 87) who hit the road in an attempt to eschew conventionalism: "For men who cannot endure the security and the tyranny of convention, this carefree existence has an irresistible appeal" (p. 198). While their origin may be clear, their next stop is not so, their drifting being subject to impromptu decisions. Their nomadic spirit renders their mobility "wholly unpredictable" (Cresswell, 2004, p. 17), which on many occasions may cost them social judgment or vilification:

> His wayward travels meant that he always had traces of elsewhere about him that disturbed those who had chosen a settled and rooted existence. The vagabond threatened to undo the comforts of place and transgressed the expectations of a sedentarist metaphysics. (Cresswell, 2004, p. 17)

Under these social circumstances, they become perpetual others. As May contends, criticism provides the possibility of "address[ing] the wandering hobo bodies in their otherness" (2013, p. 8). They are socially defined by different customs as they do not adjust to the conventions of the standard way of life. In opposition to the conventionalized places which they occasionally visit, they are seen as leading a wild life, to the extent that they may "transgress" the status quo. They are, in structuralist terms, defined by what they are not. In other words, they are seen *negatively* or frowned upon.

Cresswell's definition as "wayward" does not seem arbitrary. Margotin & Guesdon (2022) put it like this: "[The hobo is] a symbol of freedom and rejection of all conventions; the emigrant, who came to find in the New World what was denied in his own country" (p. 444). In a way, the hobo seems dominated by the necessity of escapism, which impedes him from

standing still at a specific spot for long. His relentlessness as well as his need of mobility encapsulate the attitude of this migrant worker. This spirit is smartly collected by folk as he, among other mythical figures, embodies a quite luring song topic:

> Just as the heroic-outlaw-of-the-West myth was, despite its European antecedents, significantly the product of the frontier social situation, so too the railroadmen, the hobo and the railroad itself became folk heroes as a result of environmental circumstances. The railroad meant, or was at least seen to mean, freedom, opportunity, rebirth. It became, as in WOODY GUTHRIE's autobiography *Bound for Glory*, 1943, a duo-racial symbol and experience […] Dylan applies just such a consciousness to this focus. (Gray, 2006, p. 561)

Dylan embraces this tradition closely, especially in his first songs. In his early writing, the influence of artists such as Woody Guthrie[38] or Hank Williams is notable. Upon emulating them, Dylan's songs begin to display a natural taste for the hobo, who will be explicitly explored in later songs such as "Only a Hobo" [39] or "I Am a Lonesome Hobo".[40] Yet the influence of folk goes beyond the simple portrayal of the character or the usage of particular rhetoric formulae. The hobo's way of life, his particular sense of freedom, his uprootedness as well as his evocation of a boundless America seem to represent a quite appealing artistic streak for Dylan.

In the hobo, Dylan finds authenticity and the possibility of imaging a different America: "These drifters, the vagabonds, the hobos […] are the true Americans, or at least the ones that are keeping alive the true American spirit and the possibility of a different America" (Gamble, 2004, p. 27). This necessity for authenticity is what determines his pursuit of a literary identity. Dylan's quest is no less than a never-ending tour whose principal aim is, on the one hand, to escape lyric conventionalism and, on the other, to find a unique literary voice. So, his approach to the hobo is initially a stylistic emulation of his music and lyrical idols. Yet soon will he abandon it as a simple folk image and integrate it as a poetic self. As the hobo, he will be constantly moving on in the search of a new literary identity by drawing on numerous styles. In Gamble's words:

[38] This will be further discussed in section 4.1, where Guthrie's influence is more than evident in songs such as "Talkin' New York" and "Song to Woody", which pays tribute to his idol.
[39] Though first published in *The Bootleg Series, Vol. 1-3: Rare & Unreleased* (1991), the song was written circa 1963 (Heylin, 2011b).
[40] "I Am a Lonesome Hobo" appears on his eighth studio album, *John Wesley Harding* (1968).

> In many of his early songs Dylan slips easily into the persona of the hobo, a standard identity of the folk tradition. But he soon turned it into something quite different, especially in those songs in which he uses it to explore not the America of the past but the America of the present. These songs […] depict Dylan encountering the absurdities, the cruelties and the prejudices of modern America. (2004, p. 28-29)

The hobo may be seen as a mask that Dylan puts on. Not only does he emulate the rhetoric figures of folk but also "slips into the persona of the hobo". This may evoke Bakhtin's idea of *heteroglossia*. As explained above, *heteroglossia* is a linguistic manifestation that occurs outside the center of the unitary language, a process into which "languages of social groups, 'professional' and 'generic' languages, languages of generations and so forth" (Bakhtin, 1981, p. 272) may be included.[41] However, in subsequent records folk is no longer a form of *heteroglossia* but remains as a pervading spirit that informs his critical view. This spirit is displayed in how he manipulates conventional meanings.

In his songs, language distances from the center just like the hobo resists conventionalism. This language deflection occurs inside a very particular language-culture system. As the hobo drifts about America in search of a new labor opportunity, so does Dylan in the language-culture system. He relentlessly seeks a new style to serve his poetic necessities. The hobo, then, becomes a powerful metaphor of his usage of language. If the hobo, as Gamble holds in the above quote, provides "the possibility of a different America", then Dylan, understood as poetic self, may be seen as an instance of a creative process that may have an impact on the language-culture system he inhabits.

In executing a very particular form of language, which constantly intends to flout the unitary language and its center, Dylan, as the hobo, escapes conventionalism—at least linguistically. The manner in which the hobo abstracts himself from conventional lifestyles equates to the way in which Dylan eludes the code-based conventionalism. This escapism, however, is double. For not only does it represent how he avoids conventionalism but also how he travels about the language-culture system in search of different styles that may suit his poetic necessities.[42] This is crucial to understand his poetics.

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[41] *Heteroglossia* involves the echoing of another's language, what Bakhtin calls "languages of social groups", and so in Dylan's songs only folk or rock and roll may instantiate *heteroglossia*. At first, these rhetoric elements are adopted as an exercise in style, yet later he adopts others. Though Dylan does not draw on someone else's language (folk and rock and roll) as recurrently as in his early songs, a folk spirit remains, which enables him to articulate his style which commonly resists linguistic and cultural centralism. The other styles that he embraces are only that: styles.

[42] Henceforth when referring to his poetic self, epithets such as "the hobo", "the drifter" or "the roamer" will be used.

Dylan's wandering (de)tour crystalizes into specific lyrical stages which vary in relation to the times his poetic self goes through. All, however, are defined by an odd interlocking of conventional and unconventional usages of words, the latter being one of the most problematic issues his songs pose in terms of translation. There may be multiple reasons behind his lyrical and musical evolution. One of them proves important for the purpose of this thesis, which are the various forces perceived as central and conventional to which his songs rejoin. In this account, his usage of language may instantiate what Bakthin (1981) calls centrifugal forces resisting the centripetal tendencies. This particular view may bring to light why the hobo adopts diverse lyrical perspectives in his career, namely folk, rock and roll, protest music, symbolism, surrealism, existentialism, and so on.

The analysis in Chapter IV is grouped into these phases. These lyrical stages are evocative of what Foucault calls *heterotopias*. No specific definition of them is provided in his "Different Spaces" (1998a), though. Yet Foucault identifies six more or less accurate principles of which only some correspond to how Dylan's songs operate culturally. Thus, only the most suitable ones will be discussed. One of them is *heterotopias* as emplacements which relate to their surroundings. Just like in structuralism words are connected to each other and out of these links their meaning emerges, *heterotopias* are places which link reciprocally and are accordingly invested with meaning. However, this relation may take numerous forms, opposition being one of them. *Heterotopias*, then, may be referred to as:

> [R]eal places, actual places, places that are designed into the very institution of society, which are sorts of actually realized utopias in which the real emplacements, all the other real emplacements that can be found within the culture are, at the same time, represented, contested, and reversed, sorts of places that are outside all places, although they are actually localizable. Because they are utterly different from all the emplacements that they reflect or refer to, I shall call these places "heterotopias," as opposed to utopias (p. 178)

Dylan's songs are not "real, actual places" at all. This is, in fact, a very particular way of understanding Foucault's *heterotopia*. For it can help understand how his songs occur at the margin of the centralizing forces. The hobo's usage of words is an odd skein of conventional and unconventional discursive elements in which the latter may be seen as tiny encapsulated rejoinders towards the centripetal forces. This is how the poetic self, paraphrasing Foucault, represents, contests and reverses "real emplacements", that is, reality. In moving from one

place to another, the hobo, the migratory worker, questions those places which are informed by dominant and conventional sedentary codes.

Therefore, each of Dylan's lyrical periods can be seen as the hobo erecting his particular shelter which protects him from conventionalism, centralism or the centripetal tendencies of language and culture. This shelter, however, is always on the move; it is not a still, fixed-to-the-ground place. Rather, it is a particular textual enterprise which roams about the language-culture system where Dylan's songs are uttered. In fact, in the preface to *The Order of Things,* Foucault suggests a textual interpretation of *heterotopia*:

> *Heterotopias* are disturbing, probably because they secretly undermine language, because they make it impossible to name this and that, because they shatter or tangle common names, because they destroy 'syntax' in advance, and not only the syntax with which we construct sentences but also that less apparent syntax which causes words and things (next to and also opposite one another) to 'hold together' (Foucault, 2005, p. xix)

These *heterotopias* will become progressively more impenetrable as they constitute "a system of opening and closing that isolates them and makes them more penetrable at the same time" (Foucault, 1998a, p. 183). The following analysis will give insights into how, from a certain point on, Dylan's language turns away from conventions while his music embraces contemporary trends, which gain him commercial success. This will be particularly relevant in the last stage of the analysis with the songs "Gates of Eden", "From a Buick 6" and "Rainy Day Women #12 & 35", where Dylan sketches illusionary places where reality is subverted.

In the light of this, Dylan, the postmodern hobo, becomes a migrant poet. Fundamental to an understanding of his artistry is to view him as a poetic self who is relentlessly moving on. Unsurprisingly, his songs bristle with references to trains, railroads, travels, drifters, roamers, hobos, etc. For they constitute symbols of the true America and epitomize the spirit that he, as a poet, inherits from the mythical figure of the hobo: "[Dylan] uses the image of a train […] to express the ideas of travel and freedom, especially for hobos who rode trains across America" (Margotin & Guesdon, 2022, p. 389). Only outside conventionalism does he find the narrow margins where his poetry succeeds. It is there where the poetic self finds the unnegotiable authenticity he needs to express himself. By resisting the code and its conventionalism—by

reducing his tolerance to linguistic norms— he manages to develop his *own* poetic voice. In his own words: "But to live outside the law, you must be honest".[43]

Honesty, then, seems to play a crucial role in his writing as it matches what he means, and this is only possible if adherence to the code lessens. Paradoxically, only thus can a particular contribution to the language-culture system be made, however modest and unsuccessful this may be. As Saussure (2011) contends, "[language/*langue*] [i]t is the social side of speech, outside the individual who can never create nor modify it by himself" (p. 14). The life of language, though dynamic and fluctuating because of the clashing of unifying and deunifying forces, fixes a reality which may present changes yet the effects of which, on an individual level, will never modify its conventionalism deeply enough. *Paroles*, viewed as individual efforts, do not have the capacity to cause radical changes in the *langue*. Consequently, unconventional individuals will fail to change the system yet their *paroles* may humbly help to push its conventional limits. This may explain why his poetic manipulation makes sense in the English language-culture system yet fails to be understood in Spanish when translated literally.

This escapist spirit articulates one of the main characteristics of Dylan's style: the correspondence between form and content. Under the hobo mask, his songs present some harmony between what lyrics mean and how words are made to mean. His tendency towards the outsider, the underdog, the misfit and other unconventional people is also evinced in his unconventional usage of language, which may appear strange to conventional readers. This spirit or identity, as folk, is characterized by its resistance to the mainstream—to conventionalism and the code, in linguistic terms. So, word meanings are as unconventional as what he portrays in his songs. In Dylan, therefore, the hobo is not an alter ego but a poetic self—a mask he puts on to articulate his poetry.

It is such spirit which should be foregrounded in the translated text so as to reproduce, as suggested by Appiah, the author's relation to his/her native language and culture.[44] Such aspects are, according to the view of translation adopted here, the most relevant ones to the identification of Dylan's literary properties. Paradoxically, they are the elements which constitute his literary identity as well as problematizing its translation. Again, a theory of translation also should include the elements which make the source text impossible to translate. Thus, in a very existentialist manner, Renza argues that most of Dylan's lyrical efforts are

[43] Line from "Absolutely Sweet Marie", from the 1966 album *Blonde on Blonde*.

[44] This, and not necessarily verbatim words, should be translators' focus. In the face of an impossible literary transplant from one system into another, translation should emphasize the unconventional spirit that seems to dominate Dylan's creativity by means of different words, if necessary. This also evokes what Nida calls a dynamic equivalence, which simultaneously is reminiscent of what Cicero denominated the style and the force of language.

instances of an autobiography: "I mostly refer to Bob Dylan's work and certain biographically relevant events in terms of a figure named "Dylan" (minus quotation marks) who I maintain subtends the songs otherwise authored by the other Bob Dylan" (2017, p. xii).[45] Or, as Dylan said in an interview, "I am my words" (*Newsweek*, 1963). Words constitute the identity of Dylan's poetic self who is constantly on the move.

Dylan, the hobo, relentlessly moves on towards the next *heterotopia*, aware that his search does not cease. Once that one style has been aesthetically exploited, he keeps on searching and gets to the next lucrative spot or style. Brake (2011) puts it like this: "Moving on is the imperative of liberation" (p. 80). Yet this liberation is from linguistic and cultural conventionalism. This renders him, in the manner of Guthrie, an outsider:

> What Dylan takes in particular from the Guthrie tradition is the idea of the outsider, the drifter who is always travelling, travellin' hard, always on the move, driven by that 'restless hungry feeling' ('One Too Many Mornings', 1964), never content to be tied down […] Dylan plays endlessly throughout his career with the myths of this other America, and its favourite images, such as the railroad. (Gamble, 2004, p. 27)

However, his relentlessness does not imply a specific direction. As a hobo, his steps are not dictated by anyone else, nor does he follow a beaten path. He traces his own way by following only those artists or styles that have proved authentic to themselves,[46] with no specific direction. He made it clear in the 1965 song "Like a Rolling Stone": "With no direction home / Like a complete unknown / Like a rolling stone". These lines neatly encapsulates his "moving on" literary identity. Here "home" may be viewed as a fixed spot as opposed to the "rolling stone", who perfectly matches the figure of the hobo—someone who never stays anywhere for long. In structuralist terms, home may also be seen as a *conventional*, cozy haven, i.e. the code, to which he can come back when necessary. Yet coming back home would invalidate the "moving on" spirit that characterizes his literary identity.

His particular usage of language epitomizes linguistic otherness. Yet otherness is also a fruit of the system where Dylan's songs are written. As discussed above, the relation of linguistic individuality and the system is historically perforated by the forces of the verbal-ideological life. Furthermore, the reality that Dylan describes is already encoded and, by

[45] In line with Renza's thoughts, in the present thesis the song corpus will be analyzed from this perspective, assuming that Dylan's lyrics are always a subtending reference to his vocation, i.e. the act of writing and performing.

[46] Many styles have been said to influence Dylan. One of the most recurrent literary influence in the analysis of his songs is the Beat Generation. For more information on Dylan's connection to the Beat Generation, see Warner (2013), Lozano (2014) and Boucher & Boucher (2021).

extension, linguistically fated. The hobo's deflection from the unitary language, however particular this may be, can only occur because it is connected to forces that run in his native language-culture system. Dylan's linguistic and cultural deflection, then, can be executed because it deflects from the center. In other words, it is reliant on the center that it avoids.[47] Consequently, his usage of language cannot be analyzed if conventionalism and normative language are overlooked.

The encoded reality that Fiske (2010) describes cannot be *wholly* re-coded on fully subjective terms. Otherwise it would be uprooted from the system that engenders it and no communication with his community would be possible. The normative, conventional language and Dylan's linguistic otherness are permeable to each other. That is to say, they need, and pollute, each other in a continuing historically determined negotiation. Yet what makes Dylan's so particular is that, in his linguistic negotiation, the centrifugal forces may stand out more than in a regular unartistic *parole*. The distance he drifts, however, is not as far as being *extra-linguistic*. He is at most *anti-linguistic,* more in attitude than in the poetic outcome. The slightly superior presence of centrifugal forces in his speech is what determines his artistic value. That is his transgression. In this subtle margin lies his creativity, which, simultaneously, lies in difference.

The tendency of signifying himself as a unique poetic voice proves quite problematic in terms of translation for several reasons. One of them is that Dylan's roaming throughout his language-culture system represents a difficult-to-transport deflection as deflection is caused by the system from which it seemingly attempts to escape. The centripetal and centrifugal forces that run through the English language-culture system where Dylan writes are not the same centrifugal and centripetal forces that flow in the translator's language-culture system. In short, the forces intervening in the generation of meaning are different in each system. Consequently, the same utterance is unrepeatable in Spanish. First, because of the times when they are uttered—Dylan in the 1960s and the Spanish translator, today. Second, because of the geographical coordinates where they happen: United States in the case of Dylan, and any of

[47] This ambiguous approach evokes Hall's analysis in "Notes on Deconstructing 'the Popular'" (2006). As its very title suggests, Hall addresses the politics of popular culture as the purview of "the people", as opposed to that of the dominant classes or "the power bloc" (p. 487). Very simply put, Hall argues that popular culture is defined by the "dialectic of cultural struggle [which involves a] dominant culture [which seeks] constantly to disorganise and reorganise popular culture" (p. 482). Though a cultural manifestation, Hall here does not necessarily refer to language, which is the main concern of this thesis. However, the manner in which he addresses the relationship between the dominant and the popular culture is to a certain extent tantamount to Dylan's negotiation with language conventionalism and the system's code. Thus, Dylan's style is the result of "the tensions and oppositions between what belongs to the central domain of elite or dominant culture, and the culture of the 'periphery'" (2006, p. 483).

the Spanish-speaking countries in the case of the translator. And third, because of the language spoken in each case—English and Spanish respectively. All these factors constitute, among other things, what Bakhtin calls the "verbal-ideological life of language".

If the relation between *parole* and *langue* is mediated by historical forces, Dylan is a product of the time and space in which he lives. If human beings, paraphrasing Geertz (2016), live suspended in webs of significance they themselves have spun, Dylan, in his hobo roaming, is just a skillful spider which makes its way up this complex net while feeding himself out of the fruits he collects in the meantime.[48] The translator's ambition, then, must be reproduce, as prescribed by Appiah (2021), Nida (2021) and Cicero (1968), the spirit that subtends Dylan's style and his language manipulation.

Dylan's hobo disguise is quite meaningful as it is a character that perfectly epitomizes his denial to adjust. If form and content go in line with each other, and the hobo, as May (2013) suggests, represents a form of otherness, then Dylan may be seen as a linguistic *other*. Or as Rimbaud, one of his well-admired poets, says: "I is another".[49] He is, in linguistic terms, an outsider. The rolling-stone-like hobo embodies both the literary identity of the poetic self and the type of characters that appear in his songs. The folk imagery functions as an intimate approach to the individuals that marginally inhabit the language-culture system, and this is also instantiated in his usage of language. The absence in the Spanish system of the elements that produces such a linguistic outsiderness renders translation impossible—at least literally.

Translators, first, must be able to identify Dylan's unconventional language usage. Shklovski's *ostraniene*[50] may work as a warning sign in the hermeneutic process. Very simply put, *ostraniene* is to see "things out of their usual context" (Shklovski, 2009, p. 9). Consequently, the artistic object (words, in the case of Dylan) is perceived not as an unfertile recognition of a worn, taken-for-granted object but as *strange*, or, in Gray's words, as "a mythic 'first time' of naïve experience" (2005, p. 14). Thus, the value of art lies in seeing the artistic object as with new eyes: "The purpose of art, then, is to lead us to a knowledge of a thing through the organ of sight instead of recognition" (p. 6). If in the hermeneutic process precautions are taken to the extreme, translators can not only recognize a familiar word but see what really lies behind an apparently simplistic meaning.

[48] This idea resembles Barthes' death of the author and intertextuality. It will be further developed in subsequent sections.
[49] In French, "Je est un autre". For more information on Rimbaud's influence on Dylan, see Peddie (2013).
[50] Some references spell it as *ostranenie* and not *ostraniene*. However, in this thesis the former will be privileged as it is the preferred option in the main source employed (Shklovski, 2009).

The relationship between the reader and the writer is thus fulfilled. Irremediably, a laborious perceptual process on the part of the receiver needs to be made. And this is where the translator's eyes should stop. Only thus can s/he get to the heart of the work—through enstrangement:[51] "By 'enstranging' objects and complicating form, the device of art makes perception long and 'laborious.' The perceptual process in art has a purpose all its own and ought to be extended to the fullest" (p. Shklovski, 2009, p. 6). For Shklovski, then, art occurs when the object's artistic value is restored, and deautomatized, by the receiver's senses. His/her attention is engagingly arrested by the object being misplaced and then allowing the viewer to see it "in a special way, in short, to lead us to a 'vision' of this object rather than mere 'recognition'" (2009, p. 10).

Dylan exploits, purposefully or not, linguistic decontextualizing, word misplacements and odd positioning to the fullest. One of his most frequent devices is to put ordinary words out of its conventional context, i.e. in places where their meaning, because of language's relational nature, is forced to change and amplify. This is how conventionalism is subverted in his songs, and this is the little and fertile field where his creativity grows the most. If the hobo's breaking of conventionalism is limited by the system to wandering travels and the denial of the standard American way of life, Dylan, the spiritual hobo, the "moving on" philosopher, can only execute his language freedom in terms of anti-conventionalism. His lyrics barely contain *new* words, in its strictest sense—though there are a few honorable exceptions. Neither does he invent new lexicon. Yet what he does do is to put words in such places where they may eventually be read in an unconventional manner.

As Odysseus, the hobo embarks on an adventure throughout the language-culture system and does not know whether he will be ever back home. Yet his quest is oriented towards no specific spot, thus calling for the unconventional, the strange, the odd or the mysterious. Dylan's oddity, then, is not only such but also, if the pun is accepted, an *odd-yssey*. Being constantly on the move, the hobo cannot stay for long in the same linguistic spot. Otherwise, he would become, linguistically speaking, bourgeois; he would adjust to a self-created conventionalism. So, fundamental to an understanding of Dylan's style is to see him as a relentless unconventional *parole* in which a need for oddity is always perceptible. His od(d)yssey, then, is a moving, subjective view of an already encoded life which disowns

[51] This should not be mistaken for what in translation is known as defamiliarization or foreignization. In translation, in the manner of Schleiermacher, this implies giving the translated text a foreign taste so as to suggest that it stems from a foreign language.

conventionalism. In a never-ending linguistic deflection or detour, the hobo turns into Od(d)ysseus.

In terms of translation, this may evoke Nida's allusion to "semantically exocentric phrases" (2021, p. 184). According to him, translators must be well aware of them as they may be "meaningless or misleading if translated literally into the receptor language [so] one is obliged to make some adjustments in a D-E translation" (p. 184). The translator, then, must be able to, on the one hand, perceive those semantic deviances from the center and, on the other, adapt them into Spanish as they may not be reproducible in his/her native language through full equivalence. Thuis is why Shklovski's (2009) *ostraniene* (in English, "estrangement" or "defamiliarization") may be of help for translators when reading Dylan's lyrics. This does not mean that his style can be reduced to Shklovski's theory. Rather, in his definition of *ostraniene* some similarities can be found, especially its unconventional nature and its tendency towards strangeness. Withdrawing from "the network of conventional […] perceptions and linguistic expressions" (Sher, 2009, p. xix), the translator may perceive Dylan's potential meanings.

2.3.3.2 Derrida's *Différance*: The Never-Ending (De)Tour. The Word Dog Does Bite… Once, Twice, Thrice and So On

As indicated in previous sections, the problems of translating Dylan are not unconnected to the problems of language itself. If language's relational and negative nature already problematizes translation, further contributions on structuralism may help understand that the challenge may be even greater. In this respect, post-structuralist approaches to the sign may be quite helpful as, on the one hand, they dig deeply into the controversial relation between the sign and the reality designated. On the other, they shed light on how the anti-conventionalism discussed in section 2.3.3.1 is displayed in words. Therefore, in this section the theory of the sign is retrieved. Yet it gets amplified by the contribution of other authors that prove interesting to a deeper understanding of Dylan and its implications in translation.

Saussure's (2011) interpretation of language is continued by, among others, Derrida, who shares with him the concern with the sign, the system and the structure. In his popular essay "Structure, Sign and Play in the Discourse of Human Sciences" (Derrida, 2001), Derrida addresses the problem of the center in traditional structuralism. Very simply put, the French philosopher points to the contradiction structuralism[52] seems to posit in recognizing the arbitrary conventions that regulate meaning while assuming the existence of a more or less

[52] This is certain only partially as Saussure, as discussed above, also recognizes some laxity in the system's rules, arguing that conventions are "tolerated and not a rule to which all freely consent" (2011, p. 71).

inflexible center, i.e. the code in linguistic terms: "A center or origin, by being fundamental, would not be itself be subject to interpretation or gain meaning through difference, and so it would limit the flexibility […] or the 'play' of meaning" (Smith-Laing, 2017, p. 11). In his own words, "[t]he function of this center was not only to orient, balance, and organize the structure […] but above all to make sure that the organizing principle of the structure would limit what we might call the play of the structure" (Derrida, 2001, p. 352).

In this thesis, however, what Derrida calls a contradiction here is understood as a paradox; a very helpful one that helps Dylan articulate his ambivalent relationship with the code. Or, as Smith-Laing puts it, an opportunity for "interpretation or gain[ing] meaning through difference". The aforementioned negotiation takes place in the paradoxical intersection between the center and the periphery. So, the standpoint here is not as radical as that of Derrida as the existence of the center is not denied. Rather, it is accepted as a *central* reference to be further manipulated through difference, thus rendering it less fundamental and static than in Derrida's interpretation. (It is in this intersection, in fact, where the (im)possibility of translation occurs.) Derrida's words, however, prove quite suggestive as, by recognizing the impossibility of attaching the sign to one object, he rebuts to a certain degree the center's dominance.

Also, the "play" to which he alludes proves vital to an understanding of Dylan's work, who subverts the free-floating conventionalism that regulates the code or the center. If in structuralism the center has traditionally been "the point at which the substitution of contents, elements, or terms is no longer possible", what Dylan does is to question, paraphrasing Derrida, what the center interdicts: "At the center, the permutation or the transformation of elements (which may of course be structures enclosed within a structure) is forbidden. At least this permutation has always remained *interdicted*" (Derrida, 2001, p. 352).

"[T]he permutation or the transformation of elements", then, is one of the most representative devices of Dylan's language usage; the one that situates him away from the center and causes estrangement. It is the device upon which his particular *heterotopias* build. If applied to Dylan, Derrida's play may be viewed as the 'unfixedness' of the words he employs, which permits a semantic augmentation due to the manner in which they relate to each other: negatively. This, therefore, is Dylan's transgression: the play with words that results from his distancing from the center. This is his language deflection, detour or od(d)yssey. There is of course a code which, in abstract terms, reigns over the system of language. Yet it is also certain that the convention that regulates meaning, that is to say, the relation between signs and objects, is to some extent defective as it is unstable due to its cultural arbitrariness.

This *unconventional* play is displayed in a number of forms. Derrida's *différance* may help understand this more in depth. Like Saussure, Derrida considers language to be a complex system. For him, the sign also consists of the signified and the signifier. One of the most obvious connection with Saussure is his understanding of meaning as a consequence of there being "only differences *without positive terms*" (Saussure, 2011, p. 120). His conception of the sign, however, goes beyond, which undoubtedly complicates the traditional idea of it. In *Margins of Philosophy* (1982a), Derrida devotes himself to discussing his neologism *différance*. Very simply put, *différance* is a wordplay which arises from the double meaning of the verb *différer*, which, on the one hand, means *to differ*, and, on the other, *to defer*.

Différence, then, is the nominal derivation of the verb, which equates to the English word "difference". As indicated, difference plays a fundamental role to Dylan's word usage. However, Derrida's concept includes an alteration which proves essential to not only his discussion of the sign but also the internal strategies of his philosophical discourse. This apparent misspelling, though perceivable in written speech, is unnoticeable in phonic terms as both *différence* and *differánce* are homophonic: "The *a* of *différance*, thus, is not heard; it remains silent, *secret* [my italics] and discreet" (Derrida, 1982a, p. 4). (Thus Derrida questions the traditional privileging of speech over writing, yet this will be further discussed.) What seems quite suggestive, however, is the second meaning that subtends his neologism. By replacing the original *e* with an *a*, the term evokes a second meaning, deferral, which completes the unfinished wholeness of the concept.

Therefore, *différance* means simultaneously difference, as well as deferral, of meaning. Semantically unfixed, the term is an "anti-concept" which is "neither a word nor a concept" (Derrida, 1982a, p. 3). By means of this linguistic construct, Derrida, in line with Saussure and Hermogenes, reveal two important factors. On the one hand, that meaning, rather than in naturalism, resides in the difference of signs, i.e. their negative relations. On the other, that words and signs are not identical with the object they signify. Yet he goes beyond, and here is where his argument gains its full force. If meaning is subject to arbitrary conventions, then meaning is irremediably postponed, delayed, deferred, as it relies on an endless concatenation of signifiers. As Saussure, he recognizes that language does not designate but relate; and also, that the connection between the sign and the designated object rests in arbitrariness, which leads to a never-ending semantic deferral.

At the risk of restraining its meaning, this deferral implies language's incapacity of fixing a signified to its object. Simply put, *differánce* intimates that an entry in the dictionary will refer automatically to other signifiers which will need to be looked up as well, and thus ad

infinitum in “a relentless deferment of meaning” (Storey, 2006, p. 275). Hence there is an “indefinite referral of signifier to signifier” (Derrida, 2001, p. 29) which complicates enormously words’ semantic accurateness. The two meanings condensed in one word, or, in Saussurean terms, the two signifieds in one signifier, leads to think of language as an unstable ground, a shaken (and shaking) field where words acquire their deferring meaning out of their mutual difference. Saussure’s sign, then, is “destabilized through this play on the two senses of the French word [*différance*]” (Walton, 2008, p. 97), which exemplifies words’ semantic challenges.

Dylan’s rejection of conventionalism is verbalized in a play that reinforces language’s deferral; in other words, in a playful deferral that permits “permutation or the transformation of elements”. In terms of distance, if the metaphor of the hobo is accepted, the further his poetic self walks from the center, the more instable—and playful—his words become. Therefore, due to the relational and negative nature of language, context proves ambivalent in the interpretation of his words. First because it does not suffice to clarify what they may mean. Further, because, far from clarifying them, it multiplies their semantic possibilities, thus untying them from the semantic ground to which they are supposedly anchored and allowing them to *wander* off. His words, as the hobo, *drift*. This is why his literary devices may appear, in the manner of Shklovski (2009), strange. By dislocating words—by resisting the system’s center—an unfamiliar, peculiar freeplay can occur, and signs can be truly, and exclusively, subject to the mutability the second Cratylism identifies. This is how his detour is displayed in words. Derrida’s deferral echoes Dylan’s drifting words.

Derrida also admits language negativity, then. The freeplay he proposes relies on words’ release from the code-governed conventionalism. And this is quite observable in Dylan, of course, in whose work language negativity becomes indispensable. In his songs, apparently unfamiliar words figure in the same line or stanza, and consequently unconventional meanings emerge. Saussure (2011) puts it like this:

> The *idea* [my italics] or phonic substance that a sign contains is of less importance than the other signs that surround it. Proof of this is that the value of a term may be modified without either its meaning or its sound being affected, solely because a neighboring term has been modified. (p. 120)

In Dylan’s songs, when “a neighboring term has been modified”, its effect is perceived not only in the word itself but also in the whole line or stanza. Partially released from conventionalism, words become playful, unstable, semantically potential and sensitive to the

changes their (mis)placement in the song provoke. They, semantically speaking, drift, roam and wander in the manner of the hobo. Their meaning is subject to deferral in a never ending (de)tour from the center.

This wandering difference, this *différance*, complicates translation enormously. The problem of translating Dylan, then, is not necessarily the ceaseless looking up of words in the dictionary. His words make more or less sense inside the text and barely transcend the realm of colloquial, conversational or standard tones. They belong in the system that produces them. They partake in the same encoded reality as where Dylan's fans live. Yet, as Derrida's *différance*—more the manner in which the neologism operates than the process that it designates—, the words he employs are induced to mean more than one signified. And this is primarily because of their distancing from the conventions the code prescribes. The restrictiveness of the code is partially ignored by the strange semantic dislocations that he cultivates in the songs.

His playful language oddity, whether it causes enstrangement or not, fulfills in the multiplication of meanings, which never exhaust and always radiate, drift, roam. Consequently, the *différance* observable in Dylan brings "the radical otherness or the absolute exteriority of the outside into relation with the closed, agonistic, hierarchical field of philosophical oppositions, of […] difference" (Derrida, 1981, p. 5). The real force of the hobo's creativity lies in saturating signifiers with numerous signifieds, which alter the traditional fixedness of language, yet can only occur inside the limits of the system and as a consequence of it distancing from the center. They drift, they refer, yet, fortunately for translators, never abandon the system.

Meaning gains its force simultaneously from difference and deferral, which is the main challenge with which translators are faced. Not because it may be subject to a never-ending roaming throughout dictionaries, but because signifiers may be a deceitful entry into polysemy. Behind an apparent fixedness, there may exist the tendency to increase the semantic possibilities of words. The unconventional hobo uproots words from the code-fertilized soil and liberates them from the impeding radicles of rules. Cut off from, and unguarded by, conventionalism, words experience a semantic boost which in their *conventional* context would be otherwise. Thus, as Spivak contends, signs are "the mark of the absence of a presence, an always already absent present" (1997, p. xvii), that is to say, sense is never total or complete while the signifier simultaneously is loaded with meaning. Meaning is present but also deferred or postponed.

Translators may elicit in a deconstructive[53] manner as many meanings as possible in Dylan's words. For his hobo spirit, his "moving on" philosophy, stimulates a very particular language usage. Being words, in Sher's definition, freed "from the network of conventional, formulaic, stereotypical perceptions and linguistic expressions" (2009, p. xix), they may mean more than what they apparently do. Dylan's language detour from conventionalism—or, in Derrida's words, his play—brings out meanings that may require a further exploration. In Wood's words, "[p]lay confounds meaning and sinks into it" (2009, p. 134). If the pun is accepted, what Dylan does is, wittingly or not, *secrete*, in its double sense, signifieds of which translators should be aware. Misplaced as they are, words secrete, or emit, meanings which had previously remained hidden, unrevealed, caught up by the complex structures of language and waiting to be decoded. A simple contextual dislocation enables Dylan to conceal, purposefully or not, numerous meanings inside presumably fathomable and monosemic signifiers which subsequently may create, and postpone, numerous signifieds.

Secreting meanings results in a strange mystery which must be unraveled by translators. And this is why identifying meanings as examples of *ostraniene* may be useful for them. Dylan's unconventional nature leads his poetic self to conceive of songs as a unique battlefield where meanings recognize each other as different and by extension threatening; then, they clash into each other; further, they become amicable and sign a clandestine peace treaty; finally, they become related to each other and secretly breed an infinite, strange offspring which inhabit a completely new, and renewed, mysterious land still to be discovered by what Steiner (1998) calls the complete reader, that is, the translator. Yet in Dylan the mystery of creation is not only observable in how words are made to mean. Characters, environments, settings, conversations or dialogues also fall into this unconventional, deferring category:

> [In his songs] we encounter characters described in ways that confound our expectations. Meanings are deferred, and narrative closure consistently frustrated. Our central claim is that Dylan's art confounds and defers and resists, that it works through mystery and multiplicity to challenge us. (Nainby & Radosta, 2019, p. 4)

[53] Here "deconstructive" or "deconstruction" is understood in the manner of Royle (2003): "not what you think: the experience of the impossible: what remains to be thought: a logic of destabilization always already on the move of 'thing themselves': *what makes every identity at once itself and different from itself* [my italics]: a logic of spectrality […] the opening of the future itself" (p. 24). Yet deconstruction apparently became an awkward term for Derrida himself as he witnessed that it was distorted into a simplistic *ism*: "It is probably worth noting that Derrida himself has no great fondness for the word […] He is alluding here to the ways in which, especially in the late 1970s and 1980s (and especially in the US), deconstruction came to be understood by many as a critical method or tool […]; 'deconstruction' was taken to be an ism" (Royle, 2003, p. 23). For more information on the uses of Derrida's deconstruction, see McQuillan (2017); Davis & Schleifer (1985); Godzich (1983).

In overcoming this resistance lies the translator's success. This echoes another Derrida's essay. In his "Plato's Pharmacy", published in *Dissemination* (1981), he strikes at the heart of Western philosophy by critiquing the traditional understanding (and by extension translations) of the Greek word *pharmakon*. In Plato's *Phaedrus*, Socrates and the young Phaedrus discuss love, rhetoric, speech and play among other topics. This conversation is followed by another talk on the importance of writing, which Socrates, after recounting the myth of Theuth—the inventor of writing—, defines as *pharmakon*. This poses a translation challenge as it suggests a value judgment with unclear moral implications. As Johnson contends:

> It can be said that everything in Derrida's discussion of the *Phaedrus* hinges on the translation of a single word: the word *pharmakon*, which in Greek can mean *both* "remedy" *and* "poison." In referring to writing as a *pharmakon*, Plato is thus not making a simple value judgment. Yet translators, by choosing to render the word sometimes by "remedy" and sometimes by "poison," have consistently decided what in Plato remains undecidable, and thus influenced the course of the entire history of "Platonism." (1981, p. xxiv-xxv)

Pharmakon serves Derrida to deconstruct the binary-opposition-based tendency of Western thinking. In this regard, the above italics prove crucial. If, as Johnson holds, *pharmakon* means "*both* 'remedy' *and* 'poison'", the translator is irremediably faced with a tremendous problem as semantic simultaneity is barely translatable in any language. What in ancient Greek is morally unbiased, with no distinctions between "poison" and "remedy", in other languages may present antagonistic oppositions. And that poses a great challenge as translation is foremost based on decisions. Deciding over the undecidable becomes quite controversial as it takes an amputation. The translator becomes an executioner. The dialectical struggle of signifieds occurring inside the signifier is castrated when translators decide on a privileged signified. Derrida himself calls this "the impurity of the limit" (2021, p. 374), which is the risk of words' deferral. In this respect, in *Positions*, Derrida (1982b) explains what he understands by "undecidable":

> I have called undecidables, that is, unities of simulacrum, 'false' verbal properties (nominal or semantic) that can no longer be included within philosophical (binary) opposition, but which, however, inhabit philosophical opposition, resisting and disorganizing it, without ever constituting a third term. (p. 43)

Dylan's plays or language deflections are not always based on dialectical or binary oppositions inside the same signifier. There are of course some examples of it. Yet on most occasions the real problem arises when different and distinct meanings are contained by the same word, without the need of them being antagonistic. This is how language negativity operates in his word usage. Here lies his true genius and here rests the (im)possibility of translation. Interpreting Dylan should not be an "either/or" cause; rather, it should be an "and". These layers of meaning live on top of each other in unison; they do not exclude each other as this would nullify their effect. They coexist as a myriad of cubist eyes looking at the same image.

Derrida's play, then, contemplates a center. For the play to exist, there needs to be a flouted center. By ignoring language's center, the play results in a questioning of its fixedness, thus rendering new linguistic forms that are precisely characterized by the rejection of traditional binary oppositions. The play, then, becomes a negative projection of what the center represents, thus being:

> [T]he torque producing meaning or what we call idiomatically the 'give and take' (thereby indicating reciprocity, an I-you structure, a 'being-two-to-speak', a self and other) in and between the many and disparate forms, structures, ideas or institutions on which he has written. (Wolfreys, 2007, p. 46)

The impossibility of translation, then, should be an engaging possibility for translators to emulate Dylan's play; citing Derrida again, an opportunity to create "unities of simulacrum, 'false' verbal properties that can no longer be included within philosophical binary oppositions", thus turning the impossibility into (im)possibility. Yet they must be aware that his plays only work inside the limits of the language-culture system that causes them. Even in a most unconventional *parole*, the forces of the verbal-ideological life of language have a say. Conventionalism survives despite of Dylan's efforts to resist it. This may give an account of why Dylan's linguistic tricks work exclusively in English. Counting on the favor of language negativity, upon translators falls the duty of reproducing such verbal simulacrums in their native language, i.e. in their language-culture system.

2.4 The (Im)Possibility of Translation in Dylan: A Textual, Cultural Approach

This section purports to underpin the concept of the (im)possibility of translation as supplementing, on the one hand, the discussion of the untranslatability initiated in section 2.1 and, on the other, the literary properties analyzed in section 2.3. After exploring Dylan's style in relation to a philosophy of language and how it operates within his native language-culture system, a deeper insight into what the (im)possibility of translation involves can be provided. In this respect, Derrida's (2001) contributions to the philosophy of language and translation will remain relevant to the present thesis. However, other perspectives will be explored, especially that of Barthes (1977) in relation to concepts such as the author or intention.[54]

Derrida's *différance* or play can be connected to Barthes' approach to the text. In previous sections, the necessity for a philosophy of language has been emphasized. This section, accordingly, combines a theoretical surplus which may give an account, on the one hand, of the factors that prompt Derrida's *différance* and, on the other, of a structuralist approach that may help understand why factors such as intention, the author or equivalence should be overcome in the discussion of translation. Thus, a more accurate view of translation will be provided and further used in the analysis of Dylan's songs.

2.4.1 Watch Out! That Reader Is Armed! The Death of the Author, the Birth of the (Complete) Reader and the Risks Involved

Barthes' contribution to criticism is of great value. His reflections on language and literature are indebted to structuralism, but his critique evokes the aforementioned deconstructive perspective. The ideas here discussed, then, are "concepts taken from Saussurean linguistics, but […] subject […] to radical questioning" (Walton, 2012, p. 90), which situates him within the scope of poststructuralism. Though structuralism aimed at "a more organized rational objectification of language" (Walton, 2012, p. 91), and this is quite observable in his semiotic approach, Barthes himself declared in his autobiography that he sought to evolve from structuralism so as to avoid theoretical fossilization (Barthes, 2020). This pairs well with Derrida's aforementioned theory, which, as Barthes, can be seen as a poststructuralist forerunner.

[54] The death of the author, the birth of the reader and language as intertextual can be seen as a continuation of the discussion on intention in Appiah (2021).

Derrida employs a number of concepts to designate the impossibility of restraining words to unique meanings. Play, undecible or *différance* are only three of the terms that the French philosopher enunciates when addressing the problem of language being, semantically speaking, decentralized. This center has been traditionally approached as a governing entity which linguistically determines what words mean. Other notions, such as that of the author, have also occupied a prominent position in literary and cultural studies, commonly referred to as an authority when it comes to meaning. This contrasts significantly with new perspectives of the author, where s/he is seen, in the manner of Foucault (1998b), as a subsidiary element in writing: "In writing, the point is […] a question of creating a space into which the writing subject constantly disappears" (p. 206). Likewise, in "The Death of the Author" Barthes argues that "it is language which speaks, not the author" (1977, p. 143).

Traditionally, specifically in the Middle Ages, the emphasis was put on the skill of the narrator rather than the *author* as we know it today. Yet with the arrival of capitalism the notion of author radically changed: "The image of literature to be found in ordinary culture is tyrannically centred on the author, his person, his life, his tastes, his passions" (1977, p. 143). A more individualistic perspective was adopted, and the author shifted into a more central position in literary studies. Barthes' basic notion is that the author is still drawn on so as to establish, or restrict, the text's meaning. However, his standpoint is radically different as, he goes on to say, once the text is written down, "the author enters his own death" (1977, p. 143). Though not explicitly, Barthes parallels the Nietzschean proclamation that "God is dead!". If the author has historically be seen as an *a priori* entity which preexists the text, what Barthes does is to sacrifice him/her.

This is what Walton calls "authoricide" (2012, p. 92). Consequences are significant as the author is now perceived less as a cause than an effect of the text. Assuming the author's absence is quitting on the idea that s/he can be conjured up so as to invoke a fixed meaning. Therefore, killing the author equates to renouncing a theological meaning in the manner of an author-God, who is no longer useful for exegetical purposes. Barthes' theory implies an inversion of the traditional view of the writer (or the scriptor, as he calls it), who consequently grows out of the text and not vice versa: "[T]he modern scriptor is born simultaneously with the text" (1977, p. 145). Likewise, by removing the author from the text it is not possible "to impose a limit on the text" (p. 147). Meaning is liberated, then, and cannot be limited to the author's intention.

Once the author is understood as an effect, no intention can be aspired to be deciphered. As Walton contends (2012), when the author is sacrificed, "it is possible to focus on other things which are relevant to the production of texts, like a consideration of the way writers relate to

genre and all the other forms, idioms, conventions and styles which inform a text" (p. 91). This circles back to Appiah's definition of the hermeneutic process as a recognition of the literary properties of the source text. By focusing on aspects such as "genre and all other forms, idioms, conventions and styles", translators can delimitate their *skopos* and accordingly deliver the translated text, which is what section 2.3 is intended to provide. In other words, liberated from the burden of the source intention, attention to other relevant characteristics can be privileged.

The birth of the reader occurs at the cost of the death of the author. The hermeneutic exploration is encouraged specially by the reader being faced with a text laden with unstable, endless meanings. In this regard, reading becomes a form of writing, as it is the reader, and not the author, who establishes what the text means: "[W]e know that to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the author (Barthes, 1977, p. 148)". That is to say, the reader is properly born when the God-author is deposed by His historical disciple. Reading, then, is a celebration of the author's death. Only thus can the reader proclaim himself/herself as master of his/her own destiny. The text, then, "is not a line of words releasing a single 'theological' meaning […] but a multi-dimensional space in which a variety of writings, none of them original, blend and clash" (1977, p. 146).

Barthes introduces here what later was commonly denominated intertextuality, but here he calls it simply "[t]he intertextual" (p. 160). At a basic level, this refers to how texts can incorporate others into themselves, as a web of references which weave into each other. (Though this technique is quite common in Dylan's songs, its importance is limited in terms of translation, mainly due to the fact that it does not adjust to the *skopos* defined above.) This view of intertextuality, however, is not restrained to the text's references to others. An often-quoted phrase can illustrate this point: "The text is a tissue of quotations drawn from the innumerable centres of culture" (1977, p. 146). Barthes here is not alluding only to how texts echo other references but also to how language itself is "radically intertextual" (Walton, 2012, p. 93).[55]

The entity of the text is questioned. It is liberated from the author's intention and can accordingly proclaim its independence as a textual body. The text, therefore, becomes an unstable space in which meanings are, in the manner of Derrida, delayed. But they are not only

[55] This perspective was later continued by Eco and Hall. The former states that "[t]he very existence of texts […] can not only be freely interpreted but also cooperatively generated by the addressee" (1994, p. 3). Hall's approach to the modes of interpreting bears some resemblance. In "Encoding/Decoding" (1980), simple forms of understanding interpretation are called into question. Though focused on television and media, Hall provides a meaningful insight into how meaning is generated cooperatively by the author's text and the audience.

delayed. If Barthes' ideas are also considered, meanings are also evocative of other meanings which have been written down by other authors, and thus *ad infinitum*. As explained above, though Dylan's songs are full of literary, cultural and political references, they do not pose major challenges to the *skopos* defined above. The analysis' translation proposals are made for Dylan to be read and, as Appiah suggests, they are articulated in the form of an academic translation. This means that culturalisms would be further explained by means of glosses, footnotes and other devices which may be categorized, as Jakobson (2021) contends, as intratextual translation.

The author, then, is demystified. His/her work is not necessarily the product of a genius who comes up with extravagantly new words or devices. The author is an effect and also the space where manifold words, styles and genres coalesce into each other, thus generating a "multiplicity of writing [where] everything is to be *disentangled*, nothing *deciphered*" (p. 147). This proves key to a view of translation. If words are eternally delayed and, because of intertextuality, connotative of other words, translators can only hope to disentangle what lies behind their apparent meaning. That is, translators may dig as many meanings as possible out of the signifiers they are faced with. This, however, is not delimited by an intention. Assuming that the author is a recipient enables translators to get rid of the theological burden the intention represents. Following the religious rhetoric, in Barthes' view translators are encouraged to be sacrilegious sinners.

This may apply to the translation of Dylan. Not only because his songs are embedded to numerous styles (his particular *heterotopias*), but also because the main challenge to translation is the need for disentanglement. This demands from translators the hermeneutic exploration that Steiner (1998) suggests. As discussed above, Dylan's unconventional nature boosts the semantic possibilities of his words. Intention is undecipherable, so the only hope for translators is to disentangle what signifiers *secret*. The *skopos* of this thesis enables to see Dylan as an effect as well as a space where numerous preexisting words meet. His style is not characterized by utter innovation. Instead, it rests on how words are placed in spots where their meaning is liberated from conventionalism. This is after all his absence. Whether this is intentional or not remains mysterious. Yet it is one of the literary properties that translators can observe in his work. Reading can deliver such properties, and thus becoming, through the figure of the translator (or the complete reader), a form of writing.

Bob Dylan, understood as a flesh-and-blood author, must be sacrificed so that the reader, or the translator, can be born. By detaching meaning from intention, the text is "only a tissue of signs, an imitation that is lost, infinitely deferred" (1977, p. 147). This deferral significantly

echoes Derrida's delay. Both are aware that the signified cannot be tamed, and both allude to its endless semantic nature to instantiate the same idea. Whereas Barthes speaks of "theological meaning" (1977, p. 146), Derrida refers to "the transcendental signified [whose absence] extends the domain and the play of signification infinitely" (2001, p. 354). In both the idea is alike. A transcendental or theological meaning would limit the play, and translation would be a great deal easier. This would also imply the tyranny of an author who has total control over the text.[56]

Another Derrida's observation can be relevant to the present discussion. According to him, speech has traditionally been privileged over writing as the former involves presence and writing an absence. Derrida calls this phenomenon logocentrism, which is one of his critiques of traditional Western thinking. Though unrelated to translation, it may give valuable insights into it. Once the author is considered to be absent, writing becomes his/her tomb. This is less a recognition of death than a physical remainder of it (or him/her). What the author leaves behind is the text, which echoes his/her presence.

If applied to Dylan, it can be assumed that he is not present in his songs; instead, it means that at some point he, as a writer, left some words behind him, so a trace of his is the only element with which the reader or the translator is faced. Spivak (1997) puts it like this: "[The trace] is the mark of the absence of a presence, an always already absent present, of the lack at the origin" (p. xvii). The translator, as a detective, must follow the traces the author leaves behind in the form of a text which no longer belongs to him/her.[57]

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[56] In fact, the author's intention as something decipherable is what Derrida calls, as if it was a dream, "the metaphysics of presence" (2001, p. 354). In Derrida's view, this constitutes a utopia as it is not possible to limit the never-ending delay of meaning. This is because the author, as Barthes holds, is absent. This has, in his view, traditionally characterized Western thinking. As in "Plato's Pharmacy", he sets himself the task of deconstructing the binary opposition that has historically reigned over Western thought. This is not to do with the purpose of the present thesis at all. Yet it lays solid foundations for further discussion in terms of translation.

[57] The privileging of speech over writing responds to one reason: meaning is assumed to be grounded in presence. Such an idea is already present in, again, Plato's *Phaedrus*, where writing is seen as a diminished substitute for speech. It is also observable in Aristotle, where spoken words are viewed as direct extensions of mental processes while written words are "the symbols of spoken words" (Derrida, 1997, p. 11). The reason for such a hierarchy is that voice is seen as "the producer of the first symbols, has a relationship of essential and immediate proximity with the mind" (p. 11). That is, speech is considered to be directly connected to mental processes and thus is, morally speaking, superior to writing; in short, it passes off as reason. Hence its name (*logo-* meaning reason in Greek). This is connected to phonocentrism, which also indicates the privileging of speech (*phono-* alluding to speech or sound) over writing. In section 2.1.3.1, a personal encounter of the translator and the author has been hypothesized. From a phonocentric standpoint, the assumption that speech is more authentic than writing (that is, the author's verbally expressed intention over his/her written work) would imply the revealing of his/her theological or transcendental meaning. Thus would the translator achieve to communicate with the source author-God. That is, as in traditional Western thinking, the author's presence would prevail over his/her own work. Yet translators do not ordinarily have such a chance, and their interaction with the author is limited to, and by, the text. The author's absence, then, enables the text to liberate itself from any intention or prefixed meaning, and translators are compelled to perform a hermeneutic exploration that may assist them, as Barthes suggests, in

Therefore, for Derrida—his theory evokes Saussure again—signs rely on the rules and structures that govern language, and presence is ultimately lost in the sign. This is observable in "[t]he writing of the origin, the writing that retraces the origin, tracking down the signs of its disappearance, the lost writing of the origin" (Derrida, 2001, p. 372). Any attempt at presence is automatically frustrated as soon as words enter the linguistic system. The author's presence is removed as her/his thoughts are verbalized. This, again, echoes Barthes' death of the author. Once origin (*original* meaning?) is assumed to be unattainable, intention is effaced from the literary properties Appiah (2021) proposes as fundamental to translation. Entering the system is diving oneself into a sea of significance in which identity is dramatically dissolved. Here is where language, as Barthes hints, becomes intertextual.

The trace is the only evidence into which translators can look. Yet if the trace is "the simulacrum of a presence that dislocates, displaces, and refers beyond itself" (Derrida, 1973, p. 156), translators must reconcile themselves to the unsettling idea that meaning is unstable and dangerously endless. No intention can be elicited as texts are forged in the midst of a system which annuls presence. Matching meaning with identity becomes redundant, and the author's *skopos* irremissibly collapses under its own weight in reading and translation. Dylan, therefore, can only be drawn on if understood as a style which is characterized by its negative relation to language and the untamable nature of words. His songs, articulated around negative signifieds and liberated from conventionalism, are a contested field where meaning is constantly deferred and problematized. Attention to trace, then, is what produces the play at which the translator can aim.

If killing the author leads to the birth of the reader—or, as Steiner (1998) puts it, the complete reader—, it stands to reason that the deeper the reading, the more expansive the translation. Being relational, language cannot be subdued by speakers. The semantic expansion (or Dylan's play) is indebted to, among other factors, the defective or negative nature of language. Yet as Bakhtin (1981) argues, between words and the designated object intervene multiple forces that also contribute to language's shaping. This being so, the complete reader can explore how such forces operate in the source language-culture system. A historical revision of the epoch when the source author wrote her/his work can deliver a proper identification of Appiah's literary properties. (This gives an account of section 2.3.1 and 2.3.2.) Schleiermacher was already aware of this when he distinguished two types of understanding,

disentangling word meanings. Here lies the (im)possibility of translation, which is simultaneously positive and negative.

the first being "based on factual knowledge of language and *history*" [my italics] (Szondi, 1986, p. 103). Being intention unknown, a hermeneutic exploration of the text can encompass multiple perspectives. Dylan's style in relation to the intrinsic problems of language as well as the dominating forces[58] of his times can set a *skopos* for translators. This is, in fact, how translation is understood in this thesis.

An inquiry into the historical forces and Dylan's style, however, does not guarantee transcendental meaning. Steiner (2021)[59] and Berman (2021) show concern with the risks of what Barthes (1977) calls disentanglement. For translators "may find that 'anything' or 'almost anything' can mean 'everything'" (Steiner, 2021, p. 187). Berman points to the same problem, specifically when it comes to poetry: "[O]ne of the principal problems of poetic translation is to respect the polysemy of the poem" (p. 250). This statement matches Dylan's songs. Considering his creative use of words, the hermeneutic process may linger forever.

As illustrated in the analysis, many words in his songs are subject to uncertainty, and numerous possibilities emerge. His play or *différance* leads to think of the translated text as expansive as the number of interpretations the complete reader may elicit, and the line between overinterpretation and polysemy is on most occasions very thin. Assuming "that there is 'something there' to be understood" (Steiner, 2021, p. 186) may inflate the source text with *unintended* meanings. Yet the recognition of the text as an absence, as a semantic space liberated from the author's authority, allows for such distortion as long as interpretation does not exceed the limits of what seems reasonable.

Steiner calls this an "enigmatic residue" (2021, p. 188), which may be seen as "a dimension of loss [or as] […] inherently inflationary" (p. 189). That is, in the hermeneutic process the lack of correspondence may render defective or excessive texts, and inaccurateness can occur for either overinterpretation or misinterpretation:

> Unquestionably there is a dimension of loss, of breakage—hence, as we have seen, the fear of translation, the taboos on revelatory export which hedge sacred texts, ritual nominations, and formulas in many cultures. But the residue is also, and decisively, positive. The work translated is enhanced. This is so at a number of fairly obvious levels. Being methodical, penetrative, analytic, enumerative, the process of translation,

[58] In the analysis, Dylan's songs will be analysed in relation to the numerous literary styles he adopts, which can be understood as particular forms of *heterotopias*. They are, among other things, responses to the dominating forces. In a way, his songs can be seen as rejoinders to Bakhtin's centripetal forces.
[59] Though "The Hermeneutic Motion" is included in *After Babel* (1998), an updated version (Steiner, 2021) has been considered for its discussion.

like all modes of focused understanding, will detail, illumine, and generally body forth its object. (Steiner, 2021, p. 189)

The hermeneutic process involves other risks, though. Berman lists up to twelve factors[60] translators can consider before venturing into rendering a text. They work as a warning sign. It is not explicitly said but Berman suggests that they are common tendencies to be avoided. One of them is the "destruction of underlying networks of signification" (2021, p. 251), which in Dylan gains great importance for the reasons above discussed. For one thing is to kill the author's presence in the text and another is to overlook what makes his style so significant. Though other factors in Berman's list will be relevant to the analysis, the preservation of "underlying networks of signification" becomes the most important one as it suits this thesis' *skopos*.

2.4.2 The (Im)Possibility or Interminability of Translation and the Re-Evaluation of the Translator: Decision-Making As a (Castrating) Creation

Saussure's observation of language's relational nature gains strength here. Outside their conventional context, words may mean differently. In Dylan's songs, the manner in which they relate to the neighbouring terms compels them to amplify their semantic possibilities. This leads Davies' to assert that "[m]eaning is an effect of language" (2001, p. 22). Yet this effect is fulfilled once the complete reader starts the hermeneutic process. Being semantically unstable, language as an act of communication is completed when the reader fills in, and repairs, its structural failures.

In this light, impossibility or untranslatability may not be accurate enough in expressing the problems that translation poses. For a number of reasons, *interminability* represents a more accurate term. The first is that interminability is reconciled with the idea that language is negative, relational and therefore manipulable. Consequently, when put out of their natural context (that is, when they are freed from conventionalism), words can experience a semantic expansion as indicated by Derrida's (1982a; 2001) *différance* and play. The translator's ultimate aspiration, then, is to be able to convey as many senses as the source word. In the case of Dylan, this implies recreating his language detour. It is the text's identity, the untamable

[60] Berman's list includes: 1) Rationalization; 2) Clarification; 3) Expansion; 4) Ennoblement and popularization; 5) Qualitative impoverishment; 6) Quantitative impoverishment; 7) The destruction of rhythms; 8) The destruction of underlying networks of signification; 9) The destruction of linguistic patternings; 10) The destruction of vernacular networks or their exoticization; 11) The destruction of expressions and idioms; 12) The effacement of the superimposition of languages (2021, p. 251).

spirit of hobo, what is at stake: “If a text were totally translatable, it would simply and purely repeat what already exists: it would have no singularity and thus no identity” (Davies, 2001, p. 22). Hence the term (im)possibility.

In cases like this, a word-to-word correspondence may be nearly impossible to fulfill. Traditional perspectives on untranslatability (as discussed in section 2.1) including languages’ non isomorphism, the lack of correspondence or the author’s intention are of course fundamental to an understanding of why translation may be impossible. They no doubt partake in the impossibility of translation. Yet two objections can be raised. One is that, as discussed in previous sections, they are not the only problems involved, and an exploration of the problems of language themselves should be considered. The other is that the problems that make translation difficult or impossible open up new possibilities for translators as long as they are willing to ignore the author’s presence. And thus, what Derrida (1981) calls undecidable becomes a tremendous problem as semantic plurality poses a significant challenge to translation.

Yet the impossibility of full correspondence makes the translator’s creativity *possible*. Caputo puts it like this: “But rather than an inability to act, undecidability is the condition of possibility of acting and deciding” (1997, p. 137). If, rather than a word, an effect is pursued, the impossibility of translation is less impossible. This effect is, as discussed above, subject to the identification, and recreation, of the spirit that informs Dylan’s style. In this case, translation relies on an exponential economy as it aspires to reproduce the semantic ungovernable expansion that characterizes his word usage. This is the translator’s possibility: the interminability of possible meanings. His capacity to decide out of a sea of possibilities.

Interminability is not a new concept, though. Apter wrote of “interminability” both in her preface to Cassin’s *Dictionary of Untranslatables* (2014, p. vii) and in the introduction to her translation of Parmenides’ *On Nature*. By interminability she refers to a process similar to that described above: the incapacity of getting done with a translation. Her approach, however, does not stem from a philosophical account of the problems of language, and alludes to the realization that a perfect translation is never achievable; that is, its provisionality. In this thesis, however, interminability is slightly different as it refers to the interminability of possibilities in relation to Od(d)ysseus’ never-ending semantic detour, which to some extent can be defined by means of what Derrida calls play and *différance*. In this respect, Hermans (2007) alludes to

a similar phenomenon: "[Interminability is] understood here as the impossibility of exhausting the store of possible alternative renderings and of reaching a definitive translation" (p. 121).[61]

The second reason for the appropriateness of interminability is that it concedes subjectivity as key to translation. This is only possible if an *ad sensum* translation (Cicero, 1968) is aimed at. Or, as suggested by Nida (2021), a dynamic equivalence. When reading Dylan, the hermeneutic exploration yields two main conclusions. The first is that his style is mainly characterized by an unconventional usage of language. The second is that the manner in which he uses words may be seen (or not) as an enhancement of language's negativity. Consequently, his words may (or not) convey multifarious meanings. Therefore, it is the translators' duty to explore the underlying semantic networks of words and attempt to disentangle all potential meanings once the author is assumed to be absent or dead. This implies that translation is foremost a subjective activity as reading is an individual activity which occurs independently from the author. Very simply put, two translators may translate the same word differently, and their choices will be probably reasonable. This does not mean that one of them is wrong. Quite the opposite, they both are surely right. Yet a paradox arises here. For though the source word is *identical*, their outputs are significantly *different*. Translation, then, is as instable as language.

Between one language and another lies the translators' task, who attempt to bridge a seamless crack from which their *possibility* emerges. This puts translators at a very delicate situation, especially when such a crack resonates with a play like Dylan's. Basically, translators are left to their luck. Unprotected by the author's presence, they are compelled to stick to their interpretation. Yet the ground of that crack can be a fertile soil, too. If the killing of the author causes the birth of the reader, such a crack needs to be illuminated by the translator's interpreting. A problem arises when this interpretation is viewed as a totalizing and accordingly unique theory. The hermeneutic process is personal and innermost. The translator occupying the gap between both language-culture systems is an individual endeavor. Therefore, the encounter between the source text and them is "a method of intersubjective encounter" [My translation] (Berman 1984, p. 235). That is, two subjectivities coalesce: the author's and the translator's.

Szondi seems to point to the translator's subjectivity when discussing Schleiermacher's theory of translation: "[T]he technical or psychological interpretation shows the connection between the work and the thought involved in it" (1986, p. 103). This shows preoccupation with the translator's subjectivity. Though not explicitly expressed, "the thought" to which

[61] A similar perspective was already observable in Spencer Brown (1969).

Szondi refers can be elicited as an allusion to it. Szondi's observation is quite significant as translation studies has traditionally disregarded the translator's involvement in the translated text.

Davies (2001) and Zhong's "Death of the Author and Birth of the Interpreter" (1998) already hold this view of the translator. As its title suggests, the latter includes a revision of Barthes' death of the author and explores its consequences in translation. When the death of the author is assumed, a paradox arises in translation. The translator eventually becomes the agent s/he flouts in order to render the translated text. The hermeneutic exploration may deliver multiple interpretations, and double entendres may be conveyed so that Dylan's semantic play can be transferred. Yet translators eventually must decide, and in deciding how to convey the meaning, they are turning into an *authority*. Translating implies limiting the endless play, at least in the very process of putting an idea down into words.

The consequences of the translator's decisions are not minor. On the one hand, it evokes the transcendental meaning of which translation must dispose. On the other, decision is what invests translation with subjectivity, thus emerging in the face of the impossibility:

> For whenever a decision is really a decision, whenever it is more than a programmable, deducible, calculable, computable result of a logarithm, that is because it has passed through 'the ordeal of undecidability.' One way to keep this straight is to see that the opposite of 'undecidability' is not 'decisiveness' but programmability, calculability, computerizability, or formalizability. Decision-making, judgment, on the other hand, positively depends upon undecidability, which gives us something to decide. (Caputo, 1997, p 137)

Only when the lack of correspondence (untranslatability) appears can translators *creatively* decide. Their decision constitutes a creation. A castrating one, indeed. This again underpins the suitability of (im)possibility over untranslatability or simply impossibility. For what makes translation impossible is simultaneously what causes the translator's possibility. Choices cannot be seen as a list of presented or pre-existing options as it would not imply any decision. Instead, it must entail conscious responsibility as it "can only come into being in a space that exceeds the calculable program that would destroy all responsibility by transforming it into a programmable effect of determinate causes" (Derrida 1988, p. 116). It is so that the birth of the reader (or the translator) can be assisted. If expected or programmable, decision cannot be considered as such, cannot be seen as creative. And if no decision can be made by the translator it is because the text cannot be said to own an identity. Or, paraphrasing Appiah (2021), it is a

text which is not worth teaching. In the case of Dylan, it is the unconventional hobo spirit which informs his songs what the translator can consider as an essential literary property.

The translator's decision constitutes a trace of their presence in the very same manner as the author, and paradoxically s/he eventually becomes, for a brief period of time, the figure whom s/he needs to kill.[62] Yet as soon as the meaning is encoded into words—when ideas enter the linguistic system—presence fades away and signification is again liberated from the translator's authority. Translation as a metaphysics of presence is partially true as words are subject to free interpretation from the very moment that they are transformed into a different language and are subsequently read by the target audience. Implications cut two ways. On the one hand, both the translator and the author face the dissolution of their presence when ideas are put into words:

> Furthermore, even when the translator claims to translate a certain type of reading of a text […] s/he cannot be sure that the translation will achieve exactly the desired results. This is a logical result of his/her own "death", which liberates the readers from the rendition. (Zhong, 1998, p. 339)

On the other, a distinctive aspect between them is that the translator's *skopos* must be *always* clear. In other words, in the case of translators, motivation for writing is always traceable. In the case of authors, this is not always so. Thus, potential readings of the analysis' proposals may luckily evoke different meanings in accordance with the reader's interpretation. Dylan's spirit, if disposed of the contextualization provided, may resonate with different meanings depending on who reads its translation into Spanish.

[62] This may evoke Derrida's idea of the transcendental signified (2001), the theological meaning, in Barthes' terms (1977).

Chapter III

Methodology

Following the discussion of untranslatability and translation theories, in the present section a methodology for the analysis will be developed. Its importance lies in three aspects, mainly. First, it rests on the theories above revised which offer a pragmatic or instrumental approach to translation in the face of untranslatability. Second, it seeks to set a practical model for the translation of Dylan's songs in accordance with the peculiarities of his style. And third, it opens up the possibility of transforming theoretical concepts into a practice of translation.

It is a multidisciplinary method which activates a system of communicating vessels between cultural, literary and translation concepts. Its eclectic nature responds to the number of perspectives necessary for, on the one hand, exploring the notion of the impossible in translation and, on the other, the myriad of standpoints required for the reading of Dylan's songs and, specifically, his usage of language. Its ultimate goal, however, is to provide a solid ground for the subsequent translation proposals.

This eclecticism is observable in the number of sections. The first one gives an account of the objectives this thesis pursues as well as the potential questions it may pose. Then, the criteria for the corpus choice will be explained, which will be followed by a contextualization of Dylan in relation to the historical framework in which the songs selected were written. Finally, a brief examination of Dylan's reception will be provided. This will include references to the official translations published in Spain, which will be also discussed in the analysis of Dylan's songs.

3.1 Objectives and Questions

The main objective of this thesis is to provide an alternate view of what has traditionally been seen as the impossibility of translation or untranslatability in relation to a number of Bob Dylan's songs released between the years 1962 and 1966. This implies, first, a recognition of the factors that have been considered in the construction of the notion of untranslatability and, second, an exploration of other factors which may help to understand the impossibility and, most specifically, the particularities of Dylan's work. These objectives have been already covered in Chapter II. Once such factors have been recognized, the ultimate objective is to provide a series of translation proposals which may help consolidate what here is defined as (im)possibility or interminability of translation. This is the main objective of the analysis of Chapter IV.

A number of questions can arise throughout this research. The first is the extent to which the notion of (im)possibility is different from the traditional untranslatability. The approach adopted here rests on factors other than those considered in untranslatability, so the view of it will be presumably different too. The second question is whether the impossibility of translation, both in its traditional sense and the alternate view here offered, is as impeding as its own name suggests or whether, to the contrary, translation can be successfully accomplished despite the numerous factors that hinder it. The third question is to do with the effectiveness of the factors here considered for the discussion of the impossibility of translation. That is, to what extent identifying the cultural and literary properties of Dylan's songs can contribute to consolidating the concept of the interminability of translation and to what extent they can really help to provide an idea different to the traditional untranslatability. The last question, after the identification of the cultural properties of Dylan's songs, is how important an exploration of the historical framework of his work can be for, on the one hand, its interpretation and, on the other, its translation into Spanish.

3.2 Corpus Criteria

The above objectives lead to the necessity of a specific textual corpus, which has been designed in accordance with a number of criteria. The first criterion is the non-isomorphism of the languages involved (English and Spanish), which may stress a marked incompatibility between both cultures. The second is an author who can stimulate the reflection on translatability such as Bob Dylan. The third criterion is the songs which have been selected, with special emphasis in the literary and cultural properties that make them worth discussing. And finally, the

historical context and the release date in which his songs were produced as a response to the times he, as a songwriter, was going through.

3.2.1 Languages' Non-Isomorphism

A consideration of two dissimilar languages is indispensable for a reflection on untranslatability. Language and culture are indissoluble from each other, and discrepancies between Spanish and English consequently display through both. Being rooted in a specific system, language manifests through words a culture-nuanced reality which in most cases cannot be literally transported into another. Such a discrepancy is fundamental to an understanding of how languages can sometimes become irremediably antagonistic. What in one language is conventional in others can be uncustomary, and vice versa. Languages channel cultures' preferences through tacit agreements which, due to their arbitrariness, may not make sense in other realities. In other words, the lack of correspondence systematically sabotages the dream of full equivalence. This is the first criterion in the selection of the textual corpus—the involvement of two languages, English and Spanish, which foreground their non-isomorphism; Dylan's songs in English being translated into Spanish. Only with a source text and a target text can translation be discussed.

3.2.2 The Author: Bob Dylan

Rivers of ink have been lavished on the figure of Dylan as to whether he deserves or not a place in world literature. His status has shifted indistinctly from the longed-for rejuvenator of English letters to the market-driven musical populist. However, his acceptance of the 2016 Nobel Prize has elevated and pushed "him —controversially, of course— out of the world of popular music and into some larger sphere of creative achievement" (Hampton, 2019, p. 10). Both stances, if taken independently, perhaps amount to such a controversy, and seeing his work as either exclusively pertaining to the popular or as a piece of literary sophistication unaffiliated with mass culture seems most wrongheaded. Both spheres coexist in his work, and attempts at privileging one over another become eventually fruitless. In fact, this confers upon his work, according to Nobel secretary Sara Danius, its main literary value:

> He's a great poet in the great English tradition, stretching from Milton and Blake onwards. And he's a very interesting traditionalist, in a highly original way. Not just the written tradition, but also the oral one; not just high literature, but also low literature. (as quoted in Ellis-Petersen & Flood, 2016, para. 5)

Nonetheless, it is undeniable that the Nobel Prize has contributed to him being legitimized not only as a songwriter but also as a man of letters. While the literary value of his songs was already observable before the award, it is true that now academia is more willing than ever to accept Dylan as one of its own. His literary capacity is now less a matter of debate than a somehow generalized assumption. Controversy, of course, has not ceased to exist—and probably never will—but the Nobel Prize has undoubtedly narrowed the reach of his detractors' critiques. Thus, this unprecedented event validates his appropriateness as a study object in a thesis such as this.

Yet his literariness should not be drowned out by the prize's resonance. Choosing Dylan as a suitable author for the discussion of the impossibility of translation arises from a recognition of his cultural and literary relevance. As explained above, the factors considered for theorizing translation are eminently artistic, stylistic and cultural, and thus has it been intended to demonstrate throughout this thesis. Whereas conceived of as musical backup, his lyrics meet and rise above the standards of what, according to Barthes (1997), defines literature: "'The Teaching of Literature' is almost tautological. Literature is what is taught, period. It is an object of teaching" (p. 72). In fact, Smith praises his output as distinctive of a "uniquely American artist" (2019, p. 7), which implies that an approach to Dylan may deliver a considerable notion of American culture and literature. His lyrics producing, in the manner of culturalism,[63] accurate insights into the 1960s America is perhaps an over-optimistic expectation. Yet his importance in contemporary American culture is out of question.

The diversity of styles, traditions and voices situates his songs at very specific coordinates. Dylan's legacy has transcended the realm of music and now holds a more or less firm position in the academia, to the extent that he "deserves to be read as a poet" (Danius, as quoted in Ellis-Petersen & Flood, 2016, para. 5), which undoubtedly has contributed to "a broadening in the definition of literature" (Sisario, Alter & Chan, 2016, para. 21). Just like Homer and Sappho are still read and were meant to be performed, the Nobel Prize, together with their literary quality, have let Dylan's songs in the canon of world literature. All these factors have been of great consideration in the choice of Dylan as a pertinent corpus for the impossibility of translation. Being their songs potentially readable, part of this methodology's objectives is to provide translations that help his work, as Barthes argues, to be an object of study.

[63] Culturalism is defined by the Oxford dictionary as follows: "An approach to the study of culture (associated in particular with Hoggart and Williams) with a particular emphasis on popular culture and on the way of life of a particular community as reflected in its cultural practices and the cultural texts that it produces and consumes. This perspective tends to stress active human agency rather than passive consumption (Stuart Hall)" (Oxford Reference).

3.2.3 Literary and Cultural Properties to the Songs

Dylan's cultural relevance is traditionally associated with his role as a protest singer during the first half of the 1960s. His work has been commonly described as that of "a spokesman for the restless and rebellious young, particularly [in] the title song which warned the dinosaurs—writers, critics, politicians—not to stand in the way of the flood waters of change that were engulfing the world"[64] (Scaduto, 1971, p. 153). "Spokesman" has been a long-standing epithet which Dylan himself has struggled to rub off unsuccessfully. For this rebellious nature has been displayed not only in the form of a politically-engaged songwriter but also as a very private lyricists who has always pursued a unique voice.

It is precisely this tendency to lyrical peculiarity which has led him to utilize an unconventional usage of language. What once was, topically speaking, rebelliousness eventually became lyrical oddity. Whether this evolution was on purpose or not is out of question as it transcends the limits of the present thesis. Yet Dylan's style—his usage of language, the manner in which his songs relate to his native language—is unquestionably personal. This, as discussed above, sometimes situates his output far from language's centrality. Consequently, either for his explicit political diatribes or for his unconventional style, Dylan's songs can be described as culturally *eccentric*. This is how they operate in his language-culture system. Partially unprotected by language's conventionalism, his usage of words becomes wild, unpredictable and volatile.

Far from language's centrality, words are dragged into a new semantic sphere where meanings are exponential and inconsistent in their potentiality. Dylan's play, then, along with languages' non-isomorphism and their negativity, results in a hard-to-elicit literary device which, on the one hand, confers upon his style its uniqueness and, on the other, complicates translation enormously. If unconventionality is hard to understand even for the inhabitants of the same language-culture system, for foreign readers, who do not share the same culturally and linguistically-nuanced reality, it may be even harder. This foregrounds the irreconcilability of languages and cultures and also determines the main criterion for his consideration as an appropriate corpus for the impossibility of translation. As explained above, being his songs not only listenable but readable, translation can focus on the elements characteristic of his style instead of on the restricting format of the song itself.

His songs' literary and cultural properties, then, are more than suitable for such a discussion, and their semantic potentiality will be fundamental to an understanding of the

[64] Scaduto refers to "The Times They're A-Changing".

alternate view of the impossibility adopted in this thesis. The exploration of possible meanings in his words can contribute to consolidating the idea of the impossibility as interminability. Therefore, each song section will be concluded with various translation proposals which may help understand how the impossibility can also be seen as an endless semantic exploration. These proposal will provide options for Dylan to be read and not necessarily sung. This decision is made on the grounds of his songs being part of a long-lasting translating tradition in Spain, which, added to his status as a literary figure, justifies his songs not only as pieces of music but also as readable texts.

3.2.4 Release Date and Epoch: 1962-1966

The last criterion considered for the corpus is the years when the songs were written and released. The subsequent analysis is arranged diachronically and thus the aforementioned evolution can be better illustrated. The intention is to reflect how Dylan's usage of language grows more complex in relation to the historical changes American counterculture was experiencing during the first half of the 1960s. His songs evolve from explicit protest music into more elaborated lyrics where word meanings become more obscure and consequently playful. This evolution offers the opportunity to explore his language usage in depth as it represents one of the most creative stages in Dylan's career, which explains why this era has been selected. The semantically elusive nature of his word usage remains the same yet the manner in which it is expressed varies according to from which cultural or social movement the poetic self tears his way.

In all songs the approach to his language evolution remains the same, too. The analysis is written in the form of a narration where the protagonist is not a flesh-and-blood Bob Dylan but a poetic self simply called Dylan. Hence, in allusion to his never-ending evolution, his epithet as "the hobo", "the drifter", "the rover", "the roamer", etc. In this respect, the ideas of Renza (2017) have been of particular interest: "I mostly refer to Bob Dylan's work and certain biographically relevant events in terms of a figure named 'Dylan' (minus quotation marks) who I maintain subtends the songs otherwise authored by the other Bob Dylan" (p. xii). All historical or minimally biographical details have been considered solely for literary purposes. This approach circles back to the idea that no intention can be elicited from the text when it comes to translation. Once the author, understood as a textual authority, is removed from the hermeneutic process, the translator is exclusively faced with words.

Thus, the songs analyzed[65] have been organized according to what lyrical stage the poetic self is going through. The first set consists of "Song to Woody" and "Talkin' New York", both released in his first album, *Bob Dylan*, in 1962. In the second, the analysis segues into the discussion of "Mixed Up Confusion", "Bob Dylan's New Orleans Rag" and "I Shall Be Free". The first one was not included in any official album and remained as a rarity until its including in the 1985 record *Biograph*. Similarly, "Bob Dylan's New Orleans Rag" did not make it to any studio album but appeared years later on the record *Town Hall, New York, 1963* as a live performance. "I Shall Be free", however, was the final track to the 1963 record *The Freewheelin' Bob Dylan*. The third group of songs features "Walls of Red Wing" and "Only a Pawn in their Game", which undergird the protest song style. The former was recorded in April 1963 (Heylin, 2011b) but it was not released until 1991 as part of the *Bootleg Series Vols. 1–3* (Gray, 2006), while the latter features in Dylan's 1964 record *The Times They Are A-Changing*.

"Chimes of Freedom" is the only song in the analysis to which an entire section has been devoted. This is because of the number of examples that it can provide in terms of translation. It also marks a change towards lyrical sophistication which is implied in the record title, *Another Side of Bob Dylan* (1964). "Eternal Circle" and "Ballad in Plain D" shape up the fifth section of the analysis. The latter was also part of *Another Side of Bob Dylan*, while the former remained a hidden rarity which would be later released in *The Bootleg Series, Vol. 1-3: Rare & Unreleased 1961-1991*. The last three songs included in the analysis pertain to Dylan's departure from folk into a more rock and roll-oriented style. At this time, changes were visible not only in music but also lyrics, which became more surrealistic and obscure. In this last section, "Gates of Eden", "From a Buick 6" and "Rainy Day Women #12 & 35" will be analyzed.

The criteria for the corpus, then, do not adhere to what tradition has come to consider Dylan's canonical songs. Some of them may be seen as so, but others are B-sides or unnoticed songs which saw daylight only as collections of rarities or discarded tunes. They have been selected, therefore, only as representative of Dylan's language evolution in relation to his historical framework and, by extension, as potentially discussable of the (im)possibility or interminability of translation. His lyrical responses to cultural and historical changes provide a suitable framework for the discussion of how literature can or cannot be translated into Spanish.

[65] A further contextualization of them will be provided at the beginning of each analysis.

3.3 Overall Contextualization[66]

Few Dylan's songs can be read autobiographically, and little about his private life has transcended. Reconstructing Dylan's life as a personal account, however, would contravene the main argument of this thesis: the author must not be considered in the text reading. Yet some contextualization is required before the analysis is undertaken for a better understanding of the corpus selected. The few autobiographical details perceived in his songs will be utilized for such a purpose, though. So far only his acceptance of the 2016 Nobel Prize has been mentioned so as to highlight his literary relevance. Yet this is only one among the numerous landmarks of his extensive career, one which perhaps culminates the achievements of a life fully devoted to songwriting and art.

A quick glimpse at "11 Outlined Epitaphs",[67] if taken as *true*, suffices to corroborate what most biographers recognize as the setting of his early years: Robert Allen Zimmerman, the man behind Bob Dylan, was born in Duluth, Minnesota, in 1941. Yet at the age of six he moved with his family to Hibbing, which he defines in the poem as "deserted / already dead / with its old stone courthouse / decayin' in the wind / long abandoned / windows crashed out / the breath of its broken walls / being smothered in clingin' moss" (Dylan, 1975a, p. 212). In less poetic terms, Linda Fidler, a contemporary of his, defines the town as follows: "It is astounding that Bob came out of a non-thinking area" (Scaduto, 1971, p. 6).

Somehow or other, Dylan "was unequivocal about his need to leave it and keep "runnin'" (Taylor & Israelson, 2015, p. 9). In Hibbing he raised and had a family life but, as he turned eighteen, he apparently moved to Minnesota where he enrolled at the University of Minnesota (Scaduto, 1971). Yet it did not take long for him to part ways and head for New York in 1961. This is the most decisive biographical event as it marks the beginning of Dylan as a culturally relevant agent in the American 1960s. There he joined forces with the folk movement and became the notorious folk singer who came down in history as the voice of a generation. "Talkin' New York", the first song of the analysis, may give some meaningful insights into how his first experiences in the Big City were: "Ramblin' outa the wild West / Leavin' the towns I love the best / Though I'd seen some ups and downs / 'Til I come into New York town / People goin' down to the ground / Buildings goin' up to the sky" (Dylan, 1975a, p. 12).

[66] Dylan's lyrical and musical evolution will be further addressed throughout the analysis. In this section, a brief historical contextualization is provided so as to set his early career in a more or less recognizable cultural and ideological framework. This overall contextualization will help understand Dylan's further artistic moves.

[67] "11 Outlined Epitaphs" is a poem by Bob Dylan published in *Writing and Drawings and Lyrics 1962-1985*. The reference used here is its translated version into Spanish (Dylan, 1975a), which includes the original text in English.

Surely he did not have a good time. By the time he arrived in New York he had already become an avid listener of both rock and roll and folk:

> The thing about rock'n'roll is that for me anyway it wasn't enough ... There were great catch-phrases and driving pulse rhythms ... but the songs weren't serious or didn't reflect life in a realistic way. I knew that when I got into folk music, it was more of a serious type of thing. The songs are filled with more despair, more sadness, more triumph, more faith in the supernatural, much deeper feelings. (Dylan, 1985)

Both styles have coexisted permanently throughout his career. Yet initially an awkwardly wide gap seemed to stand in between, to the extent that they were considered to be antagonistic. It was the early 1960s and what later was to be known as folk-rock (to which Dylan himself paid a great contribution) was still a naively optimistic artifact. It was not the first music fusion to happen in the 1960s popular music. In fact, the Greenwich Village, the operation center for American folk revival, had been so far an enclave for beat poets and jazz musicians (Marqusee, 2011). But the avant-garde American youth was in search of a new form of expression that could overcome "the monochrome oppressiveness of Eisenhower America" (Van Ronk, 2013, p. 63), and folk began to propagate all over the city.

This marked the birth of the folk revival, which was characterized by "the eclecticism and fluidity, and the differences of opinion and controversy […] from the 1940s onwards" (Mitchell, 2007, p.10). Within the Greenwich Village folk scene Dylan befriended songwriters, such as Dave Van Ronk, and got to know others such as Phil Ochs, Pete Seeger or Woody Guthrie, who played a fundamental role in Dylan's development as songwriter: "Guthrie was the catalyst for the musical persona that Zimmerman would adopt in his transformation into Bob Dylan" (Brown, 2014, p. 4). As Dylan himself admits in *Chronicles*, Guthrie was an inspiration and meeting him was the calling "to be Guthrie's greatest disciple" (2004, p. 246).

Three factors seem to coincide in Dylan shaping his career as a folk songwriter. First, as indicated in the above quote, he felt that folk showcased deeper topics and feelings than rock and roll, and so he opted for this genre. Second, he got to know Woody Guthrie who motivated his incursion into folk. And third, he moved to the Greenwich Village, where he could mingle with other young artists with the same artistic interests. These three events may hold the key to finally understanding how his folk vocation took off. His stance towards politics could not be more evident, then. By aligning with the Greenwich Village folk revival, his early topicality was without a doubt associated with the leftish youth which, paraphrasing Van Ronk, attempted to defy the monochrome authority of the Eisenhower administration.

This is how rebelliousness was expressed in his early compositions, especially from his second album on, *The Freewheelin' Bob Dylan* (1963). Songs such as "Masters of War", "A Hard Rain's A-Gonna Fall" or the hugely popular "Blowin' in the Wind" were "inspired by the Civil Rights Movement" (Marcus, 2005, p. 39), which became the intellectual and ideological framework for the folk revival. At this point his taste for polysemy or semantic play was already observable yet still in progress. It was in fact already visible in his first original compositions, "Song to Woody" and "Talkin' New York", the first songs analyzed. His pursuit of a unique voice was slightly evinced in an incipient semantic manipulation which was somehow drowned by the explicit political remarks of his early songs.

It was then that he acquired the "spokesman" nickname. It was also then that his songs officially entered the protest genre, a too restricting scope for his next compositions. In *The Times They Are A-Changin'* (1964), the follow-up to *The Freewheelin' Bob Dylan*, his folk songwriter status was finally consolidated:

> [B]y 1963, after "A Hard Rain's A-Gonna Fall," "With God on Our Side," and "The Times They Are A-Changin'," he was no longer merely a singer, or a songwriter, or even a poet, let alone simply a folk musician. In a signal way, he was the Folk, and also a prophet. (Marcus, 2005, p. xviii)

In this respect, *Another Side of Bob Dylan* (1964) represented a turning point. While most of his contemporaries still clung to folk, Dylan started to perceive the Greenwich Village and the folk rejuvenation as a restrictive border to his creativity. However, "[t]hough uncomfortable always with the label 'protest singer'" (Detterman, 2009b, p. 6), Dylan continued cultivating the folk genre in songs such as "Chimes of Freedom" (discussed in the fourth stage of the analysis), "Black Crow Blues" or "All I Really Want to Do". Yet despite their folk orientation, topics were becoming more personal, and the record "features increasingly ambitious and extended compositions written in a less topical and more subjective register. These new songs are marked by clusters of striking images that often challenge easy comprehension and break with the more journalistic language" (Hampton, 2019, p. 45).

Nothing would be the same again. From then on, Dylan shifted from the classic folk singer, more or less affiliated with the causes both the Civil Rights Movement and the folk revival embraced, to a rock-folk-oriented new persona willing to defy not only his acolytes but also himself. This stylistic swerve, most evidently reflected in what critics often call "his mid-sixties trilogy" (Gray, 2006, p. 60), was palatable in music as well as lyrics. In *Bringin' It All Back Home* (1965), *Highway 61 Revisited* (1965) and *Blonde on Blonde* (1966) Dylan experimented

with new musical forms, such as rock and roll, blues and jazz, and incorporated new lyrical resources where his taste for the French symbolists, surrealists or Beat poets showed through in an unexpected leap which opened up new, stylistically speaking, passable paths.

A progressive emancipation from the folk scene defined his subsequent efforts, which was also exemplified in his relation to language. Lyrical independence was privileged over explicitness. As music grew less recognizable for their fans, language became simultaneously more unintelligible. Political and social explicitness was put aside and Dylan embraced a more personal lyrical style, which will be reflective of a number of translation problems. This change was "ritualized" in the well-known 1965 Newport concert, "Dylan's controversial electric début" (Gray, 2006, p. 21), where he inaugurated this new era playing a folk acoustic set first and then anticipating the electric songs that would feature in his upcoming record *Bringin' It All Back Home*. It would not have been a major problem were it not for the fact that Newport was a folk festival. The set, as it could not be otherwise, was met with boos by the audience, for whom Dylan's performance was an "incendiary moment" (Gray, 2006, p. 491). Seeing their most prominent representative turning his back on folk was seen by his fans as a public defection.

The move timidly initiated with *Another Side of Bob Dylan* was finally consummated in Newport. 1965 saw Dylan replace the restricting topicality of folk with new lyrical and musical styles. It is undoubtedly one of the most interesting stages in his career, and "one with which Dylan […] changed popular music so radically" (Gray, 2006, p. 414). Such a detour continued being a distinguishing mark throughout his career. Yet the most radical transfiguration took place between the years 1962 and 1966. Its importance lies not only in the type of changes he adopted but also in the opportunity such changes created for the opening of new routes. Accordingly, many styles and approaches have been adopted by Dylan from 1965 on in a never ending (de)tour,[68] the scope of which obviously transcends the limits of this thesis.

3.4 Reception in Spain[69]

Dylan has received much consideration in Spain as a writer to be read, especially after the fall of Franco's dictatorship in 1975. Though there is no corroborative evidence of it, his "protest songwriter" status may have obstructed an earlier reception. In fact, in was not until 1966[70]

[68] Dylan nicknamed his world tour "The Never Ending Tour" in 1988. The tour is still called like this, thus implying that he has not ceased to play live and giving his performance a Heraclitan touch.
[69] The information included in this section is taken from Peña Martín (2011) unless otherwise indicated.
[70] It coincides with the enactment of the "Ley de Prensa e Imprenta de 1966" (*1966 Press and Printing Law*), which loosened restrictions on censorship. However, no explicit connection between the law and the publication

(four years after his first album) that the Spanish audience could grab hold of his first officially released records. Despite that the Government's repressive power was still considerable, a small Catalan record label, Discophon, released four EPs (Godes, 2012).[71] Yet, though not massively, Dylan was already a known voice in some underground settings. Some cover songs started to circulate in an emerging folk songwriter scene, and thus Queta & Teo's translated version of "Blowin' in the Wind" is often merited with being the first adaptation of Dylan in Spain.[72]

His first appearance in the press was in 1964 in *Blanco y Negro*, an independent weekly magazine which echoed the concerns of the American youth. Something seems obvious—Dylan's public persona was associated with the Civil Rights even beyond the American borders. According to Godes (2012), this was effusively met by an emergent Spanish youth who, marked by a long-standing Catholicism and in need of contemporary prophets, embraced his figure as a pop advent. The article was published in 1966, 5 May, and with Dylan also was Joan Baez cited as a young supporter of the social demonstrations taking place in America.

Written translations started to appear in the dictatorship's late years.[73] According to Peña Martín (2011), the first official translation into Spanish was included in Ordovás' (1972) critical study *Bob Dylan*, published by Júcar. The essay was later continued by Mariano Antolín

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of Dylan's first record has been found. There is evidence of censorship in other Dylan songs, though: "In Spain, a number of six songs were censrored, three of which for possible homosexual references in their lyrics: 'Just like a woman, 'Temporary like achilles [sic], 'Obviously five believers', 'I want you', 'Leopard-skin pill box hat', '4th time around" [my translation] ("Devuélveme la voz").

[71] The first one included the most celebrated songs from *Blonde on Blonde*, "Rainy Day Women #12 &35" and "Pledging My Time" on the A side, and "One of Us Must Know (Soon or Later)" on the B side. The second featured "Like a Rolling Stone" on the A side and "Gates of Eden" on the B side. A third EP included "Positively 4th Street" and a shortened version of "Mr. Tambourine Man" on the A side and "From a Buick 6" along with "On the Road Again" on the B side. The last EP also featured songs from *Highway 61 Revisited* and *Blonde on Blonde*: "Can You Please Crawl Out Your Window" and "Highway 61 Revisited" on the A side and "Tombstone Blues" on the B side (Godes, 2012).

[72] Titled as "No més ho sap es vent" (1966), the song was translated into Majorcan, a variant of Catalan. However, it was more an adaptation than a translation as the lyrics included some significant changes in relation to Dylan's song so as to give it a more childish touch. "Blowin' in the Wind" would later be translated by Gerard Quintana as "Escolta-ho en el vent" (1967), another Catalan version. Funnily, the song would eventually become quite popular in religious services and school trips. Other notable Spanish songwriters have adapted some Dylan's songs into Spanish, such as Joaquín Sabina's "El hombre puso nombre a los animales" ("Man Gave Name to All the Animals"), in 1980, Kiko Veneno's "Memphis Blues" ("Stuck Inside Mobile with the Memphis Blues Again") in 1995 or Nacho Vegas' "Un simple giro del destino" ("A Simple Twist of Fate") in 2011 (Godes, 2012).

[73] The fact that records were released even during Franco's government and translations were not published until the dictator's death may be due to a number of reasons. The first is that Dylan was not still be seen as a subversive artist or at least his transformative power was not esteemed as dangerous. The second is that, being transmitted orally, songs were not seen as capable of conveying Dylan's message, along with the mistrust on Spanish people in relation to their English command. Thus, Dylan was only translated as a written author—and, by extension, his work only became understandable—when the dictatorship was over. The third reason, and perhaps the most plausible, is that Dylan was only translated when he acquired a major literary status, that is, ten years after his first album and, especially, only some years later than the first English compilations.

Rato's *Bob Dylan 2* (1975),[74] where more Dylan's songs were analyzed and translated. However, Alberto Corazón Editor (an extinguished publishing company) had already released *Canciones* (1971), a collection of Dylan's songs translated by Eduardo Chamorro and, only in the case of "Who Killed Davey Moore?", Luis Sáez. Only one year later, in 1972, Alberto Corazón Editor published *Bob Dylan: George Jackson y otras canciones*, a collection of songs this time translated by Antonio Resines. All the collections contributed not only to divulging Dylan's work but also to consolidating his status as an author who was worth listening to as well as reading.

Other translations followed. A third volume was added in 1982 to the collection initiated by Ordovás in Júcar, this time written and translated by Danny Faux. The most exhaustive effort in the 1970s, however, was Carlos Álvarez's, who translated around one hundred and twenty songs in two volumes, comprising all his output from 1961 to 1973 with no discrimination of B sides or unreleased material. The collection, titled as *Bob Dylan: escritos, canciones y dibujos* (1975), was published by Editorial Ricardo Aguilera and represented the Spanish counterpart to *Writings and Drawings by Bob Dylan* (1973). It was published only two years after the source book's release, which may be indicative of the debilitated state of the dictatorship's censoring apparatus.

Dylan's first show in Spain took place in 1984 at the Nuevo Estadio de Vallecas, Madrid. This had a great impact on his reception as it was the first time his Spanish fans could see him perform live. Thus, already in the 1990s, another volume simply called *Bob Dylan* (1991) was published by Cátedra, an academia-oriented publishing company. Like Ordovás and Rato, Luis Martín provided an exhaustive analysis of Dylan's lyrics as well as a series of forty translated songs. Dylan's reception in Spain, however, reached maximum heights with the publication of the thorough *Letras 1982-2001*, which collected the songwriter's full output to the date. It was first published in 2007 by Global Rhythm yet his Nobel Prize acceptance brought about a second edition by Malpaso in 2016. In both cases, the translators were Miguel Izquierdo, José Moreno and Bernardo Domínguez Reyes.

The twenty-first century has seen a remarkable expansion of academic works on Dylan. His literary status is widespread and the Noble Prize has contributed to it enormously. In Spain, a number of academic works has been translated. Marcus' (2005) *Like a Rolling Stone: Bob Dylan at the Crossroads* has been published (like *Letras 1982-2001*) by Global Rhythm with

[74] Antolín Rato has also been the translator of, among others, Jack Kerouac, William Burroughs, Ezra Pound, F. Scott Fitzgerald, Raymond Carver, William Faulkner or Charles Baudelaire.

the title *Like a Rolling Stone: Dylan en la encrucijada* (translated by Mario Santana) only four years later than its English counterpart. Likewise, Cott (2017) collection of Dylan's interview *Bob Dylan: The Essential Interviews* has been translated by Izquierdo (one of the translators of *Letras 1982-2001*) as *Dylan sobre Dylan* (Global Rhythm).

Dylan has also penned some literary or academic works, which have been more or less successful in Spain. His critically-acclaimed memoir book *Chronicles: Volume One* (2004) has also been translated into Spanish. Miguel Izquierdo, again, translated it as *Crónicas I: Memorias* (2017), but it was not until the Nobel Prize that a Spanish publishing company (Malpaso) took on the challenge. Similarly, Dylan's experimental prose poetry collection *Tarantula* (1971) was not published in Spanish until 2007 in Global Rhythm and reissued in 2017 in Malpaso. The text was translated by Alberto Manzano Lizandra. Dylan's last extra-musical contribution has been *The Philosophy of Modern Song* (2022, November 1). This time the gap between the source book's release and its Spanish counterpart was only a month. *Filosofía de la canción moderna* (2022), translated by Miguel Izquierdo, was published in Anagrama on November 30.

Dylan's reception has also been significant in the Spanish academia, in which the thesis of Luis Estévez (2011) and Araguas Álvarez (2014) have been of a considerable help for the corpus selected. The former has provided an all-encompassing framework for the translations of Dylan's songs in Spain, whereas the latter has offered meaningful insights into Dylan's approach to poetry in his lyrics. Luis Estévez, among other references, has inspired the idea of the (im)possibility of translation as interminability inasmuch as it offers an overall perspective of the numerous translations stemming from one unique source. The list of officialy released Spanish translations included in his study and, most importantly, the diversity of translation options offered by their translators has made it possible to see Dylan's corpus as an expansive readable hermeneutic field.

As to the aforementioned books, all they have been consulted in their original English version. Marcus (2005), for instance, has provided valuable contributions to both Dylan's historical context and the interpretation of his songs. *Chronicles* has been referred to few times, when some personal Dylan's reflection on his work has been needed. The officially published translations, however, have been fundamental to the subsequent analysis. Due to the non-canonical character of some of the songs selected, not all collections have been alluded to. Exhaustive compilations have been selected accordingly. Chamorro's (Dylan, 1971), Ordovás' (Ordovás, 1972), Resines (Dylan, 1972), Álvarez's (Dylan, 1975a; Dylan, 1975b) and Izquierdo et al's (Dylan, 2016) translations have been extensively discussed in the analysis as

they include all the songs selected and provide different perspectives of Dylan's problematic language usage.

Throughout the years, Dylan has acquired a status which transcends popular culture. The extensive academic and literary apparatus which has recently emerged around his figure proves so. Spain, especially after Franco's dictatorship, has not been an exception, and the publishing efforts have considerably contributed to him becoming more than a pop star. The corpus selected, then, is justified by, among other factors, the huge reception of Dylan in Spain as a literary figure. It is thus that the translation proposals of the analysis can be, as explained earlier, delivered in the form of an academic translation.

3.5 Model's Stages

The analysis of Dylan's songs responds to the discussion of the (im)possibility of translation. As indicated above, in the face of the impossibility of full correspondence, the non-isomorphism of languages and the unknown author's intention, it seeks to provide translation proposals that fit in the conception of translation as interminability. Thus, the analysis has been designed in accordance with four stages which will be examined in this subsection.

a) Reading of Lyrics

An exhaustive reading of Dylan's output has been conducted so as to recognize the problems his language usage can pose. This reading has been made chronologically and diachronically, that is, from his first album, *Bob Dylan* (1962), to the last record in the historical framework selected, *Blonde on Blonde* (1966). Numerous references have been consulted yet the main book used for this reading has been the bilingual *Bob Dylan: escritos, canciones y dibujos (Tomo 1 / Tomo 2*) (Dylan, 1975a; Dylan, 1975b), which includes the original songs with Carlos Álvarez's translations. The list of songs contained in this book is exhaustive and all-encompassing. It includes, furthermore, rarities, B sides and unreleased material, which gives an account of the songs' nature of the corpus.

b) Identification of Literary Properties and Word Selection

This reading has delivered significant results, which confirm that the interpretation of Dylan's songs, specifically at the level of word, can be ambiguous and then pose a great challenge to translation. His relation to language, which determines his literary style, is mainly characterized by the placing of words in such locations where their meaning grows semantically confusing, unstable and open to numerous interpretations. This usage becomes more evident as his career

advances, shifting from a sporadic device to an often-used resource. The extension of semantic possibilities displays through numerous forms, too. Sometimes Dylan employs a pre-existing idiom which, being delocalized, means simultaneously two different yet complementary things. This has been illustrated after comparing the number of aforementioned translated compilations. A conventional meaning coexists with an unconventional one. His creativity, then, lies in how meanings are manipulated so that words can be potentially richer than what conventionalism determines. Once the literary properties have been recognized, this stage concludes with the selection of the words potentially discussable for the translation analysis. Because the analysis focuses on words and brief phrases, the complete songs have been included in the Annexes so as to provide more context and facilitate their comprehension.

c) Identification of Cultural Properties and Historical Framework

This phase includes a connection between the words selected and the cultural forces from which Dylan, through words, tears away. His literary properties allow to draw a diachronic line in relation to the framework when his songs were produced. As discussed in the theory chapter, historical forces stand between Dylan, understood as a user, and language. Thus, his usage of words can be seen as a deflection from both linguistic conventionalism and those cultural currents that progressively become centralized. At this stage, then, a diachronic narration of the hobo has been conceived of to give an account of how Dylan builds his voice negatively, that is, as opposed to those tendencies with which he, as a poetic self, no longer associates. Such a lyrical runaway takes the shape of diverse stylistic frameworks like protest song, rock and roll, metaliterature or surrealism which harbor his language manipulation, his linguistic detour. This identification corresponds to the "first considerations" part with which each analysis is initiated.

d) Hermeneutic Exploration and Translation Proposals

The last stage is the writing of the translation proposals which originate from the exegesis of Dylan's words. Their interpretation results in a number of meanings which cannot be restricted to one possible solution. Again, this tendency has been attested in relation to Dylan's officialy translated lyrics. The contributions of Chamorro's (Dylan, 1971), Álvarez's (Dylan, 1975a; Dylan, 1975b) and Izquierdo et al's (Dylan, 2016) have been of great value as they show that Dylan's word placement can be interpreted in a number of different manners. Accordingly, proposals are intended to deliver as many potential senses as the source text suggests as well as providing translations which reinforce polysemy, semantic ambiguity and the

unconventional poetic devices Dylan employs in his songs. In other words, they seek to reproduce in Spanish his relation to language. Accordingly, the previous contextualization and the enumeration of possibilities are put forward as in a hypothetical academic edition of Dylan's songs. Otherwise, the intended standpoint could not be materialized as an edited translation. This will allow to approach translation not as impossible but as an interminable task, thus emphasizing the idea that the translator, given the incapacity to elicit the original author's intention and overcome the incompatibility of languages, is a creative agent.

This model emanates from Derrida's "What Is a 'Relevant' Translation?" (2021),[75] where he explores translation possibilities in Shakespeare's *The Merchant of Venice,* specifically in the sentence: "When mercy seasons justice". Portia's sentence gives Derrida the opportunity to explore "the underlying networks of signification" (Berman, 2021, p. 251) and, in the manner of Steiner's complete reader (1998), investigate the possibilities of Portia's sentence: "When mercy seasons justice".[76] Being placed out of its natural context, the polysemy of *season* is accentuated in Shakespeare's text. Derrida's[77] *creative* exegesis of the word delivers a number of potential interpretations/meanings.[78] This approach to translation lays the foundations for the subsequent analysis. Just as Derrida evaluates previous translations and explores further translation possibilities, Chapter IV, after a contextualization of each Dylan's lyrical periods, will compare already translated options with new proposals in an attempt to show that there are a number of possibilities rather than a lack of them.

[75] It is not the only essay in which Derrida discusses translation problems. In "Des Tours de Babel" (1985) he discusses Benjamin's "The Translator's Task" and offers a different perspective on translation.

[76] These words are addressed towards Shylock, who had previously agreed with Antonio a loan, setting the security at a pound of his flesh. Antonio fails to fulfill the loan and then Shylock demands the pound of flesh. Shylock's feeling of revenge accentuates when he notes that Jessica, his daughter, has fallen in love with Lorenzo, a friend of Antonio, and both have been stealing money from him. Shylock is charged with attempted murder and Antonio is freed. If Shylock wants to save his life he must bequeath one half of his properties to Antonio and the other half to Lorenzo and Jessica upon his demise. Furthermore, he must convert to Christianity, and Shylock is forced to agree on these terms.

[77] It is not the only essay in which Derrida discusses translation problems. In "Des Tours de Babel" (1985), he discusses Benjamin's "The Translator's Task" and offers a different perspective on the issue. For more information on Derrida and translation, see Mallol (2018) and Molines Galarza (2021).

[78] They significantly contrast Victor Hugo's published translation, where *season* is rendered as *tempère*. For Derrida this is a neat choice as it corresponds to the source *season*. Yet he proposes *relever*, which encapsulates the source polysemy and reinforces other cultural and literary aspects overlooked by Victor Hugo's text.

Chapter IV

Analysis of Dylan's Songs: The Application of the (Im)Possibility or Interminability of Translation

This analysis serves several purposes. First, it seeks to explore the evolution of Dylan in relation to his historical context, specifically to the centripetal forces of mainstream culture and how this is accordingly reflected in his usage of language. Changes in language and style are manifested through what here is denominated textual *heterotopias*, which may be viewed as the different episodes whereby Dylan's detours occur both linguistically and culturally. Such deflections parallel the hobo's whereabouts in his flight from conventions. In this light, the present analysis is divided into six different stages in which songs are encompassed under stylistic, cultural and historical premises.

This first purpose, then, is reflected in a classificatory manner. Dylan's evolution will be told in the form of a diachronical narration. This account will be preceded by an exploration of Dylan's style in each stage. On most occasions this contextualization, titled in each section as "First Considerations", will foreground the stylistic features of the songs analyzed and therefore will not necessarily have an impact on translation. Introduction to the songs will supplement the actual translation problems. Thus, before the hermeneutic reading of each

translation problem and its subsequent proposals, an extended contextualizing section will be provided.

Second, it purports to analyze the semantic possibilities of Dylan's songs in the manner of Derrida in his analysis of Shakespeare's *The Merchant of Venice*. This does not mean that all examples include what Derrida calls *play* or *delay*. There are others where the non-isomorphism of the languages involved is the main challenge for translators. However, most of the translation problems discussed here are characterized by Dylan's semantic distortion of words. A manipulation of a pre-existing words or expressions occurs after Dylan's misplacement of them, which results in a liberation from their conventional meaning. This manipulation, however, may be executed over either normative meanings or conventions inside specific genres; that is, ordinary words or expressions ingrained in non-normative traditions—folk, for instance.[79]

As explained in Chapter II, Dylan's usage of language combines conventional and unconventional devices, the latter representing major threats to translation. His artistry may be seen as a space where conventional and unconventional words coalesce. The latter are those which are intimately connected to semantic potentiality. Consequently, special emphasis will be put on those words or expressions whose meaning is unlimited or hardly decipherable. This requires, as suggested by Steiner (1998), the translator become a complete reader so that words may be interpreted in their potentiality. This is possible if traditional ideas of intention are cancelled. In other words, if, as suggested by Barthes (1977), the author is thought of as dead.

Third, it intends to provide translation proposals which instantiate what here is understood as the (im)possibility of translation. Dylan's semantic play is one of the driving principles of his literature. It is, in Appiah's terms (2021), a key literary property to his work. Awareness of the impossibility of a word-to-word translation leads translators to come up with solutions which, as suggested by Appiah too, may reproduce Dylan's relation to his native language and culture. Due to the endless semantic exploration discussed above, the third objective lies in delivering as many solutions as reading allows. The proposals, then, seek to be as plural and odd as the original ones. They purport to emulate what Bakhtin calls centrifugal forces by extrapolating Dylan's relation to his language-culture system to a different one, namely Spanish.

[79] This will be particularly observable in the first stage of Dylan's career, specifically in "3.2.1'Song to Woody' and 'Talkin' New York': The Hobo's Early Steps" and "3.2.2 'Mixed Up Confusion', 'Bob Dylan's New Orleans Rag' and 'I Shall Be Free': Dylan at the Crossroads".

The diachronical narration of Dylan's evolution will be split into six phases. Thus, a first epoch will be discussed in "4.1 'Song to Woody' and 'Talkin' New York': The Hobo's Early Steps", where an emphasis in Dylan's relation to folk language will be put. In "4.2 'Mixed Up Confusion', 'Bob Dylan's New Orleans Rag' and 'I Shall Be Free': Dylan at the Crossroads", the translation problems will be contextualized in relation to Dylan's combination of folk and rock styles. "4.3 'Walls of Red Wing' and 'Only a Pawn in their Game': The Hobo Returns to the Tribe" explores Dylan's lyrical poetic self as a protest singer. Afterwards, "4.4 'Chimes of Freedom': The Hobo Bids Farewell to the Folk Tribe" evaluates Dylan's shift to Symbolism as a final abdication of folk language and its implications in translation. "4.5 'Eternal Circle' and 'Ballad in Plain D': A Self-Reflective Songwriter" asseses Dylan's allegorical lyrics in relation to his own artistry. Finally, "4.6 'Gates of Eden', 'From a Buick 6' and 'Rainy Day Women #12 & 35': The Negative Messiah Bringin' it All Back Home(lessness)" illustrates translation problems in relation to Dylan finally emancipating from the centralizing forces of his times.

4.1 "Song to Woody" and "Talkin' New York": The Hobo's Early Steps

4.1.1 First Considerations: Storytelling and Folk As Constituents of Dylan's First Textual *Heterotopia*

The hobo has just arrived in New York. Od(d)ysseus has extensively roamed through America and gathered the oral instruments which subsequently are to be employed in his inaugural songs: "Dylan came looking for the authentic hobo troubadour Woody Guthrie and for a different piece of the legacy of the radical 1930s and 1940s" (Wilentz, 2011, p. 40).[80] Yet his musical journey has just commenced, and his incipient literary devices are the outcome of what he has learned from other songwriters. Cultural heritage is particularly significant in the drifter's first efforts as a folk composer, his artistry being inclined more to experience than analysis or external observation.

A number of scholars have looked on "Song to Woody" and "Talkin' New York" as Dylan's first compositions. Both are remarkably significant in his career as they represent his induction

[80] Woody Guthrie (1912-1967) has been of a great influence on Dylan. As to his impact in Dylan's first record, Gray (2000) maintains that "Guthrie's influence can be traced much further through Dylan's work than simply to tribute songs. Elsewhere, on the latter's first album we recognise Guthrie's subject-matter – the hobo's America – and Guthrie's humour" (p. 22). That "idealism", observable in lexicon, structures, and subject matters, is what shapes Dylan's early original songs. In addition to a vast discography, Woody Guthrie also cultivated prose, the most remarkable instance of which is his partially fictionalized autobiography, *Bond for Glory* (1943).

as recipient, as well as producer, of what is commonly known as the American folk tradition.[81] Experience, memory and tradition are the conduit to an embryonic commitment to the New York folk community. Yet his adhering to folk also poses some translation problems as it embodies a deflection from what is understood as the centralizing forces of language.

Featured on his debut album, the homonymous *Bob Dylan* (1962), "Song to Woody" is a handed down five-stanza song in which a young Dylan pays tribute to his long-life idol: Woody Guthrie. Similarly, "Talkin' New York" helps Dylan develop a personal yet under construction voice by diving, as its title suggests, into the tradition of the talking blues.[82] This should come as no surprise since, as Harvey (2001) suggests, the talking blues was a common genre for Woody Guthrie himself, who probably learned it from early Carter Family recordings.[83] By no coincidence both instantiate Guthrie's enormous influence on the formative Dylan. Thus, whereas "Song to Woody" is a token of reverence to the American songwriter, "Talkin' New York" owes "its format and spirit to Guthrie's own work" (Gray, 2000, p. 3). The album includes other traditional old blues songs by artists like Jesse Fuller, Bukka White or Blind Lemon Jefferson.[84] As Bulson says, "[h]e was less interested in showcasing his originality than in paying tribute to a long list of influences" (2009, p. 125).

Writers seem to agree on the fact that Dylan wrote the songs in 1961, the very year when he arrived in New York. After numerous attempts at paving his way in the New York folk scene, John H. Hammond signed Dylan to the label Columbia (Heylin, 2011b). However, many events predated the longed-for contract. Among them are various encounters with Woody

[81] Dylan's style has traditionally been marked by a prolix use of orality. Such a style links him to the folk tradition, which derives its origin from oral traditional songs. By the late 19th century, academic and poet William Motherwell already observed how orality ushered in folk songs, which he calls "traditional poetry": "This interesting body of popular poetry, part of which, in point of antiquity, may fairly be esteemed equal, if not superior, to the most ancient of our written monuments, has owed its preservation principally to oral tradition" (Motherwell, 2015, p. 47).

[82] Name for a song genre form that appeared in the late 1920s in the rural areas of the Southern America which Woody Guthrie helped popularize in the 1940s. It is characterized by humorous or satirical spoken lyrics accompanied by one guitar. According to Heylin (2011, p. 53), "[t]he 'talkin' blues as a genre can be dated at least as far back as 1926, when Chris Bouchillon recorded 'Original Talking Blues'". For more information on the genre, see Horn & Shepherd (2012).

[83] The Carter Family was one of the most influential groups in folk history. Their career spanned over a period of almost thirty years (1927-1956). Their compositions assembled numerous types of traditional music such as folk, blues, bluegrass or gospel. For more information, see Zwonitzer & Hirshberg (2014).

[84] Jesse Fuller (1896-1976) was an American musician. His most popular song is "San Francisco Bay". Dylan covered his "You're no good" on his first album. For more information see Miller (1996). Bukka White (1906-1977) was an American blues singer and musician. Dylan recorded a cover of his "Fixin' to Die Blues" on his homonymous first record. For more information on White, see Burton (1981). Dylan covered Blind Lemon Jefferson's (1893-1929) "See That My Grave Is Kept Clean". For more information on Jefferson, see Uzzel (2002).

Guthrie. According to Heylin, these meetings[85] nudged Dylan to write "Song to Woody": "[the song] was inspired by meeting the great man himself" (2011, p. 36). During these encounters they built up a master-apprentice relationship which eventually developed into Dylan's early compositions. His influence is plain not only in form but also in the way Dylan approaches the songs.

Appropriation is observable not only in words but also in music. Apparently, as Wilentz maintains, the tune of "Song to Woody" "comes directly from Guthrie's own '1913 Massacre', which Guthrie appropriated from a traditional song" (2011, p. 266). This leads some authors to question whether Dylan's early songs are genuine compositions or simple mannerist efforts: "The artistry displayed in presenting ideas will be one of two types: mannerism or genius. Dylan's 'original' songs […] are mannerist exercises – 'Talkin' New York' and 'Song to Woody' closely imitate the models that inspire him." (Gracyk, 2011, p. 179). However, not all literary devices in "Song to Woody" and "Talkin' New York" are mannerist or appropriated. According to Gray (2006), both confirm Dylan's incipient originality: "This very young man could bring an enviably mature, convincing detachment to songs of secular devotion, and utilise the strengths of old styles to create something memorable and fresh […] and lyric phrases pulled from other old blues" (p. 155). These pieces of genuineness will be those of greatest difficulty in terms of translation.

His sticking to tradition is undoubtedly what confers an unconventional nature upon his songs. Having inherited—or appropriated—folk tradition, the very material he receives is malleable enough to manipulate. By establishing himself in the city as a hobo, he achieves what here will be termed textual *heterotopia* at the center of the language-culture system and accomplish his language deflection task—or language oddity. His songs alter the form, while preserving the essence, of traditional songs. The partial distortion of folk as well as his resistance to normative language may situate him in the same coordinates as what Bakthin calls centrifugal forces. Consequently, his use of language, encapsulated in the storytelling genre, deviates from what here is considered as the center.

The picture is quite illustrative—a newcomer attempting to overcome maladjustment in the Big City. America had experienced a severe depression during the 1930s and by no coincidence Woody Guthrie's work, especially *Bound for Glory* (1960), is replete in "romantic evocations

[85] As to his encounters with Guthrie, Dylan said in a 1986 conversation with playwright Sam Shepard: "I never really did speak too much to him. He would call out the name of a song. A song he wrote that he wanted to hear, and I knew all his songs […] there was nothin' to ask him. What're you gonna ask him? He […] wasn't the kinda guy you asked questions to" (Shepard, 2012, p. 68).

of homeless hobos with no possessions" (Brown, 2014, p. 5). Od(d)ysseus both challenges and embraces otherness by drawing on the folk memories he recalls while rereading songwriters such as Guthrie. In the songs analyzed, the drifter lays claim to his place in the city, both as an outsider who comes from the West and a full-fledged citizen who, though squeezed out of the mainstream, seeks to make his way in the music business. Inadaptability, then, is the major topic in both "Song to Woody" and "Talkin' New York".

Experience as a traveler and a newcomer, as well as admiration for folk tradition, are the driving forces of his first original compositions. It is by virtue of storytelling that the drifter manages to articulate the first glimpses of literary authorship, albeit this is pierced through by other language and cultural forces. The tendency towards storytelling and folk are, among other factors, the identification of the literary properties which Appiah suggests for a successful translation. They are also the result of the hermeneutic process Steiner (1998) describes. In effect, in his popular essay "The Storyteller", Benjamin (2006) addresses storytelling as "the ability to share experiences" (p. 143), which are typically "passed on from mouth to mouth" (p. 144). This undoubtedly constitutes "the source from which all storytellers have drawn" (p. 144), and illustrates the hobo's modus operandi at an early age. Guthrie's impact, among other songwriters, wholly pervades the songs of the young Dylan, who showcases his taste for the wretched as an ever-present song subject.

To this end, memory proves essential to oral communication. The hobo appropriates what he has heard from other storytellers in his journey all over America. His position parallels that of a textual poacher who as a traveler:

> move[s] across lands belonging to someone else, like nomads poaching their way across fields they did not write, despoiling the wealth of Egypt [America, in the hobo's case] to enjoy it themselves. Writing accumulates, stocks up, resists time by the establishment of a place and multiplies its production through the expansionism of reproduction. (De Certeau, 1984, p. 174)

De Certeau's poaching surmises a division between writer and reader that he seeks to put into question. Indeed, that division seems to fall apart in the case of the hobo. His resource to lyrics embedded in the American folk ensures tradition's persistence; in De Certeau's words, it enables the reader/writer to resist "time by the establishment of a place and multipl[y] its production through the expansionism of reproduction", such a place being his own songs or the community to which he belongs once he is settled. This constitutes, as explained above, a

case of textual *heterotopia*—the first in the hobo's career. In relation to storytelling, Benjamin contends that:

> [T]he listener's [Dylan] naive relationship to the storyteller is controlled by his interest in retaining what he is told. The cardinal point for the willing listener is to assure himself of the possibility of reproducing the story. Only by virtue of a comprehensive memory can epic writing absorb the course of events on the one hand and, on the other hand, make its peace with the passing of these, with the power of death. (2006, p. 153)

Od(d)ysseus embodies the "comprehensive memory" that enables tradition to perpetuate itself. By sticking to tradition and the storytelling genre, he articulates his experience-based discourse as an outsider struggling in the Big City. In digging in tradition, he poetizes his poetic self. Tradition is miniaturized into his own dramatized anecdotes, as a result of which his songs can "make its peace with the passing of these, with the power of death". Paraphrasing De Certeau, the hobo's work is the outcome of reading, writing and "reproduºcing the story" (tradition).

His success is double, then. On the one hand, he creates a literary space—a textual *heterotopia*—into which his community peers can mirror themselves. On the other hand, he helps develop a community in which its members signify themselves as social misfits. Being perpetual others, their ideology, presence and artistic manifestations antagonize the language-culture system's center. The hobo's maladjustment multiples as his condition is echoed, and shared, by his peers. The increasing others, who are equally conscious of their otherness, amount to a wider questioning. The community unites around tradition, and such a unity poses a larger challenge to the center. This is what critics have agreed to call the folk revival.[86]

Storytelling, then, situates Dylan inside a specific tradition—folk—which originates from several sources while rendering his artistry a polyphonic crossroads in which many tones, voices and styles mingle together. These characteristics, when brought together, give rise to a concrete, personal discourse. Heylin (2011b) puts it like this: "If Dylan's own imagination provides the building bricks underlying the architecture of his songs, then *tradition* supplies the mortar" [my italics] (p. 7). His engagement with tradition offers the materials necessary to start out as a songwriter. Whereas allusions to Guthrie and other folk resources represent his

[86] The folk revival took place in America during 1950s and 1960s. It was characterized by the proliferation of young singers and connoisseurs cultivating folk tradition. The movement gained special popularity in the Greenwich Village, New York, where young Dylan arrived in search of a community where he could develop his music. The folk revival will be addressed more profusely in "3.2.3 'Walls of Red Wing' and 'Only a Pawn in their Game': a folk reassertion".

compromise with tradition and memory, his musicalized experiences can be viewed as a rejuvenation of such an influence in an attempt to perpetuate a rebellious community, or, in Benjamin terms, "tribe of storytellers" (2006, p. 144). This rejuvenation is exemplified by his manipulation of the folk conventions, among other devices. All in all, storytelling encapsulates the consciousness which causes the sense of belonging.

His distancing *heterotopia* is informed by his language deflection or detour. This occurs not only by means of tradition and folk imagery, though. His style is coextensive with the way in which lyrics are set down, meaning that his use of language allegorizes what he criticizes in his songs. Dylan's literary devices match their unconventional nature. Form and content correspond with each other, or, in other words, poetry becomes, in the face of the unitary language and culture, rebellious—playful, in Derrida's terms (2001). This occurs through borrowed expressions, structures and phrases which originate either from normative language or folk tradition that he later distorts.[87] Marqusee (2011) argues that: "In launching his career with a tribute to a stricken forebear, Dylan evinces a telling awareness of being a latecomer to a venerable tradition" (p. 23). As discussed later, a number of expressions are inherited from earlier Guthrie compositions, which help him bring his master back to life as a dramatized character as well as demonstrating "a highly intelligent understanding of the subject" (Gray, 2006, p. 624). In a way, he continues a long tradition of language, music and culture appropriation: "Dylan had been committing this common kind of theft all of his working life, right down to swiping his own surname" (Wilentz, 2011, p. 266).

Consequently, at this first stage Dylan's usage of language is foremost colloquial due to his adscription to the folk tradition. This poses a great challenge to translation for a number of reasons. First, it is an eccentric, unconventional style inasmuch as it is not normative. Further, it is also conventional but only inside the folk tradition, that is, it draws on conventions of the genre, which may be seen as a centrifugal force as opposed to the unitary culture. This resource to the genre, however, may also entail some peculiar manipulations. In his pursuit of an own voice, Dylan also changes meanings of the folk conventions, which complicates translation enormously.

This, as discussed below, is what prompts translation (im)possibility—or interminability, which represents the main focus of the analysis. Being the translator's *skopos* the reproduction

[87] Transfiguration of figurativeness into literalness is one of the hobo's most common literary devices at this stage. His unconventional devices are encapsulated in an idiom in the public domain which situate him within the limits if the language-culture system. However, such idioms are not put forward as prescribed by normal usage. By slightly altering its form, and subsequently meaning, the hobo attempts to transcend as well as infringe the limits of the system where his poetic deflection occurs. This complicates translation enormously.

of Dylan's original relation to language, translation must be foremost *ad sensum* and cultural. Though his intention cannot be elicited, the way his relation to language operates in his culture can be effectively recreated. Folk is the stylistic *heterotopia* which both envelops and determines how his language detour works. This, simultaneously, is manifested through an unconventional usage of language which amplifies words' semantic possibilities. The subsequent translation proposals will seek to reproduce such stylistic and semantic peculiarities.

4.1.2 Translation Analysis: The Hobo As a Language Escapist in the City

The drifter is introduced in the first lines of "Song to Woody": "I'm out there a thousand miles from my home". If a hobo is a roaming worker, a homeless migrant, Dylan rejuvenates the traditional character by adapting him into a new context: the songwriter who travels to New York in the hope of becoming a popular artist. The hobo is no longer a suffering railroad laborer who gets by in the far Wild West but an artist who tries his luck in New York. In a few lines, Dylan offers an alternative interpretation of the American Dream—one initiated by a drifter which eventually becomes failure. Yet he is aware that the long road to success is only possible through tradition ("Walking a road other men have gone down"). Marqusee puts it like this: "Dylan evinces […] awareness […] of walking in others' tracks." (2011, p. 23).

4.1.2.1 "Ramblin' outta the wild West / Leavin' the towns I love the best"

The same image recurs in the first lines of "Talkin' New York", where the narrator is "Ramblin' outta the wild West / Leavin' the towns I love the best". It is noteworthy that the first word Dylan employs in his career as a songwriter is "Ramblin'", which evokes his unconventional detour. This poses the first translation problem and illustrates how Dylan's integration into oral folk tradition develops into his own style. By using "[r]amblin'" Dylan relates to his native language from a colloquial, folk stance, and translation should reproduce such a tendency in Spanish. While the verb does not represent what Derrida would call *play*, and its meaning is clear, it represents a threat to translation. What Benjamin (2021) calls differences in the modes of meaning appears here. For *to ramble*, while bearing a clear meaning, hardly finds a Spanish counterpart; first, due to its oral connotations; and second, because the adding of out *of* / *outta* to the verb *leave* on Dylan's part is a hard-won piece of syntax in Spanish.

Yet the translator can recognize Dylan's association with tradition and may stick to the same oral connotations the original line carries. The translation must also convey the idea of leaving the West behind with no particular destination. Possibilities are plenty. A word-to-word translation may work initially. For instance, *divagar*, which also includes a sense of talking or thinking aimlessly or erratically, though this meaning does not seem to fit in the context; *pasear* (*to walk*), which bears a too general sense in Spanish; *errar* (*to drift* or *to roam*), which matches the original sense but may sound too formal in Spanish. *Vagar*, for instance, has similar characteristics as *errar* but, though it rings less formal, seems hard to connect to the rest of the phrase—*vagar saliendo de* / *vagando desde* / *dejando el salvaje Oeste atrás*. Ordovás (1972, p. 113), Álvarez (Dylan, 1975a, p. 15) and Izquierdo et al (Dylan, 2016, p. 52) translate it as "Vagando desde el salvaje Oeste".[88] They all are accurate translations but other choices may be considered. *Deambular* may be appropriate enough as it also includes the sense of long walk, but it presents the same problem as *vagar*.

An *ad sensum* translation may work, too; that is, a device which evokes the original folk language as well as emphasizing Dylan's relation to his native language. A periphrasis seems the best option. However, possibilities are still plenty as it is up to the translator to decide which sentence best fits in the context. *Sin rumbo* (*no direction*), if added to *dejar atrás* (*leave behind*), may constitute a good rendering; *dando tumbos*, also, may indicate the same meaning while preserving a streak of orality.

Dando tumbos dejé atrás el salvaje Oeste
y las ciudades que más amé.

The same may apply to *al tuntún*, which implies a rash, wandering walk. Should this be the chosen option, the same verb (*dejar*) would work for both "the wild West" and "the towns I love the best". Another choice may be:

Dando tumbos me fui del salvaje Oeste
y de las ciudades que más amé.

The addition of "me fui" (*I left*) renders this option more straightforward. A more poetic rendering may include other verbs such as *despedir* (*bid farewell*), which may engage more directly with a Spanish audience:

[88] All references to Dylan's published translations are indexed in the reference list with Bob Dylan as author except Ordovás (1972), which is an essay with some translated songs.

Sin rumbo fijo me despedí del salvaje Oeste
y de las ciudades que más amé.

The above translation offers a poetic tone while preserving the original meaning. Nonetheless, the first line still sounds a bit rigid. Another option may be:

Sin saber adónde iba, atrás dejé el salvaje Oeste
y las ciudades que más quería.

This translation offers a more poetic tone while including a rhyme that recreates the original "West-best". Furthermore, it also conveys a sense of aimlessness.

Most options are suitable as they meet the original sense and its oral tone. They all represent what Nida (2021) would call a dynamic equivalence. The sense is more or less clear, and "[r]amblin'" does not pose any semantic challenge in terms of interpretation. That is, Dylan's usage of language here still does not instatiate what Derrida calls *play*. It instances that conventional and unconventional devices coexist in his songs. Yet "[r]amblin'" connects to the folk tradition, and some colloquial tone should be evoked so that Dylan's relation to language, as Appiah suggests, can be recreated. Freer proposals are, therefore, *culturally* effective. The translator may, in accordance with his/her *skopos*, decide which represents best Dylan's original text. All of them, while adjusting to the requirements of the poem, possess some differences which, far from narrowing the supposed steadiness of the original word, amplify its possibilities.

4.1.2.2 "'Bout a funny ol' world that's a-comin' along"

Orality is also noticeable in the chorus of "Song to Woody", which runs:

Hey, hey, Woody Guthrie, I wrote you a song
'Bout a funny ol' world that's a-comin' along
Seems sick an' it's hungry, it's tired an' it's torn
It looks like it's a-dyin' an' it's hardly been born

These lines owe its orality partly to Dylan's ever-present use of contractions and the adding of *a-* to verbs. Likewise, "'Bout", "ol'", "a-comin'" or "a-dyin'" infuse the song with a vibrant strength which adjusts it to the folk tradition. Also, the salutation sounds quite colloquial, integrating the song into a dramatized dialogue which epitomizes Dylan's relationship with tradition and his native language. He greets his idol, Woody Guthrie, and describes for him an old world—his world—which is "a-comin' along" yet "looks like it's a-dyin'" as if it were a

stillbirth. These lines are indicative of Dylan's ambivalent attitude towards tradition: he recognizes its importance while assuming it is left behind. He shows, through Guthrie's eyes, his preoccupation for an old, vindicating America: "Unrelieved bleakness is often characteristic of Dylan's view of modern America. It is there in the 'Song to Woody' (1962), where he sings about the world being sick, hungry, tired and torn" (Gamble, 2004, p. 20-21).

Rendering such marks of orality into Spanish may be quite complicated as they are strongly embedded in the language-cultural system that generates them. This case manifests how two factors—Dylan's use of language and the language-culture system— overlap and result in an insurmountable gap for translation. The translator may relocate such marks of orality by drawing on colloquial formulae at the risk of situating the text within particular geographical limits in the target language—i.e., adding to the text oral features well-grounded in an alien language-culture system to the point that Dylan might sound *too* Spanish. The translator, then, is compelled to recreate orality by means of alternative devices. Here is where the (im)possibility of translation emerges.

"A-comin' along", however, presents a problem other than its colloquial morphology. Rightly, it originates from the oral folk tradition and its sense seems less important than its affiliation with the folk storytelling tribe. A solution from the translator is expected, though. *Come along* means, among other possibilities, *to appear, to arrive, to accompany* or even *to progress*. It is as if the verb pointed to the same direction the hobo heads for—all and none. A paradox occurs when Dylan describes a world which, as if in regression—whether this be political, social or ideological—, is old yet coming along. It may be seen as an implicit allusion to the folk revival and its replacing the old tradition and its progressive winning over the mainstream culture. Progressiveness, led by artists such as Guthrie, is condemned to oblivion. An old world is coming stronger than ever and sweeping away the one Guthrie and Dylan esteem. This recidivism is condensed in "comin' along" and may present diverse forms depending on the translator's reading.

Ordovás (1972), for instance, translates it as "mundo que da vueltas" (p. 111), where progress is indicated as if spinning or rotating. Álvarez (Dylan, 1975a) provides a more generic rendering with "mundo que sigue en marcha" (p. 19), as referring to its unstoppable nature. Izquierdo et al (Dylan, 2016) reads the verb in a similar manner but the idea is expressed in different terms: "que no deja de avanzar" (p. 56). They all understand the line as a world that cannot be stopped. Their solutions, however, are expressed by means of different words. The idea of progress is contained in all of them but a further reading may open up other senses.

Given the verb's vagueness, its negative nature and its lack of certitude, translation becomes a challenging task. The context does not suffice and the word becomes semantically unconventional, thus prompting the play. Therefore, "a-comin' along" could be translated into Spanish as *acercarse*, *aproximarse*, *acompañar, presentarse, venirse*, *aparecerse, avecinarse* or, if *to progress* is admitted as a potential sense, *progresar*. All they imply a movement towards the speaker as well as a growing presence. Should this interpretation be right, *avecinarse* may fulfill the original sense as well:

> Eh, Woody Guthrie, te he escrito una canción,
> de un mundo raro[89] y viejo que se avecina.
> Parece enfermo y hambriento, está cansado y destrozado.
> Parece que agoniza y apenas ha nacido.

There are more possibilities other than word-to-word correspondences. *Venir pisando fuerte* may also work in this context if a more energetic tone is elicited:

> Eh, Woody Guthrie, te he escrito una canción,
> de un mundo raro y viejo que viene pisando fuerte.
> Parece enfermo y con hambre, está cansado y destrozado.
> Parece que agoniza y apenas ha nacido.

Other choices as *asomar la cabeza* (literally *stick the head out*) or *despuntar* (*appear, emerge* or *bud*) may work. These options may fulfill the original meaning if the old world is announced as a new arrival whose early effects are starting to be felt. This resembles the arrival of the folk revival:

> Eh, Woody Guthrie, te he escrito una canción,
> de un mundo raro y viejo que viene despuntando.
> Parece enfermo y tiene hambre, está cansado y destrozado.
> Parece que agoniza y apenas ha nacido.

Dylan displays this ambivalent attitude towards tradition on other occasions. In fact, it is also perceptible in the penultimate stanza of the song:

[89] The source "funny" deserves further discussion. The above translation highlights the world's peculiarity rather than its amusement. Álvarez (Dylan, 1975a) and Izquierdo et al (Dylan, 2016) interpret it in the same manner, with the former translating it as "curioso" (p. 19) and the latter as "extraño" (p. 56). Ordovás (1972), perhaps aware of the contradiction of an old world approaching, translates it as "paradójico" (p. 111).

Here's to Cisco an' Sonny an' Leadbelly too
An' to all the good people that traveled with you
Here's to the hearts and hands of the men
That come with the dust and are gone with the wind.

Dylan's salutation is not arbitrary at all. Cisco, Sonny and Leadbelly are "the wandering (and well-known) folk-singers who were Guthrie's friends" (Hampton, 2019, p. 55). The song evokes Guthrie's "Pastures of Plenty",[90] where he sings: "Every State in this Union us migrants have been". A nomad self-recognition underlies the song and brings the hobo in as the song's subject matter. Guthrie goes on to say that "[w]e come with the dust and we go with the wind", to which Dylan pays tribute in the last line. His alteration from *go* to *be gone* is quite significant as it "shows his awareness that the era which produces such men is all but over" (Gray, 2000, p. 20). The line couples to the "funny ol' world that's a-comin' along" which is "a-dying an' it's hardly been born". He cherishes folk tradition yet also recognizes that the steps that led him to where he is are past. It is time for him to raise his own voice.

The translation problem in this section represents the semantic expansion on which Dylan usually draws. Being the meaning of *come along* vague, translators may perform a hermeneutic reading which may deliver numerous possible solutions. Yet again, Dylan's relation to his native language has been reproduced, and in the way the folk oral marks have been sacrified. However, the allusion to Spanish colloquial idioms, which stem from the translator's creativity, reinforces the cultural effects of the source device.

4.1.2.3 "Thought I'd seen some ups and downs"

Not long afterwards the drifter experiences the vicissitudes of urban life. The Promised Land is not as paradisiacal as the myth may suggest. His view is one that fuses past and present in an attempt to grasp what he has in front of his eyes. Present is only understandable as long as

[90] "Pastures of Plenty", around late 1947, is featured in Guthrie's *Ballads from the Dust Bowl*. The tune is probably based on the ballad "Pretty Polly", and the lyrics describe in an autobiographical manner the North American migrant workers' hardships. According to Gray, in the song Guthrie travels around "with the homeless families who are also the heroes of Steinbeck's *The Grapes of Wrath*" (2000, p. 20). This travel is also seen in Guthrie's autobiography, *Bound for Glory*, where, after recalling one encounter, he quotes "Pastures of Plenty", too. The song clearly exemplifies the varied heterogeneous nature of folk tradition. Gray also holds that "Dylan was taped performing 'Pastures Of Plenty" in St. Paul, Minnesota, as early as May 1960, and he performed '1913 Massacre' at his Carnegie Chapter Hall recital, NYC, 4/11/61, sixteen days before recording 'Song to Woody'" (2000, p. 20, n4), which may evince Dylan's predilection for Guthrie in his early twenties.

it aligns with the past. Just like he needs tradition to write songs, he needs recollections to interpret reality—this time Dylan does *look back*:[91]

> Thought I'd seen some ups and downs
> 'Til I came into New York town
> People going down to the ground
> Buildings going up to the sky

Dylan's genius lies in the way he constructs his discourse out of an idiom. Idioms are deeply rooted in the language system of a culture, its figurative meaning being determined by a common social agreement: "[i]dioms tend to be instances of frozen metonymy and are based on often highly specialized local customs or habits" (Ortony et al, 1978, p. 476). Dylan situates a clichéd phrase ("ups and downs") in a place that enables him to strike a powerful literary device: "People going down to the ground / Buildings going up to the sky". By specifying how people go down and buildings go up, "ups and downs" becomes a kaleidoscopic expression which puts forward both its figurative and literal meaning. Dylan questions language's rigidity by pushing the limits the language-culture system imposes—the phrase overcomes its "frozen" social meaning, and causes oddity in the reader.

However, he is not the genuine producer of either meaning as the expression already partakes in common language, which parallels the unitary language and, by extension, mainstream culture. He *only* situates the phrase in a place that dismantles the seclusion of both senses. In Bakthin terms, he *ridicules* pre-existing meanings which are rooted in the center of the language-culture system. Conventionalism is manipulated and turned into an unconventional usage of language. Language negativity is necessary for such a purpose as he manipulates the expression into something existing yet out of context. "Up and down" indicate not only two states of mind but also two directions, and thus the conventionalism of the idiom is dismantled. Gray (2000) puts it like this: "The impetus for lines like these is less a matter of image-coining than the use of idiom" (p. 160). Such a subtle device—putting an idiom in the right (or wrong) place—enables the song to resist conventionalism. In altering the common use of the idiom, he manifests his detachment about mainstream culture whose epicenter is The City of Dreams. Goldstein puts it in a graphic way: "Dylan approaches a cliché like a butcher

[91] *Dont Look Back* is a 1967 documentary film by D.A. Pennebaker. It covers Dylan's 1965 tour in England. The title may allude to Dylan's "She Belongs to Me", featured in his 1965 *Bringing All Back Home*, where he sings: "She's an artist, she don't look back".

eyes a chicken" (1968, as cited in Gray, 2000, p. 187). So, his hobo spirit is contained both in the lyrics as well as its form.

Thus the drifter, aware of his condition, keeps as far away from normative, restrictive language as he does from the *limiting* culture that renders him an outcast. In embracing language otherness, the drifter emancipates himself from the language-culture center. The folk mask renders the narrator a tramp who shuns the dictates of the cultural and linguistic nucleus. Such a detouring can also be seen in terms of seriousness or lightness: "Dylan used 'popular' as opposed to 'serious' music, and married it to fresh language, including much slang and entailing a full use of the double-meanings" (Gray, 2000, p. 71).

Yet a streak of despair subtends the song. The hobo, disguised as a storyteller, narrates the tale of a hopeless individual, a common city dweller who, unlike the bigwig—who holes up in the buildings going up to the sky—, needs to get the subway car (or underground) on a daily basis. By mentioning common experiences, the song manages to forge the bonds of the community—or tribe—to which he belongs. Yet the image of people going down to the ground may suggest something else—people dying. The combination of words, shot through by alien social forces, results in a stylistic device that originates in Dylan's genius as well as the limits, and openness, the language-culture system imposes. As mentioned earlier, the hermeneutic process delivers, as in Derrida's analysis of *The Merchant of Venice,* numerous possibilities.

Translators have tackled the same problem with diverse solutions. Ordovás (1972) translates it figuratively: "He tenido ratos buenos y malos" (p. 113). In effect, the translation is accurate enough but it dismisses the connection to the last line: "Gente metiéndose bajo tierra, edificiones levantándose hacia el cielo". In translating "ups and downs" *only* figuratively, the relation of the two lines disappears. Álvarez (Dylan, 1975a) is more generic. His translation also focuses on the figurative meaning of the idiom: "Creía que lo había visto todo / La gente descendiendo tierra abajo / Los edificios subiendo al cielo" (p. 15). The first line encapsulates ups and downs in the generic "todo", which is quite effective as it draws on a Spanish idiom. Yet it also omits the source play. Izquierdo et al (Dylan, 2016) offers a more complete solution: "Creía haber pasado por altibajos […] / Gente que baja a la tierra / Edificios que suben al cielo" (p. 52-53).

In view of this, the translator is compelled to create, as Izquierdo et al, something new out of the Derridean trace the source text implies. Should this be the case, s/he should provide a rendering that may harmonize with the original multi-layered expression, which is the hobo's main instrument to deflect from the norm and cause oddity. A simple phrase as *la gente baja hasta la tierra* matches the original sense yet it is divested of its literary strength. In principle,

the expression *bajo tierra* (*underground*) may fulfill the original sense. Yet such a choice precludes the use of the verb *bajar* (*go down*) as it sounds similarly to *bajo* (*under*). A synonym as *descender* (*descend*) may fit in the context.

> Pensaba que sabía lo que eran los altibajos
> hasta que llegué a Nueva York,
> donde la gente desciende bajo tierra
> y los edificios se elevan hasta el cielo.

The above translation implies nuanced changes in relation to the original text. In order to avoid an unnecessary alliteration (*bajar – bajo*), *descender* has been used. Likewise, *elevarse* (*elevate*/*rise up*) replaces a literal rendering like *bajar* (*go down*) and so matches its counterpart *descender*. The difference between Spanish and English requires this shift. *Ups and downs* means exactly as *altibajos* but the way they are expressed poses some differences. In rendering this expression, English employs prepositions (*up* and *down*) while Spanish draws on a noun compound of two adjectives like *alto* (*high* or *tall*) and *bajo* (*low* or *short*). Though the main reason for the (im)possibility is how Dylan amplifies the meaning of conventional idioms, here the modes of meaning of Spanish and English should be also considered. Such a difference impedes the repetition of *down* and *up* in Spanish if *bajo tierra* is employed—*bajar bajo tierra* seems redundant and cacophonous. Therefore, *descender* and *elevarse* seem appropriate enough as they correlate with each other and still imply the up-down movement the original text describes.

Inframundo (*netherworld*) may convey a more poetic tone. This alternative device would allow for the correlation *bajar-subir*:

> Pensaba que sabía lo que eran los altibajos
> hasta que llegué a Nueva York,
> donde la gente baja al inframundo
> y los edificios suben hasta el cielo.

"Inframundo" suggests altogether the sense of death as well as conjuring up, in a more sophisticated way, the idea of people going underground[92] or taking the subway. Such an allegoric tone, which is not obvious in the source text, owes its *raison d'être* to the translator, whose creative effort is encouraged by language potentiality.

[92] Another reading may be that of people going culturally underground. Upon arriving in New York, Dylan headed for the Greenwich Village, where he met the main singers of the folk scene. Nonetheless, this interpreting seems less plausible.

Language potentiality enables one possibility else. “Down to” seems a bit odd, too. The combination of prepositions does not necessarily imply people going down *beyond* the ground since *to* may indicate the very ground—not *underground*—as the ultimate stage. If so, the line would be suggesting people down-to-earth as opposed to those high-flying rulers who are “up to the sky”, thus establishing a hierarchical pyramid to which Dylan’s denunciation points. Whether it is deliberate or not is out of the question here. Dylan’s genius lies in the numerous possibilities a couple of words may suggest and, in view of this, the *only* thing a translator can do is to gather as many senses as possible and reflect them in a new text. Various options come up after this interpretation: *con los pies en el suelo*, *tocar suelo* (*to touch* in a swimming pool, for instance) or, if the figurative sense is intended, *sensato* (*sensible* or *prudent*), *centrado* (*well-balanced*) or even *humilde* (*common*, *average*, *ordinary*, *poor* or *humble*):

> Pensaba que sabía lo que eran los altibajos
> hasta que llegué a Nueva York,
> donde la gente tiene los pies en el suelo
> pero los edificios llegan hasta el cielo.

Although not present in the source text, the adding of “pero” (*but*) reinforces the contrast between *go down* and *go up*. Also the rhyme *suelo-cielo* strikes a poetic tone in the text. Thus, given the connotations discussed, the last two proposals are perhaps the most suitable ones.

4.1.2.4 “Someone could freeze right to the bone”

The drifting storyteller, who has walked many miles across the country, mirrors himself in the faces of those whose feet are also *down-to-earth*. He looks up to the high buildings and stays on the ground where he belongs. He continues his journey and his first impressions are confirmed. No sooner has the hobo assimilated his new condition, he experiences another setback—weather:

> The wind blowing snow around
> Walk around with nowhere to go
> Someone could freeze right to the bone
> I froze right to the bone

Drifting does not bring the hobo any pleasure; roaming no longer guarantees any ease as now circumstances are different. Nature adjusts itself to the urban landscape and manifests in

forms that reinforce the hobo's alienation—even Nature, his closest friend in the West, has eventually become a stranger to him.

Dylan orchestrates this verse similarly as in the previous one: he takes a clichéd phrase and builds his discourse out of it. His style includes an idiomatic expression as a stimulus for literary detour. It is important to know how *chilled/frozen to the bone* operates within its language-culture system, though. It can be understood as a hyperbolic representation of weather's extreme conditions—coldness goes deep into the skin and reaches the bone. Its figurative meaning comes from the image of someone being exposed to external forces, in such a way that these forces affect in a penetrating way (eventually resulting in a figurative frozen bone). Speakers in the same language-culture system think of such an expression as an overstatement which only functions as a trope—inasmuch as it is not *real*.

However, Dylan utilizes this hyperbole to confirm that only *unreality* can describe how he *really* feels; or, in other words, to display the expression's absurdity. "Dylan", writes Gray, "just *displays* the clichés, holding them up in relish of their absurdity and allowing them to fall over, squawking in the mud, of their own accord" (2000, p. 187). He tells his audience—speakers in a common language-culture system—that figurative meaning indeed becomes literal. His eloquence lies yet again in the way he brings two separate meanings—figurative and literal—together. He urges the inseparability of the two senses. His resistance to conventionalism entails a journey to the root of the expression, just like his music, which originates in folk. Oddity comes in the shape of a literary deflection—or detour—from the normative, which traditionally discriminates both meanings as representations of different realities.

This may complicate translation enormously. Language manipulation may involve problems as conventionalism in Spanish is different. Idioms are characterized by their ingraining in the system that produces them. Therefore, as seen in the previous example, transposing one expression into a different language may involve some changes in its form. However, in this case both languages match each other as they express through figurative devices the same idea and the same image: *to the bone* corresponds to *hasta los huesos*.

Humor arises from the confrontation of the two lines. Yet this correlation can be approached from different perspectives. Izquierdo et al (Dylan, 2016) opt for a sober relation which may augment the stanza's hilarity as suggesting annoyance or irritation: "Se te hielan los huesos / Se me helaron los huesos" (p. 53). The first line is depersonalized and enables the second to take the first person, which marks the frontier between an anonymous idiom and a personal account which stems from it. That correlation is hardly observable in Álvarez (Dylan, 1975a),

where the lines are translated as “Cualquiera podría helarse hasta los huesos / Como yo me helé” (p. 15). Ordovás (1972) omits the second line, perhaps aware of the challenging line. Figurativeness works in both languages:

> El viento esparcía la nieve por todas partes,
> y yo caminando sin saber adónde.
> El frío helaba hasta los huesos,
> hasta los mismos huesos me helé yo.

The above translation fulfills the source sense. It poses, however, some differences in relation to Dylan’s song. In the source text, the omission of any conjunction between line three and four has a poetic yet comical effect. This creative effort by what is lacking encourages the reader to grasp the connection between them. On the one hand, there is an idiom (*freeze to the bone*) whose figurative sense is materialized by social and cultural forces within a common system and encouraged by a tacit agreement. Such a figurative sense, as already discussed, owes its sense to a hyperbolic image, which is neither *real* nor *possible*. On the other hand, however, there is a storyteller who tells us that he did freeze “right to the bone”.

Between the two lines there is no explicit connection, but it is this absence which ironically links one phrase to another—it is this absence which renders the narrator’s denial of the idiom as figurative more strikingly funny. This denial comes in the form of recognition or confession, as in acceptance of a painful truth, which, in Benjamin’s terms, turns out to be “practical advice” (2006, p. 145), which is one of the storyteller’s characteristics. The impossibility of freezing to one’s bone becomes humorously possible in Dylan’s hobo, who can only draw on fiction to grasp what he is experiencing. At this point, such a device becomes *literary*:

> Discourse becomes literature when the necessity arises to say something which is not habitually said when we use language to refer to the real world […] literary texts must create some illusion, especially if they contain a narration of implicit and untold elements. (Meyers, 1983, p. 81)

It is through the manipulation of an idiom that the storytelling Od(d)ysseus constructs his literary “illusion”. Aware of the hyperbolic nature of the idiom, he sets himself out to incorporate such a figurativeness into his *real* account, resulting in a literary device. This illusion, moreover, gains the hobo an identity. According to Hampton (2019, p. 52) “[h]e now becomes ‘somebody’, the everyman, the unnamed common citizen no longer anonymous because he, of all people, has frozen to the bone”. This is not so. His identity is not that of the

everyman unnamed common citizen but that of a poet who constructs his individuality by ridiculing the average idiom everyone else utilizes. In other words, by altering conventionalism and expanding the semantic possibilities of the original idiom—by making language odd—, he becomes Dylan. Figurative meaning, then, while rooted in the *actual* world, forces a window into the realm of fiction, which determines the hobo's presence in the cityscape. And this is his particular od(d) yssey—a language oddity which occurs throughout his odyssey as a newcomer in the city.

Though *to the bone* corresponds to *hasta los huesos*, the last line entails a challenging task if the same irony is intended. However, the device Dylan utilizes to articulate it—silence—may not suffice in Spanish. The translator needs, then, to recreate it by means of different tools. By adding *yo* (*I*) into the text, the translation situates the storyteller in the center of the story as a victimized subject. Moreover, translating "right" as *mismísimo* (*itself*) induces subjective embodiment of a nonsensical action like freezing the bone. Its superlative form adds an ironic touch to the text, too. However, the above solution still seems insufficient. Another choice may be:

El viento esparcía la nieve por todas partes,
y yo caminando sin saber adónde.
El frío helaba hasta los huesos.
Yo sí que me los helé.

By using "sí" (*I did*), an assimilation of the subject into the figurative sense is made. *Sí* links semantically one phrase to another and recognizes that figurative meaning, however unrealistic it may be, *also* occurs in actual life. The gap between figurative sense and the flesh and blood storyteller is bridged. Fiction and reality fuse by means of a simple adverb. Whereas Dylan *only* needs an absence, the translator requires a connection. In this case, humor requires slight clarification. Cultural non-isomorphism emerges again. Given that the languages are culturally different, the translation needs to emphasize by alternative devices the relationship of Dylan and English.

Other devices may work in this context. Translation may include involvement in figurativeness on the drifter's part by explicit recognition. The verb *admitir* (*admit*) may work out:

El viento esparcía la nieve por todas partes,
y yo caminando sin saber adónde.
El frío helaba hasta los huesos.
Lo admito: a mí también se me helaron.

Contrast between, as well as fusion of, figurative and literal meaning can be strengthened by other means, though. *De verdad* (*actually*) may suggest such a contrast as well as helping the hobo into the fictional realm of the expression. Also, by introducing the connector *pero* (*but*, *though*, *yet*) a contrastive sense is accomplished:

El viento esparcía la nieve por todas partes,
y yo caminando sin saber adónde.
El frío helaba hasta los huesos:
yo me los helé pero de verdad.

Pero bien, however, may provide a similar tone. *Bien*, in this context, is indicative of a fulfilled or accomplished action in a colloquial or humoristic tone. Moreover, as the source text, it does not need to clarify the contrast between reality (*de verdad* / *actually*) and fiction; or, in other words, between literal and figurative sense. It may also recreate *right* in the source text and Dylan's pithiness:

El viento esparcía la nieve por todas partes,
y yo caminando sin saber adónde.
El frío helaba hasta los huesos:
yo me los helé pero bien.

All the above proposals justify the idea of the (im)possibility of translation explained in Chapter II. All show that, once intention is put aside, reading becomes a creative process by which semantic possibilities expand. All solutions may work well in a translation; nonetheless, the last two options seem to conjure up the manner in which Dylan relates to English more accurately.

4.1.2.5 "I swung on to my old guitar"

Resource to fiction as opposed to reality is supplemented by the hobo finding relief in his guitar. His detour from normative language and culture is epitomized by denial of reality around. Just like figurativeness lets him in the realm of fiction, so does his guitar, which becomes a symbol for his liberty: "I swung on to my old guitar", sings Dylan. In grabbing it, he hopes for an

opportunity to play music for a living; or put differently, to found a fictional empire in his *actual* life. This is his *heterotopia*. The guitar qualification as "old" does not seem arbitrary as past (or recollection) serves the same elusive purpose. Such an elusiveness is also observable in the verb he uses. To unravel the semantic possibilities of "swung on to" seems uphill, though.

Stylistic peculiarity lies in Dylan placing the verb in a spot that does not suffice to clarify its meaning. His skill, however, builds upon language negativity, which forces the word to obscure its sense. The word positioning, along with the adding of "on to", underscores its instability. Manipulation, nonetheless, goes further. A reversal of object and subject seems to occur as one cannot swing on to the guitar; one can, if at all, swing the guitar on to oneself (Hampton, 2019). "Swung on to", consequently, is shadowed by a semantic blackout to the point that it makes no accurate sense. This may be so as to accentuate the drifter's maladjustment: "[T]he phrase, with its reversal of subject and object, underscores the sensory and cardinal disorientation" (Hampton, 2019, p. 53). Yet the translator is expected to provide some rendering, and to accomplish this they must disentangle the semantic thicket Dylan seeds in words' vacuum.

He may be detailing how the drifter moves when catching the guitar: swinging. If the account follows a chronological order, the swinging movement anticipates the moment when he is on the subway car. This makes sense in relation to the setting where the scene unfolds—a *swinging* subway car, in which case "on to" may evoke the drifter clinging to—hanging *on to*—music as salvation in the face of disorientation or disequilibrium. By the adding of "on to", he may be indicating the goal of the movement: getting hold of the guitar as it was a handle that provides a grip amidst unsteadiness in a "rocking, reeling, rolling ride". This interpretation may validate the translation below. No previous translation reinforces such a sense specifically. Ordovás (1972, p. 113) refers to Dylan's guitar as a simple accompanying guitar: "Con mi guitarra vieja". Álvarez (Dylan, 1975a) adopts a more epic tone by utilizing the verb *blandir* (*to wield* or *to brandish*). A more dynamic correspondence appears in Izquierdo et al (Dylan, 2016, p. 53): "Con mi vieja guitarra en bandolera", which refers to the (maybe swinging) strap attaching to the guitar. If a swinging movement is intended, the following solution may work well in this context:

Entre vaivenes me agarré a mi vieja guitarra.

But this is only one possibility. Other verbs may be used: *coger* (*catch*), *aferrarse* (*cling*), *abrazar* (*hold*/*embrace*) or *sujetar* (*hold*). In effect, *aferrarse* may prove quite interesting to the purpose of the song:

Entre vaivenes me aferré a mi vieja guitarra.

4.1.2.6 "And after a rocking, reeling, rolling ride"

The hobo sets out on his journey, which eventually becomes a "rocking, reeling, rolling ride":

> And after a rocking, reeling, rolling ride,
> I landed up on the downtown side
> Greenwich Village.

This is Dylan embracing folk again. As discussed above, he embraces storytelling as a form of folk perpetuation. To serve that purpose, he draws on the folk rhetoric. A phrase like "rocking, reeling, rolling ride" is as significant for its belonging to folk as for its sense. Its musicality is brought into the focus and suggests a sense of rattle, speed, and jolts. Alliteration drives the line into a sort of loud noise that evokes a trotting train. The subway car propels the narrator's imagination as he cannot keep his mind away from the longed-for destination—Greenwich Village, the *underground* paradise, or, in Benjamin's terms, the "tribe" the drifter seeks. Nonetheless, such an ambition, however close, is channeled by a *past* language. The phrase, by means of folk, evokes the times when the hobo stared at the trains riding wildly on the West plateaus. The ardor about his destination gives him a respite from urban stress and then he feels momentarily at home. Yet again the drifter taps into the past to elucidate the present.

Whereas "rocking" implies a back-and-forth motion, "rolling" activates a reverberating sound as that of a thunder. However, "reeling" seems more complicated. Its positioning in the line harmonizes phonetically with "rocking", "rolling" and "ride", but its sense is not clear. *To reel* may signify to sway after being punched, for instance, and this meaning would potentially match the other verbs. However, its belonging to *reel* may suggest something else. The fact that Dylan puts "reeling" out of context induces the word to mean differently, and so by "reeling" Dylan may be suggesting a train[93] riding on unboundedly as if out of a reel—freely. Moreover, a reel evokes a bobbin, or a spool, so the word may amount to the metallic rattle the other words in the line suggest. This lack of definition is caused by its negative nature as well as Dylan's misplacement. So, if this interpretation is not wrong, "reeling" gathers both a sense of instability, unfolding and ultimately metallic rattle. Its negative nature, along with its relation

[93] Trains are a common reference in folk music. For more information on the subject, see Cohen (2000).

to words like “rolling” and “rocking”, gives rise to a multi-layered meaning which hardly matches a Spanish counterpart.

“Rocking” and “rolling” are not easily translatable either. For although their senses seem more or less clear, not so are their renderings into Spanish. Also, regardless of their normative meaning, they both stem from the verbs *rock* and *roll*, which are suggestive of the music genre. Their amplified meanings may be indicative of a rocky noise and a train moving across vast—and maybe waving—vistas. The challenge here is more of an evocative than a literal nature. The image, then, is one of a noisy, swinging, yet unstoppable train. Nida’s (2021) dynamic equivalence becomes necessary here as an effect—which culturally operates as in the source language-culture system—should be privileged over meaning in its strictest sense.

Taking the above into account, choices are multiple. They all are subject to where the translator puts the emphasis—either alliteration or literal meaning. If the translator decides on the former, words that conjure up similar sounds should be sought, rather than provide an accurate sense in the strictest sense of the word. However, some words may be rendering both meanings. Thus, “rolling” may be translated as *rodante*, if a literal meaning is intended, *ondulante*, *vacilante*, or, if an allusion to sound is admitted, as *vibrante*. Ordovás, for instance, uses *rodante* and a periphrasis: “Y después de un rodante viaje de vueltas y vueltas” (1972, p. 113). Álvarez, however, opts for what Steiner calls “qualitative impoverishment”, that is the substitution of the source devices with “expressions that lack their sonorous richness” (2021, p. 251): “Y después de un ajetreado [*busy* or *bustling*] viaje” (Dylan, 1975a, p. 15). A similar solution is provided by Izquierdo et al: “Y dando unos tumbos de muerte” (Dylan, 2016, p. 53). Moreover, the sense of unfolding and making its way may be translated into Spanish as *galopante* (*galloping*). This option would suggest a train running wildly, as a horse, as well as implying some jumps (or bumps) in the ride. This would match the swinging movement implied in the original text.

Irresolution is also observable in “rocking”. As already explained, *rocking* refers to a swinging movement. Therefore, *ondulante* may work out here too. However, *viaje ondulante* in Spanish does not suit aesthetically as *ondulante* mainly refers to the ground and not necessarily the train’s jolts. Furthermore, its belonging to *rock* implies a rocky noise as the rattle of a rusty train. Other options are possible: *vibrante* (also *vibrating* in an emotional sense), *reverberante* (*reverberating*), *estridente* (*strident*), if a rattling sound is intended, or *trepidante*, which means strongly shaking or trembling and, by extension, exciting or intense. All these options ending in *–ante* may recreate the original alliteration, too.

The same options seem applicable to "reeling". No word in Spanish seems able to conjure up a train running wild out of a reel if alliteration is meant to be kept. *Desbocado* (*runaway* / *out of control*) matches the source sense but does not fulfill the melodic purposes the source words demand. Such an impossibility is determined by the action sequence and its corresponding morphology. In Spanish a train running wild is a consequence of being unleashed, so a past participle is needed. The other adjectives (*vibrante*, *galopante*, *trepidante*) refer to the capacity of running in such a manner, so their morphology is different. This morphological difference impedes alliteration. However, *desbocado* and *galopante* present some similarities; they fulfill the original sense and, if a feeling of fury prevails, a solution comes easy:

> Después de un vibrante, galopante y trepidante viaje,
> fui a parar al centro de la ciudad:
> el Greenwich Village.

The above translation conveys a similar sensation: an exciting, swinging, noisy ride. Words are not *literally* the same as those in the source text. However, the recreation evokes in the listener a train mightily paving its way in spite of the bumps on the road, just like the hobo who capitalizes on the setbacks in the way to write his rattling jingle jangle songs.

Dylan's use of "side" next to "downtown" may be exclusively for the sake of rhyme. Yet wittingly or unwittingly it presents another challenge. The fact that Dylan places "side" in such a positioning may involve certain sociopolitical stance. The drifter heads for Greenwich Village because he knows that it is the district where people alike gather. In a way he is seeking a shelter that may alleviate his confusion. By moving to the Greenwich Village he is taking his fellows' *side*; he is taking a political stance which is based in, and circumscribed by, the neighborhood. Should this be right, the idea may be rendered into Spanish as follows:

> Después de un vibrante, galopante y trepidante viaje,
> fui a parar al centro de la ciudad:
> el distrito de Greenwich Village.

An apposition like this ("distrito" meaning *district*) may recognize an urban limit as indicative of an ideological enclosure ("the tribe") locked out of, and opposed to, the mainstream. In other words, it may reinforce the idea of the Greenwich Village as a textual *heterotopia*. It may also allude simply to where the action is. A similar idea may be conveyed by using *barrio* (*neighborhood*), which may also evoke a romantic proletariat spirit:

Después de un vibrante, galopante y trepidante viaje,
fui a parar al centro de la ciudad:
el barrio de Greenwich Village.

Among the different choices provided, the last proposal may convey all the cultural meanings discussed above. "[V]ibrante, galopante y trepidante" may ring as musically as the source device. The adding of "barrio" or "distrito" may also amount to the cultural stance the song seems to imply.

Greenwich pilgrimage does not result as expected, though. The community whose bonds he wants to forge by storytelling turns out to be quite disappointing. After roaming about the neighborhood, the drifter walks in "one of them coffeehouses on the block" and eventually gets a singing job ("Got on the stage to sing and play"). This does nothing but augment his perplexity as the folk mecca also repudiates him, the only response he gets being: "You sound like a hillbilly / We want folk singers here". [94] This is crucial as he realizes that tradition does not guarantee success. What he thought of as comradely becomes antagonizing. In other words, while singing, *heteroglossia*-ridden devices prove to be not only nugatory but also counterproductive.

Thus, his condition of hobo turns him into a perpetual *other*: "[these experiences] set up the moral contrast between the foolish, corrupt world of singers and managers that he encounters and his own status as an 'outsider'" (Hampton, 2019, p. 53). His first contacts with music business turn his story into a particular sort of *Bildungsroman*. Apprenticeship brings a sense of disappointment as well as inescapability: the hobo is a hobo wherever he is; far from esteem, all he gets is an ungracious response, and consequently his dream of urban home starts to crumble. He is faced, in existential terms, with the harsh reality of having no place to go. With no direction home, he was to sing years later.

4.1.2.7 "Blowin' my lungs out for a dollar a day / I blowed inside out and upside down"

Maladjustment, then, is expressed by both language and music. The drifter's singing style does not go unnoticed to the venue manager ("Man there"), who unmasks his origin. It is the use of language which helps him identify the hobo as a hillbilly and accordingly dismiss him. The hobo's style does not meet his demands as he sees him as either déclassé or foreign. This

[94] "Hillbilly" is a term, often pejorative, for rural people who dwell in mountainous areas in the United States. The fact that the manager venue calls the narrator "hillbilly" gives us an account of his condition as a perpetual other in the Big City. For more information on the subject, see Harkins, A. (2004).

episode represents the first warning sign in his journey. (In the long run, he will get rid of this language style in search of new ones.)

Yet the roaming boy does not give up and plucks up his courage. Obduracy drives him to keep on trying:

> Well, I got a harmonica job, begun to play
> Blowin' my lungs out for a dollar a day
> I blowed inside out and upside down

Dylan manipulates idioms again. The hobo's stubbornness leads him not only to keep on trying but also stick to the language that has helped him out all along the road. He draws on his style again as recognition of its value. This is all he knows and acknowledgment of it strengthens his self-confidence. He remains loyal to what he considers as valuable folk as opposed to the sweetened, castrated "folk singers here". Authenticity becomes rebellious, then, and helps develop the tribe shelter—a particular textual *heterotopia*—in New York.

Blow the lungs out belongs to the same oral figurativeness as *to the bones*. Its sense is made possible by a tacit agreement on its hyperbolic nature. Here a similar device is deployed: Dylan draws on an idiom which assists him in constructing his literary voice. By introducing the phrase "blowin' my lungs out", he situates himself inside the language-culture system, or at least in the colloquial outskirts of it. He aligns himself with widespread language which recognizes him as one speaker within a community. He turns to an idiom as well as reinforcing his anonymous identity. Yet he is not willing to do so.

The following line, where the use of "I" is so important, allows the text to break with ordinary language and by extension overcome the boundaries imposed by the language-culture system. It signals a deflecting subjectivation of a clichéd phrase. The more Dylan manipulates the phrase, the further he walks from the language-culture center. Thus "I" becomes segregating as he shies away from the widespread expression while adjusting to its figurativeness. This paradox consists in the hobo appropriating an expression of public domain and turning it into a personal(ized) account. In other words, he dispenses with anonymity and becomes an *individualized* poet who needs ordinary, *anonymous* language. This negotiation results in him integrating figurativeness into his quotidian—and literary—account.

The lines' strength comes from repeating *blow out* with different meanings in each line. Yet again two dissimilar senses are presented by means of the same signifier. While in the second line *blow out* implies, in its figurativeness, the speaker throwing his lungs out after a hard blowing, in the third line the verb just indicates how the hobo plays his harmonica—inside

out. In other words, in the first usage *out* forms part of the verb and implies a directional action; in the second usage, however, *out* is *outside* the verb (it is an *ad*verb in fact) and consequently only indicates a positional action—the drifter's mouth or harmonica position.

Between them a paradox occurs. The sentence sequence implies acceptance as well as denial. In other words, it shapes his literary oddity. In saying "I blowed inside out", the hobo admits that he did blow out, as the idiom suggests. Yet the adding of "inside out" without an object in the next line involves to a certain degree a hyperbolic image which is *not present* in the original idiom ("Blowin' my lungs out"); or, put differently, he generates a literary device out of, and *outside,* the original idiom. In a sense, Dylan is pointing at how randomly language norm is constructed by splitting conventionalism into at least two different meanings. He once again allows figurative and literal meaning to fuse. The drifter's language is as open and uncertain as his destination. What Dylan does is to capitalize on the variability of *blow out*. He also introduces the formula "upside down" in correlation to "inside out", whose last element is part of the verb in its first appearance yet an adverb in the second. The resulting image is the hobo blowing his harmonica in all *possible* ways. The line hyperbolizes the way the hobo plays his instrument as a reinforcing token of how impossible it is for him to escape exploitation and low remuneration.

Several Spanish expressions may match the original sense. Previous translations provide diverse solutions. Ordovás (1972, p. 115) chooses a word-to-word translation which overlooks the original play: "Sacando el aire de los pulmones por un dólar al día, / Soplé por arriba, por abajo, por dentro y por fuera". His text gives an account of the *exhaustiveness* of Dylan's performance. However, it rings quite unnatural and does not reproduce the hobo's original relation to language. Álvarez's solution (Dylan, 1975a, p. 15) is more idiomatic. "Destrozándome los pulmones por un dólar diario / Soplé de dentro afuera y de arriba abajo". His translation sounds natural but dismisses the correlation of the two usages of *blow*. Izquierdo et al's text (Dylan, 2016, p. 53) is also quite idiomatic: "Echaba el bofe por un dólar al día / Soplaba a rabiar, como una fiera". The three expressions chosen pertain to the realm of colloquialism. *Echar el bofe* implies an exhausting physical effort, while *a rabiar* or *como una fiera* work as adverbs indicating excessiveness. They all are successful in rendering the sense of tiredness and exploitation but draw on widespread expressions which ignore Dylan's original usage.

A more personal sense of exhaustion as well as toil is achievable by means of a similar hyperbolic idiom. The line suggests certain exploitation on the venue manager's part. For no matter how hard one works as it will never pay off. This meaning is born, for instance, by

dejarse los pulmones. However, should this be the final choice, the translator may confront another dilemma. The usage of such an expression requires the translator employ the same word in two different lines as it is repetition what bestows literary value on the text. This is, nonetheless, a challenging task since it is the language-culture system what confers expressiveness, as well as limits, on the idiom, which means that an idiom is such because of its formal inflexibility. Taking this into account, if *dejarse los pulmones* is the ultimate choice, the translator is compelled in principle to repeat either *dejar* or *pulmones*:

> Empecé a trabajar tocando la armónica
> Dejándome los pulmones y soplando por un dólar al día,
> soplando de dentro para fuera, del derecho y del revés.

The result may not be satisfactory. If the translator intends to repeat *soplar* (as it is the case), s/he needs to reformulate the idiom in the second line; s/he needs to integrate *soplar* in the idiom *dejarse los pulmones* ("Dejándome los pulmones y soplando…"). This may not be valid as it is in the third line where Dylan's manipulation occurs in an attempt to appropriate the general sense of the expression of the second line. In other words, if the translator transfigures the idiom in its first appearance, the poetic strength is sterilized in the line that follows. The sense may be accurate, though. However, if *dejar* is repeated, a poetic tone may be achieved:

> Empecé a trabajar tocando la armónica,
> dejándome los pulmones por un dólar al día,
> dejándome también la vida.

This option seems more interesting. The translator, while sticking to the idiom ("dejándome los pulmones"), may reuse the same expression by adding (manipulating) a different object: "la vida" (*life*). The Spanish expression *dejarse la vida* involves hard toil to the extent that the subject puts his life at risk. Of course the context is vital here. By placing the expression *dejarse la vida* in this context, the reader feels that its sense is figurative, what reinforces Dylan's relation to language as well as providing a similar sense. As in the source text, a repetition of an idiom is used while generating an in-text rhyme (*día* – *vida*). Dylan's literary device is not reproduced but recreated. A similar sense is conveyed, though. The difference is that the hobo's indefatigableness is not expressed by him playing in all possible ways ("inside out and upside down") but becoming so exhausted that he nearly dies ("dejándome la vida"). The solution's strength, however, is that in both lines the same idiom (*dejarse*) is deployed so the poetic device is more easily achievable.

If the translator wished to use a different expression in each line, more options are possible. The expression *día y noche* (*day and night*) may fit in the context:

> Empecé a trabajar tocando la armónica,
> dejándome los pulmones por un dólar al día.
> Yo diría que me los dejé: soplaba noche y día.

The above translation implies an acceptance of the idiom's literal sense. Its figurativeness is turned into literalness ("Yo diría que me los dejé") so as to render a new literary figurative sense ("soplaba noche y día") subsequently. By admitting that he did blow day and night he can find justification to his lungs being blown out. Acceptance makes humor explicit as it is uttered in conditional terms ("diría"). A lack of self-confidence in assuring that he did blow his lungs out renders the text more hilarious in view of the exploitation he is inflicted. The contrast between hesitation and the frankness in his testimony is what renders the text comedic and, consequently, creates a common space for the audience to mirror themselves.

"[N]oche y día" conveys a different yet effective type of hyperbole. By means of this device, the translator replaces "inside out" with "día y noche". All in all, the only difference between the source and the target text is the elements used. The distance between, and coverage of, *inside out* and *día y noche* is what turns the expression into an overstatement. In running through all the possibilities in between, the action (*blowing*) becomes exaggerated. This exaggeration, thus, is successfully realized in both languages. Rather than specifying the numerous ways the harmonica is played (inside out), the translation puts the focus on how long the drifter plays the instrument ("día y noche"). The Spanish counterpart takes the source hyperbole as fundamental to the expression and, by disposing it of its original form (rooted in the source language-culture system), adapts its sense into a different language. Furthermore, the rhyme is kept to a certain extent (*día – día*).

This last proposal may be more effective in accordance with the analysis of Dylan's style. Whereas *dejarse la vida* suits the colloquial and humorous tone of the source device, *noche y día*, along with "Yo diría que me los dejé" amounts to the line's subjectivity. It is, as in the source text, a personal manipulation of a pre-existing idiom. It is, in the manner of Appiah, a recreation of the author's relation to his native language, now extrapolated into the Spanish language-culture system.

4.1.2.8 "But they got a lot of forks 'n' knives / And they gotta cut something'"

The struggle seems worth it in the end. Soon gets the drifter a real job after, rightly, "weeks and weeks of *hangin' around*" [my italics]. His aimless roaming leads him to "a bigger place, bigger money too". He thrives professionally and decides to join the union but he experiences another setback: "Now, a very great man once said / That some people rob you with a fountain pen". These lines suggest more than it seems. A sense of relentlessness is evoked again. Unions, however amicable they may look, face away from Od(d)ysseus, who sees his dream of solidarity, embodied by the tribe members, shatter. They steal and provide no support at all. Disappointment augments his sense of perplexity and disorientation. This does not constitute, however, a fresh experience. The union institutionalizes the venue manager's hostility he had to face when he was a newcomer in New York. Nothing changes but magnifies, and antipathy grows real as it integrates into the system. Soon does he recognize music business as hostile too, what prompts him to turn his back on what is around.

The young drifter is inexperienced and only knows what he has learnt or been taught. Yet again it is only through tradition that he can overcome adversity. The phrase "Now, a very great man once said" alludes to his master Woody Guthrie, of course.[95] He helps him express his grief aloud, which will eventually turn into rage. The hobo is terribly helpless and has a need for words to explain what goes on around. He draws on others—folk tradition—to voice his observations, i.e. "[t]hat some people rob you with a fountain pen". The phrase explicitly echoes Guthrie's "Pretty Boy Floyd",[96] which gives way to further critique. Guthrie thus becomes a compass in the midst of existential disorientation. All in all, Dylan puts the folk mask on while the drifter presses a finger into the wheel that keeps the ever-spinning city of dreams going. Such an interruption stops rotation as well as causing a momentary earthquake that induces dizziness. So, he needs to get a grip—Guthrie: "Dust Bowl farmers are robbed by unscrupulous bankers, [and] Dylan applies the lessons of Guthrie's song (bankers are corrupt)

[95] Woody Guthrie addressed union corruption on numerous occasions. In "Union Maid", for example, he deals with how women are unfairly pulled aside from union boards. The song is featured in the 1941 album *Talking Union* by the Almanac Singers, an American folk music band founded by Millar Lampell, Lee Hays, Peter Seeger and Woody Guthrie. However, Guthrie apparently did not take part in the album recording. The song has lyrics written by Guthrie, while the melody is from Kerry Mills' "Red Wing" (1907).

[96] In its penultimate stanza, the song reads: "Yes, as through this world I've wandered / I've seen lots of funny men / Some will rob you with a six-gun / And some with a fountain pen". The song is named after Pretty Boy Floyd, whose real name was Charles Arthur Floyd, an American bank robber. According to Gray (2000), the song was first performed by Guthrie on 26/4/39 and then reissued in *Folkways: The Original Vision* (1988). Guthtie's use of language is noteworthy as the song subject echoes Dylan's wandering hobo.

to himself' (Hampton, 2019, p. 53). Dylan revives in a way the long-lived dialectics of farmers and bankers by relocating it to an urban landscape.

The tradition-dramatized experience reconciles the drifter to reality, who has grown mature and is ready to articulate his feelings in his own words. It is the folk tradition that helps him describe his surrounding as well as overcome it, this time, however, sticking to it and not manipulating its genuine form. Dylan puts the folk mask on and thus can overcome urban adversities. This resource to folk may be seen as an instance of *heteroglossia* by which he integrates a particular type of language into his own discourse. A folk-ingrained idiom sets the starting point for him but now he can mount a powerful critique in his own terms. Tradition gives rise to a personal voice:

> It didn't take too long to find out
> Just what he was talkin' about
> A lot of people don't have much food on their table
> But they got a lot of forks 'n' knives
> And they gotta cut something'

This stanza inaugurates Dylan's protest song. Though he still turns to the same subject matter, vocabulary and style, these lines display a genuine viewpoint as well as a particular usage of language. What distinguishes Guthrie from Dylan, however, is that the former deals by and large with bankers, politicians and other mighty institutions, whereas the latter addresses those who, however powerful they may look, "don't have much food on their table". Dylan laces his song with tradition, but this *tour de force* manifests a personal voice.

Dylan portrays union managers by applying Guthrie's moral. He stereotypes them as poor and hints that they are not supportive to their fellows at all—far from it, they are pernicious. Other readings are possible: "They seem to be a reference to professional rivalries in the Village scene" (Hampton, 2019, p. 54). This interpretation could be right, yet it may not cohere with the rest of the song. If the line signifies rivalry over fellow singers, the phrase "That some people rob you with a fountain pen" seems slightly confusing—especially if its origin is taken into account. The song anticipates the failure of the storytelling, rebellious tribe.

"And they gotta cut somethin'" is an intriguing line.[97] To unravel the meaning of *cut* is not an easy task. Its meaning seems determined firstly by its negative nature and secondly by its

[97] All translation consulted feature a word-to-word sentence: "Y cortan alguna cosa" (Ordovás, 1972, p. 115); "Y algo han de cortar" (Dylan, 1975a, p. 17); "Y algo habrá que cortar" (Dylan et al, 2016, p. 54). They may fall short and more connotations may be explored, though.

relation to the rest of the elements in the stanza. The relation of "cut" to different elements ("forks 'n' knives" and "something'") brings its negativeness to light. Dylan amplifies the verb's sense by maximizing its indeterminacy. Thus, if a relation between "cut" and "forks 'n' knives" is assumed, *to cut* conveys a straightforward meaning—it may mean something as simple as cutting food so that they can eat. However, when associated with "somethin'", the verb may mean something different mainly because the object is highly obscure.

Taking this into account, possibilities are plenty. One is Dylan suggesting some kind of robbery as if "cut" meant to reduce costs. In such a case, there seems to be a stroke of irony in his tone as reference to people robbing "with a fountain pen" leaves no room for doubt about the union's unlawful intentions—they do not reduce union costs but steal members' incomes. Furthermore, the obscurity of "somethin'" may underscore the secrecy of the stealing, as if Dylan was not sure enough to speak the truth. The phrases may be translated literally, though. As in previous translations, a word-to-word translation may be effective enough:

No pasó mucho tiempo hasta que entendí
lo que estaba diciendo:
mucha gente no tiene qué comer
pero sí tienen muchos cuchillos y tenedores.
Y siempre hay algo que cortar.

Other possibilities may be considered. The verb *rebañar* may work in this context. It means to wipe clean or mop up as if cleaning (and eating) the remaining parts on a dish. Its sense is associated with cutlery ("forks 'n' knives"), and may suggest someone taking illegally the union's monetary leftovers, i.e. what is to be shared out among its members:

No pasó mucho tiempo hasta que entendí
lo que estaba diciendo:
mucha gente no tiene qué comer
pero va sobrada de cubiertos.
Y siempre hay algo que rebañar.

The above translation presents some differences from the source text. "Food on the table" is replaced by "algo que comer" (literally, "something to eat"), which lightens the line. Furthermore, for the same reason "forks 'n' knives" is swapped by "cubiertos" (*cutlery*), which also allows for an in-text rhyme (*diciendo – cubiertos*). Also, *ir sobrado de* (*to have plenty of something*) has been added, thus conferring a more colloquial tone on the line.

Other options are possible. The Spanish idiom *sacar tajada* may also suit the source sense. It literally means *to slice*, *to chop* or *to cut*, which links to "forks 'n' knives". Yet it figuratively matches the English expression *rake-off*, i.e. to take an amount of money illegally:

No pasó mucho tiempo hasta que entendí
lo que estaba diciendo:
mucha gente no tiene qué comer
pero va sobrada de cubiertos.
Y siempre se puede sacar tajada.

The first line can be shortened to strengthen its rhythm:

No tardé en entender
lo que estaba diciendo:
mucha gente no tiene qué comer
pero va sobrada de cubiertos.
Porque siempre se puede sacar tajada.

The adding of "porque" (*because*) may link semantically the last two lines. Yet a more colloquial tone may be obtained if other expressions are deployed. *Echarse a la boca*, for instance, may fulfill this purpose:

No tardé en entender
lo que estaba diciendo:
mucha gente no tiene qué echarse a la boca
pero va sobrada de cubiertos.
Porque siempre se puede sacar tajada.

By exploring the underlying networks of significance, translation possibilities multiply. The solutions manage to reproduce to some extent Dylan's original devices. Though the above proposal includes widespread idioms ("sacar tajada" or "echarse a la boca")—which cohere with Dylan's adscription to tradition—, it also evinces a personal usage of them, which displays the original relation to language in the source text. It is perhaps the best solution among the above proposals.

The rambling musician is flooded with despair but invigorated by his folk belonging. New York hostility has led him to a crossroad. He is aware that the path to success is barely achievable by means of folk as he knows it yet acknowledges that a denial of folk may imply self-rejection. It is time for him to decide—whether stay in New York or come back

home(lessness). Neither of these decisions is inconsequential as his destination will determine his search. This will have an impact, and a reflection, on language, of course. Returning home will strengthen his loyalty to folk—and himself—, while staying in New York—the language culture center—will involve his integration into the system; in other words, his anonymity.

Soon he makes up his mind, and "one mornin' when the sun was warm" he sets out on his journey home or, more accurately, heads "out for the western skies". The sense of aimlessness is brought into focus again. Not only because he heads for such an imprecise destination as "the western skies" but also because in the following line his farewell rings contradictory: "So long, New York / Howdy *East* Orange" [my italics]. He may be changing his mind, or maybe he is just qualifying it. That our Od(d)ysseus sets East Orange[98] as the next destination is quite significant as he gets himself to walk away from the language-culture center as well as manifesting his necessity to stay around. All he needs is to keep away from the center while remaining at such a close distance that may allow him to observe it.

His stance towards New York is as ambiguous as his usage of language since it implies denial as well as acceptance. It resembles his ambiguous relation to language. New York becomes the enemy in terms of culture, but the only way for the hobo to remain rebellious is to have a cause around to rebel. Thus, New York, seen as the nucleus of the language-culture system, becomes the raw material for his critique. East Orange, on the other hand, is symbolically the strategic point for his operations. Maybe this is the reason why he chooses such an ethereal destination for the rambling boy. "[W]estern *skies* [my italics]" implies a Western-deflecting non-place as indicative of a never-ending folk "inbetweenness". Just like he dismantles conventionalism by misplacing words, he displaces his operation center by placing it in a sort of limbo. Word vagueness is now easier.

4.1.2.9 "The very last thing that I'd want to do / Is to say I've been hittin' some hard travelin' too"

His journey leads to "Song to Woody" again, where a new resource to tradition occurs. In the last stanza, the drifter bids farewell but now his destination is not as important as in "Talkin' New York": "Somewhere down the road someday". Here aimlessness is supplemented by time imprecision, underscoring a sense of carelessness which contrasts the hobo's suffering in

[98] East Orange is a city in Essex County, New Jersey, only 13 miles away from New York.

"Talkin' New York". Folk tradition, however, is displayed in the structure as well as in the words Dylan utilizes. The last two lines echo another Guthrie's song—"Hard Travelin'":[99]

> The very last thing that I'd want to do
> Is to say I've been hittin' some hard travelin' too

Dylan appropriates Guthrie's lines and turns them into something different. By recreating the original lines, he introduces a subtle yet powerful stroke of irony:

> Clearly, to say he'd been hitting some hard travelling too is not the last thing Dylan would like to be able to do. It is with those final lines—which get their special strength not just from the understatement but from the carefully clipped reluctance of the cadence—that we get a fresh focus on the whole theme of the song. (Gray, 2006, p. 624)

The drifter manifests his engagement with folk while adding a personal touch to it. The substitution of "havin'" with "hittin'" bestows a sense of haste on the song as if the decision of travelling was made on the spur of the moment. And it is such a substitution what complicates the translator's task, mainly. For though the verb's sense may be clear in English, not so is its rendering into Spanish. The problem stems from the incompatibility between the language-culture systems involved—or, in Benjamin's terms (2021), the modes of meaning. *To hit* in English possesses many more meanings than *golpear* (its natural equivalence) in Spanish. Its belonging to English determines its polysemy and by extension its vagueness. In the Spanish language-culture system, however, the verb *golpear* does not bear as many meanings as *hit* in English.

This non-isomorphism prompts the translator to draw on her/is own creativity to unravel the line's sense into an accurate rendering. Numerous phrases or verbs may be utilized. Ordovás (1972) opts for a motion verb such as *caminar* (*to walk*): "Lo último que me gustaría, / Es poder decir que *he andado* un duro camino también" [my italics] (p. 111). Álvarez's choice (Dylan, 1975a) is more generic: "Lo que por ultimo me gustaría decir / Sería, yo también *he tenido* un duro viaje" [my italics] (p. 19). Izquierdo et al (Dylan, 2016, p. 56) provide a freer rendering: "Lo último que querría hacer en esta vida / Es decir que también he rodado medio mundo". This proposal proves interesting in terms of (im)possibility as it carries a very

[99] The song's first stanza runs: "I've been havin' some hard travelin', I though you knowed / I've been havin' some hard travelin', way down the road / I've been havin' some hard travelin', hard ramblin', hard gamblin' / I've been havin' some hard travelin', lord". Reference to the song as well as influence in language usage and subject matter are plain. The song is featured in numerous compilations.

particular sense which does not seem obvious. Rather than difficulty, for Izquierdo et al "hittin' some hard travelin'" implies distance or length.

Other possibilities can be considered. One of them is *emprender un viaje* (*set out on a journey*), for instance. But there is another problem. The adding of *hard* obfuscates the translation. Both Guthrie and Dylan, on behalf of the traditional American hobo, imply that the road is full of setbacks. The pains of being a wandering soul and having an itinerant life are squeezed into one adjective. However, this anguish is hardly translatable into Spanish as the source syntactic construction in not doable in Spanish (e*mprender / hacer un viaje difícil / duro* makes no sense in Spanish). Thus, the translator faces two dilemmas: first, the vagueness of "hittin'"; and second, the lack of correspondence in Dylan's combination of words. His usage of language rooted both in folk tradition (Guthrie's influence) and the language-culture system (normative English), develops into a complex translation item. His combination of unconventional and conventional elements must be reproduced in the translated text.

The promptness of "hittin'" hardly matches any Spanish equivalent. *Echarse a la carretera* (*to hit the road*, literally), for instance, may work out in this context as it suggests a sense of rush as well as conveying a colloquial tone. The problem is that it is a clichéd expression or idiom, and the adding of "hard" may complicate the translation. Spanish does not tolerate aesthetically an adjective for *carretera* as it may disrupt the formal strictness of the expression. In view of this, the translator may focus on the rashness of the trip rather than its promptness; in other words, rather than a verb indicating how the journey is started ("hittin'"), an expression describing what the journey is like ("hard") may be highlighted. Thus, *penurias* (*dearth along the way*) may serve the same purpose as the source text if the translator intends to emphasize financial struggle:

> Mi último deseo es poder decir
> que he pasado mil penurias en el camino.

Likewise, *miserias* may work out in this context. Yet "hard" does not really specify what kind of struggles the drifter is faced with. Of course, financial shortage is implied, but Dylan's words do not necessarily point at this. It could be so or not. Yet given that a literal construction is not feasible, the translator may seek other possibilities that may fit in the source text.

If the translator focuses on the semantic openness of "hard", other options are possible. *Enfrentarse a adversidades* (*to face hardships*) may fulfill this purpose if a serious register is intended:

Mi último deseo es poder decir
que me he enfrentado a muchas adversidades en el camino.

The sense is correct, but the translation lacks spontaneity. The expression *pasar un mal trago* means similarly yet it presents a more colloquial tone:

Mi último deseo es poder decir
que he pasado muchos malos tragos en el camino.

If a more neutral tone is intended, a negative phrase may suffice:

Al final lo que quiero es poder decir
que el camino no ha sido fácil.

One more option is possible:

Al final lo que quiero es poder decir
que el camino ha estado lleno de golpes.

"Golpes" (*blows*) may recreate the violence of the source text ("hit") as well as its roughness ("hard").

The last two translations above correspond to the original sense even though they lack the alacrity of "hittin'". However, the sense of struggle is similarly conveyed, and the negative phrase, in the first of them, may provide a sense as general as "hard". In both cases, the register is as plain as Dylan's. They also convey pride and suffering as in the source line. Furthermore, replacing "the very last thing" with "al final" implies a forecast perspective at the end of a journey—the very same the drifter has just begun.

4.2 "Mixed Up Confusion", "Bob Dylan's New Orleans Rag" and "I Shall Be Free": Dylan at the Crossroads

4.2.1 First Considerations: Folk-Based Tradition and First Glimpses of Rock and Roll

Far from the exuberant urban distractions, the drifter allows himself the indulgence of reflection. He has experienced some serious setbacks in New York, which have put him in a delicate situation, and now he needs time to devise his next steps. Ahead of him are two horizons—whether he stays loyal to folk—which, as previously discussed, has not gained him much recognition—or makes his way up through a different discourse, such as rock and roll,[100] which may win him the benefits of popularity. This is not a trivial question as he is aware that swerving to such a style may involve both rapprochement to the language-culture center as well as a breakup with his own roots. This sense of hesitation features and is displayed through language in three of his early 1960s songs: "Mixed Up Confusion", "Bob Dylan's New Orleans Rag" and "I Shall be Free":

> The lyrics may express the "confusion" of an artist who was looking for some answers but didn't know who to ask, as Dylan said in 1985 in the notes on Biograph's album set: "I'm not sure what I based it on." (Margotin & Guesdon, 2022, p. 63)

Not much information is known concerning the composition of "Mixed Up Confusion", remaining as one of those rarities that would later be compiled into both the 1978 *Masterpieces* and 1985 *Biograph* albums. As unsuccessful as unexpected, it was issued as a single "at the turn of the year [1962-1963] [and] disappeared without a trace" (Heylin, 2011b, p. 126). However, as discussed later, its lyrics are quite exemplary of the hobo's concerns at the time, and may give an early insight into the shift to the electric guitar discussed later. In fact, the song is a fast-tempo rock "in a style favored by Johnny Cash" (Margotin & Guesdon, 2022, p. 63) in which Dylan hurls a burst of words that shift from long-sustained notes to restless phrasings. In a way, the song represents Dylan's first flirtation with rock and roll: "When critics bemoaned his going electric in 1965, he [Dylan] directed them to 'Mixed Up Confusion'" (Bulson, 2009, p. 125).

[100] For the sake of comprehension, both rock and pop will be addressed as similar phenomena emphasizing, rather than their stylistic differences, their being a form of mass culture aimed at large numbers of people, specially teenagers and youth. In other words, they are seen as forms of commercial music as opposed to other traditional centrifugal music styles such as folk.

A state of confusion is also observable in another Dylan's song from the period, namely "Bob Dylan's New Orleans Rag", which, as its very title suggests, draws on another traditional music style, the *rag*.[101] The song was written in 1963, only a few months after "Mixed Up Confusion" (Heylin, 2011b), when Dylan reportedly read a poem by François Villon about visiting a prostitute.[102] The result is a surrealistic three-minute litany where Dylan tells a story on his acoustic guitar and, in the manner of the Teenage Revolution, in plain, playful language, which enables him to explore new literary horizons. As "Mixed Up Confusion", the song did not make it to any studio albums, and would be released on the record *Town Hall, New York, 1963* as a live performance.

"I Shall Be Free", however, did feature as the last song on *The Freewheelin' Bob Dylan*, his second studio album. It shares some thematic traits with "Mixed Up Confusion" and "Bob Dylan's New Orleans Rag" as it exemplifies a radical change in the drifter's preoccupations[103] other than the political diatribes so expected by his folk peers and fans. The album maintains Dylan's taste for folk tradition while introducing some elements that would be pivotal to further musical and literary exploration. In fact, according to Varesi (2022), in "I Shall Be Free" Dylan reworks the traditional song "The Original Talking Blues", which showcases how close he was to tradition. This resulted in a quite varied album in which a number of different styles were put together.

Apparently, this brought the young drifter some worry, so he decided to close the album as joyfully as possible. According to Heylin, "'I Shall Be Free' is […] a clear indicator that he was already thinking of an upbeat way to end that difficult second album" (2011b, p. 133). Amusement, then, may be seen as the drifter's response to the confusion that dominated his state of mind. Experimentation with new literary forms may have opened for him the getaway from the distracting stress involved in his stylistic decision-making. Yet the song remains within the talkin' blues tradition that so much contributed to his creating a personal voice.

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[101] The *ragtime* or *rag* is a traditional music style originated in the late nineteenth century. Following a number of transformations, the style gained popularity throughout the twentieth century, especially when the word *rag* shifted from a simple denomination for musical arrangements to being the name for an entire style of playing. For more information, see Jasen (2020).

[102] In a 2004 interview for *Los Angeles Times*, Dylan explained from where the song originated: "I'd see Villon talking about visiting a prostitute and I would turn it around. I won't visit a prostitute, I'll talk about rescuing a prostitute. Again, it's turning stuff on its head, like '*vice is salvation and virtue will lead to ruin*'" [my italics] (as cited in Cott, 2017, p. 463). This may be seen as an attempt to invert the morals of the epoch, i.e. the language-culture system.

[103] Discussing his role as a generation spokesman, in a 1978 conversation with the *Dallas Morning News*, Dylan stated: "If you check those albums out carefully, you'll see there's more on those albums than just the spokesman's role or the generation role. On all those albums there were some songs on there that had nothing to do with being a spokesman for anybody than myself" (as cited in Heylin, 2011b, p. 132).

Though dissimilar in style, the songs included in the present analysis are pierced through by the same creative force: confusion. The imbrication of rock and folk in music and language, understood as indetermination, may be seen as a struggle between the centripetal—a brief adscription to the Teenage Revolution—and centrifugal forces. After some struggles within the storytelling tribe, the hobo is looking for new artistic motivations, which have led him to experiment with rock. Yet his approach to the centripetal forces occurs only in terms of music as his attitude towards language is as resistant to conventionalism as usual. His use of language, his language oddity, his resistance to the language-culture system—this time embodied mainly by the parent culture—, remains as unconventional as in previous stages, though some rock influence can be seen. And this is where language deflection originates, which represents the most challenging problem to translation.

Entrance into rock and roll offers the drifter the opportunity to remain rebellious. Rock and roll originates from successive young generations' necessity to signify themselves in opposition to dominant parent cultures. Popular music so well embodied youth values of the late 1950s and early 1960s, thus becoming a space that "mirrors attitudes and sentiments which are already there" (Hall & Whannel, 2018, p. 276). Such generations were marked by a strong detachment towards older ages. As Hudson states, "traditional respect for rank and authority disappeared during the Second World War and the years immediately following it" (1983, p. 1). This is according to the author what defines, among other things, the Teenage Revolution.

This new aesthetic may provide him with an artistic framework to conduct his deflection from the language-culture system's center. Hall & Whannel put it like this: "[Commercial entertainment market] provides an expressive field and a set of symbols through which these attitudes can be projected" (2018, p. 276). However, this connection occurs under a larger number of circumstances:

> Three quite different considerations are involved in discussing how the products of what we are calling, for convenience, the Teenage Revolution use and view language. The first is the general linguistic climate of the age, irrespective of generations or individuals. The second is any gap in communication or in styles of communication which may exist between young people and their parents, any break in tradition. And the third is the relative importance of words as a means of communication. The three approaches are, of course, closely interlocked. (Hudson, 1983, p. 28)

Several questions are worth remarking here. First, artistic transgression in terms of generation occurs by means of language or, as Hudson puts it, in terms of "how the Teenage

Revolution use and view language". It is through language that generational gaps widen. Such a gap may be used by the young hobo to grow apart from both the language-culture center and the folk tradition, which starts to become dramatically useless in his effort to speak his voice in the music scene. In other words, rock may work as an alternative centrifugal forcein his career; another mask under which Od(d)ysseus hides himself in an attempt to resist the center of the language-culture system. This marked language difference, of course, should be reproduced in the translated text.

Second, "gap in communication or in styles of communication" may imply the youth's lack of correspondence or affiliation with the language-culture center, so dominated by the parent culture Dylan so eagerly attempts to escape. The hobo's persistent alienation, understood as an individualizing poetic effort, is, to a certain extent, articulated by words whose *raison d'être* is to eschew the language's center or, in other words, the parent culture. Centralization becomes, with respect to language and generations, the enemy to beat. Rock and roll may serve, in Bakthinian terms, the same "ridiculing purpose" folk did, thus becoming a new style onto which to hold.

And third, disrespect for older generations on the youth's part has a necessity for specific forms of language, hence the "relative importance of words as a means of communication",[104] meaning that worldly refined expressions are not needed to convey the emotions the young hobo intends to project. Popular culture, as well as its forms, is characterized by the use of spontaneous, clear-cut expressions that build up to the expressive field rock and roll forges. A relatively low level of linguistic sophistication is preferred. And this may be quite appealing to the young drifter, who seeks to distinguish himself from the language-culture center at any cost; that is, to cling to a form of language "parodic, and aimed sharply and polemically against the official languages of its given time" (Bakhtin, 1981, p. 273) which, at the same time, may guarantee him the attention of a young audience. Thus, the hobo's disenchantment is displayed not only through music but also through language. This distance from parent culture is no doubt one of the main challenges a translator may face in these songs, specifically in "Mixed Up Confusion", if a recreation of the source connection between performer and audience is to be made.

The hobo has reached a crossroads and now must act. He is struggling to decide on the style upon which his music is going to pivot from now on, whose consequence in translation is of

[104] This is particularly observable in examples 4.2.2.8, 4.2.2.9 and 4.2.2.10, where devices stand out more for their sound than for what they mean.

great importance. That is, he needs to define the foundations on which his new textual *heterotopia* is going to build. What is at stake is more than a simple stylistic decision. On the one hand, a shift away from folk may be thought of as him refraining from the traditional path that has led him to his relative success and accordingly could be frowned upon—it did indeed—by the ever-growing folk scene.[105] On the other hand, rock and roll may preserve his dissident spirit while adjusting him to the new music trends that, however commodified they are, may ensure a larger success. Language being Dylan's major manifestation of his resistance to conventionalism, this decision is not unimportant.

His response, however, is hardened into the two styles which cohabit these songs. In fact, this stage may be seen as a heterogeneous combination of both. Folk and rock are observable in his usage of language, so differences may go beyond music. In "Song to Woody" and "Talkin' New York" most translation problems arose from Dylan's manipulation of folk conventions. At this stage, the translator is faced with the same problem. However, s/he is also faced with a more playful tendency in language which emerges from Dylan's approach to the Teenage Revolution. The folk traditional forms are supplemented by some playful expressions which tend to rejuvenate tradition.

Linking such an attitude exclusively to the Teenage Revolution or Dylan's occasional dealings with popular music may be too bold, though. Yet in "Mixed Up Confusion", "Bob Dylan's New Orleans Rag" and "I Shall be Free" normative meanings are on some occasions subdued for the benefit of euphonic efforts which facilitate the communication with a potential young audience not through what words mean but through what they sound like. Though the influence of folk tradition is still palpable, Dylan's usage of language augments words' possibilities by means of new devices whose meaning is constantly unstable. Away from conventionalism, language becomes more playful and, accordingly, difficult to interpret.

Consequences for translation are tremendous as translators, in an attempt to reproduce Dylan's relation to his native language, need to mimic such odd and mixed devices. At this time, folk and rock influence coalesce in a new language configuration which puts translation at risk. First, because both are ingrained in a language-culture system different from Spanish. And second, because they are also subject to the particular usage Dylan makes of them; that is, his particular, odd deflection.

[105] This change will be further addressed in subsequent sections, especially in "'Gates of Eden', 'From a Buick 6', and 'Rainy Day Women #12 & 35: The Negative Messiah Bringin' It All Back Home(lessness)".

4.2.2 Translation Analysis: Confusion As a Driving Force

The hobo's maladjustment grows larger and larger. He stands in a risky position, halfway between two styles, here represented by two different locations: New York, as the capital city of the language-culture system center—rock, in terms of music—, and New Orleans, which epitomizes his loyalty to folk. Yet given his incapacity to choose, he opts to remain in between, right at the intersection where the centripetal and centrifugal forces meet. During this period, his creative force emerges out of these two forces clashing. Their relative friction, as that of tectonic plates, results in a boiling voice willing to express itself. His voice contains a dialectic tension which, embodied in one subject, derives into confusion.

Yet far from dispensing with it, Od(d)ysseus embraces confusion as a creative, chaotic force which incites him to travel across the country and adopt different styles, which may be seen as the fruits of his roaming deflection. He accepts it as a form of self-knowledge and, accordingly, detour from the language-culture center. He finds solace, however, in language negativity, the only crack he spots to peek through the closing walls of the language culture system—the only way to see beyond.

4.2.2.1 "Mixed Up Confusion"

Taking the above into account, the first translation problem is contained in the very title of "Mixed Up Confusion", which encapsulates the hobo's pervasive sentiment. Dylan seems to play around with a double sense here. For *mixed up,* in isolation, may mean two different yet alike things. On the one hand, when expressed as a single unit, it may refer to a state of bewilderment or perplexity, a sense which, as previously discussed, fits in the context. This may be seen as the word's figurative meaning. The rover mistrusts anyone in the music scene and is at pains to rely on one particular music style. Everywhere he goes or looks at, he finds no relief to his state of mind; his sense of incredulity grows as he looks around, and consequently "[t]he world is also endlessly confusing" (Gamble, 2004, p. 32). On the other hand, *mix up* means to vary or mix things, or make things disorderly to the point that they may appear confusing.

Thus, the title contains the idea of mixing different things together, as suggesting that the source of confusion is multiple. What Dylan does here is to shake the supposed word's stability. He brings its ambiguity forward by emphasizing that both signified—the figurative (*messy*) and literal one (*multiple* or *combined*)—cohabit in the same signifier. It becomes, as Derrida suggests, a playful undecidable (1982b). Dylan's merit is restrained to word placement, then,

whether this is intentional or not. By putting the word in a context as simple as the title, and having “mixed up” relate to the other sentence elements, a new semantic device is obtained. Therefore, “Mixed up” is compensated by other words in the sentence that supplement its meaning, which is now amplified and maximized.

The combination of the two words proves challenging in Spanish. In fact, Álvarez (Dylan, 1975a) omits *mixed up* and translates the song title simply as “Confusión” (p. 131). Yet if a verbatim translation is intended, the phrase may be rendered into Spanish in a number of different forms. “Confusión confusa” (*Confused confusion*, literally), for instance, may work out in the context. However, both words stem from the same root and consequently the solution may ring cacophonic. Another option may be “Confusión desordenada” (*Disordered* or *Messy Confusion*), but it quashes the subtlety of the play words by specifying the quality of that confusion with a word other than the double-sensed “mixed-up”.

A more complex phrase may turn out well, too. The Spanish word *mezcla* (*mix*), for instance, may be included in an expanded translation unit. A larger number of words, then, may be required but the sense would remain the same. “Mezcla de confusiones" can work out in this context, emphasizing the multiplicity of confusions and adding a sense of interconnection between them. This is precisely what Ordovás (1972) proposes in his translation. Another option may be “Confusión multiple”, similar in its meaning to the previous one but with a greater touch of sophistication. If a sense of disorder is preferred, then it could be translated as “Confusión desordenada” (*Messy Confusion*).

More dynamic equivalences may be provided. Izquierdo et al (Dylan, 2016) translate the title as “Hecho un gran lío” (p. 135). *Estar hecho un lío* is a very idiomatic Spanish expression which in effect indicates an utter degree of confusion. Yet this solution omits the source originality, which results from the combination of two apparently unrelated phrases. The only alteration of the idiom is the adding of “gran” (*great* or *big*). In this light, other phrases may be valid. The word *maraña* may be also used since it indicates a tangled mess such as the branches in a thicket and, by extension, in a figurative sense, something that may result in confusion. Thus “Maraña confuse” may render the original meaning intended by Dylan. Likewise, “Maraña de confusions” may be another option, meaning a multiplicity of confusions mingled together.

All these options seem reasonable. They all suit the original sense Dylan may have intended as they refer to a state of confusion whose origin is multiple and conjunct. Furthermore, the sense of confusion, as expressed by all these solutions, may situate the target text in the same

eccentric spot from which the original phrase emerges—the spot where the young rover intends to place his artistry.

4.2.2.2 "We walked across the river / On a sailin' spree"[106]

Confusion leads the hobo to seek amusement. He joins forces with "a fella" who came along, as it could not be otherwise, "dirty and mean". The man being characterized like "dirty and mean" may give an account of the intentions he holds towards the drifter, who is willing to do whatever it takes to get himself distracted from his troubled mind. Little communication between the two is needed for them to get along: "And he didn't even ask / He says, 'I know of a woman / That can fix you up fast'". The speaker's reply comes soon enough: "I didn't think twice / I said like I should / 'Let's go find this lady / That can do me some good'", and the narration goes on in the assumption that this is precisely what the drifter needs to alleviate his pain. What comes next is a bizarre story through which Dylan subverts the normative morals of the epoch as epitome of the language-culture system.

A sequence of surreal happenings is piled up, and so the song approaches the hobo to what may be considered immoral. The guy extending him an invitation to dissolution may be seen as a call to escape the mental turmoil into which the clashing of the centripetal and centrifugal forces pushes him. Trivial activities like drinking or visiting a prostitute, although intended to provide amusement, result in immoral actions that separate him from the norm. A paradox occurs here. However unlikely it may appear, confusion, far from restraining him from a decision, forces him through his deflection from the culture center regardless of the fact that he does not opt for any particular style. Passiveness becomes activeness. Confusion, as indetermination, involves a political side.

The outcome is a "humorous tall tale about a terrifying female" (Williams, 1990, p. 71). However, the drifter fails to recognize his surroundings as familiar. All he relates to belongs to the realm of a drunkenness-induced absurd. Therefore, amusement is both a getaway from, and entrance to, confusion, in a never-ending circle of self-fed disturbance. Confusion helps him through his literary journey while perpetuates his peripheral position in an ongoing struggle against cultural and linguistic centralization. This has certainly an impact on language, which mirrors his stance and complicates translation considerably. On his way to the prostitute's place, the hobo goes on a "sailin' spree". The adding of "sailin'" amounts, in literary terms, to

[106] The song, specifically this line, may be reminiscent of Rimbaud's "Le Bateau Ivre" ("The Drunken Boat").

a subjectification of the spree, whose linguistic informality well matches the Teenage Revolution and its defamiliarizing purpose.

It also relates to the playful type of language discussed above, which simultaneously facilitates language's semantic potentiality. Rather than *normalizing* the party, by adding "sailin'"he takes possession of the word *spree*, adds to it a subjective observation-based nuance and separates it from the language-culture center. To this change contributes the negative nature of the word, which puts itself at Dylan's command. Now *sailing* is not only a marine term but also one referred to a party. Yet the fact that the hobo qualifies the spree as "sailin'" no doubt complicates the translator's task. Od(d)ysseus introduces a subjective nuance which makes sense *within* the English language-culture system. In other words, it is odd yet intelligible. A verbatim translation may provide a satisfactory sense yet its aesthetic purpose may not be satisfactory enough:

Cruzamos el río
en una juerga navegante

By "sailin' spree", the song may be suggesting that the way across the river was enlivened, among other things, by drinks or any other sort of leisure. In fact, Álvarez's translation emphasizes such a meaning. The rendering, however, is put in a very descriptive manner: "En una alegre y achispada travesía" (Dylan, 1975a, p. 144). This translation is semantically accurate. *Alegre* (*joyful*) and *achispada* (*drunken*) illustrate what *spree* encapsulates in only one word. "[S]ailin'", however, has been transformed into a noun ("travesía", literally *journey*) which intensificates the line's formality, which seems to contrast the source expression. Rather, the Spanish translation may conjure up a similar image by using different linguistic devices other than an *ad verbum* translation. An extended phrase may work out:

Cruzamos el río
y en el barco montamos una juerga

The above translation couples to the original sense. It is also a descriptive translation and consequently may fail to squeeze a quite cheerful-hearted scene into a pair of words. Like Álvarez's (Dylan, 1975a), it may be appropriate for a more narrative *skopos*, though. The original restrictiveness takes an extended formula to mean the same in Spanish, and this is the point where the translator is compelled to innovate. The above solution assumes that the characters' crossing is on a boat, an element which is not present in Dylan's line. The translator fills in the openings the original line leaves. Yet the meaning seems to remain the same.

Izquierdo et al's translation (Dylan, 2016) illustrates this tendency as ii foregrounds one of the connotations the source device implies: "Cruzamos el río / Navegando como locos" (p. 144). "[C]omo locos" suggests a frantic, crazed trip which however may overlook the amusement "spree" intimates.

The phrase may be rearticulated in a more natural, narrative tone:

Montamos una buena juerga
al cruzar el río

The above solution maintains the meaning as well as the spontaneous touch of the original line. It might lack the subjectivity of the original line, though.

If a more subjective form is intended, other solutions may work out here. By innovating—and separating themselves from the original text—the translator may recreate Dylan's linguistic deflection or oddity. That is to say, the further the translator moves from the text, the closer the translation gets to Dylan's stance. In light of this, a number of different choices arise. Words suggesting a trip across the river may prove successful:

Y al cruzar el río,
juerga a babor

Babor refers to the boat's port side but in Spanish it works sometimes as a metonymy for ships. By reading "a babor" the Spanish audience may infer that the spree is taking place on a boat while crossing the river. The adding of exclamation marks amounts to the naturalness of Dylan's expression as well as adding a slight touch of humor.

Other words may be employed: both *acuática* (*aquatic*) and *marinera* (*seagoing*) can be good solutions. Their estrangement in the phrase may reinforce Dylan's original eccentricity as well as providing a comical stroke that suits the upbeat nature of the scene. The lack of frequency of the words "sailing" and "spree" in the same phrase is what confers upon the line its originality. The same reading may apply to the sentence that follows:

Y al cruzar el río,
juerga marinera

Innovation may also take a phrase reformulation. By reading between the lines, the translator may draw some connotations out of the line, which may work as a compensation for the original "sailin'":

Y cruzamos el río
entre risas y licores.

A more poetic tone is achieved. "Entre risas y licores" (*in the midst of laughs and spirits*) dispenses with the original word ("spree") by digging out the elements implicitly contained in the word itself. The word is gone inside out. All these strategies provide more or less accurate renderings, each one emphasizing a distinct feature. The list of solutions seems endless and they will depend on where the focus is to be put.

The last three solutions may recreate Dylan's relation to his native language. They utilize widespread words while providing a more personal usage of language. In this respect, while all represent what Nida calls dynamic equivalence, "juerga marinera" and "juerga a babor" specifically represent suitably the identification of the literary properties to Dylan's song that Appiah prescribes.

4.2.2.3 "He's linkin' and a-slinkin"

The hobo finally gets to the prostitute's place with his recently met fella. And his first impressions could not be more enigmatic. At the doorway the drifter "[…] was about / To give it a little knock / When out comes a fella / Who couldn't even walk". A change for the worse is about to occur. At the doorway, he discovers that the relief he was previously promised is not to be found there. A number of broken men begin to emerge from the house to the speaker's surprise. Some of them "moaned and […] groaned" and others "had this frightened / Look in [their] eyes". The speaker's perplexity grows as he spots a man "[w]ho couldn't even walk / He's linkin' and a-slinkin'".

The line proves as mysterious as problematic to translation. It also reflects the playful tendency discussed above. The repeated evidence of men stepping out of the place with signs of apparently unjustified violence epitomizes the speaker's state of mind, who fails to recognize the familiarity of what goes on around him. Slight touches of terror help the narrator distort as well as construct *his* reality. He fictionalizes it by introducing a number of surrealistic, incoherent images of his own. Yet these images include words whose sense is not clear at all and, most importantly, may not prove useful in Spanish. The narration in the poem does not suffice to unravel the meaning either.

Dictionary definitions do not sort the problem out as *link* is mainly associated with becoming connected to something as if with a link. Such a sense does not seem to match the context, though, which leads to think that the word choice may be merely a euphonic question—a literary device whereby both the significant and its sound are more relevant to the song than its sense. As Hampton contends, "[t]he sonic effects of sonority and alliteration give the song a kind of classical equipoise that compensates for the *loose logic* [my italics] of the

lyric." (2019, p. 67). In other words, "linkin'" is relevant to the extent that it is placed next to "a-slinkin'", which produces a hissing alliteration suggesting a zigzagging or difficult walking.

The outcome is utterly interesting as the line sheds light on one of Dylan's most frequent literary devices. By placing "linkin'" in this position, the word is divested of its normative meaning and consequently goes through a process of semantic emptying which enables a larger transfiguration. The word becomes a dummy in Dylan's hands, who plays the role of a subtle yet skillful ventriloquist speaking his voice through a word which, while not being of his creation, is reshaped by his voice. His influence over "linkin'" is not such as it is its coexistence with "a'slinkin'" which reshapes its meaning. Words change their sense as long as they cohabit in the same space as others.

So, if *slink* means moving smoothly so as to avoid loudness, the line may imply that the man experiences some difficulty upon escaping the house. Álvarez's interpretation is different: "Yendo de un lado a otro, andaba a duras penas" (Dylan, 1975a, p. 145). By "linkin'" he understands wobblying, whereas "slinkin'" is translated as walking unsteadily. Both meanings are quite similar for Álvarez, and his translation proves quite effective as it recreates an image similar to the source one. The correlation of the two verbs is key to understanding what the song attempts to convey and will eventually unravel the meaning of "a'slinkin'", whose positioning in the song, in the manner of a polluting agent, may clarify the sense of "linkin'". Similar sounds—linkin'" and "a'slinkin'"—result in a meaning change. The latter exerts a considerable power over the former, and Dylan becomes a simple mediator.

What the speaker sees may be a man staggering. *Slink* may suggest that the man escapes furtively—he sneaks away from the brothel and struggles to go unnoticed to the evil prostitute inside the house, who may have inflicted some pain upon him. Yet Dylan's addition of "linkin'" amounts to a keener detail in the man's movements. He walks out of the house not only silently but unsteadily. The evidence of violence may indicate that the man can barely run away from the house as he may be handicapped by some physical damage. Izquierdo et al (Dylan, 2016) provide an alternative solution, though: "Se agarraba y se soltaba" (p. 145). This proposal intimates that in his way out of the house, the man described leans on the walls or holds on to some protrusion ("se agarraba") and subsequently walks on without any aid ("se soltaba"). This interpretation proves interesting as it includes two antagonistic verbs. It is as valid as others as *slink* may evoke an escape, too.

Other possibilities can be considered. Should the above be correct, "linkin'" may be translated into Spanish as *tambalearse* (*stagger*) or *tropezarse* (*stumble*). As to "a-slinkin'", it may be rendered as *en sigilio, en silencio,* or *a hurtadillas*:

sale un tipo de la puerta
que no podía ni andar,
tropezándose y en sigilo
ni de pie podía aguantar.

The above translation may prove effective. However, it fails to render the alliteration in the original line. Other words may work out in this context: *dando bandazos* (*lurch*), *dando sacudidas* (*jerk* or *toss*), *dando tumbos* (*jolt*), etc. Yet these elements require other rhyming words (the rendering of "slinkin'"), which in aesthetic terms does not seem feasible.

As Dylan's genius lies in the manner in which he induces a word to mean differently, the translator needs to be as *manipulative* as the hobo is towards the words employed if the target text is intended to be loyal to the way Dylan relates to his native language. Upon deflecting his text from the language-culture center—the mainstream or parent culture—, he makes words mean what they are not supposed to mean: "[T]he stunning way in which Dylan manipulates the language should be evident to everyone" (Beviglia, 2013, p. 42). Consequently, *link* is not to join by means of rings or links but to walk unsteadily. For such a semantic deflection the translator may aim. Such a deflection would not be possible were it not for language's negative essence, which enables our Od(d)ysseus' manipulation.

This constitutes a challenging task. Translators not only have to convey a similar meaning but also use a word that does not necessarily mean what it is *essentially* intended to mean as well as providing a similar alliteration. A number of factors converge in one word and result into translation (im)possibility or interminability, all of them stemming from Dylan's language usage—the dylanesque peculiarity. It is in reformulating this impossibility where lies the translator's possibility, though.

The starting point for translation should be sonority, then. A euphonic effort should be privileged. So, if a phrase like *en sigilo* (*discreetly* or *furtively*) is chosen, in the manner of "linkin'" and "a-slinkin'", a rhyming word should follow. The Spanish word *dominio* (*control* or *power*), if expressed negatively, may work out:

sale un tipo de la puerta
que no podía ni andar,
con sigilo y sin dominio
ni de pie podía aguantar.

"Sin dominio" meets the factors mentioned above. It echoes the original hissing alliteration and conveys a similar meaning as well as sounding slightly out of context, which confers upon

the line its poetic tone. The translation, as Dylan does, puts apparently disparate words in dialogue (*dominio* and *sigilo*) and results in the image of a man silently staggering out of the house, with no control over his own steps. “Sin dominio”, in this context, is as eccentric as “linkin’” in the original line; as eccentric as Dylan’s poetic effort, concentrated on escaping language normativity.

4.2.2.4 “And he looked like he’d been through / A monkey wrench”

Men incessantly stream out of the house, and the rover fixes his eyes upon one who is approaching him. A look suffices to confirm that visitors are not welcome there. The man’s look is so awful that he appears to have waged battle against a beast: “Like he just fought a bear / He was ready to die”. This humoristic hyperbole will determine the subsequent translation problem.

The drifter cannot believe what he sees and needs to “peek through the key crack” to make sure that his mind is not disarranged. What he sees seems a figment of his imagination, though:

Comin’ down the hall
Was a long-legged man
Who couldn’t hardly crawl
He muttered and he uttered
In broken French
And he looked like he’d been through
A monkey wrench.

The drifter appears to be reporting an apparition. A man being characterized as “long-legged” accounts for the speaker’s distorted sight, which wraps up his surroundings in a foggy, misty atmosphere where voices and figures are void of form. Confusion still prevails. Yet the last two lines are the most challenging in terms of translation. By playing them off against the bear incident from the previous stanza, “monkey wrench” is not only a spanner but literally a violent pull by a monkey. This does not mean that a specific allusion to a monkey is made. Rather, by juxtaposing sentences, Dylan points to the animal origin of the conventional idiom. So, a reference to two animals at the closing of each verse yields a neat juxtaposition of equal incidents. Again, Dylan’s obsession with dismantling social conventions materialized in language arises, thus presenting a playful device which somewhat rejuvenates folk tradition.

A correlation between “monkey” and “bear” makes the former get rid of its figurative sense, language negativity rendering an incongruity. By putting these two images together, Dylan

brings up two meanings in one word while suggesting how nonsensical a tool being called "monkey wrench" is. That is to say, word misplacement multiplies semantic possibilities through Od(d)ysseus' intervention. The result is an odd semantic deflection which gathers various meanings in one word. The compound "monkey wrench", then, is deconstructed by the influence of the previous stanza, and so the figurative meaning (a tool) becomes literal (a monkey's pull).[107] What the reader understands is that a monkey wrench simultaneously is and is not a tool. This undecidable device seems to be overlooked by both Álvarez (Dylan, 1975a) and Izquierdo et al (Dylan, 2016) in their translations.

Dylan draws on the same literary device he employs in the examples above (3.2.2.3.3)—by putting unconnected words in dialogue, new meanings are forged. He makes use of simple, normative words and, in the spirit of the Teenage Revolution, subverts its original meanings. (This manoeuvre exclusively makes sense within the limits of the English language-culture system, though.) However, there is a slight difference involved here. Whereas in the previous example *link* changes dramatically its sense, here *monkey wrench* is split into two possible, and already existing, meanings: the figurative (which arises from a social convention) and the literal (the one Dylan brings up by contrasting it against "bear"). Dylan blows on the idiom which resembles a sand castle falling apart and uncovering the raw material that helped build its flimsy structure of words in their literal utterance.

The translator can assess what literary value the word "monkey" holds in the text and decide whether a reference to it will eventually bolster the translation. For the semantic split makes sense uniquely within the English language-culture system. Dylan's defiance is such because it relies on the system he torpedoes. The linguistic structure upon which the phrase "monkey wrench" is based has no roots in the Spanish language-culture system, so the Dylanesque detour is only possible within the limits of Dylan's native culture. Hence the translator, in the light of such inconsistency, is required to provide a literary device as effective as the original one even though words other than *monkey* or *wrench* are used in the translation process. Only thus will they be able to go beyond the closing walls of the original language-culture system. In other words, they must uproot the original phrase and transplant it into their native system.

Translators find themselves in a semantic plight. The key for success lies in them using a word whose sense is simultaneously a tool and an animal. This animal is not necessary present in Dylan's narration, yet its mentioning indicates the animal origin of the expression; that is, it

[107] For further explanation on how Dylan subverts figurative into literal, see "4.1. 'Song to Woody' and 'Talkin' New York': The Hobo's Early Steps".

splits the expression into two. This resource should yield a considerable effectiveness on the target text. The translator's task transcends the original words, which become both an obstacle and a semantic launcher. Therefore, they must engage with a spirit rather than a phrase—the very deflecting spirit that articulates the drifter's venture.

Gato may be efficacious as it poses two dissimilar meanings. On the one hand, it refers to a small domestic feline (*cat*); on the other hand, it is the portable device used to lift heavy burdens (*jack*). It is to be assumed that a social convention enabled the word's versatility too. Factors such as resemblance, colors or shape may validate the semantic coexistence into which the social convention resulted. By using *gato*, the translation may evoke the rover's genuine spirit, who is so confused that he fails to recognize what or who inflicted the pain upon the man he is seeing: a monkey or a monkey wrench. Its Spanish counterpart would induce the reader to think that the pain is inflicted by either (or both) a cat or a jack:

Por el pasillo bajaba
un hombre de piernas largas
que apenas podía arrastrarse.
Gimoteaba y balbuceaba
un francés entrecortado.
Parecía que un gato
lo había atacado.

Another problem arises. The success of Dylan's device lies in the ambiguity of "been through". The preposition "through" together with "[a] monkey wrench" allows for a double sense as *be through* may mean *experience* (a fight) or literally *go through* the adjustable jaws of the monkey wrench. The most similar word in Spanish is *pasar* but it is not as ambiguous as the source device. The translator is compelled to innovate; s/he, making use of language negativity as in the original line, must come up with a verb that means both *experience* and *go through* or, at least, replace it with another that couples to both meanings of *gato*.

A sense of violence must be preserved. The evidence of aggression amounts to the drifter's confusion, which proves key to understanding the songs in this analysis. So the solution provided should imply violence on the part of the *gato*. The expression *levantar en peso* (literally *to lift*) may work out in this context. The expression usually implies to tell off but in some cases its meaning widens and also refers to a physical aggression. The pun may be satisfactory as the phrase literally means what the jack does—to lift:

Por el pasillo bajaba
un hombre de piernas largas
que ni a arrastrarse atinaba.
Gimoteaba y balbuceaba
un francés entrecortado.
Parecía que un gato
en peso lo había levantado.

The above translation succeeds in yielding the sense of a man being physically attacked as well as maintaining the ambiguity of the source line.

4.2.2.5 "Man, I wasn't runnin' / 'Cause I was sick"

The drifter grows aware of how dangerous entering that house would be. The need for exciting experiences as a response to his state of mind causes a paralyzing scare: "I was a-scared to knock / I was a-scared to move / I's in a state of shock". He not only finds no relief but also fails to amuse himself. New Orleans is no longer "something profoundly sensual and redolent of dampness" (McKinney, 2006, p. 2) but a freezing, terrifying tale he does not manage to escape. In other words, New Orleans has not contributed to him opting for one styleor another. Far from that, it has induced the wanderer into a greater state of confusion which verges on panic. His *heterotopia* is as *mixed up* as his songs.

Here, entertainment becomes a sort of fiction driven by drugs or alcohol. Yet his induction into fiction as an evading effort does not enable him to alleviate his pain. A moral subversion, however effective may be to his language cultural enterprise, does not suffice to provide a solution. He feels that New Orleans has not gained him any favor and hence his regret: "I shuffled my feet / And I started walkin' backwards". Unsurprisingly, the hobo fails to recognize whether he is making any progress or not: "I tried my best to smile / I turned around the corner / And I ran a bloody mile / Man, I wasn't runnin'". Such a contradiction may be indicative of his losing control—as the men he has just seen walking down the corridor over his own steps—, namely his decisions. The various men sneaking away from the brothel become the speaker's damaged doppelgängers prognosticating his impending doom. Those yielding to the mainstream culture's temptation wind up hurt; those who refuse to face the struggle in which they are immersed will eventually be damnified.

The prostitute, like pop, is visited by anyone struggling whether it be in sentimental or artistic terms. Popular music—whatever form it takes—is embodied by the prostitute, who first

gobbles artists and then spits them back, masticated and void of form as the "long-legged man" in the previous stanza. The hobo mirrors himself in those men. He discovers that he may be *unrecognizable* after embracing mainstream culture. Hence the communicative lesion between him—still loyal to folk—and one of the men escaping the prostitute who "muttered and […] uttered / In broken French" as indicative of a fragile pop sophistication. In overcoming the gap between them lies Dylan's hesitation. Od(d)ysseus becomes progressively certain about the danger of emulating those who already took the mainstream step, a conflict that evokes the aforementioned clashing of the centripetal—rock or pop—and the centrifugal—folk— forces. He discovers the pains of those who, refusing to stay loyal to their art, give themselves up to the mainstream end up crushed by the industry tentacles. By paying a visit to the prostitute, the artist may be subjected to a violent attack, their reputation being tarnished. Again, he hesitates and is scared of visiting her:

> [T]he participant in 'New Orleans Rag', does not save the lady in one-oh-three from a life of sin. Indeed, he is so intimidated by the dissolute look of her recent customers as they depart that he doesn't even enter the premises. (Heylin, 2011b, p. 160)

Thus, the song fulfills the hobo's genuine language strategy: subvert the normative morals as a form of resistance towards the language-culture center. Dylan does so in two ways. On the one hand, against the dictates of the dominant morals, he visits a prostitute; on the other hand, it is the prostitute, rather than the clients, who is ripe for exploitation, which renders the hobo's testimony confusing. His oddity manifests noy only in what he says but also in how he puts it. Following the cultural and language swinging to which he is subject, he states: "I was sick".

The rover's confusion is reinforced by the word "sick", whose sense is not certain whatsoever due to its negative nature, of which the hobo makes the most. The first sense, however, is *ill* but a priori does not seem to match the context as the drifter is not apparently suffering from any disease. Conversely, his state of mind leads him to suffer *as if* he was ill. If such is the case, the following translation could be interesting for translation purposes:

Corrí un puto kilómetro,
pero, tío, no corría
porque me encontrara fatal,
lo hacía para poder
escapar de ahí cuanto antes.

This translation yields a sense of almost schizophrenic contradiction, as the hobo denies the words he has uttered right before in the previous line. “Sick” has been translated as *sentirse fatal* which perfectly matches the context. Álvarez (Dylan, 1975a) elicits a different meaning: “Amigo, no corría / porque estuviera loco” (p. 145). The hobo’s maladjustment is interpreted by Álvarez as craziness. Izquierdo et al (Dylan, 2016) read the same line in the same terms. However, a different word is utilized in their rendering: “No corría / porque estuviera desquiciado” (p. 146), which augments the sense of craziness. *Sick* allows for other meanings, and other options may have been chosen, such as *sentirse mal*, *sentirse enfermo*, *sentirse indispuesto*, *estar malo* or *sentirse bien* (*to feel good*) if expressed negatively.

A more hyperbolic sense may be conveyed by using other expressions like *sentirse morir*, which, in a metaphorical way, expresses the original sense of feeling very ill:

Corrí un puto kilómetro,
pero, tío, no corría
porque me sintiera morir,
lo hacía para poder
escapar cuanto antes de ahí.

Yet if this is not the sense intended, two more devices at least may be employed. On the one hand, *sick* may refer to him being weary of this confusing situation. Wherever he looks at or goes to, the hobo finds no relief to his state of mind. He proves incapable of making any decision and grows tired (or sick) of this continuing ambiguity. The stanza may be translated as follows:

Corrí un puto kilómetro,
pero, tío, no corría
porque estuviera harto,
lo hacía para salir pitando
cuanto antes de ahí.

A transposition is employed to adjust the Spanish text to a more euphonic tone. Moreover, the adding of *salir pitando* (*shoot off*) amounts to a more humoristic stroke as it implies that the speaker has put much effort on running. Also, it rhymes with “harto”, being more adjustable to the song's poetic tone.

Bakthin’s centripetal and centrifugal forces may be key to understanding what “sick” actually means. The hobo feels that he is pulled by each of these forces. While new styles are

tempting, his spirit remains true to folk. "And I ran a bloody mile / Man, I wasn't runnin'" becomes illustrative of his indecision. The drifter, as his epithet suggests, strays across two forces which pull him out of, and in, the road he is walking. He retraces the steps that have led him to his current situation while recognizing that now he is incapable of continuing his journey.

So he is not only paralyzed ("I was a-scared to move / I's in a state of shock")[108] but sick. His use of language resembles a wave-driven boat located at the clashing of two rough seas. The boat's jolts are epitomized by the hobo's statement: "And I ran a bloody mile / Man, I wasn't runnin'". It is no wonder, then, that he recognizes himself as "sick". In other words, he feels nauseous:

> Corrí un puto kilómetro,
> pero, tío, no corría,
> porque estuviera mareado,
> lo hacía por salir de allí
> cuanto antes pitando.

Assuming the above as correct, *mareado* carries the same sense as the original "sick". Furthermore, *mareado* colloquially refers to, by extension, someone being bothered or troubled, just like the hobo, who is upset by the situation. Therefore, the indeterminacy (and the plenty of semantic possibilities) of the original line may be also contained in *mareado*, which may suggest more than one meaning. All the translations provided emanate from Dylan's indeterminacy in his word choice. Some of them, specially the last one, seek to reinforce what Derrida calls the source text's undecidable tendency as a reflection of the hobo's confused state of mind, which is epitomized by a semantic blackout. Consequently, given such indeterminacy, all the interpretations provided are subject exclusively to a personal interpretation which may be different depending on the reader.

4.2.2.6 "I'sa three fourths drunk / She looked uptight"

His journey leads back to "I Shall Be Free". In this song the speaker gains consciousness of the last night. The morning has come and he recalls what happened after the prostitute incident. The "terrifying tale" in "Bob Dylan's New Orleans' Rag" did not restrain him from seeking

[108] These lines may be seen as Dylan's adscription to folk tradition. The idiomatic language of the southern States mimics the traditional folklorists as a form of integrating into such a tradition. This may be seen as an example of what Bakthin calls *heteroglossia*. These features can only be compensated by means of other devices such as colloquialisms.

the relief that he so eagerly desired. His need for amusement insisted upon him foraging for excitement, and sex and drugs become a fictionalizing, ephemeral breakout. The time he spends under the effects of sex and drugs establishes the reign of fiction in his choking reality. And this provides him with some fleeting, macho satisfaction as drinking "[d]on't hurt me none, don't hurt my pride / 'Cause I got my little lady right by my side".[109] Drunkenness unleashes his reactionary spirit, which pushes him into a poetic verbosity which matches the language of the Teenage Revolution. The song lines inevitably bristle with a number of words signaling a hasty speech choking with emotion, which evokes a speedy, faltering, drunken utterance in the manner of the "broken French" the hobo noted in "Bob Dylan's New Orleans Rag".

That utterance takes him back to the moment when he took himself "a woman late last night". As memories blur, his recollection falls into pieces, which he tries to put together. And thus he remembers: "I'sa three fourths drunk / She looked uptight", which complicates the Spanish translation. "Three fourths" poses the first issue as its meaning does not seem clear enough. Yet before commenting on the translation problems, a deeper analysis of the line is required. For such a statement may give an account of the hobo's feelings and prove key to solving further interpretative problems. According to Nainby (2019), the way Dylan puts the verb *was* stores information about the speaker's self-consciousness:

> But both here [I Shall Be Free] and in "Tangled Up in Blue" the condensing of "I was" into "I'sa" works to confound verb tense and ontology: "I was" rings instead in our ears with an ending "a," as tales of the narrator's past metonymically link to an article that names him as an object of his own observation in the present and thereby distances himself from himself and from us—as "a" one who may yet thin out, "a" one who may yet defenestrate himself in shock, a narrator on whom we cannot depend to stay thickly grounded in predictable relation to us, his listeners. (p. 78)

That is to say, the hobo, whether it be for his drunkenness or weak memories, needs to reconstruct his past and, accordingly, his identity, thus becoming an object observed by himself. Likewise, Scobie (1991) points to Dylan's recognition of "the notion that we are not

[109] These lines, specifically "Don't hurt me none", are also idiomatic uses of language which couple Dylan to folk tradition. Being ingrained in a very particular margin of the language-culture system, they are irreductibly impossible to translate, at least if a full equivalence is intended in its strictest sense. A compensation or a dynamic equivalence, drawing on alternative devices, would be required: "No me causa percance", for instance, may work well. It sounds idiomatic and also as part of the popular Andalusian flamenco tradition. It is a risky solution as it situates Dylan in a very specific spot of the Spanish language-culture system, to the extent that it may sound too Spanish.

singular identities but variable and multiple personalities" (p. 18).[110] He mirrors himself—just like in the previous song with the doppelgängers—and deciphers who he is. By means of words, he dislodges himself from the place to which he is supposed to belong. The same applies to "his listeners", who are dislodged from the firm grounds of communication and are compelled to reconstruct his identity—just like the translator—by figuring out what he means by his quite often unfathomable words or expressions.

Consequently, "Dylan's questioning of the presumed stability of the social self is evident throughout his career." (Browning, 2004, p. 107). By "I sa", the rover, while remaining a subject, also becomes an object of observation. Unsurprisingly, he pictures himself as drunk, as it is his drunkenness which enables him to escape himself at least for a while and construct his sideway-like *heterotopia*. Inebriation is an ephemeral form of fiction which allows him to flee from the actual world, and thus he can see himself from the outside; in other words, away from the crossroads between the centripetal and centrifugal forces.

A number of problems arise for the translator. On the one hand, s/he needs to find an expression that matches "three fourths drunk", which is a very particular use of language; on the other hand, the target text must suggest the hobo is both a subject and an object. Again, the difficulty lies in Dylan manipulating meanings out of a pre-existing word. The novelty here is that the shift in meaning takes place in the way he pronounces it rather than by putting it in dialogue with other different expressions. "Three fourths", however, appears to be a traditionally dylanesque device. Its sense seems clear yet its rendering into Spanish may prove hard. Dylan plays games with the expression *three fourths* (*three quarters*) in an attempt to quantify his drunkenness. In other words, his outsider observation causes Dylan to evaluate how drunk he is. The irony of the line lies in him measuring something that cannot be measured, as alluding to the bottle which normally contains the alcohol that causes inebriety. An expression is located out of its natural context and consequently a poetic effect is stroked. Language, along with its negative nature, enables Dylan to manipulate the expression meaning, which then implies that the subject is *almost* totally drunk, as if he still could evade himself more while being very drunk. Consequently, his multiplicity of views allows him to see the girl with whom he has had intercourse as "uptight".

There are a number of Spanish expressions that may fit in this context. Álvarez (Dylan, 1975a) reduces Dylan's particular use to a more or less normative rendering: "Yo estaba medio

[110] This is reflected in Todd Haynes' film about Bob Dylan *I'm not There* (2007), where six actors play Dylan reflecting diverse sides of his persona.

borracho" (p. 105). Izquierdo et al (Dylan, 2016) opt for a similar device, adding, however, a time reference ("ya"), which suggests that inebriety could be augmented: "Yo estaba ya muy borracho" (p. 218). The time reference compensates the omission of "three-fourths", which indicates a measured quantity. In Spanish an idiomatic expression may work well. It is, in fact, similar to Dylan's device. The expression *de tres al cuarto* qualifies something as if it was three quarters full. However, its figurative sense is different. Something of *tres al cuarto* is a trifle, something of a trivial nature, which does not couple to the context. Other options may work. Spanish is rich in drunken expressions that match the conversational tone of the song: *borracho, bebido, achispado, ciego* or *pedo,* for example, may render the same meaning as the original line:

Yo estaba muy borracho, y ella, muy rígida.

The above translation conveys the same idea yet does not include any reference to *three fourths*. Other expressions in Spanish may suggest the original hint, which succeeds in matching the speaker's drunkenness with a bottle volume. If so is the case, expressions such as *hasta arriba* or *hasta los topes* can work out here:

Yo iba hasta los topes, y ella estaba muy rígida.

Another option may be valid. The expression *como una cuba* (literally, *as a barrel*) may be more effective in yielding the original ambiguity as it recreates Dylan's expression in so far as it evokes a container commonly associated with water or wine. The expression fails to quantify the volume of drunkenness but conjures up the image of a vessel for liquids:

Yo iba como una cuba, y ella estaba muy rígida.

An alteration of the idiom, in the manner of Dylan, may work, too. *Como una cuba* may be manipulated into meaning something else. Adding *rebosante* (*overflowing*) to the idiom may emulate Dylan's original relation to language. This use implies again recognition of the elements that build up to the idiom in their literaliness:

Yo iba como una cuba rebosante, y ella estaba muy rígida.

Yet there is still the first problem commented on above. The translations provided do not confound the hobo's identity. All of them are too clear in defining our Od(d)ysseus as a subject rather than an object. The ambiguity in the original may be expressed in Spanish by depersonalizing the act of being drunk that Dylan highlights. The act of depersonalization may be rendered by omitting the subject. For the verbs that commonly go with *como una cuba* (*ir*

and *estar*) express both the first and the third person with the same form: *iba* and *estaba*, respectively. Thus, by expressing the line like this, the reader does not manage to understand whether the hobo is speaking about himself or someone else:

Iba como una cuba rebosante, y ella estaba muy rígida.

Such a twist matches the drifter's spirit, who persists in escaping a clear-cut identity definition: "Dylan accents the allusiveness of the self" (Browning, 2004, p. 107). The solution provided above, of course, would require the whole text reinforces this ambiguity.

4.2.2.7 "She took off her wheel, took off her bell"

The hobo goes explicit when recalling last night. Memories build up while unleashing a broken speech which complicates its understanding. His problems in pronouncing properly cause him to alter the logical word order and confound some words. Hence, when saying "she took off her wheel", what he may mean is "she took off her heel"; likewise, by "took off her bell", he may mean "took off her belt". Yet again, confusion helps him articulate a language identity away from the language-culture center; by confounding words, whose meanings are essentially negative, he implies his resistance to adjust to the mainstream, especially in "I Shall Be Free", where he embraces again folk. However playful, these word alterations should be preserved in the Spanish target text.

The drifter, while putting last night's pieces together, constructs his reality and by extension his identity. Krein & Levin (2011) compare Dylan's "I Shall Be Free" with Sartre's existentialist ideas and discuss his poetic self as a decision-making entity. If action determines what one essentially is, by recollecting his memories the hobo lays the foundations of his own identity. In their discussion of Dylan, Krein & Levin insist on him being a great exponent of the French thinker's ideas as the characters in his songs are defined by being contrary to what he calls the *mauvaise foi*:

> Sartre claims that they [who are not honest with the universal aspect of human condition] deceive themselves or are in "bad faith" (*mauvaise foi*). That is, they deceive themselves about the human condition, their responsibility, and their motivations. Further, whenever one is dishonest with oneself, one cannot make consistent or well informed decisions and is, by Sartre's criteria, attempting to shirk one's responsibility as a free and conscious being. (p. 58)

The language-culture system represents all which the drifter considers to be *mauvaise foi*. America distorts what he sees as good faith and consequently he is defined by what he is not in accordance with the language he uses. The language-culture system is at odds with what the rover finds good human condition. His songs must be seen as protest not only in content but also in form. His is moved by good faith as opposed to America or New York, the capital center of the language culture system.

His actions (decisions) also link to that attitude, hence his visiting a prostitute. He is negatively defined in opposition to the language culture-culture center, and so is his language, which encapsulates his dissident spirit by transforming pre-existing expressions into new ones. The more words are manipulated, the larger the distance from the system. This may give an account of why he depicts himself as drunk through misleading utterances. Saying what is expected from him to say—and saying it properly—would align him with the language-culture system. Consequently, *heel* becomes *wheel* and *belt* becomes *bell* as sexual innuendos. A failure in language amounts to a failure in his identity which, away from the center, can only be defined as an eccentric, unstable ground. Consciously or unconsciously, the hobo is coming up with his own style which, inside the *heterotopia* which informs it, is as "ridiculing" as any of those for which he cannot opt. This, as already discussed, is what constitutes his language detour, whose driving force is semantic manipulation.

Yet the translator's challenge is not only "wheel" and "bell". The drifter's misleading speech hides something more: "He also condenses the space between words poetically in this verse, rushing both times through the phrase 'off her' to slyly remind us of the sexual invitation ('offer') suggested by these removals" (Nainby, 2019, p. 78). Therefore, the translator faces a double challenge. On the one hand, s/he must provide a couple of words which phonetically ring like *tacones* (*heels*) and *cinturón* (*belt*) while evoking such words. On the other hand, an offering should be implied between the lines. Only thus will they recreate the same distancing spirit that characterizes the hobo.

Plenty of possibilities arise. In previous translations this playful use of language is not always perceptible. Álvarez, for instance, draws on a word-to-word translation. The elements used echo a sexual reference but are not as suggestive as the source devices: "Se quitó la rueda, se quitó la campana" (Dylan, 1975a, p. 105). *Cajones* (*drawers*) may be a good choice as it is almost homonymous with *tacones* (*heels*) and may augment the source line's sense of confusion. Likewise, *tiburón* (*shark*) rings a similar sound as *cinturón* (*belt*). Both solutions prove as absurd as the original ones but, given the context, may suggest the words they actually refer to:

Se quitó los cajones, se quitó el tiburón.

Other alternatives may work here. Izquierdo et al (Dylan, 2016) find an intermediate solution. While not being exactly word-to-word translations, they are evocative of the literal source devices: “Se quitó las riendas, se soltó el cencerro” (p. 218). Other elements may be considered, though. One of the key elements in the original line is the correlation between the two “take off”. The Spanish text may include such a correspondence as well as hinting (not specifying) a sexual offer as the original line does. By taking the words employed by Dylan as a reference, the translator may come up with new verbs suggesting a difficult speech as well as a sexual innuendo. Thus, the verb *desovillar* (*unravel*) may provide a good solution as indicative of a thread casting loose from a ball or a wheel. Likewise, the verb *deslazar* (or *desenlazar*) may turn out well in this context as replacing the original “took off her bell”. The suffix *–des* in each verb may imply a sexual reference as both may bring *desnudarse* (*get naked* or *undress*) to reader’s mind:

Se desovilló, se deslazó.

If the translator intends to emulate Dylan’s original broken speech, other words may be used. *Ofrenda* (*offer*, *gift*, *oblation*) is almost homonymous with *prenda* (*piece of clothing* or *garment*), which is commonly accompanied by *de vestir*, and may evoke the hobo’s difficult articulation as well as suggesting a sexual offer. If admitted, the correlation between “take off” would disappear as “ofrendas de vestir” could not be repeated twice:

Se quitó las ofrendas de vestir.

All the above possibilities are reasonable; however, Dylan may be suggesting something else. “Take off her wheel” may be understood as a negative evocation of *take the wheel*. If that is the case, Dylan would be altering again a pre-existing idiom; that is, manipulating conventionalism into some odd meaning. The fact that the beloved “takes off her wheel” may suggest that she consents to let herself go and enjoy the moment. It is as if Dylan had her engage in a *carpe diem* spirit and renounce to take the lead. Simultaneously, “take off her bell” may conjure up the same genre of image. The bell seems to indicate the person taking the lead in a certain task or action in the manner of a shepherd keeping the sheep. Similarly, the girl renouncing to take the bell may again suggest her yielding to the lover’s desires.

The Spanish expression *soltarse la melena* (*let your hair down* and figuratively *let yourself go*) may turn out well in this context. Furthermore, if a confusing, drunken speech is intended, *melena* may be replaced by *cadena* (*chain*), which rings a similar sound and may add an extra

meaning. Moreover, the same meaning can be expressed by using *soltarse el pelo*, the last word of which may be substituted by *velo* (*veil*), as suggesting that the girl gets undressed:

Se soltó la cadena, se soltó el velo.

The above solution contains the multi-layered device originally employed by Dylan in which three different senses coexist thanks to their negative essence. Furthermore, the correlation between verbs is maintained. Dylan's manipulation of meanings is fully preserved in the Spanish translation, where a recreation is needed for meaning equivalence. By placing words out of their conventional context, and getting them to relate to those in a new one, new meanings are achieved. Language negativity, then, proves essential in both Dylan's relation to his native language and its reproduction in the Spanish language-culture system.

4.2.2.8 "She's a honeymooner, a June crooner, a spoon feeder, and a natural leader"

At this point the hobo has gone totally mad. His indecision has induced him into an absurd, fictionalized world which makes no sense whatsoever and consequently he cannot separate imagination from reality. He mistrusts everyone and everything around and he protects himself from the pains of suspicion by erecting his own reality; that is, his *heterotopia*. He lapses into a Quixotesque delirium and, while recalling last night memories, sinks in his own raving fiction. Delusion helps him project disparate, insane images which resemble a frenzied tale. However, amid the whirlpool of hallucinated scenes and commotion, a spark of reason lights upon his mind.

At some point Od(d)ysseus tells that he was "out there paintin' on the old woodshed / When a can a black paint it fell on my head". The narration so far seems to adjust to his insane tales which fail to anchor him in the realm of reality. But he goes on to say that he "went down to scrub and rub / But I had to sit in back of the tub / (Cost a quarter / And I had to get out quick… / Someone wanted to come in and take a sauna)". The phrases are not anodyne at all as they conjure up Rosa Parks[111] and the bus incident while marking the distance between two different classes, namely those who must sit in the back of the tub and those who hurry to make it to the sauna. During his hallucination, the rover almost unconsciously introduces the Civil Rights Movement, the reference to it inevitably entailing a political stance on his part, making clear

[111] Rosa Parks (1913-2005) was an African-American activist best known for her role in the Montgomery bus boycott, where she refused to give up her seat to a white person. This had a big impact on media as it disobeyed the Jim Crow laws, which mandated social segregation. For further information on Rosa Parks, see Brinkley (2000). Also, an official autobiography was published in 1999. See Parks & Haskins (1999).

who and who not he supports: "Choosing the back of the bus still involves taking a *stance*. It's where the surreptitious drinkers, the so-what youths sit, on the Greyhounds *that cross the country* [my italics]" (Gray, 2006, p. 407). The drifter is struck by reason and thus, with a humoristic touch, he mounts a powerful critique of one of the most heated discussions back in the 60s: racism and its link with the Civil Rights Movement.

Thereafter he lapses into a new hallucination. After dropping a pointed hint on the American hypocrisy as to the race question, he continues his mad fable: "Well, my telephone rang it would not stop / It's President Kennedy callin' me up / He said, 'My friend, Bob, what do we need to make the country grow?'".[112] The reference to the president Kennedy is not accidental. In a totalizing America, where no moral or ideological deviations are permitted, the president becomes the prophet or priest who concentrates the aforementioned *mauvaise foi* (Krein & Levin, 2011). In this stanza, the drifter is halfway from a reason momentum into a new delusion. His reference to Rosa Parks is still vibrant while he is becoming progressively engulfed by the hallucinations he was experiencing right before.

His answer could not be more illustrative of his state of mind: "I said, 'My friend, John, Brigitte Bardot / Anita Ekberg / Sophia Loren'". Again, Dylan misunderstands *grow* on purpose to split the word into two different meanings as manifesting his outright rejection to anything coming from the language-culture center, namely the House White, which proves the most outstanding representation of the evil America. Simultaneously, he takes the chance to raise a new sexual innuendo which helps him dismantle the American conservative mindset that the Kennedys so well epitomized, his ludicrous response being an exercise of *bonne foi*. His identity is all that America does not represent. Consequently, sexuality is a suitable device to disarticulate the imposing ideology stemming from the language-culture center as well as its logocentric tendency. Other interpretations are possible, though:

> By these names, after Bridgette Bardot has already glided past our ears, Dylan has planted the seed of synecdoche: He is coyly suggesting that "grow" (when referring to a population) might signal not only the migration across borders of European women to the United States (presumably to Hollywood), nor only the procreative impulse presumably impelled among at least some listeners by looking at these women, but also the phallic tumescence of a reproductive organ on a path to being productive of new

[112] As discussed later, this is another Dylan's sexual innuendo. This hint to phallic erection may be translated into Spanish as follows: "Bob, amigo mío, ¿qué hacemos para levantar el país?"

> citizens—a conception that swells with the abrupt, exhilarated explosions of his singing of the initial syllables of their names. (Nainby, 2019, p. 79)

Subsequently he realizes that he has been raving too much to the extent that he has forgotten what the purpose of his tale was. Then he remembers: "Well, I got a woman sleeps on a cot / She yells and hollers and squeals a lot / Licks my face and tickles my ear / Bends me over and buys me beer". The drifter seems to be still under the effects of alcohol and thus he defines the said woman as follows: "(She's a honeymooner / A June crooner / A spoon feeder / And a natural leader)". A new device is utilized yet under the same spirit. In order to break communication with the language-culture center, the drifter favors an overriding euphonic device over semantic clarity. The purpose remains the same—to radically veto normative communication.

That he calls her "a honeymooner" triggers the subsequent row of descriptive elements in the song, thereby their euphony being, as explained in the contextualizing section, more valuable than their actual meaning. This results in a nonsensical description favored by the negative essence of its elements, which change their meaning as Dylan pleases. Od(d)ysseus places words out of context and they eventually may acquire new meanings again. Semantic oddity occurs by means of other elements, yet its effect remains the same. That being said, if an ad verbum translation is preferred, *estar de luna de miel* could be a good solution. In fact, that is what Álvarez (Dylan, 1975a) proposes: "(Está siempre de luna de miel, / Es una cantante de junio"). Word-to-word correspondence may be supplemented by freer renderings:

Ella siempre está de luna de miel,
es cantante de góspel.
[…]

In this case, the reference to time does not seem to provide any relevant significance and ("June") is accordingly omitted in favor of the rhyme, which forces a word like "góspel" which so well matches "miel" and replaces the source word "crooner".

Other expressions may be utilized. The reasons why he calls her "a honeymooner" may be plenty. The story signals that they have had intercourse. Yet the fact that she is experiencing a honeymoon does not imply whom she has just married. Izquierdo et al's translation (Dylan, 2016) suggests that Dylan calling her "honeymooner" implies more a seductive attitude than the state of being newly married. This proposal proves quite interesting as it highlights one of the possible meanings a reading may deliver: "Es una seductora / Es una cantautora" (p. 219).

This proposal, furthermore, allows for a rhyme which maintains the euphonic tendency of the source lines.

The song may imply that, after the sexual intercourse, either she behaves like if they had just got married or she is cheating on the husband with whom she is supposed to be honeymooning. Should the former be right, an expression implying sheer, marital bliss may work out in this context. The Spanish phrase *en una nube*, for instance, may convey the same sense. Yet another problem may arise, since the following sentence must rhyme with it, possibilities being constrained to one month replacing the original "June":

Ella está en una nube,
y es cantante solo en octubre
[…]

The rhyme compels to replace "June" with "octubre", which does not make any change to the original line. Moreover, the strangeness of the original line is also accomplished by limiting the singing profession ("cantante") to only one month ("*solo* en octubre").

However, by exploring further possibilities, plenty of connotations can be drawn out. For instance, the translation may emphasize, rather than the honeymoon itself, the tender feelings the woman may be experiencing. If this interpretation is correct, *acaramelada* (*lovey-dovey*) may be a good option, which also contains a reference to sweetness like honeymoon:

Ella está siempre acaramelada,
es cantante de temporada
[…]

Likewise, the above translation emphasizes one of the connotations "June" may store and, instead of specifying a month particularly, it uses the expression *de temporada* (*seasonal*) which indicates a period of time no matter which one specifically. It evokes the source device as it privileges the sonic effect over the line's actual meaning.

The second part of the stanza ("A spoon feeder / And a natural leader") requires the phrases to rhyme with the previous lines and follow the same sound pattern. If the sound *-el* is to be preserved, a few options may fit in the context and the source text. Assonant rhymes may turn out well here:

Ella siempre está de luna de miel,
es cantante de góspel,
se preocupa de que esté bien,
como ella no hay ninguna líder.

"Se preocupa de que esté bien" implies the woman's tendency to pamper the hobo as a natural derivation of "spoon feeder" whose literal meaning is put aside in favor of the figurative one. The last line ("como ella no hay ningún líder") substitutes the source text fragment "And a natural leader" to compensate for the rhyme as well as emphasizing the woman's uniqueness as a leader.

The second option requires the stanza to reproduce the *-ube* / *-ubre* sound pattern:

Ella está en una nube,
y es cantante solo en octubre,
de alimentarme tiene costumbre,
es una gran líder, ¡no lo dudes!

A freer translation is required in this case. A sense of relentlessness is implied from the original line and consequently expressions like "costumbre" (*as a habit*) or "¡no lo dudes!" (*no doubt*) are utilized as a substitutive of "natural".

The third option demands to preserve the *-ada* sound pattern, just like in *acaramelada* and *temporada*. Yet again assonant rhymes may be valid for this context:

Ella está siempre acaramelada,
es cantante de temporada,
se preocupa de que no me falte de nada
ya lo creo, ¡es una líder nata!

"Se preocupa de que no me falte de nada" may be a good solution to the translation problem as it indicates both meanings contained in the original "A spoon feeder". On the one hand, it implies that the drifter is always properly fed. On the other hand, a sense of spoilness is accomplished. In order to preserve the source rhythm, the expression "ya lo creo" (*indeed*) is added.

Another solution, more loyal to the original one, may be utilized in the translation:

Ella está siempre acaramelada,
es cantante de temporada,
me alimenta a cucharadas,
ya lo creo, ¡es una líder nata!

Such a solution provides a quality translation; however, if a sense of spoilness is intended, the above translation is not as satisfactory as the previous one. Given the impossibility of fathoming what Dylan originally meant, this solution may be good enough. Furthermore, the adding of "a cucharadas" (*with a spoon*) may link to *acaramelada*, which shares the same root as *caramelo* (*caramel*) and may evoke the image of the hobo being fed by his beloved's sweetness.

All the solutions provided share one thing in common: they all disrupt the relation between cause and effect. This is where the translation should focus as communicative lesion is what preserves the drifter's original spirit, which constantly seeks to torpedo any connection to the language-culture center. Such an apparent incoherence is what enables the translator to take a freer approach to translation. The lack of correspondence between the girl being a honeymooner and a June crooner allows the translator to distort the original line as a euphonic effort prevails over semantic determination. The translation success lies in the translator digging out the connotations within the words Dylan originally employs. By exploring the numerous possibilities in, for instance, "June" or "honeymooner", a recreation in both meaning and sound can be yielded.

4.2.2.9 "She's a humdinger / Folk singer / Dead ringer / For a thing-a-muh-jigger"

A similar problem occurs here, playful euphony being more relevant than meaning itself. The rover goes on to describe the woman with whom he supposedly lives. In his frenzied tale, he assumes that he is sharing his daily routine with "a woman who works on the levee / Pumping that water up to her neck". Thanks to her job, *"[e]very week* she sends me a *monthly* check [my italics]". Yet again, contradictions articulate the hobo's speech, which epitomizes his drunken state of mind and resistance towards the normative language deriving from the mainstream cultural center. This is also accentuated by the lack of determined meaning. As in other cases, the hobo places words in lines where they are devoid of a clear meaning. His language detour encapsulates again a semantic emptying the translator can fill.

The description the rover provides is quite similar to the one he produces in the previous stanza. The beloved is characterized by a series of praising qualifications through which the

hobo lauds the *unconventional* elements that inform his love. The first one comes easy and does not pose any challenge to translation regardlss of its slang nature, which may evoke the Teenage Revolution discussed above: "She's a humdinger". However, its rendering into Spanish should set the sound pattern which the subsequent elements are to follow. In the manner of the original line, in which all words end in *-er*, the translation is supposed to reproduce musicality.

Given such a restriction, the word into which "humdinger" is to be translated must end in an easily rhymable syllable. Plenty of possibilities arise: *maravilla*, *portento*, *prodigio* or adjectives such as *maravillosa, fantástica, extraordinaria* and a long et cetera. The potentiality of words—as well as their empty nature—amplifies the translator's possibilities, which are as open as out of context are the source devices. Álvarez (Dylan, 1975a) opts for a word-to-word-translation: "Es una fabulosa / Cantante folklórica" (p. 105). However, such qualifications do not suffice to maintain a potential rhyme with "Folk singer", which may require a resource to an alternative expression. If "Folk" is to be preserved, the Spanish expression *ser un sol* may work out in this context, which is used to tenderly praise someone's qualities. The solution provided also matches the colloquial tone the hobo employs in his description:

(Ella es un sol,
es cantante de folk,
[…]

The following two lines present more than a problem. On the one hand, *dead ringer for* is commonly employed in its figurative sense, meaning a person or thing that looks very like another. On the other hand, it means a person or thing that rings something. Yet its coexistence with "thing-a-muh-jigger" (a Dylan's alteration of *thingamajig* or *thingummy*) complicates the translation process. For the drifter says that his beloved is very alike to something whose relevance is poor and is not worth a name. In other words, he compares his beloved to nothingness. Yet Dylan adds the suffix *-igger* to a pre-existing word and consequently, in correlation to the previous words, the sense of the expression multiplies. The natural counterparts of *thingamajig* in Spanish are *chisme*, *trasto*, *cachivache* or, more generally, *cosa*. These may work in this context should the person referred to be objectified. Otherwise, it may be translated as *fulana*—though this entails other negative connotations—, *mengana*, *tipa*, *menda* or *tía* as meaning that the said someone is not very important or well-known.

Also, the translation must include the counterpart of "Dead ringer for", its natural equivalent being *viva imagen de*. However, this rendering would fail to rhyme with its

antecedents in the song. Izquierdo et al (Dylan, 2016) provide an interesting solution. They use the expression *calco de* (*imitation* or *spitting image of*) and translate "thingamajig" as *trasto,* which pretty much matches the source meaning. Thus, the rhyme is maintained: "Es un calco / De una cosa que es un trasto" (p. 220). The last line, however, rings a bit unnatural. Accordingly, it is again in the translator's creativity where the translation's success lies.

Another solution, similar in meaning, may be considered so as to preserve the euphonic tendency of the source song. The search does not amount to a great finding and thus *representación* (*representation*) seems to be the only possible solution as it matches the context both phonetically and semantically. In such a case, the translator is required to adjust the word into a pre-existing expression such as *viva imagen de* in the manner of Dylan manipulating expressions already ingrained in his native language-culture system. This would guarantee the translator's emulation of the hobo's natural spirit, persistent in capitalizing on, and mocking, the language system on which it relies. The outcome may be, for instance, "la viva representación de", which combines both expressions.

The translation will succeed, then, if the translator manages to emulate three senses—a representation of an insignificant thing that evokes alcohol—in just one word which simultaneously rhymes with the sound pattern set by the previous elements. The dylanesque peculiarity, which is so dependent on the system that both repudiates and generates it, is the main setback the translator faces in their task. Yet they can align themselves with the lack of semantic accurateness Dylan confers upon the source text.

(Ella es un sol,
es cantante de folk,
la viva representación
de una ginebresa del montón.)

The strange oxymoron arising from both the accurateness of "Dead ringer of" and the ordinariness of *thingamajig* are here replicated by "la viva representación de" and "del montón" (*ordinary, average, middle of the road*). Furthermore, the sound pattern is preserved by the ongoing use of the vowel *-o-* in each last syllable. The novelty in relation to the source text is the adding of "ginebresa" (literally *Genevan*) which capitalizes on the nonsensical original phrases to provide a new nuance. However, it conjures up a reference to *ginebra* (*gin*), amounting to the drunken spirit that subtends the whole song.

4.2.2.10 “I’m hung over, hung down, hung up!”

Following an anti-war plea, the hobo takes a step towards clairvoyance in “Mixed Up Confusion”. In the midst of his delusion, he finds the words to address a powerful political critique through which he parodies politicians, depicting them as untrustworthy charlatans:

> Now, the man on the stand he wants my vote
> He’s a-runnin’ for office on the ballot note
> He’s out there preachin’ in front of the steeple
> Tellin’ me he loves all kinds-a people

It is as if the hobo was swept away by his own thoughts and out of the sudden he found a precious piece of jewelry which helps him make sense out of the whole song. That is to say, the nonsensical speech winds up in a materialized critique which sheds light on his actual reflections. This critique nullifies his drunkenness and lets the complete reader fathom what he really means. Yet not only does the reader understand his thoughts but also he manages to understand himself—reflection assists the rover in his self-discovery trip. In the above stanza, the lyrics, very alike to the Teenage Revolution language, meet the language he has been using throughout the whole song. In escaping the language-culture center he realizes at whom his song aims.

This is the moment when the drifter grows aware of his current state of affairs. By thinking straight, he dispenses with the mixed-up confusion that had previously dominated his mind. He appears to be sure about what style to pick now. After a wild, drunken experience, which has resulted in failure (the prostitute incident, the doppelgängers’ advice, etc.), he discovers that mainstream culture is not to ensure his success now, and he rather keeps his feet on the path that have led him to where he is at the moment. By confronting last night with the morning after, he states: “I’m hung over, hung down, hung up!”. The hobo still feels the consequences of his adventure into the mainstream and its confusing effects.

Yet the line may present some problems to translation. Again, the hobo seems to privilege the euphonic nature of the line over semantic determination while making clear at least one of the expressions used in the line—“hung over” perfectly matches the context as it implies the hobo’s current physical and psychological state. The problem arises from its combining with the subsequent expressions: “hung down and hung up!”, whose sense is not as clear as that of “hung over”, may put the translation at risk. Following an arbitrary, out of context placement, word meanings boost exponentially and multiply their potentiality.

"[H]ung over" may suggest something else than the damaging effects of inebriety as "over" may also hint that he is done. A stroke of defeatism may have been introduced by Od(d)ysseus, who is "sick" and tired of this indecision. If such is the case, the hobo would be again filling the words with a number of different connotations which are not necessarily present without their interacting with others. This of course would pose a challenge to the translator, who would need to seek expressions as polysemic as the original ones.

Likewise, "hung down" seems to be marked by indetermination, its only possible meaning being literally drooping or dangling. Such a sense, however, does not seem to adjust to the context demands unless it refers to a metaphorical death. Therefore, by the influence of the elements around ("hung over" and "hung up"), what the hobo may mean is that he is struggling or suffering. Álvarez suggests mental and physical decline in his translation: "¡Hecho polvo, deprimido, atascado" (Dylan, 1975a, p. 131).[113] If such is the meaning, the expression *enterrado en vida* (literally *buried alive*) may also turn out well in this context.

"Hung up" seems a more intelligible expression, its presence in the line being caused by the precedent "hung down", which forces a correlation between the prepositions *down* and *up*.[114] Again, Dylan seems to question the arbitrary nature of language which, depending on the prepositions employed, radically alters meanings. In this case, "hung up" is nothing to do with the word from which it stems as its figurative sense prevails. So, the expression may mean, in an informal tone, anxious, concerned, worried or preoccupied. Simultaneously, it has an impact on its antecedent, which no longer means *only* to be dangling. It exerts some influence over its negative nature enabling it to mean something more serious such as, as already mentioned, a metaphorical death, a living death.

> Pero camino y vago sin destino
> y mis pobres pies jamás se detendrán.
> En el reflejo del agua me veo
> ¡resacoso, enterrado en vida y algo nervioso!

[113] Ordovás (1972) seems to have misunderstood the text in a too literal translation, which evinces the text's difficulty: "Voy cogiendo, soltando, buscando…" (p. 189).
[114] Izquierdo et al (Dylan, 2016) maintain the repetition of the same verb in its diverse forms. However, the text provided is not semantically accurate enough: "¡Colgando, colgante, colgado!" (p. 136).

However, the above expressions completely change their meanings if the previous line is taken into consideration: "But I'm walkin' and *wanderin'* / *And my poor feet don't ever stop*[115] [my italics] / Seein' my reflection / I'm hung over, hung down, hung up!". The hobo's adding of "my reflection" suggests that he can see himself in a number of different ways. Like in a waving puddle or a cracked mirror, the reflection delivers different views of himself. Hence he sees his own silhouette "hung over, hung down, hung up!" as suggesting a never-definable identity which is everything the language-culture center is not. Yet again Dylan attempts to concentrate as many meanings as possible in only one word by shedding light upon both the figurative and literal sense of the expressions employed. A myriad of views are made available to the drifter's eye. Consequently, "hung up" may mean not only anxious, nervous, concerned or obsessed but also literally hung up on the reflection.

Should the above be correct, the Spanish expression *del derecho y del revés* (*upside down*) may work well here as *del revés*, in isolation, may mean that someone is not alright. Both expressions, in English and Spanish, may mean a state of mind as well as a position. The problem arises when translating, then, "hung over", which in Spanish (*de resaca*) does not necessarily stand for a position. However, other devices may be applied. If the translation implies that reflection is on a water surface, namely the sea, the word *resaca* may double its meaning as it also means undercurrent and, by extension, a sea level or position:

> Pero camino y vago sin destino
> y mis pobres pies no pararán, lo sé.
> En el reflejo del agua me veo
> ¡con resaca, del derecho y del revés!

The undercurrent's movements may cause the hobo to see himself in different positions. The translator adding "del agua" implies a connection between the reflection, the undercurrent, and the different views it delivers. Creativity enables the translator to convey a sense similar to—although different from—the source one, thus emulating its playful tone. This last proposal seems to be the most suitable according to the thesis' *skopos* and the idea of the (im)possibility of translation.

[115] The hobo's spirit seems to emerge again. His never-ending (de)tour articulates his language trip, which is characterized by a constant pursuit of a defining yet replaceable *heterotopia*.

The drifter has learnt his lesson. After wandering across the hostile lands of the mainstream, and flirting with its pleasures, he recognizes himself as a folk songwriter. His descent to the hell has been followed by him gaining consciousness about what is more convenient to him. He is now certain about the path he must walk and so he says to himself: "Don't Think Twice, It's Alright". His rapprochement with mainstream culture has deflected him from his real interests and nearly cost him his artistic career. Like a magnet, he has been attracted by the flashy, lurid pleasures rock and roll and the Teenage Revolution put at the artist's disposal. Fascination has rendered the drifter less free as it has invalidated his decision-making capacity. And he has become aware of it.

He has conducted a self-examination and seen him inside and out, or, as he puts it, "hung over, hung down and hung up!". This multiplicity of views has taken an intoxication which has enabled him to see himself within and outside the language-culture center. And he has verified that he, for the time being, would rather stay on his peripheral *heterotopia*, which provides him with a greater extent of freedom. For such an enterprise, folk becomes indispensable. Unsurprisingly, his thoughts have changed. At the beginning all was "Mixed up Confusion". He is now ready to continue his path. He wants to be as free as possible. He picks up his traditional backpack and says to himself: "I Shall Be Free".

4.3 "Walls of Red Wing" and "Only a Pawn in Their Game": The Hobo Returns to the Tribe

4.3.1 First Considerations: Folk, Tradition and Social Activism for Further Advancement

It has been a long, meandering path up to here, but the hobo is resolved to continue his journey. In the meantime, he has collected both the exuberant sweets of modernity and the ripe fruits of tradition, and thus has he strived along the road. He has certainly flirted with rock and roll and the Teenage Revolution yet has kept a constant eye on folk. Aware of the pains of mainstream culture, he has decided to stick to tradition and folklore as definitive creative forces. Following the trip to New Orleans, hesitation is over, and this time the hobo has returned to Greenwich Village, which did not greet him as enthusiastically as he had initially expected.

The influence of folk in "Walls of Red Wing" and "Only a Pawn in Their Game" is visible not only in music but also in the lyrics. The former was recorded in April 1963 (Heylin, 2011b) but it was not released until 1991 as part of the Bootleg Series Vols. 1–3 (Gray, 2006). Its topic and structure place the song in the *The Times They Are A-Changin'* era, when Dylan most cultivated the protest song genre as a form of comradership:

> The early protest songs are clearly injunctive in their intent. They are preconceived both in purpose and practical effect. Most even draw the moral for the listener. These songs are meant to charge the audience emotionally, channelling this emotion into active support for political causes. (Boucher, 2004, p. 153).

As Heylin points out, "Red Wing was a reform school in Minnesota" (2011b, p. 158), so some authors such as Haugen (2006) indicate that the song may have been motivated by autobiographical events.[116] Whatever the case may be, the song represents one of first Dylan's efforts in protest song as it sympathizes with prison inmates. The song's origin, however, seems conjunct. On the one hand, Harvey (2001) suggests that "Walls of Red Wing" instances Dylan's tendency to write two different sets of lyrics to the same tune, to the point that some phrases of "Only a Hobo"[117] and "Walls of Red Wing" match. On the other hand, "Walls of

[116] No biographic details are considered for the present analysis. Instead, the ideas here expressed will be in line with the literary and philosophical strategies so far employed.

[117] Although recorded in August 1963, the song was not released until 1991 as a bootleg in *The Bootleg Series, Vol 1-3: Rare & Unreleased 1961-1991*. The song is part of what Heylin calls a "family of songs" (2010, p. 155), which includes, among others, tunes such as "Only a Cowboy" and "Only a Brake-man" (C. Haffley), probably in the manner of the activist and singer Aunt Molly Jackson, who wrote "Only a Miner" in the decade 1930s. For further information on these songs, see Cohen (2000).

Red Wing" equates to "a Scottish bothy ballad, specifically Ewan MacColl's rendition of the ballad, 'The Road and the Miles to Dundee,' released on his 1961 Folkways LP, *Bothy Ballads of Scotland*"[118] (Heylin, 2011b, p. 159), which gives an account of the drifter's esteem for folk tradition.

"Only a Pawn in Their Game" presents more complexity artistically and morally. Written in the aftermath of Medgar Evers'[119] assassination, the song is included in his totemic album *The Times They Are A-Changin'*, which no doubt was the soundtrack to the Civil Rights Movement. As a matter of fact, "[t]hroughout the summer of 1963 Dylan used the song to validate his credentials as a civil rights activist still willing to activate his pen for the cause." (Heylin, 2011b, p. 176). Nonetheless, the song unsuccessfully elucidates the responsible for the murder, breaking down a number of inconclusive reasons that may have incited the gunman to commit the crime:

> Dylan's lyric, unlike that of folk singer Phil Ochs in his song 'Ballad of Medgar Evers', sees the perpetrator of the crime to be a victim as well as an assassin. He is a victim of the poverty and propaganda to which 'southern white trash' were subject. (Browning, 2004, p. 118)

Dylan's success in this era lies in him meeting the bohemian folk circle's expectations in Greenwich, [120] or, in Benjamin's terms, the expectations of the storytelling tribe. Such expectations, however, are relayed by music as it "expresses the needs and goals of the people and is sung together [and] has an almost alchemical force wherein seemingly alienation itself (as separation from one's fellow men and one's own identity) can be overcome" (Jones, 2004, p. 60-61). This peculiarity renders the folk revival performers even more political. As discussed in 3.2.1, folklorist misfits' presence in the very heart of New York, the capital city of the language-culture system, antagonizes the center, which is capitalized by the hobo to articulate

[118] Ewan MacColl (1915-1989) was an English folksinger of Scottish parents best known for instigating folk revival in the decade 1960s. For more information, see Vacca & Moore (2016).
[119] Medgar Evers (1925-1963) was a black Civil Rights activist. He stood out as a Mississippi state secretary for the National Association for the Advancement of Colored People (NAACP). For further information, see Williams (2013).
[120] Dylan's rapid evolution took place in a couple of years. His folk-based compositions shifted to a more complex, surrealistic poetics of his own, backed up by an electric band. By the time *Bringing It All Back Home* was released (1965), his engagement with the Civil Rights Movement and the Greenwich circle was long gone. One of the songs addressed in this analysis, "Only a Pawn in Their Game", already marks an incipient distance between the hobo and the movement. Nonetheless, his early compositions (1959-1963) held a close connection with the bohemian folk scene of New York. For further information on his songwriting evolution, see Wald (2015). The aforementioned shift from protest songs to surrealist, existentialist rock and roll will be further addressed in "6. 'Gates of Eden', 'From a Buick 6', and 'Rainy Day Women #12 & 35': The Negative Messiah Bringin' it All Back Home(lessness)".

his speech, not only in the message conveyed—which enables to baptize his songs as protest—but also in his usage of language. Alienation, then, is maximized by the hobo, who has language signify peculiarly strange as an attempt to invoke alienation in his textual *heterotopia*. Oddity amounts to his language, cultural enterprise, which is exhibited through his poetics.

Greenwich Village, then, is the place where Dylan weaves folklore into a new form of protest song. This unquestionably enabled him to get involved in the Civil Rights Movement, which resulted in him becoming the ambassador of misfits and rebels united by a common taste for activist storytelling. As a matter of fact, Ronnie Gilbert of the Weavers[121] introduced him in Freebody Park, Newport, in 1963, as follows:

> They tell me that every period, every time, has its heroes. Every need has a solution and an answer. Some people—the press, magazines—sometimes think that the heroes that young people choose lead the way. I tend to think that they happen because they grow out of a need. This is a young man who grew out of a need. He came here, he came to be as he is, because things needed saying and the young people were the ones who wanted to say them, and they wanted to say them in their own way. He somehow had an ear on his generation. I don't have to tell you, you know him, he's yours, Bob Dylan (as cited in Sevec, 2018, p. 77-78)

Dylan being characterized as one of those "heroes" gives an account of his importance within the scene as well as his implication in the folk revival and his imminent induction in the Civil Rights Movement. During the 1950s and 1960s, America was experiencing some setbacks that placed it in the historical spotlight: "America was convulsed by the bloody battle for civil rights and the palpable threat of nuclear war." (Linksey, 2011, p. 51-52). There were consequences, of course, in cultural terms, and New York mutated into the capital city of both the disease and the antidote, specifically Greenwich Village: "The [Greenwich] Village in the mid-1950s saw an intense explosion of creative activity" (Strausbaugh, 2013, p. 13).

Here is where Dylan's new textual *heterotopia* develops. It is simultaneously the place where his underdog causes couples to his odd, alternative, expansive usage of language. It is also the point where he reunites with his artistic and ideological peers: "It was a culture engine—a zone that attracts and nurtures creative people, radicals, visionaries, misfits, life adventurers" (Strausbaugh, 2013, p. 13). All of them seem sympathetic to Dylan. He shares

[121] The Weavers was a folk band based in the Greenwich Village. Their career spanned interruptedly from 1948 to 1980, and among its members was Peter Seeger, one of the most remarkable protest song of the folk revival. For more information, see Jarnow (2018)

most of youth's concerns and significantly has the capacity to record them into lyrics: "[Y]oung Americans, losing faith in the wisdom of their elders, hungered for someone who could voice their inchoate discontent." (Linksey, 2011, p. 52). Paraphrasing Ronnie Gilbert, things "needed saying", and Dylan was at the right time and place. He held on to the folk movement to the extent that he became the spokesperson of a generation. Yet the "saying" to which Gilbert alludes is not only perceptible in the song content but also correlative to his language otherness, which should be maintained in translation.

Dylan paid a great contribution to the folk revival, specifically through language. Petrus & Cohen (2015) break down a number of reasons that help explain this folk revival:

> To many college students and young adults, anguished by feelings of alienation in a conformist society, it signified a rebellion, a chance to interact with kindred spirits in a lively *community* [my italics]. For ambitious musicians, it meant the opportunity to fulfill artistic dreams in recording studios. To others, disenchanted with insipid mass culture, the revival represented a quest for authenticity, a search for America's roots in the music of Appalachia, the Piedmont, and the Mississippi Delta. To still others, it was a protest song movement, a vehicle to advance their progressive ideas on race and peace. (p. 199)

Cultural manifestations around the folk revival share in common their distance from centralizing academic language as a form of popular reaction to the mainstream. The distinction between popular and academic knowledge, as radical as it may be, is connate to the word's origin. The word already marked the separation of popular knowledge and the academy. These "[m]edieval Anglo-Saxon manuscripts cited the compound folclār (literally 'knowledge or learning held in common') to signify oral tradition or popular wisdom in contrast to bōclār, meaning academic 'book-learning' or 'doctrine'" (Bronner, 2017, p. 2). Resource to tradition procures, as an integrated *heteroglossia*, its liveliness and energy as opposed to the academy's uniformity—in other words, Bakthin's "unitary language" (1981, p. 269).

This liveliness complicates translation. As discussed in section 4.2.2, it is signaled by strong marks of orality rooted in rural America. At this point, translation can only hope to compensate such marks as languages' different modes of meaning highlight their cultural specificity. The subsequent analysis, therefore, will seek to confer orality and spontaneity upon the examples selected not by means of specific Spanish localisms or particular traditions but through words which do not exceed conversational and colloquial limits. This, however, is only one of the problems translators may face. It is the specific problem deriving from the specific *heterotopia*

Dylan constructs at this stage: the second storytelling tribe at the heart of Greenwich Village. The other problems will be further discussed in relation to Derrida's (2001) delay and play.

It is no wonder, then, that a definition of folk includes antagonism between "doctrine" and folklore. The hobo challenges monolithic, centralized or imposed forms of culture—whether it be language, ideology or music—by tapping into subjects that may validate this position. He turns his back on any indoctrination, and consequently channels his critique through alternative means. From tradition he inherits, among other things, orality as to defy the sacredness of official sources of information. By aligning himself with social activism, he has taken a political side far from the normative. Consciously or not, his songs identify centralized mainstream culture as a branch of the establishment against which he rebels both in the message he conveys and the literary devices he employs. Officially literary language, normative identities, mainstream music, government dictates—all they pose a threat to his rescue enterprise as well as his newly forged storytelling community.

In the case of Dylan, this spirit is showcased not only through the integration of folk orality but also in the unrestrained nature of his language, which exemplifies folk's language rejuvenation. The drifter's dissident nature is reflective of the times he lives, marked by an emerging activism that responds to cultural centralizing forces—the centripetal forces of the unitary language, in Bakhtin's terms. And thus, minorities' necessity for liberation is paralelled by his words' liberation of conventionalism. His diatribes journalize the spirit of the streets while asserting his poetic self through a peculiar view. A traditional way of composing music is brought into the city and new messages are demanded by the public. Folk, traditionally seen as a rural form of music, is inevitably *urbanized.* Yet in Dylan it is urbanized as it includes folk references while submitting language to mean irremediably differently.

> Although the music associated with the [folk] revival stemmed mainly from songs of African slaves and Old-World European peasants—transmuted by generations of cowboys, lumberjacks, coal miners, farmers, sailors, and chain gangs—its transmission to broader audiences in the 20th century had a strong urban base. (Petrus & Cohen, 2015, p. 21).

Folk revival occurs at more levels than content, specifically at three. First, in time and location. Second, due to its relocation into urban landscapes, in song contents. And third, which is Dylan's main merit, in language. Rejuvenation, then, also comes in the form of ordinary words which are forced to mean more than what linguistic conventions impose. Thus, in folk

"cultural practices [are seen] less as remnants of the past and more as resources of living creativity and adaptation" (Bronner, 2017, p. 11).

Topicality is pierced through by new linguistic forms, which reinforce the necessity of youth for novelty. Dylan's chronicle connects to his tribe readers through odd, new, rejuvenated meanings[122] which update folk tradition linguistically while voicing the subjects with whom such a tradition has historically sympathized. This results in an unofficially literary language for which the centralized culture (the academic knowledge previously discussed) reserves no room. Here is where his anti-academicism emerges, which challenges translation. His use of language is not academic whatsoever as meaning is, on the one hand, odd; on the other, it is semantically wild, delayed, postponed and placed in unconventional places where interpretation becomes as plural as the number of readers. Unlike in 4.2.1, Dylan's creativity does not originate from him manipulating pre-existing folk idioms. Instead, he draws on ordinary words which, being put out of their conventional context, are forced to mean differently. This manipulation brings Od(d)ysseus back to the storytelling tribe, to his first *heterotopia,* the Greenwich Village.

The two elements that constitute his poetics—social activism and poetry—have something in common: the demystification of the dominant tendencies that mark contemporary American culture. His poetic enterprise is concerned not only with the modern misfit but also with language. The hobo's critique is not only expressed but *performed*, and the vindication of the underdog fulfills as linguistic difference is reinforced. The underdog victimization, which occurs in the margins of society, requires a *marginal* language. The message must be coherent to its form. Again, as in previous analyses, politics of language becomes fundamental.

His strategy is plain. Folk tradition is uprooted and resituated in a new context, its nature remaining the same—resistance to any "forces that unite and centralize verbal-ideological thought [and resistance to] the firm, stable linguistic nucleus of an officially recognized literary language" (Bakhtin, 1981, p. 270-271). Dylan's efforts are conducted into creating a poetics of his own while pushing the limits of officially recognized literary language by means of what Derrida calls delay, play and the undecidable (2001; 1982b), which complicates the translator's task enormously. This poetics, however, is not easily fulfilled. For it must be recognizable enough to be understood by his community while transgressing the official nature of normative language, that is to say, the "recognized literary language". As discussed later, such efforts led

[122] The following analysis instances profusely the manner in which Dylan turns ordinary meanings into new ones. *Cast off* in section 4.3.2.1, for example, is one of them. Its conventional meaning is maintained while new ones are evoked.

by, and based upon, “ordinary people” are manifested actively through his songs, which contribute to forging a heterogeneous language.

The amalgamation of social activism, folk tradition and poetry inspires his style, which rejects as much as needs centralized culture and language. The hobo is bequeathed with a language from which he intends to abstain. Such a refusal is reflected in the way he avoids semantic uniqueness, presupposed meanings and sense simplicity, all of which sprinkled with oral marks. However, normative language or officially literary language—and by extension centralized culture—is still needed for the hobo to manipulate it. From folk he preserves the attitude and the temperament as well as an oral rhetoric which is anchored to tradition. Dylan rejuvenates folk tradition and adapts it into a new context by maintaining a dissident, popular spirit. All these elements, of course, originate from a specific culture and language, which may meet some obstacles when translating it into Spanish. Such problems will be further discussed in the following section.

4.3.2 Translation Analysis: “Walls of Red Wing” and “Only a Pawn in Their Game”: The Protest Singer

The drifter has finally returned to New York. After roaming about the vast, inland plains and going down to New Orleans, he has resumed the path. Behind he leaves his dalliance with rock and roll and is willing to claim his capacity as a protest singer. At his arrival, imbued with the rioting atmosphere that characterizes New York, his thoughts rapidly flash back to past experiences: “Oh, the age of the inmates / I remember quite freely”. Though the context is different, his affiliation with folk revives those events, which harness him most tightly to the present. Through tradition he journalizes what goes on around him as a response to his recent affiliation with the Civil Rights Movement.

4.3.2.1 “Thrown in like bandits / And cast off like criminals”

His recollection pairs him with those who most need representation, especially by the leftist folk movement. His mentioning them situates the hobo in a position which signifies his political stance as well as vindicating the contemporary pariah as a valid literary topic: “Thrown in like bandits / And cast off like criminals”. These lines yield a sense of pity that interpellates the listener both ideologically and emotionally. In other words, they make, in Stekert terms, the message “palatable to an urban audience” (1993, p. 96).

Arguably, the drifter suggests injustice in the treatment, and *unfairly* may have been added to the lines. The comparison to “bandits” and “criminals”, the sort of people who swell prison

lists, paradoxically distances them from lawbreakers, which gives an account of their misplacement in Red Wing. The comparison clarifies that they are not *identical* to the comparison object. The message, then, is clear: prisoners are unjustly prisoned.

The sense of injustice reinforces the bonds of the storytelling misfit community, its members viewing the imprisonment as a legitimate cause to fight. Dylan is not an exception. The song sympathizes with those who are targeted by the establishment as potential threats to the nation. Such a characterization leads the armed forces of the state to treat them "like bandits" or "like criminals". Maltreatment is enhanced by the verbs used. "Thrown in" and "cast off" are not arbitrarily employed and help depict the inmates as second-class citizens. Gottschalk (2006) puts it like this: "[M]any prisoners in the United States are housed in overcrowded, disease-infested facilities where they are subjected to violent, unhealthy, even deadly conditions." (p. 20). These verbs, specifically "cast off", pose the first translation issue as a consequence of Dylan's language rejuvenation.

A problem arises by juxtaposing "thrown" and "cast", where the former induces the latter to slightly change its meaning and vice versa. Although its original sense is *to get rid of*, the influence of "thrown" has an impact on "cast off", which consequently also means *to be thrown* or, more accurately, *to be cast*. The same applies to *throw in*. As a phrasal verb, it means *to include*; however, its positioning in the song causes the word to alter its sense, and now it also means *to be thrown in the cell*. Expressed differently, both words exercise through Dylan's intervention a mutual influence over each other and bring out both their literal and phrasal sense. Whereas one implies an increasing number in the prisoner list ("thrown in"), the other suggests subtraction ("cast off"). However, the inmates being kicked into the cell remains the same in both acts. This leads to a second problem. The correlation between "thrown in" and "cast off" appears paradoxical, however. For though both verbs operate as synonyms by influencing one another, they are connoted by two antagonistic prepositions—"in" and "off".

Dylan ridicules the arbitrary nature of words' meaning as highlighting the weak connection between the phrasal and literal sense. This time he does not point to the arbitrary origin of idioms; rather, he antagonizes as well as matches apparently similar verbs to signal the conventional (and by extension arbitrary) nature of the elements that form them. Yet again, he maximizes language negativity. His use of language, in this case limited to placing two words simultaneously in the same line, complicates its rendering into Spanish. Translators, then, are required to reproduce two verbs which signify the same, and simultaneously differently, while implying an antagonistic juxtaposition.

Interestingly, Resines (Dylan, 1972, p. 45) and Álvarez (Dylan, 1975a, p. 139) have translated both verbs equally: "Arrojados […] como bandidos / Y abandonados como criminales". The first verb, *arrojados*, proves very accurate because, as explained later, it offers an interesting double sense. As to *abandonados*, other possibilities may be considered. Options in Spanish are plenty. "Thrown in" may be translated literally at first as *echar*, *meter* or, as Resines (Dylan, 1972) and Álvarez (Dylan, 1975), *arrojar*. As to "cast off", *desechar* may fit:

Arrojados como bandidos,
desechados como delincuentes.

The above solution may prove effective. It fails to evoke the *same* double sense; however, both words, "Arrojados" and "desechados", contain a number of connotations that may help adapt the source *double entendres* and accordingly Dylan's detour. As explained above, the song requires a double sense in each word as well as an antagonistic juxtaposition between them. On a literal level, both verbs indicate a scornful treatment towards inmates, who are faced "with the harsh, degrading treatment that permeates the U.S. carceral state" (Gottschalk, 2006, p. 21).

Specifically, "[a]rrojados" provides an interesting alternative. It is the past participle of *arrojar* (*to throw* or *to hurl*), which matches the literal sense of the source word. The inmate is thrown in the cell and so the prisoner list is increased. Alternatively, *arrojado* entails something else as Spanish attributes a sense of courage to the word. The reason is simple. The hurling movement is taken as a metaphor to someone who is relentlessly willing to take action. An outward move parallels a quality which is manifested outwardly. Hence *arrojo* signifies boldness or bravery. In the Spanish translation, then, the inmate, like the bandit, is both expelled and courageous as suggesting that bravery does not suffice to succeed. A contradiction is contained in the same word.

The case of "desechados" is slightly different, and here is where previous translators seem to have overlooked further connotations. It connotes a double sense, which is closer to the source word. For *desechar* in Spanish means *to get rid of* and also *throw away*, so a double sense may be conveyed. On the one hand, inmates are socially destitute; as an *outcast*, they are *cast off*. That is to say, the criminal is not only rejected but also socially condemned. On the other hand, inmates are mistreated into the chamber—they are violently thrown in the cell. The opposition between the two words is far from reproducing the same device as in the original text. However, a different yet still effective connotation is fulfilled. This is the translator's creativity, that is the (im)possibility of translation. While Dylan's song includes two contrary

prepositions ("in" and "off") to signify the same yet different sense, the translation provided emphasizes two apparently distinct qualities. The inmate, as disposed in the lines provided, possesses the traits of both a hero—he is brave and courageous—and an outcast. In the manner of Dylan, two antagonistic ideas are squeezed into one word.

Inmates are seen as abused heroes, which facilitates their dramatization in the song and, accordingly, the tribe's engagement with Dylan's work. In other words, if "arrojado" is assumed as a valid choice, the translation intimates that the inmates' courage has led them to marginalization, which may reinforce the listener's bond with her/is community when reading the song. Dylan, in Stekert's words, becomes a "utilizer" (1993, p. 96)[123] who adapts folk topics into an urban context and draws the politically-engaged audience's attention. The Spanish translator may recreate the same dynamic as if a similar tribe was to read the song in the same terms in the Spanish language-culture system.

These connotations, specifically those of "cast off" are not observable in previous translations. As indicated above, Resines (Dylan, 1972) and Álvarez (Dylan, 1975a) have rendered it as "abandonados", which does not imply any antagonistic relation. Izquierdo et al (Dylan, 2016), however, provide an alternative solution to "cast off": "Arrojados allí como bandidos / Repudiados como criminales" (p. 227). Their translation is accurate as it delivers the main meaning yet seems to disregard what Berman calls "the underlying networks of significance" (2021, p. 251).

Not all the connotations of the proposal are perceptible in the source text. Nonetheless, both texts—source and target—contain a number of similarities which clashes with translation fidelity, understood as word-to-word rendering. One common feature between the source text and its counterpart is that both words imply more than one signified by means of one signifier; also, that one of their meanings is to do with the action of throwing. Furthermore, the antagonistic juxtaposition contained in the source text is evoked but in different terms—rather

[123] Stekert distinguishes four strands in terms of creation and performance in folk adaptation—only two prove relevant to the present study, though. Stekert identifies the "'new aesthetic' performers […] who built on the foundations of traditional folk music to create their own, unique, eclectic style, partly 'art music' and partly 'folk music'" (1993, p. 96). Dylan falls into this category. From 1965 on, he became a "new aesthetic performer", developing a new style characterized by a folk-based surrealistic poetics of his own. She also includes—this categorization proves most relevant to the present analysis—the "utilizers", who are those who, as indicated above, "adapted 'folk' styles to make them palatable to an urban audience" (1993, p. 96). Od(d)ysseus can be included in this category as well, specifically in his early years when he wrote "Only a Pawn in Their Game" and "Walls of Red Wing". His return to the big city brought about old folk tunes gathered during his journey, which he adapted to mirror the preoccupations of his Civil Rights-engaged peers. Throughout this analysis, the shift from one to another will be evinced

than an increasing figure ("thrown in"), "Arrojados" implies one inmate's quality. "Desechados", however, does match the source "cast off".

Other options may succeed. In the preceding proposal, the emphasis is put on the inmate being hurled ("thrown in" and "cast off") into the cell. Nonetheless, meanings as that of being included in a list (*throw in*) are overlooked. From an endless list of possibilities, translators can pick those which may evoke as many meanings as possible, even at the risk of other choices being disregarded. Thus, the target text may put the emphasis on different meanings. If "thrown in" is assumed as being included—increasing the prisoner list—, the translation may evoke something else. The Spanish verb *encartar*[124] may provide a good solution as it presents a variety of meanings. First, it may refer to someone or something being included in an agency, department or institution. And second, it also means to be prosecuted or called upon for a trial. As to "cast off", the verb *desahuciar,* for instance, may work well in this context:

> Encartados como bandidos,
> desahuciados como delincuentes.

"Desahuciados" poses another semantic dilemma. On the one hand, when expressed as past participle, it may mean someone being evicted. Such a sense may introduce a paradoxical yet equally effective streak other than that of the source text. For the inmate is evicted but also, according to the context, drawn ("Encartados) into a new residence: prison. The inmate is both expelled and accommodated in one word. Yet "desahuciado" may indicate something else. In general use, it refers to someone terminally ill, but the word is sometimes metaphorized as referring to someone who has lost everything in life. They are hopeless as those who know their time is over; in other words, the inmate has become, like the criminal, a pariah. Thus, the positioning of "desahuciado", in contrast to "encartado", evokes the source text's juxtaposition between "thrown *in*" and "cast *off*".

Such a juxtaposition, however, may be underpinned by other words. As discussed above, the fact that the inmate is "thrown in" and "cast off" suggests that they are to some extent objectified. Their status as human beings has been relegated to being counted as a prison number and accordingly no care is involved in their ingress into prison. They are hurled as if no physical harm may ever be caused to them. If such is the case, the Spanish counterpart may

[124] *Encartar*, as stated above, may have fallen in disuse. However, both its meaning and origin perfectly match the interpretation provided. Its origin certifies such a correspondence as it emerges from the verbalization of the word *carta* (*letter*, *card*, *chart* or *charter*), as suggesting an official process by which something is legally recorded. It amounts to the idea of the inmate being included in the prison list, too.

emphasize, rather than the hurling movement, its degrading nature. A number of verbs may fulfill this translation successfully.

Acumular (*pile up* or *accumulate*), for example, may be an appropriate choice as it is normally followed by objects rather than people. If employed in the translation, the text would be missing the hurling move implied in the source word; nonetheless, the reader would have the impression that inmates are located in prison as old trinkets gathering dust in an abandoned warehouse. They are useless and their number, as in an inventory, is the only thing that matters. The increasing list suggested by "thrown in" is reformulated.

"Cast off" may equate to another Spanish verb. If the text is intended to echo the idea of being socially excluded, the verb *desechar* may prove effective. The word is commonly used when referring to objects, its literal meaning being *throw away* or *cast aside*. Yet the word is composed of two different elements: the prefix *des-* and the verb *echar* (*to throw*), which is concurrent with the verb in the source text. While the literal meaning would indicate the inmate being expelled or cast off, a word containing *echar* may imply a double sense as in the source text: the inmate would be excluded as well as thrown away. Also, the confrontation between "in" and "off" may be evoked by *acumulados*[125] or *desechados*, as the former insinuates an increasing number while the latter a diminishing act; inclusion and exclusion cohabit in two lines:

Acumulados como bandidos,
desechados como delincuentes.

This device highlights one of Dylan's most frequent resources. By placing two words supposedly operating as synonyms, their differences are pulled onto the surface. This causes a paradox as two similar meanings eventually mean differently. The same applies to "Acumulados" and "desechados", which emulate the odd relation between "Thrown in" and "cast off". Od(d)ysseus is transported into the Spanish language-culture system by recreating his relation with his native language.

Meaning is not as prioritized as in other sorts of texts. Signification, in its strictest sense, is not as relevant as Dylan's strategies in the song. In the source text, an image of inmates entering a prison is described. Yet the line's relevance lies in the way Dylan manipulates words into meaning something else than their apparent normative sense. A similar detour is recreated. The inmate is thrown into the cell while increasing the prisoner list and becoming an outcast. He

[125] *Hacinados* (*crowded together*) may also work in this context.

situates words in places that induce them to signify something different from what they are supposed to mean. In this light, the last two proposals seem the most effective. Yet the list provided upholds the idea of the (im)possibility of translation where the translator's creativity both fulfills and delays translation forever.

4.3.2.2 And it's keep down your head / And stay in your number

Soon the song directs its attention onto the inmates with a documentary-like touch. For such a purpose, the song employs the second person: "From the dirty old mess hall / You march to the brick wall". The hobo trails behind the prisoners' steps and describes the path they go along upon their entrance in the institution. Significant to the song is the context in which the scene is set. The description provided is painstakingly visual, with a keen eye on detail, and plunges the narration into a gloomy atmosphere which foretells the inmates' fatal destiny.

Immersed in a hostile context, prisoners feel "[t]oo weary to talk / [a]nd too tired to sing". At this point the song draws on a number of elements that situate the tribe peer in the same position as the characters. The text includes a variety of devices that help describe the insides of Red Wing, the accumulative nature of its phrases embodying the heavy hours they spend tediously. A sense of claustrophobia is conjured up in a couple of lines below: "Oh, the gates are cast iron / And the walls are barbed wire". This confers upon the song "a recognisable supra-realism of his [Dylan], and it yielded much evocative poetry" (Gray, 2006, p. 282).

The hobo reminds the inmates that fleeing is a little more than impossible, to which he adds: "Stay away from the fence / With the 'lectricity sting / And it's keep down your head / And stay in your number". This piece of advice hints that punishment may be inflicted upon them. For the inmates to survive it is necessary that they keep their head down, meaning that no nuisance is permitted within the walls of Red Wing and that submission is key to maintaining an easy life inside prison. It could be understood either as counsel or even as a piece of irony through which the hobo condemns the poor conditions they endure.

The hobo's advice is quite significant and poses another challenge to translation. Od(d)ysseus' usage of language is quite peculiar here and, as in other cases, his intercession, as simple as it may be, alters the whole meaning of the sentence. The fact that the hobo suggests the inmates stay in their number yields a metonymic sense which may complicate its rendering into Spanish. For *to stay* is usually followed by a place and not by a number. In a way, by adding "in your number" Dylan conjures up the prisoners' incapacity to escape. They are just a number and will never be able to escape their nominal nature. Inescapability is encapsulated in a number.

Such a device, however, hardly matches a counterpart in Spanish. Dylan's strategy, though seeking—in Bakhtin terms—to ridicule centralizing language, can only be articulated within the very same language. As the tribe members or those involved in the Civil Rights Movement, whose fight must take place in the streets of New York, he is obliged to interact with his enemy. His decentralizing usage of language, backed up by folk rhetoric, is dependent on a target which cannot be eluded. This renders translation a complicated task as Dylan's literary oddity only makes sense inside the language that engenders it. A triple paradox occurs: Dylan's decentralizing poetry is restrained by the centralizing language-culture system where it belongs (the officially literary language); the hobo's actions are limited to, and urged by, the historical-social context he fights; and the bandit's (mis)conduct is confined within prison, "[i]nside the walls of Red Wing". Therefore, the raw material Dylan manipulates—words—is inextricably reliant on the language-culture system where it is rooted. Language negativity and its ductility allow the poet to alter the original sense of *stay*, which now refers not to a place but a number, among other possibilities. At this point translators are forced to create a new literary device that may dovetail with the original resource.

Such a device may be verbalized through a number of possibilities. Aided by the unconventional context, one may decode the connotations the phrase carries. An idea is clear, though—the verse implies that inmates undergo prison dictates and fear reprisal. This elucidates the reason why they are advised to keep their head down and stay in their numbers, as suggesting a mark that will forever put them off escaping from prison not only physically but also psychologically. They are depersonalized and reduced to a simple everlasting number, which ballasts their steps as chains and shackles.

Translators may ponder on whether "number" and "stay in" are *literally* relevant to meaning conveyance. For Resines (Dylan, 1972) it seems so as he translates them literally: "Y mantén la cabeza agachada / Y quédate en tu número" (p. 45). Álvarez's solution is practically the same: "Y mantén la cabeza gacha / Y quédate en tu número" (Dylan, 1975a, p. 139). Izquierdo et al (Dylan, 2016), however, evinces a deeper exploration of "number"'s connotations: "Ten la cabeza gacha / Quédate en tu sitio" (p. 228). They all are accurate semantically speaking yet fail, on the one hand, to explore further possibilities and, on the other, to convey a spontaneous tone—"gacha", "mantén" or "ten" do not adjust to a conversational folk register in Spanish.

Should the emphasis be put on the connotations explored above, literal words may become dispensable; that is to say, the number itself is not as relevant as what it implies: coercion, inescapability, and depersonalization. Likewise, "stay in" does not need to be reproduced literally as long as the verb chosen suggests a sense of permanence. Assuming this

interpretation as valid, sentences such as *salirse de madre* or *pasarse de la raya* (*cross the line*) may work out well in the present context:

No levantes la cabeza
ni te pases de la raya.

This solution yields a familiar tone to which the Spanish public may easily connect. It also denotes a sense of coercion which prevents the inmate from any escape attempt or misconduct. However, it fails to recognize depersonalization as a form of punishment; furthermore, its clichéd nature in Spanish may neutralize Dylan's peculiar oddity in the source text.

An abstraction may help adapt the line into Spanish. If "stay in your number" indicates a doomed inescapable fate, translation could cling on that connotation, dispense with the allusion to numbers and transfer it into Spanish as such. The reference to "number" would be eliminated at the expense of recreating a similar implication. A variety of options arise: *eludir tu destino* or *escapar de tu sino* (*escape your fate*), expressed negatively, may fulfill the original connotation:

No levantes la cabeza
ni eludas tu destino.

The above translation may imply the sense of inescapability alluded to in the previous discussion. Some objections may be raised. It may fail to reproduce the words of a police officer, which may be one of Dylan's *double entendre*. The metaphysical tone—number as inevitable fate—verbalized in Spanish—"ni eludas tu destino"—may not harmonize with the original line's simplicity—"And stay in your number"—. Such a connotation might not need to be verbally particularized. Disguised as advice, the irony of the line is only accomplished as long as the message can *also* be interpreted—yet inexplicitly—as a correction officer's command, as if the message had been transmitted by two different agents: Dylan, as an advising author, and, less evidently, the police officer. This is one (or two) interpretation among many.

The main translation problem is the use of "stay in". It is Dylan's use of the verb which both signifies him as a poet and confers upon the text its dissonant feel. The line catches the reader's attention by using a non-normative odd poetic element. If such is the purpose of translation, a similar device should be utilized. Strangeness may be evoked by using the word *número* (*number*) unaccompanied and decontextualized:

No levantes la cabeza
ni te olvides de tu número.

A catchier phrase may also fit in the context:

No levantes la cabeza
y acuérdate bien de tu número.

A physical permanence ("stay in") is replaced by mental durability ("acuérdate bien", which more or less means *don't forget*). The adding of "bien" contributes to the phrase being perceived as a veiled threat. It also amounts to an ironic stroke, intensified by its misplacement, "bien" being used in quite different contexts. The placing of "número", without any element behind, proves interesting too as it does not specify to which number it actually refers, and may be at first somewhat puzzling to the Spanish audience.

The above translation may also bring out another possible interpretation. The use of "stay in" may be in turn more normative than in appears at first. The subsequent lines may clarify it: "And stay in your number / Inside the walls / The walls of Red Wing". Mentioning the perimeter of the inmates' liberty ("Inside the walls") may extend to the spatial sense of *stay*. The hobo calling on the cell number reminisces the inmates' mental torture of being insulated within the walls of Red Wing. Consequently, the previously discussed depersonalization also becomes a recognition of eternal isolation. The inmate's hopelessness is enclosed in a tiny representation of the cell: its number. If such is the case, "in your number" may be a metonymic allusion to cell numbers, which may be reflected in Spanish by using the same sentence as above: "y acuérdate bien de tu número".

4.3.2.3 "Farewell to the boardwalk / that takes you to the screen"

At some point the song envisages the inmate's end—whether it be fortunate or not remains unknown. The narration sticks to the documentary-like tone previously adopted as it keeps picturing the scenes prisoners experience within the walls of Red Wing. Unaware of their destiny, the hobo walks along the prison corridors for the last time, and then an allusion to "the boardwalk / that takes you to the screen" is made in a valedictory manner. The scene is preluded by the first two lines in the verse: "Oh, it's fare thee well / To the deep hollow dungeon", whose archaizing tone—specially that of "fare thee well"—pairs Dylan with folk tradition and rhetoric.

The understanding of the line is not simple. Two words, apparently out of their conventional context, constitute the lines' core, their misplacement challenging translators' comprehension.

For both “boardwalk” and “screen” may be in this context dispossessed of their usual meaning. The problem here arises out of the dual sense *boardwalk* may hold. It could be either a simple walk constructed of planking or, more interestingly, one constructed along the seaside. Should the latter be the hobo’s original idea, one can barely visualize a boardwalk running through the prison corridors, which leads to think that a trope, evoking what Shklovski (2009) calls *ostraniene*, may have been utilized, thus contributing to the linguistic rejuvenation discussed above. A screen, conversely, may refer in this context to a number of disparate things as it is not commonly found in a prison cell. Its semantic uprootedness amplifies its meaning possibilities. In other words, decentralization dismantles presupposed meanings.

Either way, “boardwalk” turns out to be an arduous element for translation. If no allusion to a maritime walk is intended, a verbatim translation may apparently work out well. Álvarez (Dylan, 1975a) renders the line as such: “Adiós a la pasarela / Que te conduce al enrejado” (p. 139). However, he understands “screen” as the bars separating the prison from the outside.

Adiós al pasillo de madera
que conduce hasta la pantalla.

The above translation conveys a similar image as that in the source text. However, a number of implications may be inferred from “boardwalk” as planking is not the material expected in a prison corridor. In fact, “pasillo de madera” (wooden hall) may call to mind a luxurious hallway and fail to recognize the inmate’s poor conditions. “Boardwalk” may be construed otherwise. The fact that prisoners step on a boardwalk may insinuate that Red Wing is in miserable conditions or, at least, that no remodeling has been undertaken for so long, so the sense of pity and shabbiness with which the narration is impregnated may be enhanced. *Tablado* (*boards* or *floorboards*) may suit the context:

Adiós al tablado
que conduce hasta la pantalla.

This solution benefits the line’s fluency, neutralized by “pasillo de madera”, perhaps a too long sentence in comparison with the source line. Furthermore, “tablado” is also evocative of a scaffold or gallows, which may insinuate a fatal end to the inmate.

Yet if “boardwalk” is construed as a maritime walk, literalness proves insufficient. Dylan’s word manipulation may situate an idyllic sight inside prison as epitomic of freedom. Walls’ thickness contrasts the openness by which sea is characterized. This may pose a touch of sarcasm depending on what screen stands for. If “screen” holds in store a hideous destiny for

the inmates, the sense of liberty contained in “boardwalk” may be to some extent contrasted. Nonetheless, the inconclusiveness of “screen” delivers a number of potential interpretations. Thus, Resines (Dylan, 1972) translates it as “silla”, meaning electric chair: “Adiós a la pasarela / Que te lleva hasta la silla” (p. 47). Izquierdo et al (Dylan, 2016) provide a more intriguing solution: “Adiós a la pasarela / Que te lleva a la criba” (p. 228), where “screen” is understood as a verb meaning *to sieve* and thus pointing to the selection of potential victims.

The list may be extended. “[S]creen” may also be a bright destination as it may allude to the glass separating inmates and their visitors. If such is the case, the song would be evoking the little piece of freedom the inmate is sporadically conceded, such encounters being the only window to the outer world in a context of “severe isolation, distrust, and alienation created by mass incarceration” (Alexander, 2020, p. 206).

Paseo marítimo (*maritime walk*) may fit in the context but in turn hinder the song’s fluency. Other options may be valid; for instance, *malecón*, which commonly refers to a walk, regardless of the material of which is made, along the beach:

Adiós al malecón
que conduce hasta la pantalla.

Yet other options may work. The translation may emphasize the tranquility of a walk by drawing on other words which do not necessarily allude to a boardwalk by the sea. For that purpose, *paseo* (*walk*) may suffice in this context. Regardless of what that “screen” holds in store for the inmate, *paseo* may comply with the two signified the source word may imply: a quiet walk towards relative freedom or a joking comment on the corridor that leads the inmate to their fatal destiny:

Adiós al paseo
que te conduce hasta la pantalla.

As to “screen”, diverse words may be utilized. If a screen is a device shielding one area from another, then the word serves a protective purpose and thus, while communicating through glass or telephone, inmates are kept away even from their visitor. This reinforces the idea of the prisoner being isolated as a potential threat. Thus, other words than *pantalla* (literally, *screen*) may match the source line: *mampara*, for instance, may imply both the sense of being protective as well as transparent to benefit communication. A more simple solution like *cristal* (*window glass*) may work out well, too:

Adiós al tablado
que te conduce hasta el cristal.

Furthermore, "cristal", as disposed above, augments semantic possibilities just like the original line. Decentralized, decontextualized, out of its conventional place—its positioning in the line, without a culminating element by, may stimulate the Spanish reader's imagination and arouse in them the necessity to complete the line, without written words, by tapping into their own experience. The same liberty for which the source song allows is transferred into the Spanish text, which, far from restraining meaning for the sake of a neurotic semantic determination, leaves room for multiplicity. In Dylan's case, this is what guarantees translation's success: its distancing from normative centralizing language; its refusal on sense limitation. That is to say, word openness to the extent that the Spanish audience does not *exactly* know what glass the song is referring to. Nonetheless, this interpretation and consequent rendering is *subject* to the reader's reading. Others may find in "screen" an unmistakable meaning, though.

4.3.2.4 "Hopin' to get you / Behind a wood pilin'"

The hobo continues reminiscing the inmates' past experiences. The song walks the prisoner down in their last stroll towards the end as it recalls their suffering. In a dilapidated building all memories become appalling, and the environment ends up pervading the inmate's mind, who views their last minutes in Red Wing, rather than as a relief, as an ascertainment of a hard-won, ambiguous liberty.

In their farewell, the inmates recall surveillance and the means of control to which they were submitted:

It's many a guard
That stands around similin'
Holdin' his club
Like he was a king
Hopin' to get you
Behind a wood pilin'

Guards are represented as unquestioned authorities who squander their power either by humiliation or violence. In line five, the song penetrates their mind and unfolds their intimate desires towards the inmates: "Hopin' to get you / Behind a wood pilin'". This gives an account of the hostility they encounter and their succeeding state of mind, which matches the

atmosphere evoked by the hobo in the song. Such a doom-laden environment, as suggested above, serves a sympathizing purpose for the storytelling tribe, who become potential members of the same community as the hobo. The song spots a common enemy and subsequently bonds among them are strengthened. As above cited, the song is "meant to charge the audience emotionally, channelling this emotion into active support for political causes".

The officer's wish, however, hardly matches a Spanish counterpart. The idea of getting the inmate "[b]ehind a wood pilin'" proves dreadful as well as enigmatic.[126] As in the above example, "wood pilin'" seems unconnected from its natural context. For a wood piling is not easily found in a prison or juvenile retention institution. Its presence dynamites the line's logic, the rest of the elements being thrown into a semantic shaky ground. That is the case of "get" too, whose sense is subject to interpretation. The sentence may refer to guards "waiting to catch a boy behind a wood piling and dust him up" (Epstein, 2011, p. 81), whereby "wood pilin'" is the location where the seizure occurs and "get" equates *catch*.

Previous translations elicit what the words seem to express literally. Thus, Resines (Dylan, 1972) translates the lines as "[d]eseando echarte mano / Detrás de una pila de madera". "[W]ood pilin'" is translated in a word-to-word correspondence; however, "get" is expressed in a very idiomatic manner which may recreate Dylan's colloquial tone. Álvarez (Dylan, 1975a) is even more literal in his translation: "Deseando atraparte / Detrás de una pila de troncos" (p. 139). Likewise, Izquierdo et al (Dylan, 2016) offer a quite literal translation: "Esperando pillarte / Tras la pila de leña" (p. 228). The second line deserves further discussion. By means of the determined article "la" (which contrast the undeterminedness of the source "a"), Izquierdo et al imply that the item designated ("leña", meaning *firewood*) is of common knowledge for the audience. This, paradoxically, augments the sense of estrangement as no previous allusion to it is made. In a way, it manages to reproduce the original detour and the sense of *ostraneine*.

Other interpretations may work in this context. Guards catching a prisoner behind a wood piling, then, may suggest a hidden place where violence may be inflicted upon them freely in a sort of vigilant prophylaxis. Abuse of power can be easily exercised where no eyes are expected to look save those of the involved. That is to say, should Epstein's reading be correct, "wood pilin'" may refer to a pile of wood pieces, perhaps vertically disposed, which serves as a screen shielding the spot where both the seizure and the beating take place from inquisitive

[126] Melodic reasons may be behind the line's strange nature as "Wood pilin'" rhymes with "smilin'".

eyes. This leads to think that "behind the wood pilin'" is the place where the inmate is both caught and tortured.

This does not exhaust all possibilities, though. For, according to Od(d)ysseus' word disposition, "[b]ehind a wood pilin'" may be the spot where the guards wait as their hope to catch and beat the inmate grows. The difference between this interpretation and Epstein's is that "[b]ehind a wood pilin'" would be the place where guards *only* wait for the inmate to show up as predators lurking and expecting their prey. An alternative formulation of the sentence may clear things up: "guards hoping, behind a wood piling, to get you". In both cases the relevance of "wood pilin'" would lie in its figurative sense rather than in the literal one, a sense of concealment prevailing over the materiality of the protective covering.

Regardless of where "behind the wood pilin'" is located, a number of Spanish verbs may work well in this context. "[G]et", in the source text, is characterized by both its ambiguity and specially its colloquial tone, which may be easy to translate into Spanish. *Pillar* (literally *to catch*), as put by Izquierdo et al (Dylan, 2016), *enganchar* (literally *to hook* yet used colloquially to mean *to catch* as well), *pescar* (literally *to fish*, but it also means in a colloquial context *to catch*), *coger* (*to catch* or *to seize*) or *atrapar*, as translated by Álvarez (Dylan, 1975a), (*to catch* or *to capture*) may suit the context of the source text:

> Son muchos guardias
> que custodian sonrientes,
> con la porra en la mano,
> como si fueran reyes,
> esperando atraparte
> tras una pila de troncos.

The above translation succeeds in rendering an ambiguous location. Its reading allows the identity of the subject behind the wood piling to remain unknown as in the source text. The verb chosen proves interesting as well. The options mentioned above (*enganchar*, *pescar* or *coger*) may have worked well, too, all of them implying a potential physical aggression. For *pillar* or *enganchar* mean to catch with the possibility of further reprisal. Furthermore, "tras una pila de troncos" proves as mysterious as Dylan's "behind a wood pilin'". Its foreignness in a prison may puzzle the Spanish reader and render a confounding image which both engages and mystifies, thus ensuring the tribe's attention.

However, other options may solve the problem. The translation provided may be exceedingly cryptic, even more than the English text, therefore submitting an image which

does not accurately match Dylan's line. Discord between the languages involved may prompt translators to find new devices. As in other examples above discussed, a question of emphasis may be key to providing other solutions. If translators intend to emphasize the hiding nature of the image, an allusion to a wood piling may not be necessary.

Son muchos guardias
que custodian sonrientes,
con la porra en la mano,
como si fueran reyes,
esperando engancharte
en lo más oscuro.

The above solution highlights a quality implied in the original "wood pilin'". "[E]n lo más oscuro" (literally, *in the darkest*) reinforces the idea of the guards awaiting the inmates in a dark, hidden spot where they can surprisingly catch and beat them. A connotation is dug out of the periphrasis "wood pilin'" and an alternative version is rendered. In this line, other translations may turn out well in this context; for example, *en lo oculto* (*stealthily*), *en la oscuridad* (literally, *in the darkness*) or *desde la barrera*[127] (literally, *behind the barrier*).

Alternatively, "get" may be understood as the first element of the periphrasis *get somebody behind*; in such a case "wood pilin'" may refer to the location to which the prisoner is taken or dragged after the guard's act. The purpose of such an action may be similar to those described above—guards opt for a hidden place where abuse is permitted; yet for that to happen they need transfer the inmate where nobody may witness their brutality. If that is the case, verbs such as *arrastrar* (*to drag*) or *llevar* (*to take*) may fulfill the source sense:

Son muchos guardias
que custodian sonrientes,
con la porra en la mano,
como si fueran reyes,
esperando llevarte
hasta lo más oscuro.

[127] *Tras la barrera* is a bullfighting-based metaphor which normally alludes to a defensive position where danger is kept away in the manner of a bullfighter who sees bulls from a safe spot. In this case, the line implies both a position and stance by which the officers do not get involved in the fight until when the inmate shows up. Up to then they remain *tras la barrera*. The context, however, induces the reader to expect an attack on the prisoner when the moment is come. The introduction of *barrera* may also connect the translation provided to the source text ("wood pilin'").

Given the verb chosen (*llevar*), a rendering of "behind" is not required as the Spanish sentence already implies the obscurity the source text suggests by means of such a preposition. The above translation implies a shift from one place to another, and a sense of potential physical abuse is hinted. The line referring to "hasta lo más oscuro" leads to think that the guards' intention exceeds the permissible limits, and for such a purpose a hidden place is needed. Furthermore, its semantic openness ("hasta lo más oscuro") amounts to both the poetic tone of the song and the dislocation the original "wood pilin'" involves. For "hasta lo más oscuro" may refer to a mysterious place ("wood pilin'") as well as suggesting a dark destiny for the inmate.

Either way, the sense of "wood pilin'" remains mysterious. Word disposition at Dylan's hands, and specially the introduction of the preposition "behind", leads to think that "wood pilin'" may be a contemptuous name for cell bars. Should that be the case, the view would be one of measliness, in which everything is ramshackle and obsolete, thus matching the scenes previously commented on. This makes the translation even harder as the sentence alludes to the cell bars without mentioning them as well as suggesting the poor conditions in which the prison is. If that were not enough, the allusion to cell bars should not be transferred into Spanish by means of a clichéd sentence; otherwise Dylan's peculiarity would be nullified. A similar device is required for the Spanish translation to succeed.

Entre rejas (*behind bars*), then, although it may render the right sense, may fail in providing a unique poetic phrase, which is Dylan's major literary property—to delve into a poetics of his own by opposing cliché and pre-established meanings; to draw on a folk-based spirit that helps him defy the centralizing tendency of the language-culture system which he, as a poet, belongs in and attempts to escape. Such a novelty rests on how the hobo transplants a phrase into an unusual context so that it means something which, in isolation, would be different, thus rejuvenating folk language. That is to say, "wood pilin'" is just a pile of wooden pieces; however, in this context it may (or not) mean cell bars. Dylan's secrecy lies in him calling cell bars in a different way so that it means cell bars and something else. This is how he escapes normative meaning.

So, if "wood pilin'" represents an alternative and disdainful name for cell bars, several options arise. *Enrejar* (*to fence*), for instance, may work out well here as it is not commonly used in a prison context yet its root—which contains the word *reja* (*fence*)— suggest the idea of being taken behind a fence, that is to say, bars:

Son muchos guardias
que custodian sonrientes,
con la porra en la mano,
como si fueran reyes,
esperando poder enrejarte.

The uniqueness of the sentence lies in the fact that *enrejar* is usually followed by an object, —not a person—which needs to be fenced, namely a window, an area, animals, etc. The inmate being "enrejado" sounds odd insofar as it suggests the image of being imprisoned in a cell, as behind a wood piling. However, it does not refer to the ramshackle material of which the bars are made.

Other choices may succeed, though. *Enrejar* might still fall short of Dylan's literary oddity. "Tras una pila de troncos", as indicated above, may work out well, too. Such a sentence calls for a similar image while needing a different element to convey the same message. Consequently, "wood" is replaced by "troncos" (literally, *trunks* or *logs*). This substitution compensates the aesthetic discrepancy between English and Spanish. While the former admits "wood pilin'" as a metonymy for bars, the latter requires different elements such as "pila de troncos" to evoke the same image. Another verb would be required:

Son muchos guardias
que custodian sonriendo,
con la porra en la mano,
como si fueran reyes,
deseando meterte
tras una pila de troncos.

Meter (*to put in* or *get into*) may imply the sense of being taken ("get behind") somewhere, namely the cell. The introduction of *desear* adds a desirous tone to the guards awaiting their prey. *Esperar*, used in the previous proposals, is not so necessary now as a triple sense—*esperar* may mean *wait*, *hope* and *expect*—can be substituted by a more passionate verb: *desear* (*long for*, *wish*, *desire*).

The strangeness of "wood pilin'" may be enhanced by means of other literary devices. Translators could dig out for the connotations above discussed. If "wood pilin'" is intended to serve a protective purpose, as that of cell bars, while puzzling the listener through its displacement in the context, other words may match such a sense: *biombo* (*folding screen*), which serves a decorative yet protective purpose, or *mampara* (*partition*) may work out well

here. Both are located in a strange location (a prison), because of which they change their meaning. Their protective nature is extended by the influence of the context where they are situated. Consequently, they may be understood as a trope meaning cell bars:

Son muchos guardias
que custodian sonrientes,
con la porra en la mano,
como si fueran reyes,
deseando meterte
tras un biombo de madera.

If "biombo" is still a too sophisticated element for a crumbling jail, other words may be used: *verja* (*fence*), for instance:

Son muchos guardias
que custodian sonrientes,
con la porra en la mano,
como si fueran reyes,
deseando meterte
tras una verja de madera.

The proposals above seek to decipher the implications Dylan's original text may carry. The problem arises out of the mismatch between the languages involved. Whereas "wood pilin'" rings more or less euphonic in the source text, the Spanish translation requires a different device to convey a similar image. Such a device is problematic insofar as it is employed in an odd context, where a different sense is assigned to it: wood piling is a pile of wooden pieces and also a hidden place where violence goes unnoticed. Or maybe it is also the bars behind which the inmate is imprisoned. Different possibilities arise out of the reader's interpretation. Translators are not exceptional to this. Od(d)ysseus' enterprise is encapsulated in the way he, by maximizing language negativity, readapts meanings by placing words in uncommon positions.

4.3.2.5 "The night aimed shadows / Through the crossbar windows"

The hobo sympathizes again with the inmates' solitude and so describes their late nights in prison. The song bids farewell on behalf of the inmates by exposing the suffering they have experienced throughout their time in prison. At this point the song's poetic tone is enhanced,

and a keen eye looks around the room where the prisoners remain sleepless. A gloomy atmosphere is conjured up again, where shadows, crossbars and darkness mingle together. The song becomes more descriptive and puts thoughts and emotions aside, perhaps in an attempt to both exteriorize and materialize them into real objects, thus unifying the song's subjects and their context. The night is personified and casts itself through the window bars flooding the room with a cold silence. As it extends itself into the room, the inmate holds their only connection with the life outside.

The line includes an odd usage of a verb which may be relevant in terms of translation: "The night aimed shadows / Through the crossbar windows". The fact that Dylan uses *aim* in this context challenges its normative sense. For *aim* is commonly used when a different meaning is intended: to direct a course as if setting an objective. The lack of semantic stability allows Od(d)ysseus to place the word next to "night" and toy with meanings. By personifying "night", and turning it into the subject of "aimed", the word no longer means what it is supposed to mean. Now it acquires a surplus meaning. The image is powerful: the night, in the shape of darkness, reaches for the cell inhabited by the inmate and dissolves into shadows—the *aim* of the night itself. Darkness drives its course between the bars into the shaping of a shadow.

Previous translators have rendered it literally. Resines (Dylan, 1972) and Álvarez (Dylan, 1975a) translate it as "[l]a noche apuntaba sombras" (p. 47; p. 139), which reinforces the line's oddity. The natural equivalent for Dylan's trope would be *proyectar* (*to cast*). This is in fact how Izquierdo et al (Dylan, 2016) have translated "aimed". However, as though being a valid option, it lacks the originality of the source text if the *skopos* is to recreate Dylan's relation to his own language:

> La noche proyectaba sombras
> por entre los barrotes de la ventana.

Disparar (*to shoot*), for instance, would be closer to the original device. The image would equate that of a gun which aims before shooting. By setting its objective, the night manages to shape itself into shadows:

> La noche se disparaba en sombras
> por entre los barrotes de la ventana.

The adding of a reflexive pronoun (*se*) reinforces the idea of the night splitting (and shooting) *itself* into shadows. Moreover, by putting "por" (*by* or *through*) the line suggests that

the night slides subtly through the bars before dissolving into shadows. This solution brings up a burst of suddenness which may not be inferred from the source word, though.

A softer image may be devised. The weightlessness of the source text may match other devices in Spanish. If *disparar* strikes an image of unnecessary violence, other verbs such as *filtrar* (*filter* or *seep*) may fit the context:

La noche filtraba sombras
por entre los barrotes de la ventana.

The above solution renders an accurate image. A different emphasis is put, though. Whereas the source word gets the night conduct its direction down to the inmate's room, the target text refers to *how* the night runs when entering the cell: sliding. Should translators mean to stick to the directing action emphasized in the source word, other options may be considered; for instance, *dirigir* (*to direct, to channel, to conduct*):

La noche dirigía sombras
por entre los barrotes de la ventana.

Dirigir may prove interesting in terms of translation. Even though it does not carry the same poetic weight as other verbs such as *filtrar*—which rings softer and more delicate—, the sense transmitted is quite similar to that in the source text. What makes this translation relevant is the ambivalence of *dirigir*. On the one hand, it may mean *direct* or *conduct*. On the other hand, it also suggests a sense of *ruling* or *governing*, meaning that the night, as personified as in the source text, imposes its will and manages to conduct itself into the room exercising a sort of influence over the shadows. The night acts to a certain extent as the master who pulls the strings of the puppets, namely the shadows. They become the *aim* of its actions. Sticking to this connotation, other verbs may prosper. For instance, *enviar* (*to send*), whereby "shadows" become the object of the night's acts.

La noche enviaba sombras
por entre los barrotes de la ventana.

In the same vein, *canalizar* (*to channel*) may work well in this context. The same applies to *encauzar* (*to channel* or *to canalize*). Such verbs offer good translation choices as they imply a course—like that of a river—adapting its direction to the narrow space the bars leave between one another, the very same space the night uses to peep through and take aim at its target. While aiming, the night runs the risk of losing its enormity and mutating into something more defined and palpable to the extent that the inmate *perceives* the shadows, which redound upon their

sadness. The bars file the night's vastness into its offspring, the shadows which flood the inmate's cell. The outcome is a trimmed variant of the night. Thus, if the shadows are considered as the night's extension, a reduced continuity of it, other words may fulfil the source sense. *Prolongar* (*to extent*), for example, may display a similar image:

La noche prolongaba sombras
por entre los barrotes de la ventana.

The course the night runs, as discussed above, has its end. "Aimed" may suggest the night not only pointing but also *aspiring* to reach the mouth—its last stage—, being its last will half a desire, half an unavoidable ending as that of the inmate. The night's personification, discharging into the thickness of the shadows, allows for the trope, which sets the shadows as a metaphoric sea. Verbs such as *desembocar* or *desbocar* (*to discharge*) may fit in the context:

La noche desbocaba sombras
por entre los barrotes de la ventana.

"Desbocaba" delves into the misplacement of the source word. The fact that the translation incorporates such a verb as transitive followed by an object ("sombras") may amount to an oddity-induced lyricism that may meet the poetic standard set by the source device. In other words, *desbocar* or *desembocar* as transitive may satisfy the hobo's original challenge of normative meanings:

La noche desembocaba sombras
por entre los barrotes de la ventana.

This does not exhaust all possibilities. The translation may also highlight the condition of shadows as trimmed after the night sliding through the window bars. For that purpose, a change in the syntax of the sentence should take place:

Los barrotes de la ventana
recortaban la noche en sombras.

A freer translation may work well, including elements other than those mentioned in the source text:

Los barrotes de la ventana
recortaban sombras en el suelo.

In this example, the presence of "night" is taken for granted and consequently a reference to it is not necessary. Nonetheless, the night requires some ground into which it casts itself, and so a reference to "suelo" (*ground* or *floor*) is needed.

The difficulty of the line lies once again in Dylan placing a word out of its natural context. By personifying *night* and conferring upon *aim* the sense of a shadow projection into the prisoner's cell, the song metaphorizes a verb which does not belong *naturally* in a background like this, and consequently amplifies its meaning indefinitely. The translator, then, is faced with a perpetual undecidable. This proves Dylan's awareness of the instability to which language is permanently subject, leading to a semantic mutability that helps the hobo poetize his speech. His adscription to folk tradition magnetizes his rebelliousness out, which is encapsulated in a lyrical spirit that seeks to sympathize with the ostracized. This guarantees his loyalty to, and rejuvenation of, the storytelling tribe, i.e. the Greenwich Village, as well as his freshly forged bonds with the Civil Rights Movement.

4.3.2.6 "'Til the keys of the guards / clicked the tune of the morning"

Fear ceases to disturb the inmate's sleep. The day, as suggested by the song, dawns as the guard opens the cell door. The prisoner establishes a timeline which links the key click to the daylight penetrating the window. At this point, the hobo draws on music-related topics which assist him in giving the song a poetic tone. The line addressed is preceded by a relevant one: "And the sounds in the night / They made my ears ring". The night rackets so as to make the inmates' suffering audible, who feel unprotected despite their being isolated inside prison.

Yet the nightmare comes to an end as the day rises and the key plays a harmonious melody. The storm is gone and instead a glimpse of freedom washes away the nocturnal scare. The inmate, in Dylan's words, perceives this as an ephemeral melodic *locus amoenus* which relieves the pain momentarily. The hobo's scene includes a new oddity which may challenge the translation process. For "clicked", as used in this context, may prove amphibolic, containing at least two different meanings determined partially by its onomatopoeic nature.

The scene is rounded off by the guard clicking "the tune of the morning". Such a verb is determined by a semantic ambiguity which gives the line its poetic interest. Likewise, the device underscores Dylan's ability to squeeze more than one meaning into one signified. "By clicking the tune of the morning", the guard implies two different meanings. On the one hand, *to click* may refer to striking or moving with a click; that is to say, an onomatopoeia is evoked to mean that the cell door is opened by a key which clicks when the lock is turned. On the other hand, "clicked" is followed by a phrase which modifies the sense of the verb: "the tune of the

morning" implies that by turning (or clicking) the key, the guard gives rise to a new day, initiated by the melodious tune of the morning. Such an ambivalence has an impact on "keys", which now amplifies its own meaning, too. By linking "keys" to "tune", the guard's instrument is not only the tool by which the lock is turned but also one of the levers of a keyboard. A form of *ostraniene* occurs, and *click* is now perceived as a new use.

Faced with a semantic puzzle, the translator may come up with a verb that condenses at least two meanings in one word. Also, an ambivalent word for "keys" is required, so for the translation to succeed there must be a correspondence between the two polysemic words, thus accomplishing the literary unconventional journey led by the hobo. The hard task for the translator is that *click*, being an onomatopoeic word, has no natural counterpart and so it is usually translated into Spanish by using a most suitable device depending on the context. Spanish tends to use more words to denote a slight strike, so a periphrasis is preferred in situations like this. This complicates the line's translation as not many words may fit. Resines (Dylan, 1972), for instance, opts for a word-to-word translation and the outcome rings quite unnatural: "Hasta que las llaves de los guardianes / Cliqueaban la canción de la mañana" (p. 49). Álvarez (Dylan, 1975a) also sticks to the source device but his proposal sounds more natural: "Hasta que las llaves de los guardians / Anunciaban la mañana con su clic" (p. 139). To avoid an overloading phrase, *sintonizar* (*to tune*) may be employed:

> Hasta que el guardia, con sus llaves,
> sintonizaba la canción del nuevo día.

Izquierdo et al's translation (Dylan, 2016) also adopts a musical tone but words do not mean various senses simultaneously: "Hasta que las llaves de los guardias / Entonaban su canción matinal" (p. 229). The above translation ("sintonizaban") succeeds in yielding a word pertaining to the semantic field of music. Nonetheless, the word provided does not really condense two meanings. The trope may be well understood yet it fails to adapt itself to two different objects: the lock and the tune. However, "llaves" and "sintonizaban" are more susceptible to matching one another as *llave* also means a tool to turn on or off a device or, for instance, wind up a clock. It may not be as accurate as *keys* in English, but it is close to the semantic field to which it belongs.

Other options are possible. Should the translator intend to emphasize the onomatopoeic nature of *click*, verbs reinforcing the musicality of it may be employed. *Tintinear* (*to tinkle* or *to jangle*), for instance, would not indicate the keys clicking when turning the bolt of the lock

but it would refer to them clicking when striking one another at the guard's hands. Likewise, it would permit the phrase to match the second part of the sentence: "the tune of the morning":

Hasta que las llaves del guardia
tintineaban al son del nuevo día.

The difference between the translation provided and the source text is that "al son del nuevo día" (literally, *to the sound of the new day*) does not recognize the song of the morning as the object of *tintinear*, meaning that the keys do not necessarily *click* the tune. Instead, both the keys and the song cohabit the same space and time yet a relation of cause-effect is nullified. However, "al son de" (literally, *to the sound of*) establishes a musical connection between the guard's device and the day dawning. The adding of "nuevo día" instead of *mañana* (the natural equivalent for *morning*) is justified by the slight rhyme with "guardia" and the sense of hope that confers upon the text.

To link the keys to the tune of the morning more closely, translator may consider other choices at the expense of some words from the source text. As already discussed, one problem in Dylan's line is that *click* is applicable to both the lock and the tune of the morning, which may force the translator to seek an ambivalent verb for both actions:

Hasta que el guardia abría
la puerta al nuevo día.

Here "clicked" is replaced by *abrir* (*to open*) which operates fittingly for both actions: unlocking the door and welcoming the new day. Accordingly, the music semantic field is ruled out as no reference to musicality is possible under these circumstances. "Keys" are no longer needed and instead a reference to the cell door is employed. By opening the door—with the keys—, the guard also inaugurates a new morning. The ambivalence in "clicked" is approximately fulfilled by means of a different verb. Such a verb—*abrir*—when referring to the morning, acquires a surplus meaning, a figurative one which may be close to the idea of opening the way for the day to come.

Other connotations may be explored in the translation. The verb *anunciar* (*to announce*) may suggest sonority as well as a sense of inauguration:

Hasta que el guardia, con sus llaves,
anunciaba la melodía del nuevo día.

As disposed above, the line implies that the keys ring a melody, namely the tune of the morning. Simultaneously, though not mentioned, the sentence denotes that the keys are used

to unlock the door, which brings prisoners some peace of mind and causes them to welcome the morning as a harmonious warm melody. As announced by the keys tinkling, a new day is come, and a little piece of freedom is granted to them. The same sense may be conveyed by using a different verb: *inaugurar* (*to inaugurate*).

The uprooting of *click*, deprived of its natural objects, may stimulate translation's possibilities. This may lead to a free translation which, through abnormal equivalents, may reproduce the double sense involved in the original phrasing:

> Hasta que el guardia, con sus llaves,
> liberaba la melodía del nuevo día.

Liberar (*to release* or *to free*) yields an alternative yet interesting *double entendre*. The key of the line lies in the ambivalence of the verb, which releases the tune of the new day as well as suggesting a—momentary—liberation; "las llaves" unlock the door not only for the inmate but also for "the tune of the morning". "Clicked" is replaced by a verb which matches well the semantic field of prison.

Being the recreation of Dylan's relation to his native language the *skopos* of this translation, the last two proposals may be more effective than the others. In light of the non-isomorphism of the two languages, a new resource—serving the same function—is necessary for translation. For *to click* barely matches the verb *liberar*. Likewise, *to click* rarely functions as it does in Dylan's song. Such a semantic distortion, based on an *ostraniene* in the hands of Dylan, and odd as it may seem, only fits in the language-culture system that engenders it. The (im)possibility of translation is, as on many occasions, caused by the hobo's resistance towards the system which generates the language and culture to which he is indebted.

4.3.2.7 "And he's taught how to walk in a pack"

The hobo's story takes us back to "Only a Pawn in their Game". The song looks at a peculiar inmate who reveals the grounds on which he was accused and imprisoned soon thereafter. Following a long conversation, the truth is unveiled—the man is Medgar Evers' murderer. Awareness of his mind set may prognosticate the hobo's reaction as irate. Nothing further from reality. The conversation induces the hobo to think of the killer:

> [A]s the victim of institutionalised racism, taught to believe that the laws justifiably protect his white skin. He is filled with irrational hatred and used by the officers of law and order to perpetuate racially motivated criminal acts which promote and protect their

> vested interests. It is an indictment of the whole of society, portraying the murderer and murdered as victims. (Boucher, 2004, p. 158)

The murderer is addressed in an exculpatory manner. After a rough account of the assassination, the song goes on to elucidate the reasons that he had to end Evers' life, concluding that hate towards blacks is ubiquitous and pointing "to the systemic nature of the problems that agitated growing numbers of young people." (Marqusee, 2011, p. 88-89). According to Dylan, under the Jim Crow system the white is called upon by "[a] South politician" who fools him into believing in white supremacy as a natural gift. Such a hegemony is upheld by a system that teaches him "[t]hat the laws are with him / To protect his white skin / To keep up his hate" while he remains "[o]n the caboose of the train".

His portrayal as a victim enables Dylan to call the killer "only a pawn in their game", as suggesting that the man who committed the assassination was just a tool in the hands of a propaganda-based system which transforms individuals into ideological subjects. Marqusee (2011) puts it like this: "On a day when everyone else was singing about freedom and deliverance and unity, Dylan was outlining a class-based analysis of the persistence of racism—and the central weight of white-skin privilege within the American polity". (p. 10). The assassin cannot be blamed as he, as a member of middle or low class, is only an extension of someone else's will. He, blinded by a distorting ideology, finds his actions legitimate as he considers the mission he is undertaking a lawful one. This view meets Marx and Engel's traditional definition of ideology. For the German philosophers, those who form the establishment—understood as the ruling class—possess "the ruling *material* force of society", which at the same time is the "ruling *intellectual* force" (1974, p. 64).

> [A]s they rule as a class and determine the extent and compass of an epoch, it is self-evident that they do this in its whole range, hence among other things rule also as thinkers, as producers of ideas, and regulate the production and distribution of the ideas of their age: thus their ideas are the ruling ideas of the epoch. (p. 64-65)

Medgar Evers' murderer, then, could not help but obey what the "ruling ideas of the epoch" dictated. He is only a pawn in someone else's game applying what the establishment perpetuates as "an 'eternal law'" (1970, p. 64-65). Kolers puts it like this: "To be a pawn, then, is to serve as a front-line defender of the powerful, putting yourself at risk because you incorrectly believe, due to indoctrination and illusory benefits, that you're defending your own interests." (2011, p. 32). When blacks are *officially* looked upon as an inferior race, murder becomes the instrument of a normalized violence which helps preserve what the establishment

regards as morally right. As Dylan puts it, "it ain't him to blame" as he, unaware of his ignorance, does not commit a crime but does what is fair. He is subordinated not only "at social, political and economic levels but also in terms of how individuals [the murderer] understand the world they live in" (Walton, 2008, p. 191).

All in all, his criminal activities are exercised in defense of a foreign ideal which is progressively assimilated as of his own. His attack on black race is naturalized as a preservation of an authority's agenda. Medgar Evers' killer acted not for himself but on behalf of someone else's interests which eventually become a legitimation of his crime. This is what guarantees the ruling class' success: to make low classes defend their interest as if they were common to them, too: "For each new class which puts itself in the place of one ruling before it, is compelled […] to represent its interest as the common interest of all the members of society, that is, expressed in ideal form" (Marx & Engels, 1974, p. 65-66).

It is no wonder that the killer remains nameless, his identity being "reduced to body-parts as indifferently as a bullet reduces a body" (Ricks, 2011, p. 159): no allusion save to his finger, his brain, his hand and his eyes is made. The murderer is dissected into pieces so as to emphasize his anonymity. It is not his identity what matters as he—or a selection of some body parts of his—has only triggered the gun. What the song seems to infer is that ideology, or, at least, ideologists, are more responsible for the crime than the perpetrator himself. They agitate minds for them to take action so as to guarantee that their hands remain clean.

The sequence goes on to reinforce the idea of the murderer being dependent on the system that nurtures him ideologically. Once ideology is assimilated, they infuse it into actions, namely murder. Althusser offers some digressions in line with this reading. In his words, individuals are granted a consciousness which forces them to "'act according to his ideas'", and therefore their actions take place in the form of "material practice" (1971, p. 168):

> In every case, the ideology of ideology thus recognizes […] that the 'ideas' of a human subject exist in his actions, or ought to exist in his actions [...] *And* I shall point out that these practices are governed by rituals in which these practices are inscribed, within the material existence of an ideological apparatus, be it only a small part of that apparatus: a small mass in a small church, a funeral, a minor match at a sports' club, a school day, a political party meeting, etc. (1971, p. 168)

Of great importance is the allusion to "rituals" in this context. The fact that the individual—Medgar Evers' murderer—holds on to the materiality of a racist ideology turns him into a subject who shares—and executes—the same ideas as the members of the community in which

he lives. Rituals, as disposed above, paradoxically becomes a *democratizing* element. Of course, the material practice the inmate performed is a great deal more violent than those exposed by Althusser in the quote above.

Yet it does not fail to recognize him as a member of a community which constitutes its core through a common ideology which concurrently manifests itself in the form of violent material practices. In the present case, such an ideology and its corresponding community emerge as a result of the influence the Jim Crow laws—the "ideological apparatus"—exerted over the American society, specifically the Sothern population. In Althusser's words, they are "interpellated by ideology as subjects, which necessarily leads us to one last preposition: *individuals are always-already subjects*." (1971, p. 176).

Individuals, then, lose their individuality and become a subject, their identity yielding to a communal ideology-based doctrine. The reasons behind that behavior may be multiple. According to Kolers, it may be in the hope of reaching a brighter future, a false promise of prosperity: "In chess, pawns have the prospect of social mobility, of reaching the end of the board and becoming a queen. It's a vanishingly small option, but a real one that can be reached only by charging forward into battle." (2011, p. 32). Either way, it is no wonder that the hobo, in an attempt to describe the prisoner, concludes that racists are "taught to walk in a pack". A sense of unit is emphasized by the employment of "pack", the members of which become a *container* of the dominant ideology and thus interpellated for them to translate such ideas into actions. This not only gives an account of the exculpatory stance that subtends the song but also justifies the murderer's representation as anonymous: he hides himself behind his peers.

In view of the discussed above, "pack" gains much importance in terms of translation. Its sense may be more or less clear—racists act in group—, yet its translation into Spanish may be effectuated by means of numerous possibilities. (In this case, Dylan apparently does not seek to confuse with the words he employs; at most, a sense of cowardice may overlap with the merciful discourse the hobo adopts in the song.) Yet it is also true that Dylan places the word in an unconventional place, where some *ostraniene* may strike the listener or reader. The idea of group may be reinforced by a simple periphrasis such as *en grupo* (literally *in group* or *as a group*). This choice does not emphasize any particular connotation yet provides an accurate rendering:[128]

[128] More lines has been translated for a wider context: "From the poverty shacks, he looks from the cracks to the tracks / And the hoofbeats pound in his brain / And he's taught how to walk in a pack / Shoot in the back / With his fist in a clinch / To hang and to lynch / To hide 'neath the hood".

Por las grietas de las pobres casetas mira las sendas,
las pisadas de los caballos le machacan la cabeza,
y lo enseñan a andar en grupo,
a disparar por la espalda,
bien apretado el puño,
a colgar y a linchar
a esconderse detrás de la capucha.

Other connotations may be explored in consonance with the source text. The word's potentiality may lead to a different choice. *Rebaño* (*flock* or, in a figurative sense, *congregation*), for instance, may work out well here. This solution may prove interesting as it includes the figure of a shepherd—the ideological apparatus or, in the present case, the brains behind the Jim Crow laws—who both concocts an ideological agenda and *herds* his flock into executing the material practices which stem from it. A verb other than the original one may be employed. *Salirse* (*to leave, to quit*), in negative, may reinforce the sense of belonging. An idea of submission whereby the individual is transformed into subject is highlighted:

Por las grietas de las pobres casetas mira las sendas,
las pisadas de los caballos le machacan la cabeza,
y lo enseñan a no salirse del rebaño,
a disparar por la espalda,
bien apretada la mano,
a colgar y a linchar
a esconderse detrás de la capucha.

Cuadrilla (*gang*, *crew* or *party*) carries a connotation of violence, too. It is in fact what Álvarez proposes in his translation (Dylan, 1975a, p. 195): "Y se le enseña a caminar en cuadrilla". At first, it may mean simply a set of people with a common interest that gather to perform a specific function. However, in Spanish it also refers, on the one hand, to a group of predatory animals *trained* to hunt. Such an interpretation accurately meets the connotations discussed above. For the group members to hunt, an ideological apparatus is required. Furthermore, the word may ring profoundly in the Spanish audience:[129]

[129] *Cuadrilla* used to be an alternative name for the Santa Hermandad, a military association which guarded Spanish towns from the fifteenth to the nineteenth century. Of course, among their duties was the preservation of religion, which may also be the grounds on which American racists committed hate crimes. Such a rendering is not intended to echo a Spanish cultural reference but lay stress on a connotation held by the source word, which may help the Spanish audience to deepen into the text's suggestive power.

Por las grietas de las pobres casetas mira las sendas,
las pisadas de los caballos le machacan la cabeza,
y lo enseñan a andar en cuadrilla,
a disparar por la espalda,
bien apretado el puño,
a colgar y a linchar
a esconderse detrás de la capucha.

The same applies to *manada* (*flock, pack* or, in a figurative sense, *mob*), which is Izquierdo et al's solution: "Y lo enseñan a ir en manada" (Dylan, 2016, p. 282). The word evokes a sense of furtiveness which enhances the murderer's anonymity. He is covered up by the gang to which he belongs and conceals behind the attack line. Furthermore, a *manada* is commonly driven by not a shepherd but an internal leader. As used in this context, it may be understood as that who encourages their criminal activities, their initiative being promoted only by interpellation:

Por las grietas de las pobres casetas mira las sendas,
las pisadas de los caballos le machacan la cabeza,
y lo enseñan a andar en manada,
a disparar por la espalda,
bien apretada la mano,
a colgar y a linchar
a esconderse detrás de la capucha.

Plenty of possibilities arise in the present context. The historical background where the song is set proves key to an understanding of the word's semantic potentiality. It is the system that generates Dylan's line which endows the word with its meaning, he becoming "a mediator" (Barthes, 1977 p. 142) rather than a producer of meanings, who intends to reinforce the bonds of the storytelling, dissident tribe to which he belongs. Here the hobo apparently does not seek to confuse but designate, yet language negativity—and therefore potentiality—goes beyond his control, his hand being incapable of restricting the connotations the word may carry, subject to a semantic delay that the translator at some point stops. In digging for connotations—and exploring historical circumstances—translators may find their literary authority as if exercising a transcendental meaning. *Cuadrilla*, *manada*, or *rebaño* are only the results of such an exploration; they are the outcome of the (im)possibility of translation.

4.3.2.8 "They lowered him down as a king"

The hobo, despite his incapacity to place himself in either of the conflicting positions, devotes the last stanza to the memory of Medgar Evers. Yet he does not miss the opportunity to remind us that, as his epitaph tells, he was also "only a pawn in their game". Moral indeterminacy is encapsulated in the following line: "They lowered him as a king".

A moral positioning is nullified. In his word choice, the hobo fails to convey a clear stance towards the manner in which Evers has been buried. Whereas he is regarded "a king", he is also "lowered down", the hobo amplifying the verb's possibilities in a context which does not suffice to clarify a general attitude towards the funeral. The clash of "king" and "lowered down" results in a complex line in which both elements affect each other. The presence of "king" leads "lower down" to misplacement, which represents another of Dylan's oddities.

Accordingly, both the figurative and literal sense of *lower down* surface, meaning that Medgar Evers was driven down into his grave as well as being downgraded. The adding of "as a king", however, defies the line's logic as his supreme authority is paradoxically annulled by the effects of him being lowered down. In other words, a king, even in a figurative sense, is uncommonly degraded in his funeral; rather, he is buried with honors. Once again, the line seems to call into question the untruthful nature of certain official rituals by deriding presupposed meanings.

In effect, Medgar Evers received military honors at his funeral, which was attended by more than 3,000 people (Orejel, 2012).[130] A member of the NAACP,[131] his life was marked by a spirited defense of black Americans' civil rights, which eventually cost him his life. The funeral, which took place on June 15, 1963, was not without contention. Crowds of people jammed into the auditorium to demonstrate their support, and a march along the funeral route was staged (Williams, 2013). A permit from the federal authorities was granted, although they also issued a number of stipulations among which one prohibited "any singing or shouting of slogans" (Jackson, 1963, p. 8). As expected, this made "[i]individuals […] angry, upset, and fearful [as the] police were also a heavy presence and they seemed to have no sympathy for those in mourning" (Williams, 2013, p. 291).

[130] Other sources indicate that attendance was even larger, around 4,000.

[131] The National Association for the Advancement of Colored People is a Civil Rights organization in the United States formed in 1909. Its major purpose is to promote black American's rights in a racism-dominated context. Its activities were most significant during the first half of the twentieth century and especially during the 1960s when the Jim Crow laws were particularly harsh. For further information, see Jonas (2005).

This was at odds with Washington's response. On the eve of Evers' assassination, President John F. Kennedy delivered a compelling speech on racial violence, urging the country to a "moral awakening" (Voller, 1995, p. 142). His message did not leave any mark on Evers' detractors, who gunned him down the morning after. The very same day President Kennedy wrote a letter to Evers' widow, Myrlie, stating that he was "appalled by the barbarity of the act" (as cited in Conrad, 2013, p. 182), demonstrating how concerned he was with the racial issue. Furthermore, as a veteran Evers was entitled to burial in Arlington National Cemetery (Cohen, 2016), where he was transferred in the aftermath. People from different cultural backgrounds gathered to bid him farewell in a solemn ceremonial:

> Hundreds of people gathered on the green slopes of Arlington National Cemetery as Medgar Evers was lowered into[132] his grave. The crowd was filled with senators and congressmen, grim-faced officials from the Justice Department and the president's cabinet. While Kennedy did not attend, he had invited Charles and Myrlie [Evers' son and wife, respectively] and the children to visit him at the White House after the funeral. (Voller, 1995, p. 150)

An unbiased summary of the authorities' reaction to the murder would prove challenging. On the one hand, the local administration was fluctuating, first granting permission for marching and then prohibiting songs and slogans.[133] On the other hand, Kennedy's administration was supportive and warm, and even a military funeral was held. This may be seen as a clash of interests between the central and the state government, the former seeking to eradicate racial segregation and the latter clinging to the Jim Crow laws.

Dylan's genius lies in his ability to condense two opposing reactions into just one line. This can be only elicited if, as suggested by Steiner (1998), a reading involving historical circumstances is made. As a topical singer preoccupied with the same concerns of his tribe, he is bent on echoing both realities at the expense of earning enmity within the Civil Rights Movement. Being a folk singer, he feels the necessity to mirror what goes on around him, and he does not hesitate over appearing confusing in moral terms as to the murder. This gives an account of the contradictory nature of the line addressed. Evers was buried with honors, with congressmen attending his funeral and John F. Kennedy hosting his family at the White House,

[132] Note that Voller, unlike in Dylan's song, omits the particle *down*.

[133] This of course led to tension: "Aaron Henry [reporter] noted that the 'upheaval came because as you marched by the body, the guys [policemen] said, 'come on move. Move. Move. Move.' Well, hell, you're talking about a guy who is your best friend, and you can't linger at his casket? And say a prayer, or whatever moves you to want to retain there just a moment. And the police are moving you on.'"(Williams, 2013, p. 291).

his people simultaneously suffering police abuse and the administration's boycott. He was both cherished and humiliated[134]—"lowered down as a king". The hobo reacts ambiguously because the response of the authorities, which is the real target of his unconventional words, is also ambiguous. His usage of language represents what he means not only in its content but also in the form it adopts. He mirrors the system he assails. The line, all in all, addresses an administrative chaos in terms of ideology.

This trick undoubtedly posits a challenge to translation as it must present, firstly, a double sense ("lowered down") as suggesting that Evers was both driven into his grave and also degraded. And secondly, the *double entendre* must question the ritual's logic by (un)fitting the figure of a king. This is the outcome of a reading of Dylan's semantic delay. Other readings may deliver other interpretations. Álvarez eliminates the source device and delivers what Berman denominates "clarification" (2021, p. 252): "Y fue enterrado [*buried*] como un rey" (Dylan, 1975a, p. 195). A number of possibilities arise if a connoted meaning is intended: *bajar* (*descend*) or *rebajar* (*reduce* or *lower*) may suit the source device:[135]

> Hoy enterraron a Medgar Evers por un balazo,
> lo rebajaron como a un rey.
> Pero cuando el sol se pose sombrío
> sobre aquel que lo hizo
> verá que en su tumba,
> en la lápida que perdura,
> grabado junto a su nombre,
> reza un epitafio bien sencillo:
> "Un peón más en el juego de los demás".

[134] Another interpretation is possible. According to some accounts, Evers wished to be buried in Jackson, his hometown: "Medgar Evers never wanted to leave Mississippi and only death proved strong enough to take him from this place. Although he wanted to be buried in Jackson and both he and Myrlie had purchased plots in a black cemetery, the NAACP and the American Veterans Committee suggested that he be buried in Arlinghton National Cemetery. Myrlie, after careful consideration and discussion, reluctantly agreed" (Williams, 2013, p. 298). That is to say, Evers was buried in Arlington against his will, which leads to think that even he was not even responsible for his own destiny. Dylan may be suggesting that his death was politicized, Evers becoming an instrument for political campaigns. This may explain the epitaph to which Dylan alludes in the song: "He was just a pawn in their game", meaning that the Civil Rights agenda (specifically that of the NAACP) is also a doctrine which controls and limits its subjects' decisions. No one is free from commanding ideologies; not even those who supposedly act against the establishment as they are also humiliated ("lowered down") as well as cherished ("as a king") by the ideology to which they are subject. Ideology and its apparatus operate over individuals even after their life.

[135] More context has been added for the sake of comprehension: "Today, Medgar Evers was buried from the bullet he caught / They lowered him down as a king / But when the shadowy sun sets on the one / That fired the gun / He'll see by his grave / On the stone that remains / Carved next to his name / His epitaph plain: / Only a pawn in their game".

Rebajar may suggest that the victim is both degraded and descended. The problem here, however, may be that *rebajar*, as disposed in this sentence, may not imply a burial as plainly as in English. Izquierdo et al may have made the same observation as they, unlike Álvarez (Dylan, 1975a), translate both "buried" and "lowered down" with two verbs so as to emphasize the connotations discussed: "Hoy han enterrado a Medgar Evers por la bala recibida / Bajó como un rey a su tumba" (Dylan, 2016, p. 282). The last line includes "Bajó", which implies, unlike the source text, an active action—it is Medgar Evers who descends into the tomb. This perhaps is intended to foreground the song subject's magnanimity, which is biased towards the positive aspect of the source device's moral ambiguity.

A periphrasis may work well here: *dar sepultura* (*entomb* or, literally, *give a tomb*) may evoke the literal sense but would fail in conveying the idea of being debased. Nonetheless, other words may be employed with a specific purpose. For example, *dar sepultura* may be utilized replacing *sepultura* with *nicho* (*niche*), which stands for a more modest form of grave. A king being buried in a simple niche may be downgrading:

> Hoy enterraron a Medgar Evers por un balazo,
> le dieron nicho como a un rey.
> Pero cuando el sol se pose sombrío
> sobre aquel que lo hizo
> verá que en su tumba,
> en la lápida que perdura,
> grabado junto a su nombre,
> reza un epitafio bien sencillo:
> "Un peón más en el juego de los demás".

A similar device may be utilized by means of *fosa* (*pit* or *trench*). The sentence's irony may be enhanced by reshaping the formality of *dar sepultura*:

> Hoy enterraron a Medgar Evers por un balazo,
> le dieron fosa como a un rey.
> Pero cuando el sol se pose sombrío
> sobre aquel que lo hizo
> verá que en su tumba,
> en la lápida que perdura,
> grabado junto a su nombre,
> reza un epitafio bien sencillo:

"Un peón más en el juego de los demás".

The connotations of *fosa* may activate an idea of humiliation in the Spanish audience as it is where the casualties of the Spanish Civil War were commonly buried, in the manner of a mass grave. As in the case of *cuadrilla* in 4.3.2.7, the purpose of such a proposal is not to adapt an American element into a Spanish context; rather, the proposal is intended to suggest a sense similar to the source device. The adding of a commonplace noun—and not a specific cultural element—may help the Spanish audience understand the figurative sense that "lowered down" insinuates. A similar effect may be fulfilled by means of *hoyo* (*hole*), too:

Hoy enterraron a Medgar Evers por un balazo,
lo echaron al hoyo como a un rey.
Pero cuando el sol se pose sombrío
sobre aquel que lo hizo
verá que en su tumba,
en la lápida que perdura,
grabado junto a su nombre,
reza un epitafio bien sencillo:
"Un peón más en el juego de los demás".

Echar (*to throw* or *to toss*) proves quite effective in this context as well as reinforcing the degrading treatment towards Evers.

An exploration of the connotations of "king" may prove useful, too. "[A]s a king" may imply a deferential, respectful treatment towards an authority. As suggested earlier, this courtesy may be materialized in a burial with honors. The choice for "king" may be justified by the rhyme with the following words in the stanza ("remains" or "plain", for instance). Therefore, the explicit use of "king" may not be as relevant as what it connotes: a (dis)respectful gesture towards the buried. Should this be the case, other devices may be employed. As it happens, *con honores* (*with honors*) may be a good choice:

Hoy enterraron a Medgar Evers por un balazo,
lo echaron al hoyo con honores.
Pero cuando el sol se pose sombrío
sobre aquel que lo hizo
verá que en su tumba,
en la lápida que perdura,
grabado junto a su nombre,
reza un epitafio bien sencillo:
"Un peón más en el juego de los demás".

The above proposal contains a sense of scorn and indifference. The word combination implies that the authorities' effort is just to play to the gallery. In structuralist terms, the signifier is devoid of signified. *Echar al hoyo* is as demeaning as lowering someone. Yet its relation to "con honores" defies logic, which leads to think that pomp and circumstance are devoid of the esteem a ceremony like this is supposed to contain. Illogic turns the ceremony upside down, and consequently it is deprived of that with which was originally endowed: affection. The ceremony becomes nothing more than *formality*. This is Dylan's critique. The ambiguity in his message parallels its form. As in most of the examples addressed, he may be seeking confusion as a response to mainstream culture and the unitary language**.**

From folk he inherits the necessity to represent the perpetual other, which allies him with the social misfits that inform the storytelling tribe to which he belongs, i.e. Greenwich Village and the folk revival. However, Dylan's peculiarity lies in him defending *any* other, regardless of their political affiliation, which may be seen as his "inherent discomfort with absolute positions – sometimes even as he's taking them [which] occurs in his song 'Only a Pawn in Their Game'" (Decurtis, 2009, p. 48) His song subject may be either an unfairly imprisoned individual ("Walls of Red Wing") or Medgar Evers' murderer ("Only a Pawn in their Game").

The rover's contradictory spirit proves essential to an understanding of the translation problems discussed. As a folk singer, indebted to the folk tradition, he adhered to the Civil Rights Movement, aware of the potential comradeship he may earn. His songs urbanize folk by adapting a traditional genre to contemporary concerns as well as rejuvenating, through semantic delays and plays, its language. This is what prompts the (im)possibility of translation, which requires the translator's creativity. Thus, among the above proposals, the last two may be the most coherent with the *skopos* chosen.

At an early age, Dylan was a "utilizer" (Stekert, 1993, p. 96) with "an ear on his generation" (Sevec, 2018, p. 78). Nonetheless, while depicting those events that the movement finds unfair, his ongoing struggle for finding a personal voice leads him to keep morally away from the movement, adopting a unique perspective in a black-or-white historical period. Wald puts it like this: "What no one seems to have noted was that on another level 'Only a Pawn' expressed a sensibility at odds with any mass movement." (2015, p. 88). This initial separation will be more evident in the next stop—his next textual *heterotopia*.

4.4. “Chimes of Freedom”: The Hobo Bids Farewell to the Folk Tribe

4.4.1 First Considerations: Symbolism As a Form of Escapism

Segregation seems to pervade the hobo’s mind. Whereas in the previous stage he started to evince faint traces of musical and moral isolation, in “Chimes of Freedom” this stance is more recognizable in the form of symbolist devices. By that time, Dylan had become a notorious figure among the American 1960s countercultural movements. Songs like “The Times They Are A-Changing”, “Blowin’ in the Wind” or “Masters of Wars” earned him recognition as a model congenital to their cause, and his lyrics soon became popular anthems among those segments that increasingly demanded social and political equality.[136]

Nonetheless, as discussed in “4.2.3 ‘Walls of Red Wing’ and ‘Only a Pawn in their Game’: The Hobo Returns to the Tribe”, Dylan was already beginning to feel this label as a stigma and soon started to re-elaborate his persona into a more obscure lyrical personage. Yet this is only the beginning. In a way, *Another Side of Bob Dylan* (1964) inaugurates a space where he can expand his poetical ideas, primarily focusing on enthralling, symbolic images rather than political outcries. The transition from political affiliation to a more personal interpretation of the world is made evident by the album title itself: “Even the title of his fourth LP, *Another Side of Bob Dylan* (1964), calls attention to the business of self-portraiture” (Coyle & Cohen, 2009, p. 148). In relation to the record, Taylor & Israelson argue that:

> If the songs were no longer topical, his lyrics exemplified a search for personal freedom by circumventing standard definitions and expectations. Thus, the expression of freedom in Bob Dylan’s art became less overtly political on a societal level but more individual and existential. (2015, p. 95)

It is no wonder, then, that “Chimes of Freedom” is often described as “both his last protest song and the first of those songs comprised of ‘chains of flashing images’” (Marqusee, 2011, p. 99). The song is usually viewed as one of his first incursion into lyrical sophistication while maintaining some of the devices that made him into a worshipped protest songwriter. “Chimes of Freedom” constitutes one of those “attempts at being a poet” (Heylin, 2011b, p. 215) that

[136] Academics such as Webb question the supposedly radical reading of Dylan’s early songs: “Dylan was committed to radical sounds, not radical politics. He was protesting, but his protests were directed against the wickedness of the age, and his musical musings had nothing to do with the idealized socialism and the sexual nihilism that inspired so many of his contemporaries” (2006, p. 9).

characterizes this transitional period, when Dylan began experimenting with new symbolist forms without leaving aside the genre that had defined his earlier work.[137]

Due to the groundbreaking change it produced, the song remains one of the most often cited Dylan's songs. Unlike others discussed in the present thesis, the literature on the song is rich and cross-curricular. This may be because of other reasons, too. Its prolix structure as well as its ambiguously rendered social content may situate it at a privileged position in the Dylan canon, alongside with other songs from the same album as "Spanish Harlem Incident", "To Ramona" or "It Ain't Me Babe". Reportedly written over a span of four months (Heylin, 2011b),[138] disparate ideas about its genesis circulate, the most accepted being that the song is the outcome of numerous unpolished drafts.

Yet, in contrast to its precursors, "Chimes of Freedom" does not seem to build upon former traditional songs. The only observable reference is the line "wild cathedral evening". As Gray (2000) points out, it is inspired by a Kenneth Patchen's line[139] which already includes the phrase "cathedral evening". The line contributes to the song's tendency to expand the hobo's symbolist realm. Unlike his previous work, the song is indicative of how Dylan's poetic enterprise[140] results in a more extended range of lyrics. Accordingly, lines bristle with powerful yet bewildering images.

Its hybrid nature results in a complex six-verse-text laden with natural elements and symbolist references, such as the bells, which encapsulate the song's main idea. The first stanza thus sets a regular pattern which is to be repeated throughout the song. Each stanza invariably revolves around one single conceit—the bells' clack melting away into Nature's bells, namely

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[137] His refusal to the folk revival and his proximity to other styles will be more radical in the next analyses, where songs from the same album are discussed, specifically "Ballad in Plain D". "Chimes of Freedom" marks the beginning of his straying outside the Civil Rights Movement and all its artistic branches. However, according to Taylor & Israelson (2015), this was already visible in "My Back Pages": "Dylan cut his ties to the folk movement with 'My Back Pages.' The paradoxical refrain that he had been older then but was younger now declares his independence from an earlier persona" (p. 108).

[138] Even if this is the most popular version, other critics hold that Dylan wrote it on a road trip he embarked on from New York to California in "an attempt to live firsthand the literary high jinks of *On the Road*" (Marqusee, 2011, p. 98). For Dylan's February 1964 trip see Shelton (2011, p. 239-251); Heylin (2010, p. 145-149); Sounes (2011, p. 146-149).

[139] "*Cathedral evening, tinkle of candles* / *On the frosted air* / Beautiful you are / Beautiful your eyes, lips, hair". "Beautiful You Are" (Patchen, 2002, p. 103).

[140] In relation to *ASOBD* songs, Dylan told Nat Hentoff after a 1964 Berlin show: "There aren't any finger-pointing songs in here, either. Those records I've already made, I'll stand behind them, but some of that was jumping into the scene to be heard and a lot of it was because I didn't see anybody else doing that kind of thing. Now a lot of people are doing finger-pointing songs. You know—pointing to all the things that are wrong. Me, I don't want to write *for* the people anymore. You know—be the spokesman. Like I once wrote Emmett Till in the first person, pretending I was him. From now on, I want to write from inside me, and to do that I'm going to have to get back to writing like I used to when I was ten—having everything come out naturally. The way I like to write is for it to come out the way I walk or talk" (Finder, 2016, p. 418-433).

the thunders. Accordingly, Dylan rounds off each verse by paying homage to any single person who, marred by breach of the right to be heard ("[…] the deaf an' blind, […] the mute"), social constraints ("[…] the mistreated, mateless mother, the mistitled prostitute") and misuse of power ("[…] the misdemeanor outlaw, chased an' cheated by pursuit"), is "condemned to drift or else be kept from drifting". All in all, the hobo's litany salutes those misfits who lack a place in which to dwell or are doomed to yield.

Other interpretations have been considered, such as Renza's (2017). The poetic stage may allegorize the social and political upheavals of the 1960s: "Relying on a transparent metaphorical code, the song's *mise en scène* undoubtedly alludes to the social unrest occurring in US society at the time" (p. 2).). In the face of such a social tumult, two pilgrims (who may be seen as the hobo and his partner) decide to take shelter in a cathedral where they wait for the storm to abate. It also provides them with a space for reflection, quietness and repose, away from "[…] the city's melted furnace", which proves to be a stifling battlefield.

This "melted furnace" *symbolizes* the folk revival's unbearable atmosphere. The hobo draws on spirituality and symbolism, his particular cathedral, to remove the stigma of the folk spokesperson. His symbolist style, articulated through flashing and synesthetic images, helps him escape what he perceives as an incipient totalizing force, a unitary language—the folk protest song. As deployed in other songs, the hobo utilizes these new devices to perpetrate his language manipulation during this transitional period. The manner in which he induces signifiers to mean differently, as well as the accumulation of seemingly irreconcilable words, is again the main reason for the (im)possibility of translation.

This demonstrates the rover's combinatory power in relation to the styles he has cultivated since he started his career. In embracing Symbolism, he still draws on already-employed genres such as storytelling or protest folk. Yet this time the song, as suggested by Renza, may be seen as intending to shed light on the totalizing tendency that subtends the Civil Rights Movement and the Greenwich folk community. Very simply put, it is a protest song directed against protest music. His new textual transitional *heterotopia* reacts not only to the mainstream culture but also to the folk scene and the Civil Rights Movement.

This protest is channeled through literary references, specifically the French Symbolism, personified by poets such as Rimbaud:

> [L]ike many self-invented artists, Dylan seems to locate his persona in relationship to various exemplary figures, both real and fictional (Woody Guthrie, *Arthur Rimbaud* [my italics], Jack Kerouac, Jay Gatsby, Billy the Kid, Rhett Butler, Jack London). Yet,

> what is important about these figures is not their role in the development of personal identity — they will change — but rather the literary and musical resources they free up. (Hampton, 2019, p. 18)

French Symbolism seems to be quite an influence during this period.[141] Precursor of further poetic advancements, the symbolist hobo finds in poets such as Rimbaud,[142] Verlaine or the modernist Baudelaire an alternate style to the more or less explicit political diatribes and topicality. Symbolism stages a poetic liberation, slightly away from the strict patterns that inform folk. Though the song still echoes a folk song, lines and meter encapsulate a radical dissent. This renegade, uncomfortable spirit weds well with some of the key features of French Symbolism, such as, among others, prose poetry or the free verse, which, on top of the already known peculiarities of his style, amount to translation problems.

As Dylan, Rimbaud longed to eradicate traditional forms in his poems. In his particular poetic revolution, he sought a "subject as he developed it [which] required, then, a language that was not tied to the dictates of conventional prosody and its implied eloquence, to the confines of prose narrative or logic" (Lawler, 1969, p. 74). This definition proves essential to an understanding of the hobo's next move as it parallels Dylan's reaction to the storytelling folk community. Rimbaud's necessity to find "a language that was not tied to the dictates of a conventional prosody [and] the confines of prose narrative or logic" resembles the hobo's gradual departure from the basic forms of folk tradition, not only in music but also in language.

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[141] According to Marqusee (2011), "Chimes of Freedom" can also be attributed to the influence of other poets such as Whitman and Ginsberg: "In 'Chimes of Freedom,' this device is turned into an extended litany— eighteen lines in total—inspired by the bardic cataloguing of Whitman and Ginsberg, though without their brash moral self-confidence" (p. 100).

[142] Rimbaud's influence has been a heated discussion among academics In *Chronicles*, Bob Dylan himself declares that the discovery of Rimbaud was "a big deal" (2004, p. 288). However, according to Bell (2013, p. 320), [w]hat he got from the Frenchman was an idea about creativity, not a literary method". Other writers contend otherwise. For Gray, Rimbaud's influence goes beyond the idea of creativity and is observable not only in "Chimes of Freedom" but also in other songs such as "Dignity", from the album *Oh Mercy* (1989), where the line "I'm on the rollin' river in a jerkin' boat" may be seen as a "glancing allusion to Rimbaud's 'Le Bateau Ivre'" ("The Drunken Boat"). Similarly, in "True Love Tends to Forget", from *Street Legal* (1978), there is "a similar echo discernible behind those quietly great two lines […] 'This weekend in hell / Is makin' me sweat'" (2006, p. 576), which may allude to Rimbaud's "Une Saison en Enfer" ("A Season in Hell"). Scaduto (1971) goes on to say that it is also Rimbaud's spirit what informs the hobo's approach to songwriting and also his contemporaries: "There was much of Rimbaud in Dylan and his contemporaries: Rimbaud was an arrogant, rebellious young man, questioning the authority of government, church, educators, very much like a cat on the Village Streets or a Kerouac road bum" (p. 135). Dylan's most evident allusion to the poet may be the *Blood on the Tracks* (1975) song "You're Gonna Make Me Lonesome When You Go", where Dylan refers to the relationship between Rimbaud and Verlaine: "Situations have ended sad / Relationships have all been bad / Mine have been like Verlaine's and Rimbaud's / But there's no way I can compare / All of them scenes to this affair /You're gonna make me lonesome when you go". This reference, however, does not prove Rimbaud's symbolist influence but the impact the French poet may have had on the young hobo. For further information on Rimbaud's influence, see Boucher & Boucher (2021), specifically chapter nine "Mine've been like Verlaine's and Rimbaud". See also Peddie (2013).

In other words, the language rejuvenation initiated in previous songs extends to the necessity of a new style, which complicates translation enormously.

Gourmont (2019), in the preface of his *The Book of Masks*, emphasizes the idea of Symbolism as an eminently individual style, understood as a poetic attempt at liberty, which may lead the poet to push the limits of the known and explore the margins of the unknown:

> What is the meaning of *Symbolism*? Practically nothing, if we adhere to the narrow etymological sense. If we pass beyond, it may mean individualism in literature, liberty in art, abandonment of taught formulas, tendencies towards the new and strange, or even towards the bizarre. It may also mean idealism, a contempt for the social anecdote, anti-naturalism, a propensity to seize only the characteristic details of life, to emphasize only those acts that distinguish one man from another, to strive to achieve essentials; finally, for the poets symbolism seems allied to free verse, that is, to unswathed verse whose young body may frolic at ease, liberated from embarrassments of swaddling clothes and straps. (p. 5)

A number of the above ideas are relevant to the symbolist hobo's cause. If contrasted with his previous work, "Chimes of Freedom" may be viewed as an effort to display "individualism in literature". The hobo is no longer interested in forging links with his tribe peers, so this new *heterotopia* is not built upon fraternity principles. With "Chimes of Freedom", the drifter commences a long textual path towards utter individualism which will be culminated in the last stage of this analysis. Thus, once topicality begins to be exhausted to its limits, the "contempt for the social anecdote" and the need for emphasizing "only those acts that distinguish one man from another" start to emerge. Daily political life loses its charm, the anecdote is no longer relevant as it imposes "taught formulas", and accordingly the poet, longing to stray outside the storytelling tribe, feels the necessity to signify himself.

In Gourmont's words, "individualism in literature" leads to "to unswathed verse whose young body may folic at ease, liberated from embarrassments of swaddling clothes and straps". The relevance of "Chimes of Freedom" lies precisely in such aspects, being for many a protest song but "uncomfortably close to blurry impressionism rather than activist clarity" (Gray, 2006, p. 21). The images the hobo delivers force the song lines to be "laden with extravagant and often violent imagery known as synesthesia, the super-vividness found in Poe, Hart Crane, and notably in Rimbaud's 'Sonnet of the Vowels,' in which colors emerge from common vowels" (Shelton, 2011, p. 320).

If Dylan's songs are characterized by the hobo's liberation from conventions, here this attitude surfaces in a different manner. While meaning manipulation remains the main setback for translation, "Chimes of Freedom" exemplifies Dylan's tendency to structural complexity, which posits a larger challenge for translation. In an attempt to eschew folk conventions, a freer form of poem is obtained. Form and content, as in his previous work, still correspond to each other. Yet content now becomes structurally more complex, and accordingly his songs' form also evolves into more elaborated lines. Just as topicality is put aside in the song content, form also starts to emancipate from folk structures. Dylan's ideological distancing from folk, then, indirectly complicates translation. The hobo's spirit remains the same. Yet upon embracing Symbolism, the differences in English and Spanish's modes of meaning become more evident than in previous *heterotopias*. By relinquishing some basic constraints of folk, lines run more loosely and consequently the song structure enlarges.

Dylans breaking with conventionalism lays the foundation for the hobo's manipulation of Symbolism as well as building up to a new style upon which his new textual *heterotopia* rests. Academic as it may be, Symbolism is transformed, in the hands of the rover, into a new literary artefact disposed of its academic nature. In other words, this folk-infused Symbolism grows into a centrifugal force as it does not ally *wholly* with the totalizing force—the unitary language—the hobo starts to perceive, namely the folk revival: "Rimbaud's reflections on modernity and poetry provide a critical gloss for Dylan's own development of new modes of writing and performing, after the fading of folk music" (Hampton, 2019, p. 86). Played off against—and combined with—some folk features, Symbolism grows centrifugal.

Gourmont's above definition (2019) suits well Dylan's approach to "Chimes of Freedom". The drifter, then, does not leave the folk freshness wholly behind yet some spontaneity is lost in the favor of more elaborated images. This experience is verbalized by means of synesthetic images. As Marqusee (2011) holds, "[the song is] a self-conscious exercise in the 'disarrangement of the senses' recommended by Rimbaud and the French symbolists" (p. 99). These images assist Od(d)ysseus in drifting apart from the topical world to which the folk community pertains. Senses are privileged over political affiliation, and topicality is replaced by personal aesthetic experience. It also conducts his poetic oddity, which becomes even odder if played off against his recently-left-behind storytelling folk past. The hobo, as the symbolist poets, observes "a world experienced from within, as a process of consciousness, where impressions are not fashioned but assault the sensory faculties in confusion and with speed" (Scott, 1984, p. 142).

This has a great impact on translation. As words pile up in extensive lines, the transfer from English into Spanish becomes enormously complicated. Now rendering from one language to another is not only affected by delays, plays and the undecidable but also by lines' extension and the accumulation of ornate images. Dylan's usage of language becomes poetic inasmuch as it is unintelligible for his former folk peers. Words are now alien to the unitary language but also, after the combination of folk tradition and Symbolism, external to the folk community. This new textual *heterotopia* is epitomized by the cathedral where the chimes of freedom toll, which rises in the margins of the language-culture system but also outside the Greenwich Village. Yet such a cathedral cannot be relocated *literally* into the Spanish language-culture system. The lines' length as well as the ever-growing semantic manipulation of words amount to the problems the translation of "Chimes of Freedom" pose. All of them, as in previous examples, demand from the translator a hermeneutic reading as well as a creative effort which may recreate Dylan's relationship with his native language. Efforts, then, must be oriented into making the impossible correspondence of Spanish and English possible.

4.4.2 Translation Analysis: The Hobo Unchained

The hobo has put on a number of masks so far. He has been a storyteller looking for a place in Greenwich Village. He has also experienced some drawbacks which have led him to confusion, and has also disguised him as a protest, anti-racist singer. Yet now he feels the necessity to move on. He has grown weary of being a protest singer and is resolved on bidding farewell to the Civil Rights Movement and the Greenwich storytelling tribe. He stays in New York but the neighborhood no longer satisfies his artistic impulse. However, his outcast condition still remains, and leads him to still relate to those who struggle to find their place. "Chimes of Freedom", then, serves a double purpose. On the one hand, it works as a valediction addressed to the folk mates who expect him to be the voice of a generation. On the other, it is a celebration of otherness aimed at those who, regardless of their political stance or ideology, bear the consequences of their eccentricity.

4.4.2.1 "Far between sundown's finish an' midnight's broken toll"

Some hermeneutic exploration should be made before proposing translation possibilities. The first lines place the listener at some imprecise, fractured time ("Far between sundown's finish an' midnight's broken toll"), when two characters, presumably the hobo and his companion, "ducked inside the doorway, thunder crashing". The two characters are placed in an indeterminate position ("Far between […]"), thus implying their social uprootedness. And so,

time attunes to the broken sounding of the bell, suggesting a fissured recall which has barely survived the passing of time. Being a farewell, the song surmises that the past the drifter is just leaving behind is already far-off. The tense seems to point to a distant past which he fails to recognize—a past that disappears as it were by flakes.

The use of "we", however, seems deliberate as it "acts like a delimited social pronoun" (Renza, 2017, p. 3), thus accentuating the feeling of collective comradeship that subtends the song, in spite of the individual approach to it. Ironically, if his halt at the cathedral represents his escape from social movements, his stance is not crystal-clear whatsoever. While he sympathizes with all the mentioned characters, he avoids any alliance that may compromise his individuality. Therefore, the cathedral *symbolizes* a deflection from clichéd noncomformism as well as an entry into a private realm which keeps him away from the storm outside. This individuality, as explained below, is showcased both in the images employed and the use of language.

The pilgrims reach their asylum and, assisted by the bells, intone a chant for "[…] the warriors whose strength is not to fight" / "[…] the refugees on the unarmed road of flight" / "An' for each an' ev'ry underdog soldier in the night", which exemplify the tendency to the aforementioned *verse libre*. Once their chant is consummated, they "gaze[d] upon the chimes of freedom flashing". Their mission is seemingly accomplished and they take pleasure in their sounding victory.

Numerous natural elements are invoked to create an almost Gothic milieu. They, among other factors, no doubt complicate the translation process. The phrase "broken toll", in the first line, may carry various connotations, and options are multiple due to both the accumulation of natural elements and its polysemic nature. For *broken* may signify a material fissure or a chink, suggesting an old worn-out bell; or a bell that does not work; or a breakable bell, as a broken health; or a fragmented bell or sound, as a broken line. All they are reminiscent of fragility, as if bells—or their tolling sound—lacked consistency. The song describes how the speaker looks back on the past as his recall blows into the breeze. The toll, like his memory, is fading and conjures up a fragmentary view. Its translation, therefore, should include an adjective which may convey this synesthesia.

That being said, "broken" may be translated as "rotas", "agrietadas", "partidas", "deterioradas":

Lejos, entre la caída del ocaso y las campanadas rotas de la medianoche,
nos adentramos fugaces en el portal, los truenos retumbando bien fuerte.[143]

The accumulation of elements forces the translation to expand the line length. Here the non-isomorphism of the languages involved is manifest due to the symbolist imagery employed. The conciseness of English cannot be transported into its Spanish counterpart, which requires a larger number of words. Some remarks are worth, though. Firstly, the source "finish" must be rephrased as a word-by-word translation may not sit aesthetically in Spanish. Instead of *finalización* or *final*, *caída* (literally, *fall*) has been preferred. The choice for "rotas" (*broken*) fits well in the context, and "ducked inside" has been translated as "adentramos fugaces", which reinforces the idea of a quick move as well as rhyming with "medianoche", thus conferring some rhythm upon the song.

Though "rotas" may work well, other solutions may enhance the idea of a broken past. Thus, *interrumpidas* (*interrupted*), *discontinuas* (*discontinuous*) or *intermitentes* (*intermittent* or *sporadic*) may work well. *Quebradas* seems also good choice as it may also relate both to inconsistency and sound:[144]

Lejos, entre la caída del ocaso y las campanadas quebradas de la medianoche,
nos adentramos fugaces en el portal, los truenos retumbando bien fuerte.

"[B]roken" may also allude to the type of sound the tolling bells emit, i.e., an interrupted one, as the hobo's defective memory. If the type of sound is emphasized, *alternas* (*alternating*) or *sincopadas* (*syncopated*) may also fit in the context:

Lejos, entre la caída del ocaso y las campanadas alternas de la medianoche,
nos adentramos fugaces en el portal, los truenos retumbando bien fuerte.

By placing words in context that do not suffice to clarify its meaning, Dylan sabotages them. In such a situation, the hermeneutic exercise grows harder, and the translator is forced to come up with solutions that may fill in the semantic emptiness of words. The historical context may prove relevant to decipher the possible meanings. Thus, "broken", among other words, may be translated into Spanish in a number of different forms depending on the approach the

[143] Though the first line presents the translation problem, the second line has been also been added for some more context.

[144] This is in fact Izquierdo et al's choice: "Allá entre el final del ocaso y el quebrado toque de la medianoche" (Dylan, 2016, p.346). The translation of "bell" with "toque" adds naturalness to the target text. Álvarez (Dylan, 1975a), however, omits "broken": "Lejos, hacia el ocaso del atardecer y la llegada de la medianoche" (p. 261). Reasons may be multiple, but the line's excessive adjectivation may be one of them. Interestingly, Ordovás translates the line as follows: "A lo lejos, entre la puesta de sol y el *estallar* [my italics] de la medianoche sonaron" (1972, p. 139). Ordovás interprets "broken" as an exploding sound.

translator may take. As in other examples, the translation possibilities grow in relation to the social forces that dominate the historical context, the multitude the hobo attempts to condense into the unicity of a song.

4.4.2.2 "As majestic bells of bolts struck shadows in the sounds"

As they enter the cathedral, the two pilgrims describe what occurs around them with abundance of details. Special attention is paid to the natural elements that build up to the stormy atmosphere, which contrasts to the quietness inside the building. As aforementioned, synesthetic images are of common usage in this song, and the chosen line seems to fall comfortably under this category. In it, at least two feelings stemming from different senses collide in the line. On the one hand, there is a shadow; on the other, there are sounds caused by a loud thunder.

The line presents a number of challenges. The first translation problem comes with the number of words the hobo needs to express a synesthetic image. As in the previous case, the drifter defies the centralizing language by collecting numerous words that induce the poetic experience in a sort of *verse libre*, which simultaneously fail to meet the folk devotees' expectations. This, because of the divergence between English and Spanish, may complicate the translator's task as it foregrounds the unbridgeable differences between the two languages. The images employed by the drifter are more prone to concise structures, whereas Spanish tends to need more words to express the same idea.

Yet it is not the only problem. *Bold* may mean at least two different things. First, it may mean a metal rod for fastening two elements together. This meaning fits in the context, since it may allude to the fastener attaching a bell to a wooden bar. If so, the "bolt" may have been picked to set the bell's "majestic" look against the bolts' rusty sound. It is up to the reader to decide what the line really means by bringing these two words together. Bells constantly ring light but its rattling noise conceals, and contains, a hidden, nasty truth. Like Dylan's words, they *secrete* something. For not only do they ring marriage's happiness but also veil its miseries. This reading dovetails with the "broken toll" mentioned in the previous line—a worn-out bell that makes a strident, irregular noise. Yet "bolt" also alludes to a lightning stroke. This sense also matches the context as Dylan may intend to describe the bells' flashing light—that is, bolts mingling with shadows, an oxymoron that intensifies the sense of synesthesia. In short, "bolts" may designate two apparently opposite concepts (faded/blazing), being its vagueness reinforced by its position in the text.

There are plenty of options for the two senses recognizable in "bolts". Ordovás interprets it in a very different manner: "Como majestuosas campanas de sombríos acontecimientos" (1972, p. 139), whereby "bolts" is omitted. If the first meaning discussed is considered, it may be translated as *tornillos*, *pernos* or *tuercas*:

Mientras los pernos de solemnes campanas clavaban sonidos en el estruendo.

However, if the word is interpreted in relation to the natural atmosphere described— which seems more likely—, other words such as *relámpagos* or *rayos* may be utilized. Likewise, Álvarez interprets "bolts" as a lightning stroke: "Mientras las majestuosas campanas de los rayos producían sombras en los sonidos" (Dylan, 1975a, p. 261). Izquierdo et al rephrase the source line so that the poetic tone is preserved: "Un grandioso arrebato de centellas disparaba sombras al estruendo" (Dylan, 2016, p. 346). Other possibilities may be considered, though:

Mientras relámpagos de solemnes campanas clavaban sombras en el estruendo.

The above solution proves interesting as "relámpagos" is semantically deformed in relation to the context. A natural equivalent for "bolts", in this context the word is expressed as if it were a unit of measure of bells, which, as Lawler contends in his description of Symbolism, pushes "the confines of prose narrative or logic". In other words, it helps the hobo take distance from normative centralizing language. Furthermore, the source phrase's order, "bells of bolts", has been inverted so as to make it suitable for the Spanish audience. "[C]ampanas de relámpagos" would have not stricken the same effect.

Whether the word is intended to emphasize the bells' rusty erosion or its blazing gleam is an irresolute question. In such a case, the translator can only hope for a word that carries two similar connotations. Though it does not convey the same effect, *rayadas*, for instance, indicates a damaged (scratched) bell as well as evoking the word "rayo":

Mientras solemnes campanas rayadas arrojaban sombras al estruendo.

The above solution may not ring as sophisticated as the source line yet draws on one of the hobo's most common devices, namely the *double entendre*.

The second part of the line, "struck shadows", seems a more feasible challenge as *to strike* suggests a sudden, violent movement. The fact that Dylan uses "struck" instead of *cast*, for instance, gives an account of how he perceives a natural phenomenon. By putting *strike* in an unconventional context, Dylan induces it to mean differently. Translators may consider this in their rendering, which must be as odd as the source device. His words alter his surroundings, which reinforces the idea of Symbolism being, above all, an attempt at artistic liberty and

individuality. A less common word is preferred in order to accentuate the hobo's distance from the language-culture system's center. It may be translated as *plantar* (*to plant* or *to stick in the ground*), which, while not adjusting to the context, gets to amplify its meaning in relation to the other phrase's elements:

Mientras solemnes campanas rayadas plantaban sombras en el estruendo.

Other solutions are possible, though. The line may be shortened if the phrase is reduced to a verb which denotes the same image:

Mientras las solemnes campanas rayadas ensombrecían el estruendo.

Ensombrecer literally means to cover with shadow. The sentence disposes of the source verb yet compensates with a freer line where the burden of words is lighter. The synesthetic feeling is preserved and the individualist literary effort is perceived as in the source text. The above proposal, then, may be the best option in relation to the *skopos* of this thesis.

4.4.2.3 "Tolling for the outcast, burnin' constantly at stake"

In the second stanza, the speaker and his companion are well guarded at the cathedral. The two pilgrims leave the "city's melted furnace" behind and manage to settle in the temple which will protect them from the storm. They are safe from the afflictions the rainfall may bring about. From their earthly vantage point they contemplate Nature's spectacle. Yet, when describing the characters' departure from the city, the hobo portrays a somber scene. Wedding bells contrast with the heavy rain falling outside: "As the echo of the wedding bells before the blowin' rain / Dissolved into the bells of the lightning".

The symbolist flight from the "city's melted furnace" is supplemented by a new synesthetic image. Two opposite forces perform the same action. While the cathedral's bells ring cheerfully for the wedding, the lightning tolls noisily for the rebel or the rake, meaning that the chimes of freedom ring for the dissidents to whom Dylan is sympathetic. This suggests some dissimilarity between the newlywed and criminals as epitomes of two different social positions. Yet this inequality is seen as a dialectic struggle in which both sides count on the help of different allies—the cathedral's bells ring for the groom and the bride whereas thunders echo the rebels' cause.

According to Renza, the drifter's salutation to "the rebel", "the rake", "the luckless, "the abandoned", "the forsaken" and "the outcast, burnin' constantly at stake" implies him "mainly set[ing] out to free the singular misfit within any social group" (2017, p 3). Yet it also poses a

considerable problem in terms of translation; specifically, "at stake", as its evocative tone, intended or unintended, may complicate its meaning. Throughout his tribute, the hobo praises those who live outside conventions at the risk of social rejection. He is sympathetic to the cause of those who wittingly decide to transgress norms or for any reason do not adjust themselves to clichéd stances. However, in such cases the establishment reserves itself severe punishments other than social veto.

America was stained by a long tradition of racial discrimination,[145] political repression and a campaign spreading fear of communism. Otherness, however passive, was severely punished as it contravened the strict precepts of the American way of life. Such inquisitorial positions do not leave room for identity emptiness as they force the individual to take a side. This void is filled with suspicion and therefore persecution (witch-hunt) becomes the state's modus operandi: "[…] the misdemeanor outlaw, chased an' cheated by pursuit".

Though earlier, the line may evoke McCarthyism (1950-1956), which was characterized by the administration's attempts at chasing and punishing the ones whose mere presence or ideology questioned the status quo: "In the sixties in the United States of America to be young was to be constantly challenged, frequently insecure, often frightened" (Marqusee, 2011, p. 2). This completes the style of the hobo's present *heterotopia*, which, though now adhered to Symbolism, still contains traces of protest songs. The natural, synesthetic and symbolist devices serve a specific purpose—to denounce, and support, social misfits.

Taking this into account, "at stake" accurately describes their condition. It denotes a risky situation, as if their existence was at risk to be won or lost, which leads to desperation or anguish. But by adding "burning", Dylan also introduces the image of public execution where the condemned is tied to a wooden stake and a fire is lit behind them. As in previous examples, the hobo manipulates a pre-existing idiom into something new, whose meaning is not as recognizable as it used to without the adding of "burnin'". Once again, his elusiveness is encapsulated in an expression that condenses two senses in one signifier. A number of expressions may sit aesthetically in this context. Paradoxically, a word-to-word translation, as that of Álvarez (Dylan, 1975a), may accentuate the original line's poetic oddity: "Tañendo por el marginado, que arde constantemente en la pica" (p. 261). Ordovás opts for a free translation, too, but eliminating the reference to the stake: "Por el paria quemándose constantemente en la aventura" (1972, p. 139).

[145] See "4.3 'Walls of Red Wing' and 'Only a Pawn in their Game': The Hobo Returns to the Tribe".

More idiomatic phrases may work. Izquierdo et al (Dylan, 2016) emphasize the clichéd reference yet fail to recognize Dylan's alteration of it: "Doblablan por el paria que siempre arde en la hoguera" (p. 347). Likewise, *agarrarse a un clavo ardiendo*[146] may work as it implies drawing on any resource regardless of the danger it may involve:

Repican por el paria, agarrado siempre a un clavo ardiendo.

The device is slightly different from the source element ("stake") yet it may convey a similar idea. The main difference between the source text and its Spanish counterpart, however, lies in the drifter's creative effort. As explained above, the adding of "burnin'" introduces more semantic possibilities, which grants the poet his uniqueness. The target text, nonetheless, needs to draw on a pre-existing sentences which has not been come up with by the translator; that is, the target text needs to recreate Dylan's antagonistic relation to the centralizing language

Though it places the reader in a different situation, the Spanish phrase *con la soga al cuello* may also meet the source meaning while carrying its evocative power:

Repican por el paria, con la soga siempre al cuello.

It alludes to a risky situation as well as conjuring up a public execution, namely the gallows. Furthermore, by adding the adverb "siempre" (which is already present in the English text by means of "constantly"), the phrase intensifies the double meaning as it gives the expression a sense of relentlessness, which is not necessarily present in the pithiness of "being at stake". The lack of isomorphism of the languages involved prompt the translator's creativity, that is, the (im)possibility of translation. By recreating the source device, the rendered text becomes as *centrifugal* as the source one.

4.4.2.4 "Through the mystic hammering of the wild ripping hail / The sky cracked its poems in naked wonder"

French Symbolism's influence is manifest here. In Marqusee's words, the line underscores Rimbaud's common "disarrangement of the senses". The natural *mise-en- scène* captures the turbulent essence of the epoch. Besides, "the mystic hammering" adds a mysterious note that heightens the hobo's astonishment. Amazed at the natural spectacle, he, along with his pilgrim peer, catches sight of the thunders, which draw zigzagging lines in the sky. Their eyes seize what they have in front of them—thunders—and turn it into something else, i.e., poems.

[146] Equivalent for the English idiom *clutch at straws*. Literally, it means "a clutch at a burning screw".

"Cracked" undoubtedly presents the most hard-won element in terms of translation. Its peculiarity lies in the manner Dylan employs the verb as its position in the line implies that the sky releases poems by cracking itself. The outcome is also cracked, suggesting, as already said, sinuous lines in the sky, i.e., thunders. Yet it could simultaneously refer to the noise of the hail hitting the sky. Dylan's singularity here, among other factors, is that he seizes the verb and transfigures its transitive nature. Followed by an object, *to crack* commonly indicates somebody breaking something so that a fissure appears. Yet here *to crack* implies that the sky cracks while unleashing the (cracked) poems, which likewise seep through the sky's cracks. As on previous occasions, it is as if Dylan played at questioning words semantic uniqueness by bringing several meanings together in an eternal delay.

The accumulation of words delivers a quite peculiar image. Paradoxically, the number of words enable the translator to dispense of them so that the Symbolist image, which is the line's main asset, can be preserved. Ordovás, for instance, delivers a similar image yet uses different verbs which accentuate the hobo's distance from normative language: "A través del loco martilleo místico del salvaje granizo / El cielo escupió [*to split*] sus poemas en desnuda pregunta" (1972, p. 141). By using *escupir*, Ordovás seems to adjust his line to Dylan's relation to his native language; that is, it seeks to accentuate the hobo's non-normative tendency.

Álvarez, however, opts to remain standard while adhering to a poetic tone: "A través del loco martilleo místico del salvaje y desgarrador granizo / El cielo hizo estallar [*to blow out*, *to detonate*, *to explode*] sus poemas" (Dylan, 1975a, p. 261). Izquierdo et al (Dylan, 2016), however, opt to omit the reference to "cracked", thus lightening the line while preserving the Symbolist taste: "Entre el demente martilleo místico del granizo enfurecido / El cielo maravilló con sus poemas desnudos" (p. 347). This last proposal proves interesting as it bonds several words ("cracked" and "in [naked] wonder") into one verb ("maravilló"), maybe in an attempt to simplify the Symbolist accumulation of words.

None of the previous translations preserve the reference to "cracked", which epitomizes Dylan's relation to his own language. That being said, this poetic oddity may be rendered into Spanish differently: "agrietarse en poemas", for instance, implying that the sky's cracking results in poems. As in English, the inclusion of "en poemas" would break the logic of standard language, which may be seen as an influence of Symbolism:

> Por el granizo indómito y afilado, con su martilleo místico,
> el cielo se agrietaba en poemas asombrosos.

The source “wild ripping hail” has been translated word by word, which slightly nullifies the original line’s rhythm. The only difference lies in “afilado”, which, rather than a capacity (to rip), designates a quality (*afilado,* which equates to *sharped*).

The phrase’s order may be changed so as to render a more natural line. If the “wild ripping hail” is the cause of the sky being cracked, the preposition “[t]hrough” may be omitted, so that the line grows lighter. The subject, consequently, would be the hail:

> El granizo indómito, con su místico martilleo, desgarraba
> grietas en el cielo como poemas asombrosos.

Several changes have been adopted in relation to the source text. Apart from the omission of “through”, “ripping” has been transformed into a verb (“desgarraba), whose object is “grietas” (literally, *cracks*, as a noun). Consequently, “sky” is no longer an object but a place (“en el cielo”), while “its poems in naked wonder” has been condensed into a simpler phrase: “como poemas asombrosos”, which literally means “as astonishing poems”. Thus, the resulting poems become a comparison, and the augmentative “naked” is omitted as it presents plenty of difficulties. For “naked” seems to be added to the phrase to simply strengthen its effect.

In Spanish, though, it seems difficult to find an element that may convey the same connotation. “[A]sombrosos” may be converted into its natural noun, “asombro” (*awe*), while the emphasis of “naked” may be conveyed by *puro* (*pure* or *sheer*), as if spotless, immaculate or untarnished:

> El granizo indomable, con su místico martilleo,
> hacía del cielo poemas ajironados de puro asombro.

The target text results, as the source song, in a couple of lines saturated with words. It also presents some oddities which defy the logic of normative language. As disposed in the song, “jirones” (*rag* or *torn to shreds*) is the natural state of the poems which emanate from the sky’s cracking, while reproducing the onomatopoeic effect of it. Preceded by “en” (*in*), the phrase rings utterly odd, which confers upon the line its poetic value. Besides, “in naked wonder” has been translated as “de puro asombro”, which may suggest two things. On the one hand, it may be read as a cause for the sky’s cracking. On the other, it may be interpreted as a *sui generis* rag (“jirones”), as if was one among a large variety, which again challenges logic. Though all the proposals are valid in semantic terms, the last two best epitomize Dylan’s relation to his own language, which is the main *skopos* of this analysis.

4.4.2.5 “An’ the unpawned painter, behind beyond his rightful time”

The hobo continues saluting the outcasts to whom he feels socially and emotionally attached. By individualizing his praises, he and his companion imply being at odds with the collectiveness they used to embrace in his earlier lyrics. Inside his spiritual refuge, the storm’s mantra brings the two characters into harmony with the causeless subjects the song celebrates. Dylan extols as well as pities their solitude as they do not align with any political nor social cause, whether it be a social castoff or an “unpawned painter behind beyond his rightful time”.

The song encapsulates a radical dissent. If his early work aligned him with the American 1960s counterculture, now it “attempt[s] to expose a hydra-headed American authoritarianism, a larger bête noire than those Dylan had fingered in the preceding *The Times They Are A-Changin’* period” (Renza, 2017, p. 2). This poses the paradox upon which the song mainly builds. His defense of the repressed involves some distance from the causes that may support them. For American establishment not only fosters the status quo but also countercultural movements, which have been “packaged and promoted as a product” (Marqusee, 2011, p. 220). Self-fulfillment entails a powerful opposition to any cause as membership leads up to narrow-mindedness as well as submission. As explained above, the song paradoxically values an individuality-based comradeship, which condenses the multiplicity of social forces in the song’s unicity. It values a nonconformist essence rather than a common affiliation. Brotherhood is forged by difference, and individuals are made to mean by what they are not (“warriors whose strength is not to fight”). Hence he celebrates a subterranean yet heterogeneous community encompassing all causes whose *raison d’ être* is not generally grasped, i.e., meaningless causes like art or outsiderness. His subversive nature may lead him to part with his companion, though, as they “listened one last time an’ […] watched with one last look” the chimes of freedom.

Therefore, the painter allegorizes the outcast artist’s boldness who, at the risk of social rejection, does not take any side despite the compelling social proclamations of his “rightful time”. This aligns the song with the individual effort Symbolism involves. The aforementioned paradox comes into play here as collectiveness and individualism collide. Yet individuality is recognized as the only means for achieving mind freedom in the midst of a social environment that induces subjects into alienation. Art epitomizes freedom, and thus bells happily “[s]trike for the guardians and protectors of mind”. The joint outcries on the streets eventually drown one’s voice. The artist, or the painter, abstracts himself from the noise and remains true to his

own thoughts. In other words, he continues his particular detour that helps him drift from the language-culture system's center, which also has an impact on translation.

But before exploring translation possibilities, it is necessary to elicit what the hobo's words may mean. Some historical references may be considered in the process. The painter is defined as "unpawned", meaning perhaps that the true artist is never for sale. The song values that who devotes him/herself to cultivating arts as a form of self-protection against the dictates of the time ("his rightful time"). Word choice is quite illustrative, and the reference to pawn shops (the establishment) works as a very effective symbol. The desperate, dishonest artist sells his art, a broken or unwanted object, in exchange of some tantalizing bauble—popularity. In contrast to the "rightful time", his art becomes old-fashioned and needs to *sell out,* i.e. adhering to the dictates of folk in the hope of growing even more popular in the storytelling folk tribe. That is the pawned artist.

In a time when taking sides is seemingly the only possible way, the song cherishes artists who walk the middle path, the one that leads to self-knowledge and liberation. Cultural resistance is the only escape from the choking tentacles of contemporary ideology. This dilemma is expressed in commercial terms, as if dominating ideologies were the payment currency an artist has to pay for success.[147] Resistance is only possible if they remain impervious to ideological biases. So, the "unpawned artist" is the one who never pledges their art as a security for prospering. The risk, however, is considerable. Society may reserve itself a severe punishment and the artist may eventually be condemned to ostracism, being wittingly or unwittingly "behind beyond his rightful time". Genuineness has a price—banishment. The true artist, then, is always out of time, and thus "rightful" turns into an irony as the times unjustly uphold only those who both cling to what is expected from them and remain loyal to dominant discourses.

Word choice is masterful again, "unpawned" defining an artist whose work is not sold nor bought. This particular view is what makes the word so ambiguous. Other words may have been employed to mean the same. The fact that the painter is "unpawned" and not, for instance, unyielding amplifies in English the idea of being resistant, but at the same time renders a unique image which may prove difficult to translate into Spanish. That is, being placed in an unconventional location, the word amplifies its semantic possibilities, and the delay must be stopped by the translator's intervention. This is what displays the hobo's particular view of the

[147] This approach is also discussed in "4.3. 'Mixed Up Confusion', 'Bob Dylan's New Orleans Rag', and 'I Shall Be Free': Dylan at the Crossroad".

world. The resulting image is that of an artist as an untransferable asset. Among previous translations, Izquierdo et al (Dylan, 2016) seem to have grasped a similar historical meaning: "Por el pintor sin deudas desplazado de su propio tiempo" (p. 347). However, "unpawned" is translated as "sin deudas", which literally means "without debts". It is an accurate rendering as "unpawned" can also be understood in such terms. The artist *owes* nothing to anyone.

A similar nuance should be present in its Spanish counterpart, then. It should draw on an unconventional, misplaced device. Choices are multiple depending on where the emphasis is put, and thus "unpawned" may be translated as a negative phrase, such as "que no se vende" (*unsalable*), "que no se deja chantajear" (*unblackmailed*) or "que no se subasta", if the translator intends to emphasize the commercial nuance:

Y el pintor, que no se subasta, ajeno a la justicia de los tiempos.

However, these options may excessively lengthen the phrase. Other possibilities are "ingobernable" (*ungovernable*), if a rebellious note is meant, "infranqueable" (*unsurmountable*), or "innegociable" (*unnegotiable*), which carries the same commercial connotations as "unpawned", only it does not place the transaction in a pawnshop nor does it allude to a past action (unpawned) but one's essence (unnegotiable):

Y el pintor innegociable, ajeno a la justicia de los tiempos.

As to "behind beyond his rightful time", it has been translated as "ajeno a la justicia de los tiempos" (literally, *unconnected to the times' justice*), whereby "rightful" is transformed into its noun "justicia" ("justice"). If the target text is intended to obscure the meaning, "rightful" may be translated as an adjective:

Y el pintor innegociable, ajeno a los tiempos justos.

The line suggests ironically that what is understood as justice is for the misfits, outcasts and criminals injustice. It implies an out-of-time relation with what is understood as justice in their time. Otherness is displayed in relation to the normative justice, and consequently the artist is unconnected to that idea.

Disconnection to the times is not emphasized by the use of prepositions. The artist's creative and temporal isolation is enhanced by the combination of "behind" and "beyond", which intensifies their distance from the mainstream. An association like this, however, seems unfeasible in Spanish because of both its length and cacophonic sound. The painter, being "behind beyond his rightful time", remains out of sight to the public opinion, and that is why the speaker praises him. His underground activities ("behind") are out of reach ("beyond") to

the general audience and he goes unnoticed. Were this the meaning, options in Spanish are plenty, as a verbatim translation seems unlikely. For instance, “desapercibido, “inadvertido”, “abandonado”, “imperceptible” or “escondido”.

“Invisible”, for instance, seems to suit the context. Moreover, the sentence fulfills the original irony as well as evoking a familiar image as that of an eye-covered impartial Justice.

Y el pintor innegociable, invisible a la justicia de los tiempos.

Due to the ambiguity of the word, it is up to the translator to decide, according to his knowledge and cultural background, which word to choose. After an exploration of the historical and cultural context, “innegociable” or “invisitble a la justicia de los tiempos” may be a good choice. This example may not be problematic in relation to the line's length. However, it poses a challenge in terms of interpretation and of how Dylan relates to his native language. The solutions provided are more *creative* than Izquierdo et al’s as they alter ironically the normative sense of “rightful”. Being negatively defined, that is, in opposition to what is considered to be historically right, “rightful time” and “justicia de los tiempos” are not fair whatsoever in the hobo’s eyes. Misplacement of the hobo’s device must be reproduced, even with different devices, in the target text so as to be as semantically centrifugal as the source text.

4.4.2.6 “For the disrobed faceless forms of no position”

The song continues praising those who do not fit. The drifter zestfully laments the distress of the downtrodden in a painstaking line which lays stress on their anonymity. They are ostracized to such an extent that they are void of a face. Their identity is reduced to “forms” imperceptible as silhouettes to those who do wear robes or hold a position. Yet again, the line sheds light on the castaways and, though it does not decry inequity, a streak of pity or even condemnation is appreciable. This allegation is what reinforces Dylan’s sense of identity, as an individual attempt at courting allies with those who also turn away from dominant trends. As Rocheleau holds, “Dylan’s defense of the unconventional and unpopular against repression displays his overarching commitment to autonomy” (2011, p. 69), the very same autonomy required for “individualism in literature, liberty in art, [or] abandonment of taught formulas”.

The idea is expressed in a plain yet elaborate style. Again, the line’s length may be problematic for translation. In fact, the whole stanza and the following one are omitted in Ordovás (1972), one of the reasons possibly being the incapacity to translate such extended lines stylistically. The use of “disrobed” proves ingenious since it seems to convey two senses

in one word, as if Dylan intended to bring out both its literal and figurative meanings as in previous examples. On the one hand, "disrobed" may be understood as naked and, by extension, empty or unfurnished, which is concurrent with the void(ance) of identity to which he seems to allude. In the light of such indefiniteness, the "faceless forms" find themselves undressed and, consequently, helpless, fragile and unguarded, for there is no robe to protect them from the inclemency of social prejudices. This gives an account of Dylan's "universal concern for human well-being and tolerance of difference" (Rocheleau, 2011, p. 76). On the other hand, "disrobed" may allude to those who do not wear robes as opposed to, for instance, judges, who use them as a hierarchical self-expression in their public capacity. This nakedness opens a social gap insurmountable for the "faceless forms of no position", i.e., those who do not, or will not ever, have a position through which exercise any power. In terms of representation, identity becomes a social cul-de-sac.

Thus, "disrobed" harbors an ambiguity reinforced by its positioning in the sentence. The manner it relates to other elements in the phrase leads to a semantic deformation, which poses a significant challenge for both the language itself and ultimately the translator, who needs to come up with a different device that may convey the same ambiguity. Though it means undressed, *desnudo* (*naked*) or *desvestido* (*undressed*) would not work as they do not contain any garment in their morphology. That is, a literal translation cannot bear all the connotations discussed. Whereas Álvarez proposes "Para las desnudas formas sin rostro ni posición" (Dylan, 1975a, p. 261), Izquierdo suggests "Para las figuras desnudas sin rostro ni lugar" (Dylan, 2016, p. 347). The Spanish expression "desprovisto" or "privados" (*deprived of* or *without*) may imply a metaphor similar to that of the song, though it lacks the source text's originality.

Las formas, sin rostro ni puesto, desprovistas de túnicas.

Desarropadas, however, may work well. Though it does not suggest any important position, as that of a judge, it suggests a double sense. For *desarropar*, apart from *undress*, also means *to unprotect* or the result of withdrawing support, which is pretty much the state in which the pariahs Dylan salutes are. The adding of "puesto" may also be effective as, unlike "lugar, it implies a place as well as a job position:

Las formas, desarropadas, sin rostro ni puesto.

Though the sense is conveyed, "forms" may pose more problems. If translated literally as above, "formas" may not adjust aesthetically to the target text. First, because its meaning is not clear at all; and second, because *formas* (*forms*) is not necessarily indicative of an unshaped or

blurred figure, if that is the sense. Therefore, it may be translated as "siluetas" ("silhouettes"), thus reinforcing the individuals' anonymity. All in all, although different, this solution provides a similar image:

Las siluetas, desarropadas, sin rostro ni puesto.

The outcome is quite ambiguous and to some extent obscure, in a Symbolist manner. The target text, though it disposes of the original words, allows to rearticulate the hobo's source deflection while transporting the original spirit into Spanish by maintaining the distance from the language-culture system's center. This deflection is articulated through devices that may suggest more than one meaning. These proposals, in this respect, are quite illustrative of Dylan's original relation to his language, whose recreation also illustrates how the (im)possibility of translation is here understood: as a creative process in the face of the languages' different modes of meaning.

4.4.2.7 "For the misdemeanor outlaw, chased and cheated by pursuit"

This line displays a sort of compassion. The hobo ponders the pettiness of the crimes the outlaws may have committed. The fact that Dylan utilizes a word like "outlaw" does not seem arbitrary as it reinforces the idea of outsiderness. The outlaw, in Dylan's terms, is one of those archetypical characters inherited from folk tradition. He, like the "mistitled prostitute" or "the unpawned painter", chooses to live outside the law. The only difference is their motive. Whereas the painter remains impervious to the artistic dictates of the time, the outlaw disregards rules for whatever reason. The outlaw meets the spectrum of outsiders who crowd Dylan's poetic imaginary in "Chimes of Freedom". All of them embody what Gourmont (2019) calls above "tendencies towards the new and strange, or even towards the bizarre". Rather than a social prejudice, it is the law itself, personified by the judges, which shapes the outlaw's destiny.

The fact that "misdemeanor" is used as an adjective may give an account of how recurring punishment is upon the outlaw, to the extent that misdemeanors become second nature to him. This, however, no doubt complicates the translation as, whereas the sense is clear, Spanish does not allow aesthetically for such a combination, i.e. noun plus noun. So, the translator needs to rearticulate it by using the means their native language puts at his/her disposal. *Maleante* (*crook* or *miscreant*), for instance, may substitute the source combination by bringing the two senses

("misdemeanor" and "outlaw") together. It would lack the reference to misdemeanor, though. Yet *maleante* in Spanish designates a criminal of little importance.

"[C]hased and cheated by pursuit" poses another challenge. First, "pursuit" may involve more than one meaning. On the one hand, it seems a metonymy for a sort of authority, namely the law or its militant branch. Yet its natural equivalent, *persecución*, does not seem to work in Spanish. On the other hand, it refers to professional occupation, which appears to be quite significant as the song deals with outcasts, that is to say, those citizens who characteristically do not have a job. Consequently, the combination of "chased" and "cheated" along with the adding of "pursuit" involves a mutual refusal. The outlaws are "cheated" by the professions, meaning that they fail to be recruited. Yet they also are chased ("perseguidos") by the professions, which denotes that they refuse to engage in any job. Passively or actively, they live outside the norm.

At least three meanings need to be suggested by the target text so as to reproduce Dylan's original play. Word-to-word correspondence seem to fail in this respect: "Por el fuera de la ley a causa de un insignificante delito, perseguido y engañado por la persecución" (1975ª, p. 261). "[P]ursuit may be interpreted in a professional sense:

Por los maleantes, perseguidos y timados por las oportunidades.

The above solution proves interesting. Through "oportunidades" (*career opportunities* in this context), the target text succeeds in reproducing the mutual refusal discussed above. However, it fails to recognize "pursuit" as a metonymy for police chase.

Jefatura may work. It would be a different device yet it would denote a similar yet not identical double sense. For *jefatura* may mean either a boss or employer's position, which connects to the professional sphere, or the occupation of a police officer supervised by a chief of police:

Por los maleantes, perseguidos y timados por la jefatura.

If "misdemeanor" needs to be emphasized, the expression *de poca monta* (*of little importance*) may be added to "maleantes:

Por los maleantes de poca monta, perseguidos y timados por la jefatura.

The target text, then, rings as ambiguous as the source text and preserves the source elusive spirit of the hobo. Misplaced words conjure up Dylan's original relation to language. In this respect, literal translations are not valid for the *skopos* indicated above, and the last two proposals may be more suitable options in relation to the (im)possibility of translation.

4.4.2.8 "Starry-eyed an' laughing as I recall when we were caught / Trapped by no track of hours for they hanged suspended"[148]

Through the end of the song, the two characters are brought back into the narration. The repressed are pulled aside and the song circles back to the two lost souls who earlier in the song struggled to find a shelter from the storm. The elliptical structure suggests a focus on the observer rather than the observed. Outdoor space is superseded by impressions of the self, and the characters concentrate on an ephemeral present resulting from past and future's collision.

Yet present becomes untraceable as its trail is left behind and its face has not surfaced yet, which may be understood as the hobo hesitating before making the next move. Therefore, "no track of hours" is observable as time "hanged suspended"[149] in somewhat of a limbo, being suspension the only way to induce it to stand still. This may suggest the transitional nature of the time the hobo is having. So, time manipulation implies a shift from the outside to the inside. This move stems from a particular view which underpins Dylan's approach to Symbolism. However, his particular impressions rely heavily on his surroundings (i.e. time), which provide him with a pliable material he doctors in accordance with his view. The song expresses time in a very particular manner, as deflecting from language norms and logic. This makes translation extremely difficult as stylistic strangeness is paradoxically made possible only by the language from which words deflect.

The first translation problem comes with "trapped by no track of hours", which hardly meets correspondence in Spanish, mainly because the absence of time, as expressed in the original, is impossible to convey if a poetical tone is to be kept. Therefore, a more extended sentence may be required to really fulfill the original sense. The phrase "for they hanged suspended" can neither be expressed as a causative clause (introduced by the preposition *pues*, for instance) as it may deminish, at least in Spanish, its poetic streak. In fact, the causative tone does not seem to bring any significance and may be determined by the song's meter or rhythm. Ordovás puts it in temporal terms: "Ingenuos y sonrientes recuerdo fuimos sorprendidos / Atrapados fuera del tiempo mientras ellas [las campanadas] pendían suspendidas" (1972, p.

[148] "[C]aught" poses the first problem of the line as no agent is explicitly associated with it. The sentence may be interpreted as the characters being caught by "no tracks of hours", so "trapped" and "caught" would be determined by the same agent. However, given the context discussed above, it may be also read as the characters being simply caught by an external, unmentioned agent, most probably an officer, police force, etc. In this analysis, the former has been privileged. Yet the latter should also be considered: "Ilusos y contentos recuerdo que nos pillaron / y el tiempo, en suspensión, nos atrapó sin dejar rastro de horas". *Pillar* may serve the second interpretation.

[149] [H]anged may be also seen as a translation challenge as it is a non-normative usage of language. Spanish has other devices to indicate a colloquial tone such as the ellipsis of the intervocalic */d/* of the past participle. Yet this device may also designate specific geographical areas and Dylan's relocation into the Spanish language-culture system may render his utterances rootedly Spanish.

141). Lastly, the combination of "caught" and "trapped" seems a most peculiar element, which brings a sense of rashness and captivity.

Literal translations do not seem to work in this context. Izquierdo et all render "by no track of hours" literally and the outcome does fails to reproduce Dylan's ambivalent poetic tone: "No atrapados por el paso de las horas ya colgadas en suspenso" (Dylan, 2016, p. 348). Álvarez's proposal seems more dynamic: "Atrapados fuera del tiempo porque éste pendía suspendido" (Dylan, 1975a, p. 263). Freer translations may be attempted:

> Ilusos y contentos recuerdo que el tiempo nos sorprendió,
> y, en suspensión, nos atrapó sin dejar rastro de horas.

"[N]o track of hours" is no longer personified, and in return becomes a mode rather than an agent or a subject ("sin dejar rastro de las horas"). Moreover, by adding "el tiempo" the sentence emphasizes the pithiness of the image and the sentence gets its subject, which replaces the source "no track of hours". "[H]ours", however, may also be translated as "momento" (*moment*), which may add more spontaneity to the Spanish text, being less exhaustive in details. Both seem to work similarly, though:

> Ilusos y contentos recuerdo que el tiempo nos sorprendió,
> y, en suspensión, nos atrapó sin dejar rastro del momento.

As to "[s]tarry-eyed an' laughing",[150] they have been translated as "ilusos" (*naïve* as well as *romantic* or *idealistic*) and "contentos" (*cheerful*) as its equivalent, *riente*, may be too sophisticated in relation to the source "laughing". It may also be translated as *risueños* as well, yet this equates to *smiling* or *beaming*, which do not denote a loud laugh as the text seems to suggest. They seem to fit in the context in accordance with the context above discussed. Being "Chimes of Freedom" a farewell to this former folk mates, the hobo has grown older and looks back on the past with mature eyes. Old causes are now, in his view, too idealistic. It comes with no surprise that, dominated by a sense of ideological youth, the characters were back then "laughing". Finally, "for they hanged suspended", as discussed above, has been transformed in a mode rather than in a cause. The sense seems to be the same as the source phrase applies to "hours", which here connects to the target "tiempo".

Other translation possibilities may be considered. A greater extent of liberty may be used to adapt the source text to the Spanish audience more suitably:

[150] The line may also be read as the speaker being "starry-eyed an' laughing" at the moment. It is another hermeneutic possibility which may be considered for translation.

Ilusos y risueños recuerdo que el tiempo nos sorprendió
y, en suspensión, nos dio caza con su estela atemporal.

"[E]stela atemporal" (literally, *timeless trail*) has been utilized as replacing the source "no track of hours". This choice gives the song a poetic streak as well as preserving the source sense. Furthermore, *dar caza* seems to work well in the context, too, as implies catching, as in the line above, and trapping. It may also mean, in a figurative sense, reaching for.

If the agent of "caught" is assumed to be time, the "no track" the hobo mentions may be attributed to it, then. That being said, the phrase *dejar rastro* (*to leave tracks* or *trails*) may work out in this context and "hours" would not need to be mentioned:

Ilusos y risueños recuerdo que el tiempo nos sorprendió
y, en suspensión, nos dio caza sin dejar rastro a su paso.[151]

The line suggests that time catches up with the characters and freezes the moment, which stands still and paralyzes them into mannequins. After that, it continues its course, as a wave that has swept away what is left behind. Time, in a way, resembles the hobo in relation to the folk community. It is, in a way, a nostalgic look on a past which will never come back. The hobo's farewell is verbalized.

All the proposals seem to adjust both the hobo's escapist enterprise as well as his resource to Symbolism and Rimbaud's "disarrangement of senses". Words are not necessarily equivalent yet succeed in transporting the hobo's political spirit into the target text. Yet again, a creative task is expected from the translator who, in the face of the multiple possible meanings, creates a new line which, in relation to the language-culture system's center, may be seen as centrifugal as the source.

4.4.2.9 "For the countless confused, accused, misused, strung-out ones an' worse / An' for every hung-up person in the whole world"

The song capitalizes on the negative nature of certain words again. In a new enumeration the speaker lists out all those for whom the bells ring: "For the countless confused, accused, misused, strung-out ones an' worse". All labels seem clear but one. When naming the "strung-out ones", it seems as if the context does not suffice to clarify on whom Od(d)ysseus is calling. In fact, *strung-out* may signify several things but the way it relates to the other characters in the enumeration leads to an unsatisfactory conclusion—the strung-out are, like the rest, a

[151] *Sin dar señales de vida* may work similarly as hours are time's living material.

marginalized collective. This depiction, however, is not enough to grasp a proper interpretation that allows the translator to render an accurate translation.

Strung-out is colloquially understood as somebody physically weak, for instance, from drug addiction. This interpretation may suit the context as "Chimes of Freedom" primarily addresses America's outcasts. However, it may also mean stressed, which may also suit the song, or, if not referred to a person, extended or prolonged or even hung in a line. These last meanings do not seem to fit the context, though may give an account of its derivation as drug addict. That being said, translation should seek an alternative which, at least, may imply both drug addiction and stress while suggesting other connotations. Ordovás's proposal is similar in meaning but fails to connote the drug use: "Por los confundidos, acusados, maltratados, pisados y *desgraciados* [my italics]" (1972, p. 141). By utilizing "beodos" (*drunkard* or *drunk*), Izquierdo et al identify "strung-out" as alcohol abuse: "Por los incontables mortificados, ofendidos, perplejos, beodos y aún peor" (Dylan, 2016, p. 348). *Colgado*[152] may work well in this context:

Por un sinfín de confusos, acusados, maltratados, colgados y demás.

"[C]olgados" succeeds in rendering several meanings simultaneously as well as hinting at the same root as the source device (*colgar-hung*). It may also suggest those who have been hung on the gallows, which is also suggested in the source line below. In a more literal manner, this is what Álvarez implies in his translation: "Por los innumerables desorientados, acusados, maltratados, *ahorcados* [my italics] y otros con peor suerte aún" (Dylan, 1975a, p. 263). As to the above proposal, "confuses" may sound slightly clumsy. Perhaps, by adding "mentes (*minds*, *moods* or *mindsets*) the text may adjust more suitably to the Spanish audience:

Por un sinfín de mentes confusas, acusados, maltratados, colgados y demás.

Other possibilities may be considered, though. As already discussed, a sense of alienation as well as adjustment prevails over the song. While those who back away from dominant ideologies (by consuming drugs, for instance) are condemned to ostracism, those who adjust themselves to clichéd stances or array themselves at the system's interpellation are favored by the authority. Being the past participle of *string*, "strung-out" may indicate how the masses align themselves, as in lines at intervals, with the system's dictates. Their place in society is arranged in accordance with the function they are assigned. This Althusserian interpretation,[153]

[152] It literally means *hung* yet colloquially *mad* and *addicted*, especially under the influence of withdrawal symptoms. This may be seen, consequently, as a nervous state of mind.
[153] See 4.3.2.7 for a definition of Althusser's interpellation.

if combined with the previous sense, shatters its supposedly monolithic meaning and may make translation a more challenging task. In a way, the hobo may be bringing two opposite senses together in one single signifier by tapping into an insufficient context which reinforces the negative essence of the word in question.

Therefore, the translator is compelled to make a decision. This decision should cover both meanings at best. If not, however aware the translator is of the possible meanings, he or she would have to sacrifice the word's ambiguity. But the translation may provide other potential meanings which are not present in the original word. Thus, "strung-out", if translated as "adocenados", may convey the sense of arrangement as well as evoking someone belonging in an indistinct submissive mass.

Por un sinfín de mentes confusas, acusados, maltratados, adocenados y demás.

This solution, however, lacks the allusion to drug addiction to which the original term may refer.

The second line presents a similar dilemma. Dylan rounds off the song by bidding farewell to "every hung-up person in the whole world". This phrase sticks to the song's celebratory tone. Its valedictory streak dovetails with a final chant which encapsulates the subject of the song, acting as an all-encompassing greeting. "[H]ung-up" acts like an umbrella word that covers all the damaged underdogs previously mentioned throughout the song. However, while all they are marked by unconventional habits, it is the emotional impact on them what really makes their situation distinctive. All in all, "hung-up" seems to indicate a mental turmoil. It is as if all of the misfits were characterized by one single conceit: preoccupation. Their motivations (whether it be liberation, emancipation or art) turn into obsession, which drives them to part with society—just like the hobo in relation to the storytelling folk tribe. And this is what complicates its sense in Spanish. While in English the sentence means clearly, in Spanish the distinction between preoccupation and obsession needs to be further explained and a decision must be made accordingly.

Possible solutions in Spanish are multiple. The real challenge here is to provide, if possible, one single word which may carry both emotions, i.e. preoccupation and obsession, thus reproducing Dylan's detour. Taking this into account, "hung-up" may be translated as *desasosegado*, *intranquilo*, *inquieto* or *agitado*. However, all these solutions lack a sense of obsession. Other options are *ofuscado*, *turbado*, *perturbado*, *desjuiciado* or *desquiciado*. Previous translations offer a great number of different proposals. Ordovás (1972) seems to overlook the nuances of the phrasal verb and instead focuses on the main verb. Thus, he

translates “hung-up” as simply *hung*: “Y por cada persona ahorcada en todo el ancho y vasto universo” (p. 141). Álvarez (Dylan, 1975a), conversely, foregrounds the idiomatic meaning of “hung-up”: “Y por cada persona confundida en todo el ancho y vasto universo” (p. 263). Alternatively, Izquierdo et al (Dylan, 2016) emphasize the idea of those maladjusted for whom the world is too big. A sense of overwhelm is preferred: “Por todos los abrumados que pueblan este ancho mundo” (p. 348).

Among the above proposals, *desquiciado* seems the most suitable choice as it matches the colloquial tone of the expression as well as meeting the original senses of the word. Moreover, it may also intensify the subtle irony that subtends the song. When taking sides, Dylan usually utilizes irony to support his critique. This critique, especially in “Chimes of Freedom”, commonly takes the shape of a dialectical struggle which involves two opposed stances—society, understood as the establishment, and the outsiders he backs up. This battle becomes quintessentially ironic when, for instance, he calls the times “rightful”, understood as a time framework for the establishment he harshly condemns. A positive definition is used to emphasize its evilness. Accordingly, his stance may be made evident if the outsiders he supports are called “desquiciados” (unhinged, obsessed or troubled).

Por un sinfín de mentes confusas, acusados, maltratados, adocenados y demás.

Y por todas las mentes desquiciadas que pueblan lo ancho y largo del mundo.

As suggested by Izquierdo et al (Dylan, 2016), *poblar* (*crowd*, *fill*, *settle*) may be utilized. The sense may sound more colloquial if an idiomatic expression such as “ancho y largo” (which alludes to the width of the “whole word”) is also used. Likewise, “mentes”, rather than “personas” (persons, people), better fulfills the aesthetic tone of the song in Spanish. The ambiguity of “desquiciadas”, the accumulation of images and the conversational tone of the idiom may amount to Dylan’s folk-infused Symbolism, thus recreating his relation to language.

The proposals provided have sought to adapt the Spanish text to the hobo’s spirit as well as its cultural implications. By adhering to Symbolism, the hobo finds another device to perform his detour. Yet again, language and song content match each other, both at the disposal of the drifter’s *heterotopia*. The cathedral stands as a spiritual shelter which protects the hobo and his companion from the ideological, political and cultural struggle outside. In the next stop he will delve into a more personal poetics of his own. Unprotected by social movements, and finally disposed of the language-culture system’s center, a reflective look will be the driving force for his never-ending (de)tour.

4.5 "Eternal Circle" and "Ballad in Plain D": A Self-Reflective Songwriter

4.5.1 First Considerations: Self(ish)ness for a (De)centralizing World: A New Textual *Heterotopia*

Away from Greenwich Village, Od(d)ysseus enters a new stage. A more individualist textual *heterotopia* characterized by self-reflection and metaliterature emerges. Unlike in other phases, this shift does not have a great impact on translation. It only augments the number of the problems the hobo's style usually poses. In fact, the number of examples analyzed increases considerably in this section. In this respect, the hobo's style remains problematic as it presents numerous semantic plays, delays and detours from conventionalism. Yet this time the approach is slightly different. Whereas other styles such as folk, rock and roll or Symbolism have amounted to translation difficulties, in this section the problems are intimately—and exclusively—related to Dylan's manipulation of language. Section 4.2.5.1, then, does not shed light on the subsequent translation problems but provides a historical and theoretical framework to the hobo's definitive flight from Greenwich Village as well as the main topics of the songs analyzed. The following lines serve a contextualizing purpose.

Self-reflection is observable in both "Ballad in Plain D" and "Eternal Circle". The former was reportedly written after "a traumatic (and irreconcilable) breakup with [a] girlfriend, as a result of which he poured his feelings into songs of heartbreak" (Heylin, 2011b, p. 175). Yet in this analysis the song is approached as an argument between the speaker and his muse. The hobo's lovesick allows for a personal account which underscores the song's individualist nature. Interestingly, its origin is again polyvocal, and the song is based on other previous folk songs, namely "I Once Loved a Girl" and "Once I Had a Sweetheart":[154]

> "I once loved a girl" is not only a folk commonplace but also one of tradition's most familiar song types. "Once I Had a Sweetheart" (a.k.a. "The Forsaken Lover") provided the template for "a new song out of what I know and out of what I'm feeling." Along with its opening phrase and tune, he planned to adapt the closing-verse riddle that featured in at least one traditional variant. (Heylin, 2011b, p.196)

[154] Gray (2006) points out that "Ballad in Plain D" traces back to "Arthur McBride" (also known as "Arthur McBride and the Seargent"), an Irish folk song found in Ireland, Britain and USA. Categorized as an anti-war hymn, the song is one of those which complain "of vicious methods of recruiting and the horrible cruelty of military punishments" (Thompson, 1978, p. 167). Dylan supposedly drew on the "Arthur McBride" melody to compose his "Ballad in Plain D". Almost thirty years later, in 1992, he would cover the original song in his album *Good as I Been to You*.

The above quote gives an account of Dylan's proximity to tradition. His pastiche-like compositions are still vibrant. However, his lyrics adopt a totally new approach now. Some authors interpret Dylan's incorporation of autobiographical accounts and fiction as "the expression of emotion, or imaginative art, which has no preconceived purpose or desired practical effect" (Boucher, 2004, p. 149). The lack of practical effect is, among other things, what breaks the hobo's connection to the Civil Rights Movement. He is no longer an *ad hoc* poet but a songwriter who produces art by filtering reality through personal experience.

Krein and Levin (2011) recognize that in "Ballad in Plain D" "[t]he imagery with which Dylan portrays women worthy of praise is, almost always, pastoral. In addition, the women are, almost without exception, innocent to the point of implausibility" (p. 59). This unreal treatment comes up against the harshness with which Dylan dramatizes their squabble. Alternatively, "Eternal Circle" remains as one of Dylan's rarities. Featured in *The Bootleg Series, Vol. 1-3: Rare & Unreleased 1961-1991*, the song "on the surface, figures the narrator's fleeting erotic connection with a woman listening raptly in his audience." (Nainby & Radosta, 2019, p. 6). Such a connection, the song suggests, repeats and repeats in a never ending exchange which suggests eternality. For Dylan it represents his first attempt at metaliterature as it stages the very same process by which the singer unrolls a song while performing.

Though unreleased until 1991, "Eternal Circle" was written in the *Another Side of Bob Dylan* era. So was "Ballad in Plain D". As discussed in "4.2.4 'Chimes of Freedom': The Hobo Bids Farewell to the Folk Tribe", in *Another Side of Bob Dylan* the hobo shows traces of being utterly—poetically—tired. The album followed his counter-culture masterpiece *The Times They Are A-Changin'*, which steadily gained him his spokesman-for-a-generation brand and plunged him into a never-ending tour spiral. Running his path from bottom up, the hobo is already a star. Yet his increasing lack of enthusiasm for political representativeness along with his necessity to reach for different artistic heights builds up to his folk disenchantment. A new aesthetic change is evident throughout the album.

Far from a renunciation of daily observation, Dylan's next poetic swerve may still be understood as a reaction to his surroundings. In this sense, his songs can still be seen as *historical* responses. Furthermore, his style continues being of an accumulative nature and, though self-reflection and metaliterature prove essential to their understanding, the drifter does not give up on other devices that have helped him throughout his career—folk, rock or Symbolism are still observable in his lyrics. Yet his potential in topicality seems exhausted. What in "Chimes of Freedom" was a first-time impression in "Eternal Circle" and "Ballad in

Plain D" is a certainty, and his sense of alienation within the Greenwich atmosphere is irrevocable.

His distancing relies on historical and artistic circumstances, then. Over the course of two years, he has witnessed both the birth and fall of the Civil Rights Movement, which appears, at least in poetic terms, to be doomed. A debilitating sense of accomplishment begins to pervade the Movement, which saw the 1965 Voting Rights Act[155] and the 1964 Civil Rights Act[156] as the *coup de grace* to segregation and discrimination. Yet it was 1964, and a year later Malcom X—who already had brought some divide—would be assassinated, which unveiled the achievements' futility. The Movement's numerous victories were matched by equally numerous defeats, and consequently differences began to appear. Far from disintegrating abruptly, the Movement attended an advancing degradation of its own, which Dylan began to foresee later in 1964.

This naturally had an impact on music, specifically folk, which was to be progressively swallowed up by the dominant rock and roll.[157] The shift from folk to rock and roll anticipates the former's epitaph. And folk revival was not unconnected to such circumstances. Originally thought out as a channel for political radicalism, any deviance—especially towards rock and roll—from its ideological or aesthetic basics could be seen as a sinful treachery for the sake of commercialism. Under this premise, the hobo becomes a target for crucifixion. In other words, the drifter begins to suffer the consequences of his farewell in "Chimes of Freedom":

> [Folk revival] was a determined and determinate attempt to articulate and help sustain existing radical politics through music. That their manner of doing this coincided as a fierce resistance to any hint of 'commercialism' in music created the ideological straitjacket from which Dylan fought to free himself. (Jones, 2004, p. 59)

The rover yearns for such a treachery in the hope to jump over the walls that he feels confines his art. He may be, as in "Chimes of Freedom", looking for "a quest for personal fulfillment, a pursuit of a free, gratified and unalienated self within one or more communities of valued others" (Tallack, 1996, p. 316). Yet this time his escape from the community requires a device other than Symbolism—self-reflection and metaliterature.

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[155] Act signed by President Lyndon Johnson whereby racial voting discrimination was outlawed. For further information, see Valelly (2006).

[156] The act is considered to be one of the legal landmarks in the fight for African American rights. It banned discrimination on the basis of race, color, religion, sex or national origin. For more information, see Risen (2014).

[157] Authors such as Rabaka argue that rock and roll was present in the Civil Rights Movement from the beginning and, far from being excluded, took an active part in spreading the Movement's proclamations. For further information, see Rabaka (2016).

His change may be reminiscentof what John Barth called the death of literature. By the time Dylan was planning *Another Side of Bob Dylan*, Barth was already ruminating on the concept as it had been so far known. The literature of exhaustion, although not coined yet, proves interesting to understand the hobo's "Ballad in Plain D" and, more specially, "Eternal Circle". Primarily referred to novels, Barth's literature of exhaustion defines a new form of writing marked by "the used-upness of certain forms or exhaustion of certain possibilities." (Barth, 1997, p. 64). Literature, just like the drifter, was going through a process of change and crisis, mainly characterized by, very simply put, the lack of potential topics.

Barth, thus, observes that the literature of exhaustion enables the writer to write about the very process of writing: "The only thing left for a novelist to do, according to this line of thought, was to parody the act of novel writing" (Steiner, 2007, p. 429). In view of an endangered literature, exhausted at its own topical possibilities, the writer finds in his/her own creation a creative opportunity. It is then that s/he becomes self-conscious or self-reflective. The so-called individualism that characterizes this literary period finds in (literary) self-reflection a new topic for fiction. This proves key to an understanding of the hobo's "Eternal Circle" and "Ballad in Plain D".

This was noticeable also in the usage of language. Tallack (1996) holds, in relation to the Civil Rights Movement, that "[t]here is no common language […] a common language of protest: blacks, women and any victimized group insisted one by one, that no one could represent them" (p. 320). In the face of an inexistent common language and the Movement's incapacity for representation, the hobo's commitment begins to wane, and so is reflected in his new writings.[158]

Od(d)ysseus realizes that by staying loyal to chronicle songs his path leads to a dead-end street. As he has got nothing else to *say* he prefers silence. He concentrates, artistically speaking, on himself. In other words, he leans towards decentralization and puts himself *aside*. The further he walks *centrifugally* from the folk revival, the more self-centered his style grows and consequently the more unconventional his language becomes. The margin proves a great deal more interesting as it paves new routes which otherwise would be cordoned off. In the face of political boredom and the Movement's imminent division, he reinforces individualism as a new creative force. Put differently, his folk-based style becomes a self(ish) isolated

[158] See Dylan's interview with Nat Hentoff in Finder (2016, p. 418-433), where he discusses how he moved from topicality to other writing styles.

heterotopia mainly characterized by the emphasis on a particular—and non-communal (or, perhaps, non-communicable)—view of the world.[159]

His response seems obvious. As pointed out above, his gaze remains keen on details; however, rather than politics, his song objects and subjects are concerned with an experience-nuanced reality which does not necessarily look into counterculture-incited social causes. His individualism is foregrounded to the detriment of the Civil Rights Movement. This, however, does not mean that his songs are less political; instead, the hobo dispenses with day-to-day explicitly political references in an attempt to rub his generational spokesperson brand off. Unlike "Chimes of Freedom", now his lyrics are not necessarily protest songs against protest music. Rather, they are poetic reflections on poetry itself which seek to escape what starts to be a centralizing force. This constitutes an isolated, self-reflective *heterotopia* which occurs not only in the margins of the language-culture system but also outside the folk centralizing community. This is the extent to which his new compositions can be read as political—as they still resist conventionalism and centripetal forces.

An idiosyncratic voice emerges. It still drinks from folk sources but also incorporates other elements that make it unique. While in previous songs he appropriated a pre-existing style or language into which he poured some ingredients of his own, in these new compositions the emphasis is put on individuality, so the elements inherent to folk tradition are, apart from a music genre, *solely* transferrable of a rebellious spirit which can be observable in the manner he eludes semantic fixedness, which is still the main problem for translation. His use of language, then, remains unconventional, and his song content still matches his usage of language. Nainby & Radosta put it like this: "And [we] simultaneously provide an example of his *embrace of ambiguity and resistance* [my italics] to narrative closure, by exploring the song 'Eternal Circle'" (2019, p. 5). His rebelliousness is manifested not only through the song's message but also in his resistance to conventional meaning, which again poses a major challenge to translation. Form and content combine in the hobo's decentralizing enterprise, which escapes the center far enough so that no literal devices can be reproduced in the Spanish language-culture system.

Therefore, his shift to metaliterature and self-reflection is important to translation as it expands the number of problems. Semantic manipulation, undecidables and plays gradually increase, and rendering his songs into Spanish becomes more challenging than ever. Such a stylistic uniqueness begins to appear on the basis of a polyvalent and prominent self who is no

[159] The swerve initiated in "Chimes of Freedom" is finally consummated.

longer a bystander of historical circumstances but the center around whom his poetry orbits. The language tricks, the tropes and the *double entendres* he employs run an insufficient distance from the center to escape the system but long enough, however, to complicate their translation into Spanish. Dylan's deflection from conventionalism, backed up by language negativity and enclosed in the language-culture system, is what prompts, after the complete reader has killed the author, the (im)possibility of translation. Being the hobo further than ever from conventionalism, the hermeneutic process is more expansive than ever, too.

4.5.2 Translation Analysis: Self-Reflection in the Metaliterary Hobo

Od(d)ysseus has enjoyed much success recently. His popularity has grown rapidly since his first album came out, when he was just a newcomer in the city. This stems mainly from a prosperous tour which has allowed him to travel all across the country. Nothing has changed much, though, from his early years when he was just a roamer. The difference lies in his music reception, which has won him more fans and, more importantly, a living.

It has been quite a while since he complained about venue managers telling him: "'Come back some other day / You sound like a hillbilly / We want folk singers here'". Music as the only meal ticket has changed his lifestyle. Now the hobo can spare his effort to make music, and music is for the very first time paying back. Not only in terms of money, but also in terms of relationships. Introspection leads him to explore personal relationships in his songs. As a matter of fact, in "Eternal Circle" an infatuation with a girl from the audience is described. The introductory lines are quite exemplary: "I sang the song slowly / As she stood in the shadows".

The manner in which Dylan intones these lines induces the reader to grasp that a flirt is going on. Music and sensuality are showcased in the song, which structures around an exchange of looks and gestures. The girl, as the song, becomes a mythic object of desire.

4.5.2.1 "She stepped to the light / As my silver strings spun"

While in the shadows, the girl in the audience is enchanted by the performer. The hobo playing guitar operates a sort of sorcery that eventually bewitches her. Dylan's use of light and objects proves effective to his purpose. Music, executed by means of shiny silver strings, rescues the girl from obscurity, meaning anonymity. She, attracted by music, "stepped to the light" and becomes noticeable in the midst of the crowd. She, however, does not reach out for an illuminated spot; rather, she gleams as she approaches the position where light reaches its peak:

> Here, her movement is not only impelled by the song's rhythm but borne upon it continuously, inescapably, as the move is from "she stood in the shadows" to "she stepped to the light," with the choice of "to the light" rather than "into the light" casting her movement into relief as an ongoing action, as a fluid vector betwixt darkness and brightness rather than an arrival at an already-illuminated, fated endpoint. (Nainby & Radosta, 2019, p. 6)

Eroticism and music match each other. Dylan ascribes himself to the long literary tradition of personifying inspiration as the beloved. The performer invoking the attendant parallels to a certain extent the artist summoning the Muses. (This interpretation implies that the performer is improvising the words he utters on stage, though). For Ricks, however, this is slightly different—the performer does not personify inspiration into the beloved but reformulates the moment when he walks onstage into the girl's approach to light: "[The song] sets the thought of 'every time I step out / on the stage' to the tune of 'She stepped to the light / As my silver strings spun'" (2011, p. 432).

The idea of music enchanting the girl is reinforced by "spun". The link transcends into materiality by means of a *double entendre*. For *strings* may mean two different things. They primarily refer to the guitar cords, which is the most evident meaning. Other interpretations are possible, though. Under the influence of "spun", "strings" may mean the threads employed by a weaver in a spinning wheel. In such a case, "spun" may be understood both as Dylan's hand executing music and turning the strings into threads whereby the girl is dragged to a closer scope, i.e. "to the light"—in other words, the idealized woman becomes attainable. Other interpretations may be valid, though. If *spin* means rotation, Dylan may be suggesting that the guitar strings vibrate or move quickly under his hand's effect to the extent that they, in a hyperbolic way, interweave with each other. This is how he *spins a yarn*—his (auto)fiction.

This poses the first translation problem. Regardless of his motivations, the hobo seeks truth by questioning semantic fixedness. He is well aware that words exert certain influence over each other and as a result they may produce alternative meanings while preserving its firstly apparent sense. His decentralizing, centrifugal enterprise meets its objective by deconstructing words' inner semantic arrangements. As in previous examples, Dylan's genius lies in him putting the right words in the right (or wrong) place so that new meanings ("strings" as threads) coexist along with normative sense ("strings" as guitar cords). A sort of semantic *ostraniene* arises. His resistance towards the language-culture system's center takes the shape of a trope

hardly translatable to foreign languages. Dylan's detour from the centre, although unsuccessful, is oblique enough to complicate any language transference.

The hermeneutic process gets complicated. In case that s/he reads "strings" as a *double entendre*, the line's ambiguity proves difficult for any translator. Furthermore, the manner in which the phrase is expressed complicates the translation more as the subject of "spun" is "silver strings" and not the performer himself. Dylan depersonalizes the action by granting the strings autonomy, which renders the line even odder. The translation focus does not seem clear, though. A literal translation may hardly get "strings" to mean two different things at the same time. Yet other choices may be effective as well, so the translator's decision may be as open as the original line. They may decide on which part of the line translation must focus so that a double rendering may be transferred.

The Spanish verb *tañer* (to play a stringed instrument) may fit in this context as it implies vibration as there is not any *double entendre* in "strings". This is in fact how Álvarez (Dylan, 1975a) renders it: "Caminó hacia la luz / Mientras las cuerdas plateadas de mi guitarra tañían" (p. 233). The sentence may be lightened as follows:

> Ella avanzó a la luz
> mientras yo tañía mis cuerdas de plata

However, it fails to communicate the double entendre in "strings". Also, unlike the source text, the translation recognizes the performer as the action subject. The strange use of "spun" in Dylan's song is not recreated by the translation, so it fails to convey the same oddity. The figurative sense is pretty similar, though.

The line may be as depersonalized as the original one if a verb such as *vibrar* (to vibrate) is used in the translation. Izquierdo et al's proposal uses this device: "[Ella] Salió a la luz / Mientras vibraban mis cuerdas de plata" (Dylan, 2016, p. 299). *Avanzar* may also be utilized, which reveals the different interpretations of the same source device:

> Ella avanzó a la luz
> mientras mis cuerdas de plata vibraban

In the above translation the meaning is preserved; however, if the translator seeks to reproduce the hobo's decentralizing operation, s/he need to explore further.

The misplacement of "spun" may meet its counterpart in Spanish by using the verb *tejer* (*to weave*) or *entretejer* (*to interweave*). This choice may be quite effective as it is

etymologically linked to *texto* (*text*), which is the means (words) by which, as well as music, the performer manages to attract the girl into the crowd:

> Ella avanzó a la luz
> mientras mis cuerdas de plata se entretejían

The original line remains peculiar because of the absent object. "As my silver strings spun" strikes misteriiously as the person upon whom such an action falls is unknown to the reader. This, among other things, gives an account of the line's strangeness. And so is reproduced in the above translation. Other options are possible, though:

> Ella avanzó a la luz
> mientras mis cuerdas de plata se entrelazaban

Yet again, the line proves enigmatic as the object of "entrelazaban" (literally, "they intertwined") remains undisclosed. The lack of preposition after the verb, which is commonly followed by *con* (*with*), leads the reader to ignore who or what intertwine. As displayed above, the line may suggest the cords intertwine with each other or rather they intertwine with the girl in the audience. Such a semantic openness parallels the original line and the hobo's oddity. The last two proposals, then, reproduce Dylan's ambiguity in meaning and consequently reproduce how he relates to his language-culture system.

4.5.2.2 "The fast fading words / That rolled from my tongue"

The song continues as "[s]he called with her eyes / To the tune I's a-playin'". The hobo's performance still reminds the reader that his inspiration is subject to the girl in the audience. Yet "the song it was long / And it'd only begun", and such a connection is only one of many.

Dylan's capacity for elliptical narrative is instantiated again in the second stanza, which starts with the next line: "Through a bullet of light / Her face was reflectin' / The fast fading words / That rolled from my tongue". A new reference to light is made, while a second connection between the performer and the beloved takes place. However, this time the connection reveals an almost surrealistic streak. The performer transforms her face into a glass which mirrors the words he is uttering. In a way, he grows aware through her conscience of his own improvisation. The beloved becomes an object of desire not only in terms of affection but also in artistic terms, she representing an old artist's wish—to read his audience's mind. All in all, she represents reception.

The improvised tone of the song is reinforced by Dylan's word choice. "[F]ast fading" builds up to the idea of a vanishing utterance—it seems that they come out of the performer's mouth rapidly and dissolve into the venue's atmosphere. This image may evoke the line that gained him so much popularity in his Civil Rights years: "The answer, my friend, is blowin' in the wind", yet this time such an answer does not respond to a collective question but a personal one which stems from reflection on his own artistry.

The first line's accumulative nature may complicate the translation process, too. As discussed in previous analyses, Spanish does not tend to hoard up as many adjectives before the noun as English does. This for sure may take a reshaping in the translation to avoid cacophony among the Spanish audience. The combination of "fast fading words" and the potential substitutes for "rolled" should not be disregarded as both indicate the manner in which words come out of the performer's tongue and, therefore, are indicative of Dylan's enterprise—the adding of nuances amounts to a more personal description of the action.

The words the hobo addresses in the song come out naturally, i.e. "rolled from my tongue". Inspiration reaches its zenith and he falls in line with the Muse in the audience. The fact that Dylan employs "rolled" does not seem arbitrary as it implies words disentangling out of a mental thicket.[160] Its meaning, however, may be interpreted in a number of manners. Álvarez interprets the verb as if words were so fast that they vanish "Las palabras que *se desvanecían* [my italics] rápidamente / Al salir de mi lengua" (Dylan, 1975a, p. 233). Other interpretations may be considered. The performer unleashes his tongue and words unfold out of his mouth as dictated by a foreign agent. In other words, singing becomes therapy. This may give an account of the use of "rolled" instead of a more common verb such as *come out*. Out of an ordinary context, *roll* grows harder to translate.

The idea of words rolling out as a carpet may be hard to translate. The song describes words as gushing out of the performer's mouth. Plenty of Spanish verbs may fit in the context; however, few may evoke the same image. The natural choice may be *salir* (*to come out*), which accurately represents the image of words emerging from the hobo's mouth yet fails to describe the way such words come out—fluently and profusely:

> Las palabras pasajeras
> salían rápidas de mi lengua.

[160] Dylan's reflection on his songs as liberation is constant in his career. As it happens, "Restless Farewell", the closure to *The Times They Are a-Changin'*, reads: "Oh ev'ry thought that's strung a knot in my mind / I might go insane if it couldn't be sprung".

Although "salían" may prove insufficient, "pasajeras" (literally *passenger* and figuratively *temporary* or *fleeting*) and "rápidas" (*fast*) emphasize the idea of fading words bursting through the hobo's mouth.[161] The difference between the source and the target line lies in the function of the elements employed. Whereas in Dylan's line "fast" and "fading" operate as adjectives modifying "words", in the translation provided only "pasajeras" work as such, "rápidas" indicating a mode rather than a quality.

Out of a more conventional context, the interpretation of "fading" is amplified. Other adjectives may work in this context; for instance, as Izquierdo et al (Dylan, 2016), *fugaz* (*fleeting* or, as to stars, *shooting*), *efímero* (*ephemeral*, *brief*), *débil* (*weak*), or *perecedero* (literally *perishable*), in the sense that words are doomed to evaporate:

> Las palabras, perecederas,
> salían rápidas de mi lengua.

All these adjectives form a resolute range of possibilities, all depending on the nuance the translator intends to highlight. However, as already discussed, *salir* may not be satisfactory enough as it lacks the personal nature of the image Dylan conjures up. It presents the same problem as "fading". Verbs in Spanish such as *desplegar* (*unroll* or *unfold*), *extender* (*spread*), or even *desparramar* (*spill* or *scatter*) are reminiscent of the original word. All of them indicate restraint and a subsequent outward movement, which is pretty much what words do in the hobo's mouth. A sense of relief follows verbal repression, and then the connection with the beloved is made:

> Las palabras pasajeras
> se me desparramaban a toda velocidad.

The use of *desparramar* makes the spot from which words emerge redundant so, unlike in previous proposals, "de mi boca" is omitted. Provided that what the performer feels is the necessity of releasing the words stuck in his mind, this solution may be convincing enough. However, if the translator intends to emphasize the colloquial nature of the original verb, the verb *caer* (literally *drop*) may prove effective, too:

> Las palabras, pasajeras,
> se me caían de la lengua.

[161] Izquierdo et al emphasize such a connotation by using "fugaces" (*brief* or *fleeting*): "Las palabras fugaces / Que de mi lengua escapaban" (Dylan, 2016, p. 299). The use of "escapaban" (*to escape* literally) also proves interesting. A similar interpretation has been offered above. Yet the word choice is different as the proposals reinforce the idea of words coming out abruptly.

By introducing the personal pronoun *me*, the use of *salir* may be more appropriate than in the proposal above:

Las palabras, pasajeras,
se me salían de la lengua.

All these possibilities have something in common—suddenness and, accordingly, rapidity. This makes Dylan's "fast" unnecessary. The sense in the proposals is that of unthinkingness in the action. Words drop from the hobo's mouth as if accidentally, which reinforces the sense of incontinence. The hobo does not intercede in the releasing. An obstruction occurs and consequently words lump up. However, they end up pushing it down and dropping precipitately.

A more poetical tone may be adopted. Among the possible solutions are, for example, *manar* (*flow*, *stream*, or *pour out*). This verb is commonly associated with natural water sources or, when used metaphorically, any liquid stream pouring out, such as blood from a wound. Assuming *manar* is employed, the translation may recreate to some extent Dylan's detouring. Just as in English *roll* is not habitually found in situations like this—and so Dylan verbalizes his language questioning—*manar* is rarely used in normative texts. This is what confers upon the line its poetic tone.

Las palabras fugaces
manaban rápidas de mi lengua.

The rolling movement in the original line is omitted for the benefit of a similar image which gains its poetic tone by using a different, yet alike, verb. Words do not roll out of the hobo's tongue but pour out as water from a stream. By digging its connotations out, the translator can maintain the original sense.

The same image is evoked by putting the emphasis on a nuance contained in the original verb which is not as evident as the movement it describes: rolling. Instead, a reference to how the emergence occurs—and not how it runs out of the tongue— is made. Yet the sense of relief (and release) remains the same. For "rolled" not only indicates the manner in which words come out of the performer's mouth but also hints at the effects such an emergence has on his mind.

Likewise, another verb may work out for this line. *Brotar* (literally *sprout*) can be as effective as *manar* as it invokes a similar image:

Perecederas, las palabras
me brotaban con fuerza de la lengua.

The adding of "con fuerza" (literally *strongly*) adds a different yet similar shade. As *brotar* implies a sudden emergence, perhaps a substitute for "fast" is not necessary. Instead, "con fuerza" has been utilized, suggesting that words push to the extent that the obstruction is cleared and now they run wild—and rapidly. Furthermore, by altering the order of the source line, the target text sounds more natural: "Perecederas, las palabras […].

The proposals illustrate the hobo's tendency to draw on alternative devices that may help him detour from the language-culture system's center. They all, except for *salir*, match the hobo's original spirit that resists conventionalism. By recreating Dylan's use of words, translation, though through different devices, manages to deliver the same image. In other words, by killing the theological presence of Dylan, the translator can recreate not her/is intention but his relation to his native language.

4.5.2.3 "My eyes danced a circle / Across her clear outline"

The song proceeds to the next stanza, and a new connection is made. The effect of each other's actions seems to flow both ways, this time the hobo wielding some influence on the girl. During his performance, he keeps his eyes on her and they "danc[e] a circle / Across her clear outline", to which she responds breathing "hard through the echo". What once was light reflecting his own "fast fading words" now is a quiet, hovering sigh. This may be interpreted either as a shadow of uncertainty or a sexual innuendo. Either way, the performer proves confident and resolute to get it right: "But the song it was long / And it was far to the end".

The hobo's gaze is an extraordinary one, not only in the action his eyes carry out but also in the manner in which such an action is expressed. Dylan's unconventional usage of language surfaces again, more specifically in the verb *dance*, which is not *normally* followed by an object. The fact that Dylan includes an object poses a slight challenge to language normativity. The positioning of the verb in the sentence evolves into a more complex action. For now *dance* is not only a rhythmic move confined to humans but also a manner of drawing a circle with the eyes. By placing the verb in this line, he squeezes more than one meaning into one word. A semantic oddity is delivered out of its conventional context. In structuralist terms, he expands the limits of the signifier by cramming multiple signifieds into it.

Word misplacement causes semantic expansion. The original resource, however, seems unfeasible in Spanish as *bailar* does not prove as poetic as in Dylan's song. Furthermore, the

adding of "[a]cross" introduces a new nuance which should be taken into account for translation—the circle his eyes draw is set on her "clear outline" and spans over her.

In this line Dylan draws on a very commonly-used resource of his. As in other songs, he depersonalizes the action by authorizing inanimate elements—eyes, in this case— to perform the action. It is not the hobo who dances "a circle / Across her clear outline" but his eyes, as if they had their own autonomy. This evokes a situation in which the performer is induced to act in such a way. He operates a sort of sorcery on the beloved after falling under her magnetism. So, the song is not the only eternal circle. This may condition the translation process as Dylan's depersonalization also underpins the sense of oddity. In a way, this trope is also key to the fulfilment of his semantic delay and, consequently, for the success of the translation into Spanish.

However, the first problem with which the translator is confronted is "danced a circle". If infatuation parallels inspiration and the song represents a self-reflective autofictional tale, tropes like this prove fundamental to an understanding of the lyrics, all the more since the misplacement of the verb illustrates Dylan's self-reflective *heterotopia*. For the translation to succeed it is necessary to find out what connotations the use of *dance* in this context may bear—whether it is a simple ornament or in the contrary serves some semantic function to the song. The use of *dance* here seems to confirm both hypothesis. On the one hand, *to dance a circle* appears to be a language somersault which sounds more appealing than, for instance, *to draw a circle*. Also, it relates to the semantic field of music and performativity, which is key to his autofiction tale. On the other, as already explained, the use of *dance* amplifies its own meaning and, consequently, amounts to the expansion of the language system. So, to the ornamental and poetic functions a political one should be added.

Dibujar (*to draw* or *to trace*) or *describir* (*to trace* in this context) may be among the possible solutions. In the same way, *trazar* (*trace*) may work in this context:

> Mis ojos trazaron un círculo
> sobre su nítida silueta

This is the same device employed by Álvarez (Dylan, 1975a) in relation to "danced": "Mis ojos trazaron un círculo / De un lado a otro de su nítido perfil" (p. 233). The source image is conjured up in the above solution. However, it fails to reproduce Dylan's escaping enterprise as well as relating the line to music, which, according to the points made above, is key to understanding the song's autofictional and metafictional nature.

The natural equivalent of *dance*, *bailar*, may be used. Rather than a circular track, the translation would be referring to a circular movement:

Mis ojos bailaron en círculo
alrededor de su nítida silueta

Izquierdo et al's proposal is similar in relation to "danced". However, it reduces Dylan's trope to a more or less normative usage: "Mis ojos bailaron en torno / A su claro perfil" (Dylan, 2016, p 300).

The difference between the above translation and Dylan's lines lies in the syntactic emphasis of each. While Dylan's song recognizes "a circle" as the object of dancing (and such is the success of his trope), the translated line identifies the circle not as an object but as a mode—in circle. They perform different syntactic functions yet the sense remains the same. This solution reinforces the image intended by Dylan but fails to evoke his semantic detour—the oddity that pervades the line as a result of its morphological mutation from intransitive to transitive.

Other music-related verbs may be utilized. As profusely discussed above, the bond between the performer and the girl is fundamental to the song. The hobo's words lure her and as a result a special rapport develops. The correspondence between the performer and the beloved may be recreated by way of a music-related verb such as *sintonizar* (*to tune*) or *armonizar* (*to harmonize*). Both verbs put up with subsequent objects in principle yet *círculo* (*circle*) may amount to the original strangeness:

Mis ojos sintonizaron un círculo
con su nítida silueta

Oddity comes up as a circle is not *normally tuned*. *Sintonizar* requires the preposition *con* (*with*) as tuning in Spanish only occurs in relation to a second element, i.e. "su nítida silueta" ("her clear outline"). Furthermore, *sintonizar* reinforces the song's metafictional tone as it implies a music correspondence between, in this case, the performer and the show attender. No reference to dance is made yet a music-related verb is preserved.

"Across" adds some subtlety and may help the translator. As already discussed, the circle the hobo's eyes dance spans all over, and sets on, the beloved's body. A sense of wholeness builds up. This may be taken into consideration by the translator, who may highlight this nuance instead of that of dancing. If so, a number of Spanish verbs may be used: *plantar* (*to*

plant but also *to place* or *to stick in the ground*) and *clavar* (*to fix* or *to nail*) may work out in this context:

Mis ojos plantaron un círculo
en lo que abarca su nítida silueta

Similarly, the next solution may be suitable enough:

Mis ojos abarcaron en un círculo
su nítida silueta.

The above solution disposes of music but employs the verb *abarcar* (*to span*, *to cover*, *to contain*) in a very specific manner. It implies her outline being enclosed by the circle the hobo's eyes trace, as if Dylan was observing her through the scope before firing the words with which he has just come up for her. This sight no doubt turns out to be "clear".

Nonetheless, the semantic multiplicity Dylan attaches to words can only occur in his native language-culture system. The example here analyzed only takes effect in English as *dance* cannot be utilized in Spanish in the same way as Dylan does in the song. The word problematizes translation as it is key to an understanding of both the hobo's decentralizing style and the topics he has recently incorporated into his songs. By exploring all the possibilities word misplacement triggers, the translator can transfer Dylan's trope into Spanish. However, this transfer can only happen by way of apparently unnoticed connotations. Hence the importance of the complete reader's hermeneutic reading. Otherwise, the (im)possibility of translation would be inevitably impossible.

4.5.2.4 "She called me again / As the tune drifted out"

Afterwards the hobo focuses both on the song and the connection it triggers. Two final descriptions of how the tune is delivered are provided—"as the tune drifted out" and "as the tune finally folded".

The song incorporates the hobo's jargon into the lyrics by capitalizing on words which are commonly used in his wandering trips, thus reflecting the fading folk influence. It is so that a misplaced verb such as "drifted out" is employed in a context like this. In other words, the former folk *heteroglossia* is integrated into the song and consequently a more personal style, which combines different elements with different origins, is created under the influence of the Muse, who "called me again". Hence the song did not come out but "drifted out".

The meanings attached to the verb may be multiple depending on the connotations the translator observes. At first sight the line seems to suggest a roaming movement. Yet this lack of direction is indicative of the aforementioned verbal misplacement. For a song does not normally imply a clear direction when it is released or performed. This nuance is the outcome of the hobo's style, which acquires its poetic status by distancing itself from what it is supposed to describe. By betraying expectations, that is to say, defaulting language norms, the hobo fulfils his detouring and consequently gains a poetic voice of his own. Poetry, then, is here possible if a (negative) relation to language center is considered. The hobo's dependence on the language-culture system enables him to distort word meanings.

The effect "drifted out" exerts in the song, however, is ambiguous. The fact that the song drifts out of both the guitar and the hobo's mouth seems enigmatic. At first sight, the song may be suggesting that music moves through the air. Yet by using a folk-influenced verb, the metaphor may deliver other interpretations. If the song, as discussed above, is a metasong, "drifted out" may imply that the tune he is performing is not targeted at anyone specifically, i.e. reception remains unknown to the songwriter. Because it lacks a marked destination, the songwriter ignores what reaction on whom the song may spark off. The improvised nature of the song results in a hardly definable outcome. So, what at first was a promising connection between the singer and his Muse now becomes a lyrical pastiche that may or not satisfy the audience's desire.

Other interpretations may be possible. The use of "drifted out" may be related to the verbal repression and subsequent liberation discussed in the previous example. If the song is restrained for a while in the hobo's mouth, words consequently shoot out as a stray bullet—with no direction. The song puts the emphasis on the manner in which the song comes out during the hobo's performance. This interpretation may be related to the first one above discussed. If the song drifts out, and there is no marked direction, it is probable as well as improbable that the tune will hit someone particularly in the audience. The song is likely or not to be well liked by the attendants. Reception is no longer a safe ground, and expectations vacillate. This may be associated with the hobo's former tribe peers as well as his poetic change discussed in the previous section.

The particular use of *drift* complicates translation, then. By misplacing and putting the word in an odd context, Dylan manages to alter presupposed word meanings. This, as discussed in other analyses, proves effective in the hobo's language-culture system exclusively as natural equivalents do not seem to work here. As pointed out by Benjamin (2021), languages differ from one another in their modes of meaning. Such a detour from the language center thwarts

any possible word-to-word correspondence as it occurs in different system's linguistic margins. This poses a challenge for the translator, who, after exploring the multiple possibilities of the word, must transfer the word maximizing its numerous connotations.

In a context like this, *drift* poses a great challenge for Spanish translators. Álvarez (Dylan, 1975a), for instance, omits it. Izquierdo et al emphasize its roaming movement, which seems quite reasonable: "Mientras la canción vagaba" (Dylan, 2016, p. 300), thus highlighting that the song moves freely and with no clear destination. More general verbs may work as well. *Salir* (*to come out*) is the most expected option. However, as in example 4.2.5.2.2, it does not suffice to convey all the nuances Dylan has apparently attached to "drifted out". However, an adjective may be added to *salir* to introduce Dylan's subtlety. Words such as *disparado* (*to shoot out*) may be added to *salir*:

Al reclamarme de nuevo[162]
la canción salió disparada

The Spanish audience may grasp two different yet alike meanings. "[D]isparada" firstly alludes to words' velocity rather than their direction, which may emphasize the idea of words breaking out of the hobo's mouth. However, "disparada" may also imply purposelessness and, consequently, a sense of freedom may be perceived, i.e. no marked direction. Just as Dylan gets words to mean diverse meanings, the placement of "disparada" in this context may create a similar effect in the Spanish audience. Two senses, one of which is more evident than the other, converge in one word.

Other solutions may fit in this context. The same strategy may be applied by way of other words such as *rebotada*. Though its meaning (literally *bounced back, ricocheted* or *repelled*) is far from the original "drifted out", some connotations may be decoded. *Rebotada* may be reminiscent of a stray bullet in a crossfire, the very same that takes place between the performer and his audience or the Muse. The origin of the Spanish phrase seems clear—for a bullet to go stray, it needs to ricochet off the wall before. In fact, the Spanish idiom *bala perdida* (*stray bullet*) stands for, unsurprisingly, *rolling stone*, in the same figurative sense—"with no direction home"—as Dylan would mean in his acclaimed 1965 song. This solution, though it

[162] The translation of "She called me again" may spark another discussion. Álvarez renders it as "Me suplicó de nuevo" (Dylan, 1975a, p. 233), which roughly translates as "She begged me [to play another song]". This translation makes perfect sense as the manner in which "called" relates to other words may imply such an interpretation. Izquierdo et al, however, interpret it literally: "Volvió a llamarme" (Dylan, 2016, p. 300). This reading also matches the context in which the girl in the audience is seen as an inspiration. The performer and the girl are reciprocally invoked. The proposals provided stem from the same interpretation.

may be quite different from the source “drifted out”, may also activate all the connotations previously analyzed:

Al reclamarme de nuevo
la canción salió rebotada

The above lines insinuate the hobo semantic field as well as indicating an unmarked destination. Furthermore, it establishes a connection between each other as in the original lyrics. A cause-effect relation is described, so by some means or others it manages to recreate Dylan’s lines.

Salir despedida (literally *to fly off*), for instance, may reinforce the idea of the song drifting out as if it had ricocheted before:

Al reclamarme de nuevo
la canción salió despedida

By using “despedida”, the translator conveys recklessness. The song drifts out and moves in no intended direction as a result of it shooting out. Its direction is uncontrollable and therefore leaves, as the hobo, a wild, *misguided* track—as Dylan’s semantic detouring and the hobo’s road.

Another phrase may be utilized in this sentence. The adding of *a la deriva* or *sin rumbo* (*aimlessly* or *with no direction*, literally) may prove effective:

Al reclamarme de nuevo
la canción salió sin rumbo

All the options provided share something in common: they condense, as Dylan, the connotations discussed into one or two words. As commented earlier, “Eternal Circle” may be understood as a metasong which describes, in the manner of Barth’s literature of exhaustion, the very process of writing—or improvising—the song to which the performer alludes. If this interpretation is accepted, the tune drifting out may hint at the song’s improvised nature and the performer’s subsequent ignorance over the tune’s destination. In this respect, “salir sin rumbo” or “salió rebotada” may be the most suitable solutions. The song tracks an unmarked direction and may not hit anyone in the audience. This may be seen as Dylan attempting to incorporate the hobo jargon—*heteroglossia*—in the song, thus representing by means of language the very spirit of the mythic American character. As in previous cases, once words are freed of their conventional context, the image delivered may lead to numerous renderings. The hermeneutic process suggested by Steiner (1998) enables the translator—the complete

reader—to explore, in the face of Spanish and English' different modes of meaning, recreate Dylan's relation to his native language.

4.5.2.5 "As the tune finally folded / I laid down the guitar"

The song gives another record of the performer's connection with his Muse: "As her thoughts pounded hard / Like the pierce of an arrow". Her influence becomes physical and proves essential for him to proceed with the song: "But the song was too long / And it had to get done". The fact that the song "had to get done" may suggest that the song has gone on for too long and it needs to be, if possible, concluded.

In the next stanza, the hobo brings the song to an end, and subsequently finds out that his Muse is gone: "Then looked for the girl / Who'd stayed for so long / But her shadow was missin'". Her permanence during the performance may indicate that she has been indispensable for the hobo to simultaneously compose and perform the song. The fact that her presence has been a "shadow" may reinforce the spiritual connection they have established—she is not flesh and blood but an embodiment of an ephemeral, mystic stage through which the hobo attains to poetry.

At this point he concludes: "As the tune finally folded / I laid down the guitar". By means of "laid down" the song may be insinuating more than one sense. The hobo culminates the tune and puts his guitar aside. Yet *lay down* may suggest that the Muse's disappearance has affected the speaker's performance. As weapons in wars, *lay down* commonly means that one side surrenders. So this may be seen as another misplacement. If the connection between the performer and the beloved is taken as an exchange of—love—shots in which each hits one another, the hobo laying down his guitar may be seen as him raising the white flag. The song has been fully delivered and their *rendezvous* is no longer enjoyable. He gives up on her and vice versa. Their separation leads to an emotional—and artistic—oblivion, which can only be filled by way of another song. For that to occur, a new Muse—and a new song—is to come. A breakup will be followed by another infatuation: "So I picked up my guitar / And began the next song". Yet this was still far from happening.

The song's metaliterary tone is reinforced by the first line, too. Yet again the song employs a verb that alludes to the cyclic openness/closeness relation. If the tune first "rolled" and "drifted out", now it folds and thus comes to an end. Its meaning, however, remains mysterious. Songs are completely unfolded after being *unfolding* through time. They conclude because performers have already delivered their discourse fully and then they are disclosed. Nonetheless, the hobo gets his song done and then it is folded straightaway—as if he was a

ventriloquist, the dummy is put back in the box once it has been used. Its service is fulfilled and now it is *folded*.

The use of "folded" here may be seen as a misplacement, too. By using "folded" and not, for instance, *concluded*, the song pushes the limits of the language-culture system yet, as in the previous analyses, the trope remains locked up inside however inventive it is. This certainly has an impact on translation as the natural equivalent of "folded" seems unsuitable for the Spanish audience. In fact, both Álvarez (Dylan, 1975a, p. 233) and Izquierdo et al (Dylan, 2016, p. 300) translate it simply as "acabó", which is the standard verb for *finish*.

Recoger (literally *to collect*) may work here as it implies a withdrawal. Once again the problem is that in Dylan's song the tune folds (which is not exactly withdrawing) on its own, and no external agent is required. This means that the sentence subject should be the tune. As in other cases, Dylan confers autonomy upon the song, which reinforces the idea of the hobo being bewitched by the Muse. This complicates translation as *recoger* habitually requires a living subject. A literal translation may go like this:

Cuando la canción por fin se recogió,
me despedí de la guitarra.

The Spanish misplacement is not as effective as Dylan's as it neutralizes its force. The need for the translation to evoke the original structure may lead to aesthetic failure. Other options may be considered, though, such as *retirar* (*to withdraw*) or *replegar* (*to fold small* or *to withdraw*):

Cuando la canción por fin se replegó
me despedí de la guitarra.

The above solution presents the same problem as *recoger*. Though the meaning remains the same, the solution may be inefficacious in aesthetic terms. It may conjure up Dylan's detouring peculiarity; however, it may sound *too* strange for a potential Spanish audience.

The sentence subject, along with the verb misplacement, poses a challenge to translation. Translators may put the focus on the subject rather than on the *actual* meaning of the verb so that the text suits the Spanish audience as well as representing the finishing action. If the song's autonomy is to be preserved, verbs such as *agotarse* (*to exhaust*) may work out in this context:

Cuando la canción por fin se agotó
me despedí de la guitarra.

A different syntactic structure may render the sentence more fluid and, most importantly, preserve the song's autonomy in the action. If the verb is expressed as past participle, there is no need for a subject, so the original oddity may be recreated:

Agotada por fin la canción,
me despedí de la guitarra.

This solution may be effective enough. The ambiguity of the past participle may evoke Dylan's resource in the original song as the absent subject may imply that the song *exhausts* itself. This newly-used structure may be employable in the following solutions provided.

"[F]olded", however, may indicate something else. By exploring its connotations another meaning may reveal. Dylan's longstanding tendency to detonate meanings appears here. Apart from the sense above discussed, the verb employed may evoke a letter which is folded and ready to be sent. The hobo has concluded his performance and has the necessity to halt. His speech has exhausted itself and no words come up, so the letter is concluded. The *correspondence* between the performer and the beloved has been signed and finally folded. Only thus can the song be viewed as finished.

That being said, a number of possibilities arise. As already explained, the natural equivalent of *to fold* (*doblar*) does not seem to fit in the context as it does not imply stop or conclusion. The translator, then, should seek other letter-related terms that may evoke a similar sense. A signature is commonly considered the closure to a letter. As the hobo in this song, it is not until the author appends his signature to his work that the piece is considered wrapped up. So, the self-reflective nature of the song may be accomplished by including an authorial tone to the song:

Firmada por fin la canción,
me despedí de la guitarra.

This solution recreates successfully the sense of conclusion yet fails to replicate the song's autonomy. It is, in the manner of Nida (2021), a dynamic equivalence as it seeks to revive the source effect through similar connotations. The first line barely suggests that the song concludes *itself*; rather, though no subject is mentioned, a Spanish reader may grasp that it is the performer—the hobo—who signs off the song.

Another letter-related term may be utilized. The verb *sellar* (literally *to seal* or *to stamp*), as *to sign off* in English, carries connotations of conclusion. If a task is sealed it means, in a figurative sense, that it is accomplished. The hobo has concluded his improvisation and

afterwards he moistens the stamp and seals the letter before sending it for the very last time to his beloved. He folds the letter and it is ready to be sent:

Sellada por fin la canción,
depuse la guitarra.

The use of *sellar* in Spanish implies a sense of both conclusion and seclusion—*sellar* also involves closing hermetically—, which may reinforce the idea that the correspondence is only transferable to the beloved. As in the original line, the translated text, by misplacing the verb *sellar*, succeeds in yielding numerous meanings or connotations. The verb of course makes no sense at all on a literal level; however, it conveys at least two or three figurative meanings: conclusion, seclusion and farewell. The improvisation is complete and the hobo is through. Only a farewell is left to part ways. Furthermore, as in the original text, the line remains mysterious as to the subject of the deed—it may be the hobo or the song itself. As to "laid down", *deponer* has been used, which amounts to Dylan's detouring usage. The solution may be effective as it is as misplaced as the source device. It is, in fact, what soldiers do when the battle is over—to put down weapons or lay down arms. The word is evocative of the war semantic field and intimates that the exchange between the two characters has been one of excitement and intensity. The crossfire is now over and shots cease, so the guitar must be put down—at least for a while.

A hermeneutic exploration delivers diverse interpretations. What Dylan wisely does in the song is to get a hidden connotation to break free from the deep semantic arrangements of *fold*. This is how he *secrets* meanings. By rescuing such a connotation he amplifies the potentiality of the word, which now suggests, among other things, the song conclusion. Therefore, the trope serves at least two purposes: the song ending and the hobo's farewell. Only when the song folds can the hobo say goodbye to the beloved in the audience. This certainly is possible through language negativity. The proximity—and mutual influence—of "folded" and the rest of the sentence prompt word instability and, by extension, mutability. This applies both to "folded" and "laid down". By replicating Dylan's trope, the translator can illustrate the idea of the (im)possibility of translation here discussed.

4.5.2.6 "I courted her proudly but now she's gone / Gone as the season she's taken"[163]

The show is over and the roamer comes back home. A reflection on his affair with the Muse follows the concert. In the solitude of the night he broods over a rough version of "Ballad in Plain D". The hobo puts forward the contradictory nature of his feelings—infatuation and hate, flirts and shots have flown both ways in a love battlefield. The song is characterized by a "'bipolar' approach to songwriting—heartbreak and irony entwining like the red rose and the briar" (Heylin, 2011b, p. 196). Romantic love is matched by scorn as the hobo suffers the pains of meager creativity.

The song's paradox is that it explores the creative possibilities of the sickness caused by the lack of creativity. While in bed, the hobo begins recalling how his infatuation started: "I courted her proudly". In the manner of a "flatly mean-spirited […] account of a break-up" (Polizzotti, 2006, p. 16), the roamer mulls over the causes behind them going separate ways and the falling-out that leads to their farewell, i.e. his lost inspiration. The hobo now realizes that "she's gone" and her absence is only intelligible if it compares to the time he has devoted to her: "Gone as the season she's taken". A sense of loss is perceived as the hobo laments the time he has wasted on her. In other words, she is gone and away goes the season he spent with her, i.e. the time—and the subsequent creative inspiration—when their love was consummated. In a way, the hobo wants his time back, that is to say, he longs for inspiration to nurture his songs again. And the only way is to reflect on his own creative misery.

In terms of translation, the main problem is the conjunction of "season" and "taken". Yet again, the hobo seems to place a word out of an ordinary context and consequently, because of the influence of other elements, a new meaning is generated. At first sight, "taken" may be understood simultaneously as the beloved taking inspiration away or taking the time as a toll which the hobo pays for her company. The time she has taken is the price he pays for inspiration. It may even allude to duration, as referring to the time songwriting takes. This may explain the "bipolar approach" to the song that Heylin remarks: he has been in love with the Muse yet also shows contempt as she has left him behind with no leads or clues to resume the path. After the show, he is filled with despair and has a need to vent out his feelings. He waits for inspiration to come back so that he can fulfill the promise he made to himself after the concert: "So I picked up my guitar / And began the next song".

[163] Though "Ballad in Plain D" reportedly deals with Dylan's argument with his ex-girlfriend Suze Rotolo and her sister, this interpretation is dismissed as no biographical details are considered for its analysis.

Transferring the two apparent meanings Dylan squeezes into "taken" is challenging in terms of translation. Also, the rendering of "season" may prove hard as well as it may sound too strange for the Spanish audience if translated literally—*temporada* or *estación* may present some difficulties but will be utilized in the analysis, too. It is up to the translator to decide whether that strangeness is, considering Dylan's style, aesthetically suitable or not. Furthermore, the repetition of "gone" in each line may complicate translation as well, although this problem goes beyond the nature of the problems here analyzed. That being said, options for translators grow narrower and narrower, and creativity is necessary to replicate a detouring trope as much alike as Dylan's. A search for the connotations in the original lines becomes imperative for the translation to succeed in relation to Dylan's long-standing poetic strategy.

Álvarez interprets the source device differently: "Se ha ido lo mismo que la estación va pasando" (Dylan, 1975a, p. 281). This translation is reasonable as it establishes an *odd* comparison. Álvarez does not compare the time gone and taken by the beloved but their effects. It is not, in terms of time, a simultaneous comparison. Rather, it is an *emotional* comparison. Facing her absence is as hard as suffering the passing of time. It is a dynamic equivalence as it does not use the source image. Yet it manages to reproduce a sense of strangeness in the audience.

Llevar (*to take*, *to take away* or *carry*) may work in this context. It is as widely-used and polysemic as the original *take*. It may involve two different actions: to take, in the sense of collecting or charging, and to take away, in the sense of subtracting or stealing. This is Izquierdo et al's proposal: "La cortejé orgulloso pero ahora se ha ido / Como la estación que se llevó consigo" (Dylan, 2016, p. 376). The source past simple has been rendered in two different Spanish tenses, maybe in an attempt to maintain the rhyme. However, the sense conveyed is accurate. The two verbes may be also put in the same tense:

> La cortejé orgulloso y ahora se ha ido
> como la estación que consigo se ha llevado.

The omission of "ido" (the natural equivalent of "gone") in the second line proves necessary as this past participle does not work as an adjective as naturally as in English. Other words implying distance or absence may be utilized to put up with the original construction:

> La cortejé orgulloso y ahora está lejos,
> lejos como la estación que consigo se ha llevado.

"Lejos" (*far*) indicates distance and by extension absence. The adding of "consigo" (literally *with herself*) amounts to the meaning the implicit *away* may provide. That is to say, a sense of subtraction is added to the original line, which amplifies the connotations contained in *llevar*. Furthermore, the same verb is utilized in a colloquial tone when meaning money someone takes for bribery. Thus the repetition in the original song is preserved.

Instead of "ahora está lejos", the translation may adopt a different solution. The Muse's absence may be highlighted by the expression *ya no está* (literally, *she is no longer here*) which replicates well enough the original "she's gone":

> La cortejé orgulloso y ya no está,
> como tampoco el tiempo que con ella se fue.

The adding of "tampoco" (*neither*) conveys a sense of reiteration yet helps translation dispense with a literal repetition as this may sound too cacophonic in Spanish. It is a repetition in sense but not in form. This solution, however, may extend the line's length excessively.

The emphasis may be put on a different nuance. Other Spanish verbs may accentuate the sense of the hobo being stolen. Dylan's line seems to hint that time has been taken away from the hobo's hands against his will. If such is the case, the verb *arrebatar* (*to snatch* or *to take away*) may be an appropriate solution:

> La cortejé orgulloso y ahora está lejos,
> lejos como el tiempo que me ha arrebatado.

The sense of loss is double. On the one hand, the target text indicates that the hobo is morning the Muse's departure. On the other, he regrets the passage of time, so there is a tinge of bitterness underscoring the song that may be reinforced by the verb *arrebatar*. *Arrebatar* enables the hobo to victimize himself. The Muse has taken advantage of him and now he is in a creative cul-de-sac. Furthermore, in a literary register, *arrebatar* means to carry away or captivate, which may evoke the ecstatic stage the hobo goes through when improvising and connecting to the Muse.

Cobrar (*to charge*, literally) may be also considered. The interpretation of "season" as the time to pay for a song may be intensified with it. Furthermore, the very same verb is used in Spanish when meaning *to claim* victims. The fact that the Spanish counterpart uses *cobrar* implies that the season invested in such a company—and by extension the hobo—is the actual victim of their affair. Their time together is past and was only worth an improvisation:

La cortejé orgulloso y ahora está lejos,
lejos como el tiempo que se ha cobrado.

"[S]eason" may be rendered into Spanish by their natural equivalents. *Temporada* or *estación* may be hard to adapt to the text but may fit if some other resources are tapped. Spring has been traditionally praised in literature as the season of joy and inspiration. Blooming has frequently paralleled the sprouting fruits poets and writers thereafter harvest. So, the season to which Dylan refers may embody an inspirational love spring—which now is gone:

La cortejé orgulloso y ahora está lejos,
lejos como la estación que consigo trajo.

Here the Muse is not necessarily seen as the hobo's executioner. The lines indicate that the season is gone with her. The brute force of *llevar*, *arrebatar* or *cobrar* are replaced by a more subtle line, and the season, maybe under the Muse's influence, has expired accordingly—as his inspiration. The phrase "que consigo trajo" (literally, *which she brought*) surmises that it is a past action and therefore the season is no longer present: it is gone.

"[P]roudly" can still be qualified as it may raise some doubts in terms of translation. The original line appears to suggest arrogance, self-confidence or vanity in the courting. The poet has called on the Muse and does not fear that she may not show herself. One may consider that this token of pride is more to do with displaying—excessive—self-esteem than feeling proud of his deed as courting was not reportedly accomplished but in progress. This conceitedness may be intended to recall what, in the hobo's eyes, was an impressive appearance of his. This being the case, "con orgullo" may not suffice, and such an attitude may be detailed more specifically by some other means. By adding the verb *impresionar* (*to impress*), for instance, the translation may describe this standpoint more accurately:

La impresioné con mi cortejo y ahora está lejos,
lejos como la estación que consigo trajo.

A more alliterated tone prevails in the translation. The sound /j/ provides the text with a stumbling phrasing that may evoke the hobo's difficulty to bring the Muse back—his particular paved Calvary up to creative failure. This is slightly different to the alliteration in the original lyrics, in which the sound /s/ reigns over the others ("she's gone", "season", she's taken"), maybe suggesting the sinuous, winding path the hobo has to walk as helpless as he is without his beloved. Again, the only possible way for him not to succumb to sadness is to create. Yet

before that he needs to express what it is like to be helpless, creating in the meantime a new tune: this is his eternal circle.

The solutions provided vary depending on where the emphasis is to be put. The hermeneutic reading delivers as many interpretations as perspectives for which the killing of the author allows. Among the proposals, perhaps the one that best recreates Dylan's relation to his native language, which is the main *skopos* of this thesis, is the last one. It sounds strangely poetic and delivers a similar image. The fifth solution ("La cortejé orgulloso y ahora está lejos / Lejos como el tiempo que se ha cobrado") is also interesting as it places *cobrar* in an unconventional context, thus amounting to the line's poetic tone.

4.5.2.7 "With strings of guilt they tried hard to guide us"

Thoughts do not cease. The hobo dives himself into his memories and flashes back to other episodes of their romance. It is then that he reminisces all the struggles he has gone through to protect his love. As an acclaimed songwriter, he has been in the spotlight longer than he had wished. He has faced numerous setbacks to reach the top, fame has not been for free. He has gained much exposure and detractors have proliferated—both within the press and the show business.

His ever-growing distance from the Civil Rights Movement has brought about much criticism, which underscores the Greenwich Village's bitterness towards any conflicting voice. Their attacks against the hobo's new direction have got him to think that his relationship with the Muse has got into crisis as a result of external pressure. They have interceded in their affair and their slanders have led to a breakup. The Muse had provided him with new interests which are frowned upon by the Greenwich Village circle, who felt that Dylan was drifting apart. His supposed betrayal has not been expiated and now the roamer suffers the consequences of being left alone by both the Muse and their early supporters. Hesitation—and the hobo's subsequent relationship with other muses—has frightened her away.

In the midst of his reflection, the hobo comes up with a line which accurately encapsulates his present thoughts: "With strings of guilt they tried hard to guide us". The guilt their former fans and colleagues tried to inflict upon him has had its consequences—it almost *misguided* him. Again, the combination as well as the misplacement of certain words confers upon the line its poetic quality. For the juxtaposition of "strings" and "guilt" are without a doubt odd and uncommon. The image seems clear—"strings of guilt" represents the wiles Dylan's old friends have schemed to discourage him. The adding of "tried to guide us" matches the sense

of (mis)direction introduced by the first part of the line. The hobo appears as an unruly puppet attempting to shake off the guilt that manipulates him.

This poetic oddity should be transferred into Spanish on the same basis. A direct literal translation (*hilos de culpa* or *hilos de culpabilidad*), though it may sound bombastic, may be used in the translation:

Con los hilos de la culpa se esforzaron en guiarnos

Álvarez's proposal is similar: "Intentaron guiarnos con las cuerdas de la culpabilidad" (Dylan, 1975a, p. 281). The emphatic "hard" is omitted, though, and "guilt" is translated as "culpabilidad" instead of culpa, which resonates with deeper grief. Other verbs may take effect. As in the above proposal, Izquierdo et al (Dylan, 2016) translate "strings" as "hilos" instead of "cuerdas", which is a reasonable option as it evokes the guitar's cords: "Con los hilos de la culpa trataban de manejarnos" (p. 376). By using "hilos", an evocation of a puppet is more noticeable. As to the above proposal, the nuance introduced by "hard" may be reinforced by the verb *esforzarse* (literally, *to make an effort*) or *empeñarse* (*to be set on* or *to insist on*), which imply a hard attempt. As to "guide us", *gobernar* (literally *to govern* but also *to manage* or *to run*) may validate the idea of the hobo and the Muse being manipulated as puppets. Izquierdo et al's "manejarnos" also work well:

Con los hilos de la culpa se empeñaron en gobernarnos

"[G]obernarnos" provides the text with an authoritarian tone. The object of the said manipulation is entirely subject to the handler's intentions. This idea is enhanced by the introduction of "se empeñaron", which amounts to the puppet manipulators' insistence and therefore becomes a more coercive act.

A different yet similar metaphor may be employed. As translated into Spanish, the main problem of the line lies in its excessive grandiloquence—which is also present in Dylan's song. The image of the strings may be substituted by another metaphor that may help preserve the original sense. Thus, as the text focus seems to be the direction the hobo and the Muse were fruitlessly forced to take, the translator may consider other words such as *pasos* (*steps*) while maintaining others such as *guiar* (*to guide*):

A través de la culpa quisieron guiar nuestros pasos

The above solution allows the text to eliminate the reference to "strings", which may be the main problem in terms of sonority. The target text implies a similar action yet dispenses with the original image, which is probably the main asset in Dylan's poetic detour. Nonetheless, the

strangeness in the source text is recreated in the target text as it combines two apparently incompatible elements as *culpa* and *pasos*, the latter understood as the result of the former. Furthermore, the use of "A través de" (literally *through* or *along*) reinforces the idea of the hobo being tempted through guilt to take the (mis)direction stealthily imposed by external agents. The image mimicked in the target text may be reminiscent of the poetic style of the hobo, which, as discussed in a number of times, evokes a poetic journey.

Other devices may be utilized. If the literal translation of "With strings of guilt" sounds too pompous in Spanish, there are other possibilities. By exploring the connotations discussed, the translator may rephrase the original phrase. The sense of manipulation can be conveyed by referring to puppets which, although not present in the source text, are implied in its reading. If guilt is the strings that intent to drive the hobo and the Muse's actions, a reference to *marionetas* (*puppets*) or *títeres* (*puppets* but also *stooges*) may provide an alternative phrasing:

Con la culpa trataron de gobernarnos como títeres

A sense of domination brings up through "gobernarnos" as well as "como títeres". However, the adding of "trataron" may reflect that the action is reduced to a simple attempt which, as can be noticed in retrospective, proved futile—the hobo remains impervious to external pressure. The above solution may present a problem, though. Both "gobernarnos" and "como títeres" serve the same purpose and in consonance may be redundant, so an omission may be necessary depending on the nuances the translator intends to emphasize:

A base de culpa quisieron hacernos sus títeres.

"A base de" (*by means of* or *through*) fits in this context as it indicates the origin of the action as well as the main reason behind it. The target text is no doubt more explicit than the source one, yet it avoids the possible cacophony that a literal translation may bring.

If the translator seeks to reproduce the source subtlety, however, other devices are worth discussing. If "strings" complicates the Spanish text, other words evocative of threads may supersede the source device. *Enhebrar* (*to thread*) or *ensartar* (*to string*), for instance, may work out in this context, not as an actual action but as an evocation of a suitable semantic field:

Enhebrada la culpa, nos quisieron convertir en títeres

Ensartar may prove as efficient as *enhebrar*. By way of these verbs, the target text suggests that guilt (*culpa*) has been used as a thread in the puppet setup, which is pretty much the same image as the source text. The reader deduces, by killing the original author, that guilt has been used before the puppet is manipulated—a cause-effect relation is implied. The use of "títeres"

suffices and no reference to the source "guide us" is necessary to grasp the trope. The verb is omitted for the benefit of an image which in the Spanish text becomes slightly more explicit yet reproduces a similar sense. It retrieves the puppet image and is phonetically smoother than the literal phrase.

4.5.2.8 "The constant scapegoat, she was easily undone / By the jealousy of others around her"

Afterwards the hobo uncovers the reasons for their relationship's end. Now he concentrates on the influence others may have had on their breakup. Provided that the song deals with a love relationship between the hobo and his inspiration, and assuming that it hints at his frictions with the ever-distancing Civil Rights Movement, "the others around" may imply an increasing number of enemies. The hobo has been the target of critics and may have arisen much hostility around, which, in his eyes, is "jealousy".

The beloved is the projection of others' frustration and so the hobo defines her as a "constant scapegoat". She is considered to be responsible for the hobo's most recent detour—to a self-reflective, metaliterary type of songs through which he accounts for the diverse forms of songwriting on which he draws. Such a diversity, as already discussed, prompts a certain reluctance among the hobo's folk peers, who seek to win his "spokesperson for a generation" back. Simultaneously, the song seems to suggest that their longing for a mythical folk past matches their incapacity to court the Muse with whom Dylan exchanges his verses. Hence their "jealousy".

The real challenge for translation is, however, "undone". External pressure, i.e. "others around", undermines the hobo's confidence in his artistic decisions and consequently his Muse is "easily undone". The sense is not wholly clear. *Undo* generally means an action which reverses the effect of a previous one. If that is the case, Dylan may be suggesting that the Muse's inspiration is no longer effective. This sense may also involve certain freedom, that is to say, the Muse comes open or loose under the influence of others. She breaks free from the hobo's yoke, who has exploited her for a long time, and now is available for the "others around". Thus the song may imply that she is, in the hobo's eyes, *too* receptive to others' calls. In fact, *undo* may also mean seducing, so this interpretation should not be ruled out either.

Yet *undo* may also mean ruining someone's reputation or hopes. The hobo may be indicating that the Muse has been slandered because she has partaken in his resignation as a finger-pointing folk songwriter. This turns out to be quite paradoxical. On the one hand, a first sense of reversal or repair surfaces. What once was commitment now is absence and freedom.

The Muse has turned her back on the hobo and now travels freely and unengaged. Independence has relieved her as she is not exclusively pledged to anyone. On the other hand, *undo* may mean causing her downfall. Her affair with the hobo has brought her ruin and disaster, and now is publicly embarrassed. The hobo is well aware of what a relationship with him may bring, and also considers her state after her departure. Therefore, two apparently antagonistic meanings cohabit in one word: repair and—at least in social terms—destruction.

This apparently antagonistic correlation is evident in how previous translators have tackled the same problem. Álvarez, for instance, translates "undone" as follows: "Eterna cabeza de turco, la destrozaron fácilmente / La envidia de las personas que la rodeaban" (Dylan, 1975a, p. 281). Álvarez observes a sense of destruction which plays off against Izquierdo et al's interpretation, which, rather than destruction, highlights a sense of repair or cancellation: "Siempre chivo expiatorio, fácilmente anulada / Por los celos de quienes la rodeaban" (Dylan, 2016, p. 376).

Overall, the song seems to deal with the Muse's loss of enticement on her lover, the hobo, who is now left to his luck. However, the manner in which such a reversal is brought about is not specified in the song. In terms of translation, the difficulty of this verb lies in its indeterminacy and the plethora of meanings it may carry. As in many other cases, the word is placed in a position where, given its negative nature, its meaning is volatilized. The reader may grasp a general sense—the Muse is pulled apart and her charm is made null. Nonetheless, this sense is too vague and lacks some concision, which is more or less necessary to fulfill its rendering into Spanish. It is its semantic faults where the translator can fill their interpretation in. These are, in the manner of Barthes (1977), the consequences of the death of the author and accordingly the birth of the (complete) reader.

The natural equivalent of *undo* in Spanish is *deshacer*, which may work in this context as it implies reversing the doing of a previous action. In a figurative sense, however, *deshacer* means *to devastate*, which may fit in accordance with the meanings broken down above. It would take a rephrasing, though, as the English structure would not sound naturally in Spanish but it may be more or less considered a literal translation:

> Siempre cabeza de turco, se deshacía con facilidad
> ante la envidia de los que la rondaban.

This solution involves nullifying as well as shattering emotionally. The Spanish audience may interpret that the Muse has been *disarmed* and consequently no longer exerts any effect upon the poet. The others' jealousy has dashed her. Furthermore, it connotes some yielding to

others' seduction. *Deshacer* sometimes refers to a body becoming diluted, so it may allude to a crumbling resistance. It preserves the sense as well as the image provided in the source text. However, the sentence does not sound as naturally as the source song, and, most importantly, does not carry the meaning of liberation. Other structures may work for the line while preserving the source sense.

"[J]ealousy" may be translated by way of another word in Spanish. *Celos*, for instance, alludes to a very specific type of jealousy. Concretely, it refers to a certain suspicion and mistrust towards the person one loves. If "the others around" are jealous of the hobo as well as his affair with the Muse, who has led him to explore new artistic heights, *celos*, as Izquierdo et al propose, may be suitable enough in this context. This choice of course amounts to a more romantic sort of relationship:

> Siempre cabeza de turco, se deshacía con facilidad
> ante los celos de los que la rondaban.

This solution suggests that the others around are eager to captivate the Muse, their desire stemming from deprivation. The new path on which the hobo has decided, as already explained, has arisen as much criticism as envy. Furthermore, by using *celos* the text acquires a more sinister tone which amounts to the ambiguity of the feeling the song conveys. The fact that the others' jealousy may crumble the Muse's resistance as well as sparkling her desire amplifies the number of connotations contained in a word. If the translator intends to emulate the metaliterary resonance above discussed, the Spanish song may conjure up the connection between the hobo and the Muse and the subsequent jealousy in terms of love. The use of *celos* instead of the standard *envidia* may reinforce such a nuance. This is just one of many possibilities.

As to *undo*, *derretir* may be an alternate solution. As *deshacer*, this verb also implies *disarmament* in Spanish. Though its literal meaning is *to melt*, what the Spanish audience may first grasp is that the beloved has paradoxically succumbed to "the others around", meaning that their jealousy, rather than distancing her, has turned into attraction or desire on her part:

> Siempre cabeza de turco, se derretía con facilidad
> ante los celos de los que la rondaban.

Derretir may insinuate a sexual connotation, which is another possible intepretation of *undo*. Also, it suggests that the Muse has been totally submitted to the others' call and has accordingly parted.

A sense of liberation may be added to the translation by using other verbs. *Desatar* (*untie* or *undo*), for instance, may conjure up the source sense of release:

> Siempre cabeza de turco, se desataba con facilidad
> ante los celos de los que la rondaban.

Various meanings coincide in the verb *desatar*. The correlation between "desataba" and the other elements in the line ("cabeza de turco", "celos", etc.) incite the former to multiply its sense. At first the Spanish reader may grasp that the beloved loses her mind or goes mad at the others' jealousy—which is not explicitly present in the source text. Yet a further reading may induce another interpretation. On a literal level, *desatar* means *to untie* and, by extension, on a figurative sense, *to unleash*. The union of both levels delivers a double sense which may echo the hobo's source trope. On the one hand, the Muse is freed from the hobo's command, their arrangement has been *disarranged*; on the other, she is—sexually—unleashed and desirous. In both cases, the hobo is implicitly forsaken or neglected.

The neglecting sense may be enhanced by way of other verbs. *Entregarse* (literally *to devote* or *to surrender to*) may work as it suggests that the Muse gives up to her desire and consequently to the others' jealousy. A note of passion adds to the text:

> Siempre cabeza de turco, se entregaba con facilidad
> a los celos de los que la rondaban.

This accentuates the text's shady tone as the Muse passionately succumbs to the others' malice. As in previous proposals, this verb surmises that the beloved has rescinded all of the agreements on which their relationship was based. By devoting herself to others, she disregards the hobo's love. However, the above line does not give any account for the public slandering to which she is exposed. A similar tone may be evoked by using the adjective *sensible* (*sensitive*, literally). This choice would add an ironic streak that is more or less implicit in the source text:

> Siempre cabeza de turco, era muy sensible
> a los celos de los que la rondaban.

Sensible is doubly effective as it may mean two different yet alike things. On the one hand, it may refer to the beloved being too touchy and susceptible. In dialectic terms, this would place the Muse on the hobo's side; she is still in love with him and the others' jealousy upsets her. On the other hand, *sensible* may mean differently in this context. By being sensitive the Muse would be receptive or sympathetic to the others' desire. This interpretation would place

her in a different position as she would take the others' desire as an invitation to abandon the hobo which she would accept agreeably. As in the original device, two antagonistic attitudes would be condensed into one word. However, this apparent contradiction puts its focus on slightly different connotations. The hobo's semantic escapism remains intact, though, which meets this thesis' *skopos*.

If the translator interprets that *undo* also means ruining the Muse's reputation or hopes, another solution may be provided:

> Siempre cabeza de turco, los celos
> de los que la rondaban eran su perdición.

The Spanish expression *perdición* may prove effective as it involves simultaneously several meanings. On a literal level, *perdición* dovetails with the English word *downfall* or *ruin*. The Muse would be destroyed publicly because of her relationship with the hobo, who has decided to depart from the Civil Rights Movement and the Greenwich Village. He is a Judas-like traitor and she, as her lover, cannot be otherwise. She, as with others before, has contributed to him drifting apart artistically. On a figurative level, however, *perdición* evokes someone being very passionate about something. In fact, it is regularly employed to mean infatuation. Therefore, the translation would be indicating that the Muse loves being desired, and this causes her troubles at the same time.

4.5.2.9 "With unknown[164] consciousness, I possessed in my grip / A magnificent mantelpiece, though its heart being chipped"

Regret comes over the hobo: "Myself, for what I did, I cannot be excused". Hesitation about his last artistic move has led him to call on other muses and now feels remorse. It should be recalled that Dylan was in a transitional period in which a number of different styles and themes blended in their songs. So, while he was devoting himself to self-reference and metaliterary topics, other themes such as topicality and protest song were still vibrant in his catalogue.

His relationship with the Muse, then, has been sporadic and not one of fidelity. In other words, he has cheated her secretly, which adds to the possible reasons why they broke up. He moves on to explain it further: "For the lies I told her in hopes not to lose / The could-be-dream-lover of my lifetime". The hobo realizes that her inspiration has proved great to his songwriting

[164] According to Dylan's official catalogue, the line reads: "With *unknown* consciousness". However, Dylan, as noted in other non-official sources, apparently says in the song: "With *unseen* consciousness". For a matter of thematic affinity and respect for Dylan's decision, in the present analysis "unknown" will be privileged.

and now feels he has ruined it all. Frustration matches the incapacity to hold the present tight, and their (un)likely future together bitters his memories.

He moves on to ruminate on their relationship, and he calls her "[a] magnificent mantelpiece". This definition proves no doubt enigmatic as its sense seems to be as open as misplaced. *Mantelpiece* does not seem to offer any distinctive meaning other than the lintel above the fireplace. What the hobo does here is referring to a quotidian domestic element which, as placed where it is, is used to evoke something else. If the mantelpiece is the household surface where trophies are commonly placed, the allusion to it implies, in the hobo's never-ending semantic manipulation, a victory. That is to say, staying together, winning her over, is his war medal—an emblem standing for a reminder of his conquest.

However, his masculine pride is tainted by the fact that its heart, meaning the trophy, is "chipped". By using "chipped" the roamer reintroduces the bourgeoisie household as the song setting. If the emblem of his victory is put on the mantelpiece, a word relating to trophy is required to fulfill the metaphor. The genius of the line lies in the fact that no trophy has been mentioned. Her departure, however, remains as a little blemish on his award: "its heart being chipped". Other connotations can be explored. Given that the mantelpiece is a support where objects may be placed, the device may also suggest a certain stability which has been undermined by being damaged, that is, "chipped".

The Muse's objectification is deployed as on so many occasions. The hobo places two apparently related words—"mantelpiece" and "chipped"—out of an ordinary context, and an alternative setting—a living room—builds up to foster a long-standing lyrical topic—love as a conquest. The song reinvigorates the traditional courtly love by placing it in an unconventional context, which gives the song its poetic status. Od(d)ysseus barely takes part in the literary device—he simply places the words in a position where they turn upside down and unveil their inner complex structure. By juxtaposing two related words in an odd context, connotations ring in the audience's mind as a form of *ostraniene,* who realize that the mantelpiece is a metonymy for trophy. The connotations contained in "mantelpiece" surface and a new trope emerges. Consequently, the song setting is no longer a simple living room but an antique gallery for lost love opportunities. His temporary victory reminds him of his defeat.

All these devices cause no few problems in terms of translation. The translator needs to retrieve the implicit allusion to trophy by not mentioning it. In fact, Álvarez omits the reference to "mantelpiece" and instead alludes to a "trofeo" (*trophy*), which is implied out of the reference to "heart": "Un magnífico trofeo, aunque su corazón había sido ya destrozado" (Dylan, 1975a, p. 281). Likewise, Izquierdo et al omit "mantelpiece" and imply from the heart

of the mantelpiece an "ornament" (*ornament*): "Con ignorada conciencia aferré un ornamento / Magnífico, mas de corazón astillado" (Dylan, 2016, p. 376).

Also, a suitable word for "chipped" is needed. The above translations are reasonable as they fit in the context. A literal translation may work well. The natural equivalent of the source word is *repisa*. Its connotations, however, are not as extensive as those in *mantelpiece*, so it may not suffice for the translation to succeed:

> Sin yo enterarme, tenía en mis manos
> una magnífica repisa, de corazón, sin embargo, desconchado.

The failure in their love may be accentuated with *grieta*:

> Sin yo enterarme, tenía en mis manos una magnífica repisa,
> en su corazón, sin embargo, una grieta.

As suggested above, *repisa* in Spanish does not connect to the idea of trophy as efficiently as in English. Furthermore, the combination of "repisa" and "corazón" may result in a cacophonic device which may meet the poetic standards of the original song. This may be also the case in the original text, though. "[H]eart" seems to combine two possible meanings. On the one hand, it may refer to the mantelpiece's heart, meaning the central part of it—the trophy. On the other, it may imply a romantic image, one of a broken or tainted love. This adds some complications to translation as in Spanish, for a reason of incompatibility, the double sense in *corazón* is not as transparent as in English. The translation of "chipped", however, proves successful as it indicates the same problem as the source device: *desconchar* (*to chip off* or *peel off*) o *grieta* (*crack*) recreates the slightly defective mantelpiece to which the original song alludes.

Other possibilities may be explored. If *repisa* fails to provide the original device's connotations, the translator may look for a word which may equate to the source trope. *Vitrina* (*display cabinet*) may work out in this context. This solution may be more effective as it refers to a domestic display case where trophies are exhibited. The original emplacement for the trophy is slightly changed; however, it situates the action in a similar context—a (high class) living room:

> Sin yo enterarme, tenía en mis manos
> una magnífica vitrina, su corazón, sin embargo, desconchado.

The problem, as suggested above, is the rare connection between "vitrina" and "corazón". Though a relation is established by the preposition "su"—which recreates the source possessive

"its"—, the association between them sheds little light on the sense the text may intend. For *the heart of the display case* may be slightly incomprehensible.

The translation may consider a different image. If the relation between "vitrina" and "corazón" does not sound as well as in the source text, the translation may refer to another element. *Cristal* (*glass*), for instance, is an essential part of the display case and may prove effective. It may require a verb change, though, as glass is not chipped but cracked or shattered. The former may be more suitable as it represents a more subtle type of flaw:

> Sin yo enterarme, tenía en mis manos
> una magnífica vitrina, de cristal, sin embargo, agrietado.

The verb *resquebrajarse* (*to crack* or *to become chapped*) may serve the same purpose. The image is different yet conveys the sense of a rundown luxury article. The main difference between the translation and the source text lies in the fact that no romantic allusion ("heart") is made. However, it preserves the sense of a love gone wrong, the remnants of which still echo in the hobo's mind. The crack on the glass or, as in the source text, the "heart being chipped", stands as a warning sign for a doomed love.

A more possessive tone may be adopted. Instead of "en mis manos", other phrases may be utilized to match the source "possessed in my grip". Though "en mis manos" already denotes property to a certain extent, it lessens the sense of control the original device seems to convey. It is worth noting that the song, as in other cases, sometimes draws on a military-related semantic field which reinforces the idea of love as a conquest. This is implied in the hobo saying "possessed in my grip", so "en mis manos" may not suffice.

That being said, phrases in Spanish such as *bajo control* (*at my command* or *under my control*) or simply *en mi posesión* (*in my possession*) may be employed to assure a more possessive tone.

> Sin yo enterarme, tenía bajo control
> una magnífica vitrina, de cristal, sin embargo, agrietado.

The sense of property may be enhanced by using a different Spanish expression. *Dominio* (*control* or *power* over someone, but also *command*), for instance, may be an appropriate solution:

> Sin yo enterarme, tenía en mi dominio
> una magnífica vitrina, de cristal, sin embargo, agrietado.

The almost misogynistic tone of the source text is certainly recreated in the solution provided. If the song, as discussed exhaustively, addresses metaliterary concepts and relates the hobo's past encounter with the Muse and the manner in which their affair came to an end, it is no wonder that domination and submission play a major role in it. These dialectical forces are evoked in the phrase "en mi dominio"—*dominios*, in the plural, also stands for *possession* or *territory*, as in a king's land. Therefore, if the beloved is considered a trophy he has won, a medal exhibited in his mantelpiece as a token of his—transient—triumph, tightly held in his grip, under his possession, *dominio* may provide an accurate solution.

This solution, however, poses a problem as it blights the rhyme present both in the source text and the other proposals provided. Unlike in other cases, rhyme serves an important purpose. The source text has up to three internal consonant rhymes which shed the line's heaviness, characterized by maybe an excessive number of grandiloquent words. At least one rhyme could be retrieved, though this implies a new verb change. *Hendir* (*to cut open*, literally) may prove successful if phrased in past participle. Though its application is not usually associated with glass, it may invoke the image of a cracked crystal which lets its content out—just like the hobo, who witnesses how his inspiration, his Muse, slips out of his hands, what he "possessed in [his] grip":

> Sin yo enterarme, tenía en mi dominio
> una magnífica vitrina, de cristal, sin embargo, algo hendido.

The adding of "algo" (*somehow*, in this context) abridges the semantic gap between *crack* ("agrietado"), which implies a more superficial flaw on the glass, and *cut open* ("hendido"), a deeper type of incision and, as of impossible application on glass—otherwise it would be shattered—, a more poetic one. Thus, at least one rhyme, though slightly assonant, is preserved, and the translation keeps the rhythm, which allows for a fluid recitation.

Semantic manipulation proves again essential to an understanding of the hobo's poetic quality. Such a language detour—"mantelpiece"—barely meets a natural counterpart in Spanish. For the translation to succeed, a new image yet similar in connotations has been evoked. No mantelpiece but a display cabinet is mentioned in some of the proposals. This change has caused a new word choice as no heart has been alluded to. Instead, the glass of the cabinet has been referred. Consequently, a similar device, a similar detour, is phrased, which recreates Dylan's strategy as against the normative language-culture system—the one from which he tries to keep away in the attempt to signify himself as a unique poet.

4.5.2.10 "Noticing not that I'd already slipped / To a sin of love's false security"

In the same stanza, the hobo states the above. If the line is seen as a lover's mourning, the song may be implying that he regrets having consecrated to love, a most untrustworthy feeling. Alternatively, if the song is read as the hobo lamenting the Muse's departure, "love's false security" may be seen as inspiration's ephemeral nature, its gift—"love"—being not compensated by its durability or permanence—"false security". In both cases the connection with the beloved is perceived as a shaky ground. The above lines are just the aftershock. Awareness of a failing past and the present recognition of the loss grow into resentment.

Either if the line is seen as lovesick or lost inspiration—or both simultaneously—, the line poses some difficulties, mainly caused by the odd word combination. The time spotted marks not the beginning but the process of a sin commission. Like a photograph, it stops a precise moment dead and anatomizes it. By the time his mantelpiece's heart was chipped, he had "already slipped" to love's false hope. It is late to repair an incorrigible pain. Such a relevance possess "already" and "slipped", which denote that the action is both initiated and unfinished, just like the trophy—chipped but not entirely washed out. A new *bond* (a sticker concealing the flaw) would both cover and highlight the chipped fragment. So, his love is fatally wounded.

The use of the verb *slip*, then, has much importance as it indicates, among other things, that succumbing to "love's false security" is progressive and perhaps unconscious. But its real sense in the song remains mysterious. *Slip*, according to dictionaries, has plenty of meanings. It means, for instance, elapsing, in a sliding smooth move, which underscores the—unconscious—hobo's transition to love. It may also indicate that something slides away from someone's grasp. That is to say, something passes easily away even as against someone's will, which may evoke analysis 4.5.2.9. It sometimes signifies a false step too, as a dancer who ruins the performance—or an artist's wrong, risky move. As already discussed, hesitation has been both a misguiding and guiding light in the hobo's career. It may not be surprising that *slip* indicates a possible artistic blunder, meaning the loss of inspiration for his recent incursion into metaliterature.

Many of these meanings may be present in the line. Yet one sense seems clear. The transition to "love's false security" has been an irresolute, smooth and naive one. All of them at the same time. The lines, then, may be seen as the hobo gaining awareness and leaving innocence behind. It is a song about experience, either in terms of love or songwriting. The gained experience, and not love, is the only *security* the hobo has now, his steps towards surety

being slippery and unconfident. Failure comes before experience. This brings a nice contraposition, too, which translation should not disregard. The instability of "slipped" contrasts the firmness of "security". Being false, "security" feels less real than the hobo's slippery steps—a great deal more certain.

This contrast poses a challenge to translation. Firstly because *slip*, as discussed above, implies a type of motion for which Spanish has few resources—at least if the sense is to be condensed into one word. Izquierdo et al, for instance, transform "slipped" into a more generic verb as *cometer*, which is the conventional, idiomatic verb for *pecado* (*sin*): "Sin advertir que ya cometía el pecado / De creer en la seguridad falaz del amor" (Dylan, 2016, p. 376). This represents what Berman calls "impoverishment" as it reduces the dynamic move discussed above to a more or less simple recognition of the sin, which nullifies its poetic value. Álvarez translates the same verb in the same idiomatic manner: "Sin darse cuenta de que yo había cometido / Un pecado de falsa seguridad amorosa" (Dylan, 1975a, p. 281).

This is not the first time this problem arises. English is more prone to description than Spanish when it comes to motion verbs. Whereas English has a lager tendency to specifying *how* the subject moves into some direction, Spanish is limited to simply reporting the movement. That is to say, Spanish can barely express in one word the multiple connotations above considered. The non-isomorphism of the languages involved (that is, their difference in the modes of meaning) builds up to Od(d)ysseus' personal use of language. Therefore, a periphrastic phrase may be needed.

Secondly, though not innovatively, the hobo utilizes a *physical* verb as *slip* to express an *abstract* idea. The song character walks unconsciously, smoothly, into a sin, that is, "love's false security", which amounts to the poetic tone of the song. If the target text intends to evoke as faithfully as possible the source text, it should consider this apparent contradiction—physical movement as a fluid access into love's shaky ground.

That being said, the translator is confronted with an arduous task. The number of possibilities multiplies. The translator may intend to find a similar verb to "slipped" in a more or less literal translation. *Resbalar* may work well as it is the natural counterpart for the source verb. However, *resbalar* poses a significant problem as it does not imply *per se* an intended direction or movement. In other words, in Spanish *resbalar* is seldom backed by prepositions such as *into*, *towards*, etc. as it only emphasizes clumsy steps into somewhere. So, the transition already discussed, the *faux pas* into love, may not be noted.

Alternatives are plenty. The other natural equivalent of *slip* is *deslizarse* (*to slip*, actually, and *to slide*), which, unlike *resbalar*, may be followed by a preposition indicating direction:

Sin advertir que me había deslizado ya
hacia pecado del amor y su falsa seguridad

The above solution succeeds in presenting the same images and sense. It suggests that the hobo has been dragged into what he calls "love's false security". Furthermore, it includes a consonant rhyme that helps adapt the target text for the Spanish audience. However, its word combination proves flamboyant and may not live up to the aesthetic standards of the source text, which may force the translator to seek new possibilities. The use of *advertir*, however, proves quite effective as in Izquierdo et al's proposal. It indicates noticing very formally, which matches the somehow archaic source "Noticing not".

Fall verbs may come to fruition. They may indicate that the process is done, though, and suggest a more violent manner of succumbing to love. It would emphasize indeed the unwillingness that "slipped" seems to evoke:

Sin advertir que me había despeñado ya
por el pecado del amor y su falsa seguridad

Despeñar (*to fall headlong*, usually over a cliff), however, contributes to the line's complexity. The resulting phrase contains a great deal of the connotations above explained. Furthermore, though *despeñar* is similar in connotations to "slipped", "por el pecado del amor" turns into a sort of cliff which adds a dramatic streak.

Caer (*to fall* or *fall into*) may also suit the text. It is a simpler verb and adds no extra images. Also, it is sometimes employed in a periphrastic mode to mean a mistake commission or yielding (*falling*) to a temptation, which echoes the source "sin":

Sin advertir que había caído ya
en el pecado del amor y su falsa seguridad

The target text implies that the song character has been caught as a prey in a baited-with-love trap. The hobo's unwillingness is underscored, and the resulting image is that of an innocent soul which walks into a sinister situation that may eventually cause him troubles.

Other verbs may work, too. The change the hobo is experiencing involves his crumbling resistance. His steps have been misled him into "love's false security" by the Muse, and now he regrets the decision made. As Od(d)ysseus, he has been summoned by the sirens, and has mounted, wittingly or unwittingly, no resistance to it. The idea is that of the hobo moonwalking into the shaky ground of love or inspiration, risking his life and, by extension, his career.

A subtler verb may be utilized, which, however, would disregard the motion of "slipped". The verb *sucumbir* (*to succumb* or *to yield*) includes many of the connotations discussed above. Yet, as mentioned earlier, this verb, like many others in Spanish, does not specify the type of motion the hobo makes in his way to "love's false security". Rather than the type of movement, *sucumbir* may be highlighting the hobo's direction as well as his incapacity to turn a deaf ear to the Muse:

Sin advertir que había sucumbido ya
al pecado del amor y su falsa seguridad

A sense of unwillingness prevails in the target text. The hobo seems weak and languid, his resistance not sufficing to avoid his destiny. The first line implies that the recognition of such a sin is *a posteriori*, that is to say, it emerges out of a past experience. By the time this event was occurring, he was virtually unaware of the process through which he was going, i.e. his descent to love. Therefore, a feeling of unconsciousness, as that in "slipped", subtends the song.

All the proposals have something in common: they accentuate partially the nuances discussed. As a whole they are defective as they do not cover all the meanings the hobo seems to compress into "slipped". The most effective proposal in terms of recreating Od(d)ysseus' relation to language is "Sin advertir que me había despeñado ya / por el pecado del amor y su falsa seguridad". It may add some inconspicuous connotations yet represents the speaker's unwillingness towards love or inspiration. Other solutions are semantically accurate. For instance, "Sin advertir que me había caído ya" or "Sin advertir que había sucumbido ya". They are what has been traditionally labelled a free translation or, as Nida puts it, a dynamic correspondence. However, the lines sound more idiomatic than other proposals. Spanish proves more effective when the idea is phrased in abstract terms, so in a way this solution may reinforce the connection with the Spanish audience. Yet if "slipped" indicates a peculiar use of language on the hobo's part, *sucumbir* is not as *centrifugal* as the source device. Again—and this is what makes translation interesting—, the lack of correspondence of the hobo's detouring devices and Spanish stimulates the translator's imagination, whose word choice expands the limited nature of the source words.

4.5.2.11 "From silhouetted anger to manufactured peace / Answers of emptiness, voice vacancies"

After accounting for their breakup, the hobo moves on to describe the dispute that led to it. By personifying the Muse, the roamer has a need to recreate the argument in a specific spot. At

this point the song relates, rather than the actions, the atmosphere that wrapped up the "screaming battleground", which also involves "her sister".

A vague line is introduced: "From silhouetted anger to manufactured peace". Yet again, "silhouetted anger" seems to be a product of Dylan's peculiar use of language, its meaning remaining enigmatic. At first sight, the anger to which the song alludes may indicate that it is past. A truce has followed the dispute yet the screams and yells still echo. Behind the silence a "silhouetted rage" still reverberates. This would render the "manufactured peace" comprehensible, meaning that a transition from anger to peace has been undergone. So, should this interpretation be correct, the line would be describing a seamless line that connects past and present, or, in other words, anger and peace. The said states of mind mark temporality yet the separation between them is not total. Rather, it indicates that anger contaminates silence and vice versa. In the silence a "silhouetted anger" is still felt.

Consequently, no communication between the two is made, and hence "[a]nswers of emptiness, voice vacancies", which, as its precedents, seem the product of the hobo's language peculiarity. Actors' silence now fills in the setting. However, silence is not absolute but ominous—it reminds that the war is not over. Again, the hobo personifies abstract elements, "emptiness" and "vacancies", and confers upon them human qualities—"answers" and "voice". The odd combination of words result in the production of new meanings and by extension a poetic device. Yet "vacancies" may be interpreted either as a synonym for "emptiness"—which seems the most likely option—or as a vacant post or tenancy. In effect, the fact that *vacancy* is phrased in the plural may intimate that the word does not simply mean void. If such is the case, the song may mean *want* of voices, i.e. both lack and desire. As in professions, a vacancy marks the lack of service as well as the potential desire of—for—a worker.

The armistice is characterized by a "manufactured peace", which also signals the hobo's peculiar language. The line seems to suggest that the characters have agreed on a peace because of force majeure—as if against their will. In other words, in an *unnatural* or *unconventional* way. Read like that, the line may imply that peace has been agreed not in accordance with the normal course of events—their breakup has taken such a heated argument that no peace was expected. "[M]anufactured", then, seems to be dislocated as in other cases. It is placed in a line where a new meaning emerges out of it. Provided that *manufacture* means producing something by hand or by machinery, the "manufactured peace" is an unnatural one—made by men, and not by nature. In other words, it is a faux, simulated peace, as if *fabricated*.

In only two lines the translator is faced with few problems. *Siluetear*, the natural equivalent of the verb *silhouette*, is oddly used in Spanish. Its use in the translation would undermine one

of the hobo's greatest assets: naturalness. Álvarez delivers a literal translation which seems to fail in this particular respect: "De la ira siluetada a la paz fabricada" (Dylan, 1975a, p. 281). Izquierdo et al's solution is similar: "Desde la ira perfilada hasta la paz fabricada" (Dylan, 2016, p. 377). Therefore, the translator is required to either find a synonym for *siluetado* or rephrase the sentence. "[M]anufactured" poses a similar problem. The hobo's language detour comes to fruition in English, though its rendering into Spanish seems unfeasible. As "fabricada" in previous translations, *manufacturado* would be understood, though it may not do justice to the original device, at least in aesthetic terms. Another word, similar in its meaning, would be preferable. The second line, "Answers of emptiness, voice vacancies", though it presents a rare word combination, seems more easily doable in Spanish:

De la silueta de la ira a la paz artificial,
respuestas vacías, voces desiertas.

"De la silueta de la rabia" makes sense, of course, but is also a too weak image as well as a cumbersome syntax. The second line, however, works more successfully. In "respuestas vacías", the source "emptiness" has been transformed into an adjective ("vacías"), which adds a more natural streak to the song. However, whereas the source "answers of emptiness" refers to the origin of such replies (the void, emptiness, the vacuum), in the target text such responses ("respuestas vacías") are void of content. Though alike, their meaning is not wholly coincident. "[V]oces desiertas" proves interesting in terms of translation, too. Although it does not mimic the source "vacancies", it alludes to a voice which has been depersonalized. *Desierto* in Spanish, when operating as an adjective, means deserted or empty—as a post when a vacancy arises. Voices are *inhabited* as a vacuum trying to speak up. Finally, "paz artificial" perfectly matches the source "manufactured peace" as it implies an unnatural origin for peace. The need for a dynamic correspondence is also observable in Izquierdo et al: "Respuestas huecas, vacío de voces" (Dylan, 2016, p. 377), which through alternative devices also manages to create a poetic effect.

Another expression may be utilized for "manufactured". *Prefabricado* (literally, *prefabricated*) connotes that the object is the product of a complex process. It is ultra-processed and the result is far from its natural condition or the raw materials that compose it. In other words, it is unnatural. A great deal of effort and *creativity* is required for peace to emerge. To avoid the heavy-going syntax, "silhouetted anger" may be reshaped. Rather than a quality of its, the target text alludes to its position:

De la ira en silueta a la paz prefabricada,
respuestas vacías, voces desiertas.

As phrased above, the line suggests that the anger to which the hobo refers is placed up against the background. The resulting image is pretty similar to the one the hobo displays in the source text. However, it presents a more natural structure which makes comprehension easier for the Spanish audience. What makes the difference between the source and the target texts is that being silhouetted is not a quality but a position.

Other devices may be employed to fulfil both aesthetically and semantically the line. *Recortar*, for instance, may be a suitable choice. On a literal level it means *to trim*; however, on a figurative sense it means *to be silhouetted*, as in relief against the background:

De iras recortadas a paces prefabricadas,
respuestas vacías, voces desiertas.

In the plural, "iras" and "paces", though unlike the source text, cover all the characters engaged in the discussion as well as phrasing a more generic, and by extension, abstract sense. It also gives the line a more musical, poetic tone, and facilitates the rhyme between the lines. This, however, is only one nuance the source text may suggest, so in a way it is just one of the possible choices the translator may make. "[R]ecortadas" results interesting as to translation. On the one hand, as explained above, it perfectly matches the original "silhouetted", which is probably the first meaning that comes up to the reader's mind. Anger is displayed as against the background, which implies that now it is only outlined. On the other hand, *recortar* also intimates a reduction or decrease on something. If anger is now nothing but a shadow, its effect is less perceptible than before. The anger dwindles, and its representation as "silhouetted" may be paralleled by an appropriate verb that suggests a decline in its intensity.

The suggestiveness of the source text allows for more interpretations and potential solutions. The death of the author amplifies the (complete) reader's interpretation. The fact that the drifter utilizes the word "answers" implies that a question preceded the present scene. What he gets is "answers of emptiness", which suggests that no one responded to his query. If the target text intends to emulate the source phrase, a literal translation may work:

De iras recortadas a paces artificiales,
respuestas del vacío, voces desiertas

This solution successfully renders the source sense, though it does not sound as naturally as the previous proposal.

Other words may be used as a substitute for "emptiness". If the hobo gets nothing but silence in the conversation, a more poetic tone may be adopted by using the word *eco* ("echo"), understood as a personified vacuum that reciprocates its interlocutor with his own voice:

De iras recortadas a paces artificiales,
respuestas del eco, voces deshabitadas

"[D]eshabitadas" (literally *uninhabited*) adds a most thought-inspiring streak. If "vacancies" is read as an empty tenancy, "deshabitadas" implies that the voice is hollow—empty inside. The voice the hobo hears is depersonalized, *void* of personality, meaning that no one owns it—no one inhabits it. An absent voice fills in the space in-between, which *echoes* the recently-befallen argument that has killed off the hobo's inspiration. This solution offers more benefits. In fact, the past participles ("recortadas", ·deshabitadas") contribute to the inner rhyme that features in the source text, endowing the target text with more musicality.

More connotations may be highlighted. If "vacancies" is taken as a vacant post, other misplaced phrases may be used in the target text. The expression *en paro* (*unemployed*, as an idiom, but also *paused* or *out of order*) may work. As the source device, the phrase does not belong in this context, and this may give the line its *detouring* aspect:

De iras recortadas a paces artificiales,
respuestas del eco, voces en paro.

According to this thesis' *skopos*, the best proposals may be the last three. They explore the connotations explained above. The different choices bring to light what in this thesis is understood as (im)possibility of translation: the interminability of possibilities. When the author fertilizes words so profusely, meanings augment. This is virtually the result of his language metaliterary detour. By placing words in lines where they are not supposed to belong, a new signified is generated and semantic decentralization occurs. As discussed in other cases, this constitutes the language detour—Dylan's particular style—that characterizes his use of language and, more particularly, his present textual *heterotopia* as a subverting response to what occurs around him.

4.5.2.12 "My mind it was mangled, I ran into the night"

The passage from innocence to experience is materialized in the next line: "All is gone, all is gone, admit it, take flight", which introduces the antepenultimate stanza. A change in the subject occurs, and now the song shifts onto the hobo as the addressee of his own lines. At this

point, he realizes that the Muse's departure is unconditional and there is no coming back. His thoughts flash back again as he goes on to say: "My mind it was mangled, I ran into the night". Thus, the hobo documents the fatal end after the breakup.

The reference to night may be a hyperbolic representation of the hobo's solitude after him parting ways with the beloved. The hobo has been left behind, and now copes with the pains of starting anew. However, the fact that he "ran into the night" seems to show that the runaway is voluntary. He walks into the dark, the obscurity of lovesick, as a desperate downward spiral in the hope to untie the mental knots that afflict him. The line is a realization of the order he has previously given to himself: "take flight". Yet the flight is preceded by a season in the dark.

The rendering of "I ran into the night", however, should not pose any problems for the translator. A verbatim phrasing may suffice to fulfill the translation into Spanish. The major problem the translator may encounter in the source text is the first part of the line: "My mind it was mangled". The verb *mangle* may present at least two intertwined meanings. Primarily, on a literal level it means destroying or crushing. This may bring about a severe injure, too, and so it may be the hobo's case, who victimizes himself to the extent that his pain becomes physical. That is to say, its literal use may grow into a figurative one. Alternatively, *to mangle* may indicate an incoherent or spoiled message. This may parallel the source text as it includes a subject shift which turns the hobo into his own addressee: "All is gone, all is gone, admit it, take flight". His brain—"[m]y mind"—becomes an appropriate stage for an almost schizophrenic, hermetic and diallelus-like conversation where he is both the speaker and recipient of a defective message that prompts him into "the night", perhaps meaning verbal uncertainty, miscommunication.

The ambivalence of "mangled" should be considered to reproduce the hobo's language trick. Previous translators have overlooked Dylan's peculiarity in using this verb and have accordingly translated it in an idiomatic manner. Izquierdo et al, for instance, translate it as follows: "Con el alma desgarrada me escabullí[165] en la noche" (Dylan, 2016, p. 377). A more literal tone is adopted by Álvarez, whose translation is semantically correct: "Mi cerebro estaba arruinado, me introduje en la noche" (Dylan, 1975a, p. 283). Alternatively, *machacar* (*to crush*) or *aplastar* (*to squash*) may fit in this context. Both imply pressing or beating so as to alter the original structure or shape of the object:

Con la cabeza machacada, me adentré en la noche

[165] *Escabullir* is also interesting as it implies a secret flight. In the above proposals this perspective has not been considered but it makes sense in relation to the context. It is another *possibility*.

Though “machacada” signifies a physical deterioration, its placement in the line involves as in the source text a conversion from literality to figurativeness. The image is that of the drifter being sick of overthinking, painfully confused and maybe disoriented, which may give an account of his stepping into the night. His misty-eyed wander into the dry spell is preceded by a sense of anguish condensed in “machadada”. The confusion he feels is not only the result of the argument with the beloved but also a warning sign for the fatality that destiny has in store for him. Ultimately, “ran into” has been translated as “adentré” (*to walk into*), though *correr* may have been used as well. The difference between the two options is only a question of emphasis. One stresses direction (“adentré”) (like Álvarez’s “me introduje” (Dylan, 1975a, p. 283) while the other emphasizes velocity.

Other verbs may be considered. *Moler* (*to grind*), when expressed in past participle, denotes physical or mental exhaustion. In a literal sense, however, it signifies reducing to small fragments by friction, so a combination of the figurative and literal sense may echo the original hobo’s device:

Con la cabeza molida, me adentré en la noche.

Maybe this solution is not as poetic as the source text. Nonetheless, it accurately represents the sense intended in the hobo’s line. It adds a tone of violence suggested by the verb’s literalness as well as representing the hobo’s confusion.

The above proposals are sensitive to the poetic device’s nucleus, that is to say, they emphasize the literal sense more than the figurative one. By focusing on the way such a confusion is caused (“molida” or “machacada”), they stick to the source device, so the ultimate result may be objected as not wholly natural. This may be because of the said non-isomorphism between English and Spanish, which accounts for English’s tendency to reinforce the concrete motion while Spanish opts for a more abstract representation of reality.

An idiomatic expression may solve the problem. In Spanish there are plenty of phrases that accurately render the sentence analyzed: *hecho papilla* (literally, *messed up* or *destroyed*, but also *wiped out* or *knackered*) may be a successful choice as it is the result of a process by which a body or element has been reduced to a liquid state because of pressing or beating. In fact, *papilla* means baby food or mush, which perfectly matches the source “mangled”, so it may be a right proposal:

Con la cabeza hecha papilla, me adentré en la noche.

The line faithfully represents the sense of the source text. It may be a too lengthy line, yet it replicates the contrast between the colloquial tone of "My mind it was mangled" and the poetic nature of "I ran into the night". The problem of this solution is that rings too familiar to the Spanish audience. In other words, its idiomatic condition defies the peculiarity of the hobo's use of language, so the proposal is not as peculiarly odd as the source device. That is, it does not strike an effect as *ostraniene*. It is closer to the language-culture system than its counterpart in English, though it succeeds in rendering the original meaning as well as the beating connotations.

Another nuance may be considered for translation. The line presents an alliteration which up to now has been overlooked. The sound /m/ of "mangled" and "mind" provides the text with a mantra-like feel that echoes the never-ending rumination of the hobo. He has been brooding over his past relationship and the setbacks he faced to overcome the breakup. In order to recreate the alliteration, *empantanado* may work. Despite the proposals provided, Spanish tends to metaphorize mental turmoil by means of cloudy, misty images as an indicative of obscurity or lack of lighting, i.e. lack of reason.

Empantanado is the past participle of *empantanar*, which stems from *pantano* (*swamp*). The incapacity of the hobo to escape his mental vicious circle is paralleled by the incapacity to pull the foot out of the mud. As in sinking sands, the song speaker tries to leave his past behind. Furthermore, *empantanado* reminisces the original alliteration which gains strength by juxtaposing *mente* ("mind"):

Empantanado de mente, corrí hacia la noche

The above solution offers more musicality and replicates the mantra-like tone of the line, understood as a repeated utterance from which the hobo needs to walk away—into the night. Besides, the alliteration duplicates the conversational cul-de-sac that the source "mangled" seems to suggest in which the hobo is both the speaker and the recipient of the message. The sounds /m/ and /p/ recreate a hollow room where his voice reverberate throughout the walls, and echo is the only answer he gets. Both content and shape blend in an attempt to allegorize the hobo's particular resistance towards conventional, centralizing language. The line suggests that forgetting the Muse comes at a price—"the night", i.e. an inspirational block, which reinforces the song's metaliterary interpretation. Furthermore, the phrase "de mente" (literally *in mind*) is homophonic with *demente* (*demented*, *mad* or *lunatic*), which intimates that the hobo has lost his mind because of the rumination. Though not present in the source text, this

adds a dramatic streak to the song. By using "corrí" instead of "adentré", the line emphasizes the hobo's promptness.

"Empantanado" involves a use of language similar to the hobo's. Objectionable as it may be, it is misplaced, out of context, and consequently a new meaning is forged. A negotiation between the assumed, centralized meaning of the word and the context where it is placed occurs. By juxtaposing "empantanado" with unnatural partners, its meaning evolves into something new—confused. As in the source device—and unlike the idiomatic first solutions—the last proposal implies a language detour, a particular use of language that characterizes a unique form of poetry. It succeeds in rendering a peculiar metaphor as a response to the language-culture system, which it both defies and needs.

The detour that informs the hobo's poetry is evinced in the way he manipulates words. Such a manipulation, as discussed above, exemplifies his lawless, unruly nature. He is not content with presupposed meanings, and hence his necessity to betray what he is expected to express from old folk peers. This manipulation occurs on two levels. On the one hand, he alters the centralized meanings of the words he employs—"mangled", for example, is not an actual disintegration of his mind but a state of utter confusion. On the other hand, he draws on a new songwriting aesthetic and, with the intention to quit the finger-pointing songs, he begins writing about the very process of writing. Exhausted as he is from topicality and its limitations, he decides to write about his creative exhaustion. Hence his comings and goings with the song beloved, who represents, rather than a physical union, a spiritual connection with the Muse. The impact of such a stylistic shift is perceived in the increasing number of plays, delays and *double entendres*.

As profusely discussed, all these moves have something in common—the hobo's intention to resist centralization. Once the folk movement becomes mainstream, and he feels that his adscription to it involves more problems than benefits, he *detours* from the scene. The tapping into metaliterature represents another *tour de force* in his career. He leaves a close past behind and devotes himself to cultivating a new form of literature which offers plenty of possibilities. Such a detour is both and incentive and a problem in terms of translation, though. Firstly it represents a spur for the translator because it encourages them to create a new poetic device. However, it also constitutes a problem as matching the languages involved is a hard-won task. What in English is a detour resisting centralization in Spanish becomes an (im)possible-to-translate element. The shift to metaliterature augments the hobo's resistance to centralization and, consequently, the translator, in the face of Dylan's culturally-ingrained literary detours,

must be creative so as to replicate his relationship with his native language. This is, again, the *skopos* of this thesis, which stems from Appiah's (2021) observations of translation.

This attests to the fact that no matter how hard the hobo tries to escape the language-culture system that he will irreversibly fail. After accepting the loss, he finishes off the song with a most significant stanza, its first line reading: "Ah, my friends from the prison, they ask unto me / 'How good, how good does it feel to be free?". If the metaliterary interpretation proves valid, his "friends from prison" may allude to those folk mates that have been caught by the system tentacles. Aware as he is of the impossibility to escape, of the prostituted Muse who always sells herself for a highest price, the hobo replies: "Are birds free from the chains of the skyway?" Innocence, then, becomes experience at the very moment when he realizes that the language-culture system is a totalizing dome that mimics freedom with its immensity. The road now spreads ahead of him full of—limited—possibilities. A new move is awaiting him in his od(d)issey.

4.6 "Gates of Eden", "From a Buick 6" and "Rainy Day Women #12 & 35": The Negative Messiah Bringin' it All Back Home(lessness)

4.6.1 First Considerations: Surrealism, a New Reenchanting *Heterotopia*

The hobo's roaming has widened and the winding road has turned into an apparently passable highway. After some ups and downs, he has become a pop star. His efforts have won him both the recognition and the confidence to move on. This is the last stop in his path—his last *heterotopia*—or, as Shelton (2011) puts it, "the beginning of the end of one of Dylan's many careers" (p. 482). Yet it is only one of many which stand outside the limits of this account.[166]

In this new textual *heterotopia,* Dylan draws on styles and song topics which stem mainly from Surrealism and the grotesque. As in section 4.2.5, this stylistic shift does not have a great impact on translation. The main problem remains his language manipulation, which is displayed, among others, in the form of semantic delays, plays or *double entendres*. Yet Dylan's usage of language is further than ever from the centralizing forces of the language-culture system. Outside conventionalism, translation problems increase more than ever. This section, then, rather than theorizing the subsequent translation problems, serves a contextualizing purpose.

This new artistic swerve is perhaps one of the most significant in Dylan's career as it signals a radical mutation, both musically[167] and literarily. What happened between 1964 and 1966 would change his artistry and, in the opinion of some writers, "popular music [with] lyrics [which] mingle politics, spirituality, surrealism, and psychology with verbal and imaginative play" (Axelroad et al, 2012, p. 332). After parting ways with the Greenwich Village and the Civil Rights Movement[168] in 1964, which was neatly poeticized in "Chimes of Freedom", the roamer sets out to take a new step. Stripped away from the folk "ideological straitjacket" (Jones, 2004, p. 59), he is starting out a new enterprise whose ultimate goal is simultaneously hindered and urged by the cultural, social and political background: "1960 was: after Joe McCarthy, before Eugene McCarthy. After the Beats, before the hippies. After the Old Left, before the New Left […] After the Village Voice, before the East Village Other" (Shelton,

[166] For further information on Dylan's mutations, see McCarron (2017).
[167] For more information, see: Wald, E. (2015), *Dylan Goes Electric: Newport, Seeger, Dylan, and the Night that Split the Sixties*. Dey Street Books.
[168] See "4.5 'Eternal Circle' and 'Ballad in Plain D': A Self-Reflective Songwriter" and "4.4 'Chimes of Freedom': The Hobo Bids Farewell to the Folk Tribe".

2011, p. 44). The country was in the midst of an ideological and cultural turmoil that divided the nation. America was in a historical crossroads of which the hobo took advantage in order to pursue his own voice.

This is observable in the songs "Gates of Eden", "From a Buick 6" and "Rainy Day Women #12 & 35", not explicitly in their topics but in how they can be viewed as implicit responses to the historical context. The former is included in the album *Bringing it All Back Home* (1965), which partially inaugurated Dylan's turn to rock and roll and surrealist poetics. It was debuted by the release of the single "Subterranean Homesick Blues", which shocked the most zealous folk revivalists. A hybrid record, the album combines electric tunes on the A side with acoustic folk-oriented songs on the B side, the reactions to which "couldn't have been more extreme. He was a traitor-opportunist to some, genius-messiah to others" (Shelton, 2011, p. 382). "Gates of Eden" made the ninth song on the album, yet it is not enumerated among the electrified ones. On the contrary, it preserves, only in form, the old folk taste which was dwindling in force.

"From a Buick 6" presents different formal characteristics. Released as a B side to the single "Positively 4th Street", the song is the fourth tune in *Highway 61 Revisited* (1965), which culminated the hobo's turn into rock and roll. Unlike "Gates of Eden", this song revolves around a traditional blues structure which accentuates the hobo's new electrified style. Its loosely structured lyrics are, according to Smith (2019), one of the "four pieces of narrative impressionism and […] of unrestrained wordplay" (p. 131) of the album. He goes on to say that "the song's four four-line verses concentrate more on rhyming than substance" (p. 133), which suggests that sonority is privileged over meaning. This will be of particular difficulty for translation.

The last song in this analysis is "Rainy Day Women #12 & 35". The song is the opener to his 1966 album *Blonde on Blonde*, which wraps up his rock and roll urban triad characterized by that "thin, wild mercury sound".[169] Though it provides the fewest translation examples, it also epitomizes the hobo's taste for surrealist and grotesque images. Moreover, it contains one of the hardest-to-translate yet funniest line in Dylan's career: "Everybody must get stoned". The song features five six-line stanzas which are divided into two sections: "[F]our lines describing where people get stoned, and two lines stating the inevitable in the embedded chorus" (Smith, 2019, p. 146), the double sense of which governs the other stanzas.

[169] In a 1978 *Playboy* interview conducted by Ron Rosenbaum he defined his sound as follows: "The closest I ever got to the sound I hear in my mind was on individual bands in the *Blonde on Blonde* album. It's that thin, that wild mercury sound. It's metallic and bright gold, with whatever that conjures up. That's my particular sound. I haven't been able to succeed in getting it all the time. Mostly I've been driving at a combination of guitar, harmonica, and organ" (Rosenbaum, 1978, p. 222-223).

The three songs can be viewed as attempts at escapism from the polarized political atmosphere of the time. Marked by the unremitting clash of the conservatives and the liberals, the polarization of American politics was reinforced by the emergence of the radical leftist youth which sooner than later affiliated with the Civil Rights Movement and so well mingled with the Greenwich folk circle, the latter being progressively more institutionalized: "[Society was] truly polarized in the 1960s […] radicals, liberals, and conservatives repeatedly clashed in ideological combat for the hearts and minds of American voters" (Flamm and Steigerwald, 2008, p. 100). The exhaustion of topicality as a potential literary subject[170] is accentuated by the hobo's resistance towards the polarized forces that dominated America in the 1960s, which this time is reflected in surrealist images and forms.

Thus, "Gates of Eden" stages a surrealist parallel space in which the hobo, in the manner of a *heterotopia,* subverts the values of the *real* America:

> Its general themes could not be more Blakeian; and nor could their treatment. Dylan is treating balances of opposites—of material wealth and spiritual; of earthly reality and the imaginatively real; of the body and soul; of false gods and true vision; of self-gratification and salvation; of mortal ambitions and the celestial city; of sins and forgiveness; of evil and good. (Gray, 2006, p. 52)

Moral and ideological escapism is the song's main topic. Alternatively, escapism takes another form in "From a Buick 6". As in 3.2.5, self-reflection on creativity is precisely the major concern of the song, which underscores the hobo's necessity to walk away from folk dictates and consequently concentrate on his own creativity as a powerful song topic. The drug allusion in "Rainy Day Women #12 & 35" can be read in similar terms. Following a long diatribe where absurd reasons for punishment are described, Dylan establishes a surrealist (mis)communication with the potential audience which situates the song speaker in an isolated and incomprehensible spot—his self-isolated textual *heterotopia*. As Coyle and Cohen (2009) contend, the song "serves as an anti-exegetical warning, even as the lyrics themselves depict one outcome of that exegesis: getting stoned." (p. 144). Miscommunication, again, stages the hobo's perpetual escapism.

Surrealism, then, may be also read politically; that is, it operates, in the hobo's songs, as a centrifugal force which opposes the normalizing tendency of the system. Far from quitting politics, "Gates of Eden", "From a Buick 6" and "Rainy Day Women #12 & 35" epitomize a

[170] See "4.5 'Eternal Circle' and 'Ballad in Plain D': A Self-Reflective Songwriter".

new attitude towards politics. Though they have traditionally been depreciated as simple "beauty of language for its own sake, apart from any service to a concept or message" (Epstein, 2011, p. 168), the juxtaposition of apparently incomprehensible surrealist images serves more than an ornamental purpose. The hobo is faced with a reality in which "the political rhetoric of freedom can itself impede freedom" (Brake, 2011, p. 79), and consequently he progressively abandons folk, which has fallen into a categorized political position, namely the radical leftist youth. He responds by alienating himself and keeping his language as far as possible from plain political stances that may be associated with any of aforementioned forces.

His usage of language—which is substantially important in terms of translation—represents a denial of the context. The hobo's escapism embodies "a principle of refusal and revolt" (Richardson, 1994, p. 3). This revolt,[171] however, does not unleash demonstrations as in the Civil Rights Movement. Neither does it "tell a story or flesh out a melody with words of emotive phrasing" (Brown, 2014, p. 36) as in the old finger-pointing songs. Rather, it accomplishes through Od(d)ysseus' usage of language an "incantatory [enterprise]—meaningful for the state of mind they [the songs] create and evoke" (Brown, 2014, p. 36). The surrealist revolt, which mingles with existentialist substance as well, comes from an inner observation and its subsequent display in words. The hobo, as discussed in other analyses, drinks from a new source that makes his individuality a true poetic value. By tapping into an imagery of his own, he changes the reality around him.

Assuming that his artistic enterprise is to push the limits of the language-culture system, by aligning himself with Surrealism—and rejecting the countercultural folk political agenda—, the mask causes the songwriter to reach heights where his message may be almost unintelligible. Distance from the folk community places the hobo in a faraway spot.[172] Communication with official agendas is canceled. As polarization—among other factors—has rendered communication impossible, miscommunication seems to be the only getaway. Miscommunication, along with individualism, proves to be the only means to ensure freedom entirely.

The hobo consequently is further than ever from the center: "Dylan's so-called song-protests now concern his engaging a 'muddy' reality that essentially puts him out of reach to what others care about [...] he doesn't see reality the way others do […] and his songs articulate

[171] For more information on the politics of Surrealism, see: Short (1966); Breton (1991); Asholt & Siepe (2015). As to the "surrealist revolt", see Breton (2004).
[172] This was already visible in other songs, such as those analyzed in "3.2.4 'Eternal Circle' and 'Ballad in Plain D': A Self-reflective Songwriter" and "3.2.5 'Chimes of Freedom': The Hobo Bids Farewell to the Folk Tribe".

[…] that vision of life" (Renza, 2017, p. 19). He articulates, from a "bereft state" (Renza, 2017, p. 17), his own "literature of the *fabliaux* and *Schänke* of street songs, folksayings, anecdotes, where there [is] no language-center at all, where there [is] to be found a lively play with the 'languages' of poets" (Bakhtin, 1981, p. 273). Surrealism, therefore, is a powerful tool that assists him in drifting from the center. It is so far the last of the *heterotopias* in the rover's never-ending (de)tour—his literary od(d)yssey. He has released free from the heterotopic shelters which have guarded him so far. He is ideologically homeless. The hobo's prophecy, rang out by the chimes of freedom, has come true.

All this is reflected in language. As in other examples, the songs analyzed also showcase a correspondence between what is said and how it is said. If Surrealism represents for the hobo the furthest *heterotopia* from the center up to now, language in these songs is more incomprehensible than ever; that is, words are more released from conventionalism than in previous examples. It is not only the images displayed but how such images are expressed. Thus, in Surrealism "[l]anguage has a connected double function: it operates in the everyday waking world and it operates in the inner world of dream, the irrational, and the marvellous" (Stockwell, 2017, p. 38). Language becomes absurd, unfathomable, ridiculous, funny, strange and *odd* through a negative relation to the context where it is uttered. Words become negative insofar as they represent a reaction to the context. The gap between the "everyday waking world" and the "world of dream" is bridged by the poet and his words. The resulting incomprehension is the rejection towards an immigrant from the dreamy world operating in the waking world. This new *heterotopia*, then, may be connected to a particular surrealist principle, what Löwy calls "reenchant the world":

> Surrealism is not, has never been, and will never be a literary or artistic school but is a movement of the human spirit in revolt and an eminently subversive attempt to reenchant the world: an attempt to reestablish the "enchanted" dimensions at the core of human existence—poetry, passion, mad love, imagination, magic, myth, the marvelous, dreams, revolt, utopian ideals—which have been eradicated by this civilization and its values. In other words, Surrealism is a protest against narrow-minded rationality, the commercialization of life, petty thinking, and the boring realism of our money-dominated, industrial society. It is also the utopian and revolutionary aspiration to "transform life"—an adventure that is at once intellectual and passionate,

political and magical, poetic and dreamlike. It began in 1924; it continues today. (2009, p.1)[173]

One objection to the above may be raised. Dylan's art is undoubtedly literary. Verbalized in words, his enterprise should be viewed as a "literary movement" (Caws, 2006, p. 189), that is, a textual *heterotopia*[174] which reenchants the world by subverting what is outside and avoiding semantic fixedness. Rejection of the outside world is channeled through not only the avoidance of semantic fixedness but also a grotesque imagery which mirrors America's traumas: "The songs become surrealistic and furious ('Gates of Eden'), reflecting his trauma as well as all of America's in the mid-sixties" (Epstein, 2011, p. 209). This new surrealist, grotesque *heterotopia* becomes "a cave, underground and phantom-infested" (Bloom, 2009, p. XV),[175] where American values are subverted linguistically, culturally and ideologically.

This is reflected in translation as now the translator is faced with more examples of language manipulation. Words in Dylan's songs are recorded in an attempt for their meanings to be further echoed in accordance with the reader's interpretation. Words' oddity, whether it be in the images described—in the form of Surrealism—or in the use of language, multiplies meaning possibilities. As insistently indicated, this is, among other factors, what prompts translation (im)possibility or, in other words, interminability. The ongoing drifting of Od(d)ysseus takes the shape of a (de)tour through the language-culture system that leads language to its furthest confines. Paradoxically, while occurring within the system itself, semantic deflection distances his use of language from its Spanish counterpart even more.

[173] From a psychoanalytical standpoint, the hobo's songs may be seen as his unconscious making its way through words, thus linking the "dreamy world" with the "waking world". This interpretation surmises that the song images are the symptoms of a repressed unconscious ("that abyss of desire and magic well") which consequently emerges when reality (the 1960s American polarized society) is too hard to handle. The songs, therefore, would be the Freudian principle of pleasure replacing the principle of reality. Though interesting enough for literary and cultural purposes, this perspective stands outside the limits of this thesis as psychoanalysis would assume a positivist flesh and blood poet that plays off the poetic agent here denominated Dylan or, as in his epithets, "hobo", "Od(d)ysseus", "roamer", "rover", etc.

[174] Writers such as Krein and Levin (2011) do not see this as a *heterotopia* but as "pastoral utopias", specifically in "Gates of Eden": "Thus, we can view Dylan's pastoral utopias as an attempt to retain the good in utopian dreamworlds through eliminating the urban, public sphere corruption of the dominant dreamworld and replacing it with scenes that have yet to be corrupted. Thinking about these themes—the critique of consumerism, pastoral utopia, and women's roles—yields the insight that Dylan, caught up in the public/private gendered division of labor at a time when the public sphere was particularly disenchanting, longed to get out of this division […] and retain that which is pure and uncorrupted by oppressive ideology" (p. 64).

[175] Dylan's songs contain numerous references to the underground. In fact, one of his most praised songs from this epoch is "Subterranean Homesick Blues", which Smith (2019) defines as follows: "The track discusses social rebellion, relational decline, metaphysical escape, or revisionist history" (p. 113). All these topics match the alternative space that constitutes the hobo's new songs, understood as an underground, grotesque cave that inverts, as in a mirror, the values of the surface. For more information on the genesis of "Subterranean Homesick Blues" see Epstein, D. M. (2011).

4.6.2 Translation Analysis: The Truth of a Cowboy Angel

The hobo's spirit is pierced through by the social forces dominating American politics. Aware of this, he seeks both to disappoint his old folk friends and deny mainstream values. Paradoxically, lyrics and music do not seem to match. Lyrics are progressively more *unpopular* yet music, except for "Gates of Eden", takes the shape of one of the most exciting and popular music genres of the time: rock.

This contradiction may seek to shock negatively. In other words, the hobo's position, who has become a pop star, is as powerful as affording to *disenchant* both ends of polarization. His work, combining two antagonizing elements, is reflective of an intended nonposition. Such a stance, however, is perceived in a number of meaning layers. Not only is it viewed in the discord between lyrics and music but also, as observed in many of his songs, in the manner he manipulates meanings and language. So, this apparent contradiction, if taken as a defying effort, holds the key to success in his enterprise. The so-recognized disagreement between words and music becomes a necessary union to articulate the estrangement songs pursue. This is the main challenge translation faces. It is, as already mentioned, the primary reason for translation (im)possibility or interminability in Dylan's songs.

4.6.2.1 "Of war and peace the truth just twists"

Vietnam was a central preoccupation for American counterculture. Spanning from 1955 to the fall of Saigon in 1975, the conflict was characterized by the involvement of two world powers: the USA and USRR. Likewise, the country's participation in the conflict divided public opinion in anti-war movements and war supporters. As engaged in the folk countercultural community, the roamer took up a public stance as against the conflict in songs such as "Masters of War"[176] or "Blowin' in the Wind". However, the drifter's artistic pretensions seem to be limited by topicality. Shelton (2011) puts it like this: "Dylan had spent three years supplying marching songs for the campus protest against war, hypocrisy, and discrimination, but now he was changing the tempo, saying he wasn't 'a schoolteacher, a shepherd, a soul-saver.' He was looking for 'salvation'" (p. 464).

[176] Dylan himself admitted that he wrote the song to satisfy a sector of the population, namely the anti-war movement: "And yet within five years he was suggesting it was simply another song he'd written to order" (Heylin, 2010, p. 143). In Dylan's words, "'[Masters of War]' was an easy thing to do. There were thousands and thousands of people just wanting that song, so I wrote it up […] I no longer have the capacity to feed this force which is needing all these songs […] My insight has turned into *something else*" [my italics]. The full conversation can be read in Cohen, J. and Traum, H. (1968, January).

Salvation, the surrealist revolt, pastoral utopias, literary detour, deflection—all of them stand for the same: Od(d)ysseus' efforts to escape the dominant forces of the time by causing poetic estrangement, which may be evocative of *ostraniene*. As to 1964, he has become an idol; he is being *centralized* by such forces. Therefore, "Gates of Eden" concentrates on uncoupling the poet from that position. In a black-or-white society, where the public debate only considers the binary opposition of war and peace, Dylan stands up for the truth, which has been severely damaged by political agendas. Hence the line here discussed. His nonposition rejects the *untruth* of both sides: "Both kinds of social activists are at odds with Dylan's vision of poetic visionaries" (Renza, 2017, p. 16). He overtly disclaims truths interfered by official political sides. Yet the poet is incapable of defining what the truth is.

If the truth is only attainable by stripping one away from the social, then it cannot be revealed. Such an impossibility leads to artistic loneliness, which is epitomized in the third stanza by helpless "'hound dogs' baying on 'the beach' of existence, ever-mindful and through their work reminding others that the ineradicable mark of being human, here figured as 'ships with tattooed sails,' consists of sailing on an abyssal sea" (Renza, 2017, p. 16). Dylan's salvation is articulated through the acknowledgement of the ever uncertain nature of truth as opposed to a fixed, grounded, doubtless one. This may account for the song corollary: "And there are no truths outside the Gates of Eden", which brings a full circle to the song.

As largely discussed, the rover's blanket rejection meets its objective not only in the overall song meaning but also in the manner the message is put forward. In other words, his use of language also displays rejection—rejection of bland, standardized language. If "Gates of Eden" stands as an illustration of Dylan's politics of the self, language cannot be less than an expression of a very particular use of it. Just like his surrealist politics may appear illogical if played off against the political forces of the time, his lines may cause estrangement when confronted against normative language. The sentence "[o]f war and peace the truth just twists" proves so.

The combination—and order—of words renders the sentence surrealist. The "truth" twists in the very same manner as the sentence does. As opposed to the untruths outside Eden, if the song's line is taken as true, and the line's order is twisted, truth necessarily twists. By altering the *normal* order of the sentence, the poet fulfills three actions: he delivers the intended idea, distances himself from the normative and has the line exemplify what the words mean by a metaliterary trick. These actions, however, are not independent as the two latter modify the former. Consequently, the line may serve more than one meaning, which also poses a challenge to normative language.

The preposition at the beginning of the phrase proves suggestive. Though it may be a simple rhythmic element in the song, its semantic effects are worth discussing. On the one hand, the phrase "[o]f war and peace" may be a complement to "the truth", meaning the truth of war and peace. On the other, *of* may indicate the origin of an action, so it may be a causative phrase which accounts for the truth twisting. For the first interpretation a word-by-word translation should suffice. However, for the second interpretation, the source word may be translated into Spanish by using a simple causative preposition. *Por* is commonly used to indicate cause in Spanish:

Por la guerra y la paz la verdad se retuerce.

The above sentence may sound slightly strange, just like the source text, though it may fail to conjure up its effect. The sentence's altered order serves the same purpose yet its sense is not as ambiguous as the original one.

A more specific meaning yet free interpretation is delivered by Chamorro (Dylan, 1971) in his translation: "Tanto en la paz como en la guerra se oprime la verdad" (p. 39). Here *twist* is interpreted as *oppress*, which seems a reasonable option. Álvarez (Dylan, 1975b) also opts for a free translation yet his interpretation is different: "Por la guerra y la paz se doblega la paz" (p. 39). He sets the line in a sort of battlefield where the clashing of war and peace leads to the truth's surrender (*doblegar* means *to defeat* or *to vanquish*). Izquierdo et al's choice matches what traditionally is known as a literal translation: "Con guerra y paz se tuerce la verdad" (Dylan, 2016, p. 440). This solution, though semantically reasonable, does not seem to live up to the aesthetic standard of the source line.

As to the above proposal, a different preposition may be utilized. The natural equivalent for *of* is *de*, which may provide an alternative causative preposition, strange enough for the Spanish reader. In contexts like this, Spanish uses *de* to indicate, among other things, a disease's cause. If mistruth is the malady that afflicts America, this solution may offer a similar sense:

De guerra y paz la verdad se retuerce

The above proposal seems to echo the source text's effect as it evokes the same estrangement as the original line does. Furthermore, it preserves the surrealist image the hobo yields in the song. The surrealist nature of the line, however, arises from a verb such as *twist* as combined with other words. Its intention is not necessarily clear in this context. By placing it in this line, the poet manipulates its meaning into something else than its normative sense. For *twist* may mean many things, yet they all share something in common: a winding or

crooked movement. Consequently, in a figurative sense *twist* may indicate perverting the original nature of, or distorting, something. This sense seems to prevail in the text, and the verb employed above (*retorcer*) may work. As in English, *retorcer* also surmises bending or curving something to the extent that, in a figurative sense, it may also mean misinterpreting or altering the original idea.

However, other verbs may also be considered. *Contraer*, for instance, may also push the limits of the Spanish language-culture system. Commonly used as synonym of *contract, contort* or *wring*, *contraer* may imply that the truth is reduced in size or constrained to a simplistic version of it. Furthermore, it is rarely used to qualify *truth*, thus providing the line with the same strange nature as that in the source text:

De guerra y paz la verdad se contrae

The line suggests that the truth metaphorically retreats when in contact with war or peace as if its own nature was weakened when such topics come into contact with it. Surrealist enough or not, the image conjured up implies that the well-kept secret inside Gates of Eden—his pastoral utopia—is both minimized and perverted when doors open and it is reached by the charlatans' speech. Truth, as a hurt, frightened animal in a cage, steps back inside Eden whenever it is approached by external agents. In other words, war and peace, trite concepts in the political forces' speech, taint truth's purity. America's traumas are too infectious.

The verb *arrugarse* may also be used here. Literally *crease, wrinkle* or *crumple*, it also means wringing or, as if in panic, shrinking. Likewise, the verb suggests that the truth is twisted—whether it be a physical twist, as a paper that crumples, or the truth being distorted. By keeping the preposition *of*, the line implies again that the cause of the retreat is war and peace. Such a connection would convey that it is the product of a disease:

Ante la guerra y la paz la verdad se arruga

The line suggested may not sound as emphatic as the previous proposals; however, it relates to the source sense as it conjures up a similar image. Furthermore, it intimates that the truth is a victim of America's disease or, in surrealist terms, its phantoms.

Twist, however, may mean something else—*to turn* so as to invert the sides, or reverse the disposition, of something. This interpretation considers the truth being wrought and distorted as well. Yet the surrealist nightmare is more terrifying as it implies that war and peace, when spoken of as truth, are not antagonistic but tradable: "In the human world, for example, war and peace become interchangeable, never-ending truths" (Renza, 2017, p. 15). Having

observed the real world, the hobo's scrutiny amounts to America's fear of not grasping what the truth is. In other words, Dylan, a negative messiah, places a mirror in front of America and displays the terrifying relativism that arises from politicians and activists speaking blithely in the name of truth. This is quite a surrealist, grotesque phantom.

That being said, *twist* may be translated in a different manner. A number of possibilities arise, all of them representing the exchangeable nature of Dylan's view of the real world's truth: *alternar*, *permutar*, *intercambiar*, *trocarse*, *turnarse*, *canjear*, etc. Any of these options, however, would take an alternative phrasing:

En la verdad, guerra y paz se alternan

The above proposal demands a different preposition, namely *en* (*in*), yet its position at the beginning of the sentence has been preserved. Though the image evoked is not as poetic as that in the source text, the meaning is almost identical.

A similar idea may be achieved by using the verb *debatirse*, which in Spanish indicates struggling to decide. As in the previous proposal, a different preposition would be required:

Entre la guerra y la paz la verdad se debate

Here "la verdad" is personified as it is gifted a decision-making capacity. The main difference between the source text and the proposal above lies in the fact that the former does not imply any agent executing the trade between war and peace—which underscores the song's characteristic relativism—while the latter confers upon the truth the faculty of choosing between war and peace.

Thus, by overlooking the unknown intention of the author, the hermeneutic reading delivers multiple possibilities, among which the second one seems more appropriate both semantically and aesthetically. Yet other interpretations, such as those of previous translators, are also reasonable enough. This instantiates what here is understood as the (im)possibility or interminability of translation.

4.6.2.2 "Its curfew gull just glides / Upon four-legged forest clouds"[177]

The hobo continues observing the differences between his pastoral utopia and the real world—the marvelous and the waking world, in Stockwell's (2017) terms. His active observation from the just-built heterotopic watchtower delivers another surrealist image. In the second line, he

[177] Due to the stanza's complex syntax, all proposals offered exceed the source number of lines. It has not been possible to recreate the original verse structure.

notes the "curfew gull" of truth gliding "[u]pon four-legged forest clouds". Characterized as "curfew", the gull plays an important role in his account as it is the only agent that can help "stop this furious relativism" (Renza, 2017, p. 15). "[C]urfew gull", then, symbolizes the hope that untruth may be brought to an end; in other words, the roamer's "salvation".

However, the fact that the gull "just glides" may not suffice for the hobo's purpose. Beneath are "four-legged forest clouds" that epitomize the chaotic relativism of America ("Of war and peace the truth just twists"), its numeric reference remaining unknown.[178] By hovering above the clouds, the gull, though equipped with a curfew, simply performs a passive observation. It may be a personification of the poet himself who despite all his efforts does not succeed in having America look at itself into the ghostly surreal mirror. The gull, then, is not only a message of hope but also despair as his nonposition does not achieve to dismantle America's overarching polarization. Creation, in the form of a song or a poem, only provides a panoramic, aerial view of it and consequently is "just" a relief but not a solution. It is a simple diagnosis of, and not a cure for, the malady. The poet cannot find out the *authentic* truth.

The major problem translation faces in these two lines are undoubtedly the number of adjectives the rover ascribes to the nouns used and their subsequent deformation. Here the language-culture system may be viewed not as target but as a reliable ally as it permits the poet to accumulate longer-than-usual features such as "curfew", which is morphologically a noun, and "four-legged forest", which qualifies "clouds". The syntactic and morphologic differences between English and Spanish are more than evident here, and the translator is inevitably dragged into innovation because of the discrepancy of the languages involved.

Differences in the modes of meaning become problematic. In Spanish, nouns cannot be qualified by nouns, so an alternative device must be used. As the connection between "gull" and "curfew" is not specified, a simple juxtaposition of both should work in this context. The phrase "[u]pon four-legged forest clouds" appears to be more complex, though. Firstly, because the meaning of "forest clouds" is not entirely clear. As put in the song, the phrase seems to indicate that clouds are common to a stormy forest. The thick woods the gull notes from above may parallel the antagonistic forces of American politics clashing each other. As the syntactic construction cannot be reproduced in Spanish, a rearrangement of the phrase should be considered:

[178] The verse is reminiscent of Federico García Lorca's "Dawn" from his *Poet in New York*: "Dawn in New York / has four columns of filth".

cuya gaviota, con su toque de queda, se limita a planear
sobre un bosque de nubes de cuatro patas

By inverting the source order, the Spanish sentence sounds more familiar. What in English is an adjective ("forest") in Spanish becomes the phrase's central element ("bosque").

The line may be rephrased to yield a more poetic tone, though this may take some licenses on the part of the translator. The relation between "gull" and "curfew" may require a verb, the most natural being: *dar*, *activar*, *ejecutar*, etc. However, if the above interpretation is correct, the passive nature of the gull opposes all these verbs as in the source text the curfew is not executed. Yet again, a rearrangement of the elements may be the solution:

De guerra y paz la verdad se retuerce,
cuyo toque de queda viaja en una gaviota
que se limita a sobrevolar
un bosque de nubes de cuatro patas

Viajar (literally, *to travel*) operates here as synonym of being taken or carried. This verb renders the action more depersonalized, so the effects of the curfew are at first not very clear. However, by using *limitarse*, which here equates to the particle "just", the reader my figure out that gliding is the only action the gull does and consequently the curfew ("toque de queda") remains ineffective. If the American historical context is considered, this means that the poet's observation turns out futile. In other words, if the surreal, dreamy vision is transformed into the historical, waking world, America's traumas remain intact. Polarization continues governing society, and the gull's efforts are restrained to observation. The surrealist messiah's efforts are in vain.

Though the above proposals prove valid, other solutions may work. The source "[i]ts" has been translated as "cuyo" (*whose*) to establish a possessive relation to "the truth". The sense correctly matches the source word yet *cuyo* in Spanish may sound slightly archaic as well as rhythmically rigid. This consideration may vary depending on the reader or the audience, tough. Among others, the purpose of this thesis is to provide as many translation options as possible in order to demonstrate that translation is subject to interpretation and aesthetic taste. Therefore, more readable options in poetic terms may be provided.

If a sense of passiveness is intended, "toque de queda" may precede the verb *regular* (*to regulate, to adjust, to operate, to be in charge of*):

De guerra y paz la verdad se retuerce.
La regula un toque de queda
que viaja a lomos de una gaviota
que se dedica solo a sobrevolar
un bosque de nubes de cuatro piernas.

Here the connection between "the truth", "gull" and "curfew" is only one of responsibility: the gull is in charge of activating the curfew that determines when (un)truths must stop. Following Renza's interpretation, the possessive relation ("Its") between "the truth" and "curfew" is replaced by the verb *regular*, while the connection between "curfew" and "gull", which is not specified in English, in Spanish is translated as "viaja a lomos". However, no curfew is declared in the proposal, so the relation between the "curfew" and the "gull" remains almost as aseptic as in the source text. "[A] lomos de" (literally *mounted* or *perched*) adds a poetic tone to the line, which now sounds more fluent. Furthermore, the adding of "[l]a" works as an anaphora referring to the aforementioned "truth", which replaces the possessive connection implied by "[i]ts". Finally, the introduction of *dedicarse* (*occupy oneself* or *devote oneself*) along with *solo* (*only* or *just*) surmises that the gull shirks its duty ("curfew") and devotes itself solely to gliding.

Due to the unknown connection between the three elements ("truth", "curfew" and "gull") and the discrepancy between the languages involved, the translator can draw on his/her own creativity and fill in the gaps the source text leaves open. Likewise, the relation of "curfew" and "gull" may be reduced to the simplest:

De guerra y paz la verdad se retuerce.
Un toque de queda la regula,
y depende de una gaviota
que simplemente sobrevuela
un bosque de nubes de cuatro patas.

Here the relation between "curfew" and "gull" is no longer one of a means of transport ("viaja a lomos") but one of dependence, which turns out to be simpler. By using "simplemente" (*just* or *only*) the text also implies that the gull neglects its functions as to the curfew.

If *regular* is to be avoided, the text may recreate the unclear relation of "curfew" and "the truth", which in English is expressed by means of "[i]ts":

De guerra y paz la verdad se retuerce.
Su toque de queda
depende de una gaviota
que simplemente sobrevuela
un bosque de nubes de cuatro patas.

There is another alternative for the relation of "curfew" and "gull". They may be assimilated as one by preserving the source possessive as in the proposal above:

De guerra y paz la verdad se retuerce.
Su toque de queda es una gaviota
que simplemente sobrevuela
un bosque de nubes de cuatro patas.

Thus the connection remains as ambiguous as the source text. Yet this may be as erroneous as the above proposals as the relation is not specified. However, as in the other suggestions, the lines hint that the gull disregards the curfew and rather devotes itself to gliding.

Other interpretations may be considered for "forest". The way the hobo utilizes it in the song enhances its semantic negativity. For forest not only means a large growth of trees but also, if the historical context is taken into consideration, an impenetrable *forest* of ideologies, meaning profusion of different and clashing ideas. This interpretation matches the idea of the poet as a gull that glides above America and notes the ideological fight over the control of the truth from a vantage point, i.e. inside Gates of Eden.

Bosque may work well in this context. As expressed in the proposal, the line suggests a large amount of clouds. However, the density and its subsequent confusion may not be as recognizable as in the source text. As discussed in "4.2. Mixed Up Confusion", "Bob Dylan's New Orleans Rag" and "I Shall Be Free": Dylan at the Crossroads", *maleza* in Spanish may convey a similar sense. On a literal level it means a dense growth of small trees, which contrasts the size of forest trees, yet in Spanish it is also used to mean obscurity, chaos or utter confusion. Furthermore, it is a natural element as in the source text:

De guerra y paz la verdad se retuerce.
Su toque de queda es una gaviota
que simplemente sobrevuela
una maraña de nubes de cuatro patas.

The target text delivers a number of images that match the surrealist, relativist, existential spirit the source song seems to pursue. Furthermore, it preserves some of the rhyme of the source text as well. All the options provided, however, meet this objective. The difference among them lies in aesthetic taste or distinct interpretations of the translator in filling the gaps the source text leaves.

4.6.2.3 "Though its glow is waxed in black"

The hobo illustrates again the politics of his song. This time it is not embodied by a gull that glides over a forest of clouds but a "cowboy angel [who] rides / [w]ith his candle lit into the sun / [t]hough its glow is waxed in black". If the grotesque is defined as the combination of "distorted, fantastic, ugly" (Schevill, 1977, p. 229), the image may fall into this category. It is distorted insofar as it is a deformation of what is understood as normal; it is fantastic as it does not adjust itself to reality; and it is ugly as it perverts the traditional biblical image of an angel who adapts more accurately to the hobo's imagery: a cowboy angel.[179] Such qualifications (distorted, fantastic, ugly) arise as a consequence of being contrasted against the standard. They mingle, in Bakhtin's terms, into a centrifugal force—"Gates of Eden", his pastoral utopia.

The hobo has disguised as a "cowboy angel", and now is riding into the sun. As in Plato's cave, he has left the shadows behind and broken loose from the chains. His view, as that of the gull, is wider than that of those who stand beneath the "four-legged forest clouds" and cannot see the sun, meaning light, reason, the truth or the real. Yet in his hands he holds a humble candle, which may be viewed as a human-scale light as opposed to the immensity of the sun. The hobo sees himself as a visionary but "acknowledges his own limits" (Renza, 2017, p. 15). Thus he recognizes his incapacity to deliver the truth to the others. As discussed above, he can only write songs while the truth remains unrevealed.

In light of this, his candle's glow is unsurprisingly "waxed in black". Being the hobo's a *negative* enterprise, as it is the product of rejection, his efforts at finding the real can only be

[179] This new character accurately epitomizes the album's imagery. On the one hand, the hobo, who has strived along the path and learnt the people's folk, habits and costumes, is a cowboy. On the other, he is a fantastic allegorical character that helps him achieve salvation (the 'surrealist revolt'): an angel. This proves the accumulative nature of his style. He does not disregard his past; he uses it to cast another persona into the future.

“a negative cast to others: like a ‘glow’ as if ‘waxed in black’.” (Renza, 2017, p. 15). The contrast against the other’s (un)truths renders his light “waxed in black”. In other words, his pastoral utopia is printed in negative as it displays an alternate version of what is considered to be true in the waking world. The truth for which he struggles to reach is black in the eyes of the others, namely those who inhabit the land beneath “four-legged forest clouds”. Those who are not capable of seeing the real can only hope to see its glow in black.

Another interpretation may be considered. If the candle stands as a symbol for both the poet’s truth and limits, the cowboy angel being headed for the sun may imply that the light he carries is being overridden by the sun. The hobo, in his way to the sun, witnesses how his candle is consumed as against the overwhelming heat the sun radiates. Simultaneously, as played off against the sun, his little candle burns, or, in his own words, “is waxed in black”. Renza puts it like this: “Because like viewing the ‘sun,’ coming upon the real would obliterate our socially derived notions of self-identity, the Dylan poet can only point in its direction.” (Renza, 2017, p. 15). As Icarus, the rider has constructed his wings (namely his songs) from materials such as bees*wax* (his little candle, his panoramic view, his interpretation of the real), and is experiencing the pains of “coming upon the real” (the sun): his candle is melting and its glow has gone dark as against the sun’s supreme light. Burnt or homeless—it does not matter; he has been punished for his hubris. Paraphrasing the idiom, he has ridden too close to the sun.

The above interpretations may connect to the meanings of *wax* in two manners. For it may mean, on the one hand, applying wax to a surface, and, on the other, to grow in intensity or become. Considering the historical context, the first sense may be indicating wax self-application as a consequence of being melted. According to the above interpretation, the line may imply that the candle is waxing itself in black after being burnt by the sun. The second sense seems more feasible, though. In the face of the waking world’s distorting truths, and the subsequent incapacity of their supporters to see the light, the drifter’s view of the real (the candle’s glow) has turned black. This turn, however, is expressed through a verb which also means the material of which the candle is made. Two semantic units may be coinciding in one word: the candle’s glow is going black while simultaneously connoting that the consumed material is wax. The line implies increasing and decreasing simultaneously.

This undoubtedly poses a challenge to translation. The equivalent for the second meaning of *wax* is *volverse*, *crecer* or a compound verb denoting the intensified quality: *ennegrecer* or *oscurecerse* (literally *go black*). This, in fact, is Chamorro’s solution: “alumbrando con su candela hacia el sol / y su resplandor todo lo ennegrece” (Dylan, 1971, p. 39). Álvarez also translates it with the same verb: “Hacia el sol con una vela encendida / Aunque su luz se

ennegrece" (Dylan, 1975b, p. 39). More interestingly, Izquierdo et al opt for a free correspondence where the source image is maintained: "Con una vela encendida al sol / Aunque su brillo es cera negra" (Dylan, 2016, p. 440). *Apagarse* (*to fade*) may also work if referred to *brillo* (literally *glow*). However, a simpler solution may work as well:

> Con una vela prendida
> hacia el sol vuela el vaquero
> aunque ahora la llama es de color negro.

This proposal is worth some remarks. Firstly, as Spanish cannot use a noun as an adjective ("cowboy"), "rides" has been replaced by the verb *volar* (*to fly*), and "angel" has been omitted. The lines' order has been rearranged for the benefit of the rhyme, and "glow" has not been translated as its natural equivalent (*brillo*) but as "llama" (*flame*), which is the glow holder. This is due to the fact that in Spanish *brillo* is preferred in other contexts when referring to skin, screens, metals, materials, etc. When speaking of fire, *llama* is more suitable. Lastly, "waxed" has been rendered as "es", which is the third person singular of the verb *ser* (*to be*). As preceded by "aunque" (adversative conjunction) and the adverb "ahora" (*now*), the line suggests that the glow has become black.

Other solutions may work while preserving the rhyme:

> El vaquero alado cabalga
> con una vela encendida al sol
> aunque ahora la llama ha perdido su color.

In this proposal, "angel" has been translated as "alado" (*winged*), which also echoes biblical imagery. In the last verse, the present perfect has been used and the adverb "ahora" has been kept. This amounts to the contrast between the past (when the glow was still burning bright, i.e. when it had not been yet contrasted against the sun) and the present (when the glow is black). The translation requires a freer rendering and consequently no color is specified in the target text. "[H]a perdido su color", while missing the *negative* interpretation above discussed, implies a sense of weakness or fading, which suits the meaning of the candle being overwhelmed by the sun.

"[W]axed in black" may be rendered into Spanish by means of other verbs such as *eclipsar* (*to eclipse*), or *ensombrecer* (*to shade* or *to shadow*):

El vaquero alado ha partido
con una vela prendida hacia el sol
y ahora la llama se ha ensombrecido.

The stanza order has been reorganized so as to preserve the rhyme ("partido"-"ensombrecido"). The source text indicates that, following the hobo's observation, the cowboy angel rides into the sun at the moment. In the target text, however, a different tense has been used. The sense does not change, though, as a different verb has been used. *Partir* in Spanish means *to leave*, so this matches the source text as his departure is past. The rendering provides an image of the glow going shadowy.

All the translations provided may perfectly suggest that the candle glow has gone black as against the sun or, as in the other interpretation, as against the waking world's (mis)truths. However, they all fail to connote the consumed material of which the candle is made. Unlike English, in Spanish no augmentative verb is reminiscent of the candle material (*cera*). Yet again, the hobo's language manipulation—his deflection—accentuates the discrepancy between the two language-culture systems involved. In the face of it, the translator cannot but come up with a different set of words that may evoke the same effect.

The line's success resides in how a common idiomatic expression (*to wax in*) doubles its meaning after being put at the right (or wrong) place. Its positioning in the line deforms its sense and then *wax* not only means becoming but also melting or burning. Due to the lack of possibilities, the Spanish translator may use the same method with different words, thus evoking the hobo's language deflection.

Following the idiomatic nature of the source device, the idiom *negro como el tizón* may work as in this context it is used with some particular modifications. It literally means black as a charred stick and is commonly used to emphasize blackness or, as in the source text, to indicate that something has gone black. By placing the idiom as referred to the candle's glow, the line suggests both that the glow is black and the candle is burnt or consumed—as the waxed candle or the charred log:

El vaquero alado cabalga
con una vela prendida hacia el sol
y ahora la llama es negra como el tizón.

This last proposal is perhaps the most suitable one. The target stanza sounds more idiomatic now yet in this context it presents some alterations that conjure up Dylan's source relation to his native language. Yet through this device the line suggests more than one meaning, which

makes the source text so particular: it implies both color contrast and burning, perhaps because of the sun's proximity. The rendered image measures up to the surrealist approach to the song. It is unreal, certainly absurd—especially if contrasted to what is considered as normative in the folk community—and ugly as it reformulates a sacred text as the Bible or a well-ingrained Western myth.

4.6.2.4 "Though it shadows metal badge"

While observing the waking world, the hobo spots a "lamppost [that] stands with folded arms /Its iron claws attached / To curbs 'neath holes where babies wail". Another reference to light is made. Yet such a light is grotesquely embodied by a lamppost whose arms are folded. This eerie image should not be disregarded. For the light is not held by the sun nor is it by a candle. Somewhere between the heavenly *heterotopian* sun and the modest candle the rider holds, an electric askew lamppost rises. Though *fabricated* by men, the lamppost does not stand in its *genuine* position. The lamppost, then, may be symbolizing a fake, crooked truth—in other words, the waking world's untruths. Other interpretations may be possible, though. The fact that the lamppost is "with folded arms" may convey a sense of anxiety, distress or discomfort as suggesting that resisting the *real* truth—the sun—causes uneasiness.

The rest of images build up to the same idea. The others' untruths are ingrained in the American ground ("Its iron claws attached / To curbs") despite their being fixed "'neath holes", meaning identity emptiness. If played off against "the holes", the "iron claws attached" may lose their fixedness. No matter how hard the lamppost tries to "grasp and control what appears […] as the chaotic real" (Renza, 2017, p. 15). Such a truth, or the mask of it, is doomed to fail—or fall off. The babies are just the confirmation of the truth revealing itself. Inside the abyssal holes where identity is finally unveiled, their cries echo an ultimate loss of innocence which follows "resisting the abyssal fact of life" (Renza, 2017, p. 15.). Moving from the waking world onto the marvellous—and real—brings anguish.

The stanza gets more complex in the next lines. The placement of "shadows"complicates its meaning. The relation of the lamppost and the metal badge may be of two sorts at least. In fact, "shadows" may involve a bidirectional movement: the lamppost obscuring the metal badge while the badge determining the shadow's direction by standing in the way. The first interpretation is clear. By means of metonymy, the line intimates that distorted truths (lampposts) are undergirded by institutions and protected by the police force. The lamppost, despite being folded, casts a shadow upon the metal badge, meaning that police officers work on the sly for the benefit of the aforementioned forces. This connects to the verb's most

frequent usage. The lamppost paradoxically *clouds* ("four-legged forest clouds") people's minds and then they see police officers' brutal force not only as normal but as necessary. This may be simpler, though: brutal force goes unnoticed to the public's eyes. Therefore, mistruth, in the form of a lamppost, enlightens as well as it obscures. The metal badge lies in the spot where Eden's sun casts its shadow as against the lamppost.

Yet *to shadow* may suggest something else: be apprentice of someone or simply follow. Should that be the case, the hobo would be suggesting that mistruth—lamppost with folded arms—is a consequence of law enforcement. In other words, truth is distorted after being adjusted to the institutions' interests. The lamppost has its arms folded because it mimics the metal badge shape. The hobo's play enterprise emerges again. His language manipulation results in an image in which two objects, namely the lamppost and the metal badge, influence each other. The lamppost casts a shadow upon the metal badge and the metal badge shapes the folded lamppost. Two putatively opposed meanings coexist in the same word to the extent that the difference between object and subject is not clear at all. Consequently, *to shadow* here means concealing, protecting, but also following.

Plenty of possibilities arise. The natural equivalent for *to shadow* in Spanish is *ensombrecer* or *dar sombra*, the latter sounding more poetic. This is the sense elicited by Álvarez: "Aunque ensombrece la placa de metal" (Dylan, 1975b, p. 39). A similar solution is provided by Izquierdo et al yet "metal badge" does not necessarily allude to a police badge: "Aunque ensombrece el emblema metálico" (Dylan, 2016, p. 440).[180] This phrase may convey the idea of police force being concealed by the lamppost. In other words, it protects as well as softens abuse through its distorting shadow:

> La farola se levanta con los brazos cruzados,[181]
> sus clavos de hierro clavados
> a las aceras bajo los agujeros donde los bebés lloran.
> Aunque da sombra a una placa de metal,
> lo único que puede hacer al final es caer
> con un ruido atronador pero vacío.
> Del Edén no sale ruido alguno jamás.

[180] Chamorro's solution is interesting, too: "Sus sombrías insignias de metal / sólo a una podrían caer /con un golpe estrepitoso pero sin sentido." (Dylan, 1971, p. 39). In his translation, "shadows" is translated as a quality of "metal badge" and through an anaphora "insignias" ("badges") relates to "sus férreas garras enganchadas", in the previous line.

[181] In this proposal more lines have been translated as they are needed for a full comprehension of the text. Special attention should be put on the line which entitles the section, though: "Though it shadows metal badge".

Some decisions are worth discussing. “[W]ith folded arms” has been translated literally as “con los brazos cruzados”, which implies the same sense as in the source text. It also helps maintain the source rhyme as “clavados” (which replaces “attached”) ends in the same suffix as “cruzados”. As to “stands”, *levantarse* (*to rise*, *to stand* but also *to get up*) has been used, which may involve a double sense (it may also mean *rise up* or *stand up for*). Álvarez and Izquierdo et al have preferred other solutions. Whereas the former translates “stands” as “permanence” (*to stay*) (“La farola permanence con los brazos cruzados” [Dylan, 1975b, p. 39]), the latter renders it as “yergue” (*to stand up*): “La farola se yergue con brazos cruzados” (Dylan, 2016, p. 440). Álvarez’s proposal emphasizes the stillness of the source verb. Izquierdo et al’s, however, foregrounds its verticality yet by means of a too formal verb in relation to the source “stands”.

The main challenge for the translator is “shadows”, though. As explained above, it has been translated as “da sombra” (*to shadow* or literally *cast shadow upon*), which may suggest a double sense as in the source text. On a literal level, it indicates that the lamppost (“farola”) casts a shadow upon the metal badge (“placa de metal”) as a consequence of standing as against the sun. This may reinforce the idea that obscurity covers as well as conceals police force’s activities because of the lamppost (mistruth) standing between the real truth (the sun) and the people. On a figurative sense, *sombra* may also involve defense, protection or even refuge. Put like this, the sentence involves the authority’s cooperation with mistruth.

However, cooperation is not expressed in the same terms as in the source text. In the above interpretation, mistruth *follows* or *mimics* authority, as a consequence of which no distinction between subject and object is made. Accomplishing a similar effect is a hard-won task for the Spanish translator, and it may require them to rephrase the source sentence while changing the source words. That being said, *escoltar* (*to escort*, or *to guard*) may work out in this context:

> La farola tiene los brazos cruzados,
> sus clavos de hierro clavados
> a las aceras bajo los agujeros donde los bebés lloran.
> Aunque su sombra escolta una placa de metal,
> lo único que puede hacer al final es caer
> con un ruido atronador pero vacío.
> Del Edén no sale sonido alguno jamás.

The above proposal seems to convey all the meanings discussed. The combination of “sombra” and “escolta” recreates the source text’ effect. It fails to condense two meanings in

one word. However, it expresses not only concealment and protection but also obedience. As a bodyguard, the lamppost seeks to guarantee the authority's security. Yet the metal badge also enjoys the benefits of being protected by a distorting shadow.

Other changes have been considered. *To stand* in English ideally designates presence rather than action. Such a sense seems to prevail in the sentence, so the verb has been translated into Spanish simply as *tener* (*to have*), which does not imply any action and reduces the line's length. Furthermore, unlike in the previous proposal, "sound" has been translated as its natural counterpart: "sonido". Initially, "ruido" has been used as it signals a disturbing sound which opposes to Eden's quietness. Yet this decision causes a cacophonic repetition as "ruido" also appears in the previous line: [C]on un ruido atronador pero vacío". Therefore, "sonido" has been privileged in this proposal although it indicates a subtler sound. Both options, however, seem acceptable, the decision depending on the emphasis the translator wants to put on the sound.

Lastly, "meaningless" has been rendered as "vacío", which literally means empty. Other options may have been explored. For instance, *absurdo* (*nonsensical, absurd*), which is its natural equivalent, which is Izquierdo et al's preference (Dylan, 2016, p. 440). A similar interpretation prevails in Álvarez (Dylan, 1975b): "Con un golpe estrepitoso pero sin sentido" (p. 39). However, it connotes something illogical, purposeless, or senseless, which do not seem to fit in the context. If the lamppost stands for a disguised truth—a socially-governed identity as opposed to the real essence of the self—, its fall must bring to the light that it is actually a fabricated truth and thus lacks *meaning*. It also must reveal that the real truth is that the self is empty in terms of identity. "[V]acío", then, seems to be more appropriate as it signals that the noise the lamppost makes is *void* of meaning, doubly meaningless.

As previously indicated, all the decisions are exchangeable. They all are responses to the interpretations discussed above. However, the last one may be the most suitable one in accordance with the thesis' *skopos*. Providing that the possibilities explored are correct, it is the translator's responsibility to suggest as many meanings as in the source device. Only thus can translation conjure up the hobo's original oddity. Language deflection, which causes aesthetic estrangement, can only exist in the target text as long as it defies normative language in the same terms. Thus the translator can reproduce the source relation between the author and his native language.

4.6.2.5 "With no attempts to shovel the glimpse / into the ditch of what each one means"

After a number of surrealist images, the hobo proceeds to conclude the song. Observation from the surreal world has proved effective in his description of the waking world. Yet now the song moves into the more specific terrain of relationships. For this purpose, however, the hobo does not give up on the never-ending dichotomy between his particular view of the world and the waking world. Far from that, genuine love, or creation,[182] turns out to be key to overcoming the miseries of the actual world.

From his vantage point, the hobo sees his lover come to him "[a]t dawn", which coincides with the appearance of light in the morning followed by the sunrise. This hints at the possibility of her reaching the spot where he stands—close to the sun. Next, she "tells [him] of her dreams", which may symbolize inspiration, artistic ambition or, in Renza's terms, "his poetic desideratum" (2017, p. 17). Yet her confession occurs [w]ith no attempts to shovel the glimpse / into the ditch of what each one means". The hobo draws on an element which again is to do with view and light. Two different worlds collide in the line. On the one hand, the rover refers to a "glimpse", which relates to an observing effort. On the other, he mentions the "ditch of what each one means". The two worlds are separated by the hobo himself: one is outside (and requires "a glimpse") and the other is inside ("the ditch of what each one means").

The hobo realizes that his pastoral utopia is only worth if it helps him create. Observation remains pointless if it is not later oriented into creativity. His artistic loneliness, along with his remote location, is inane insofar as it is not followed by songwriting. For Renza (2017, p. 17), this is the hobo's lifetime purpose—to create: "To face this bereft state yet still to take its disclosure as a 'truth' of sorts, albeit one always turning into a fiction, at least serves Dylan as a substitute project in composing songs". If the world is not to be reenchanted, questioning is devoid of interest. Destruction of social values and distorted truths must be counterbalanced by the authenticity of the surrealist inner self. And for creation to occur, external observation must go hand in hand with Löwy's aforementioned "human spirit in revolt" (2009, p. 1). Yet, as already mentioned, creation does not guarantee salvation; it only constitutes a relief. In the end, love and art equate to each other.

His lover—his creativity, his vision of truth—must be close to him. Otherwise, his songs would be a "foreign sun [which] squints upon / A bed that is never mine". Put in religious

[182] As discussed in "4.5 'Eternal Circle' and 'Ballad in Plain D': A Self-reflective Songwriter", in some songs Dylan's lover parallels creation or songwriting.

terms, the "gull" would be "pick[ing] up on his [an average middle-class person] bread crumb sins". Though marked by failure, his songs are at least authentic. They do not achieve to disclose the real yet do not seek social or ideological asylum in the waking world's distorted truths. This of course causes a lot of incomprehension as well as rejection from those who still latch on the official political forces the roamer dodges in his songs.

His approach to creation in "Gates of Eden" is worth some remarks, though. The private sphere to which his songs may belong ("Into the ditch") is the outcome of the hobo's ongoing conversation with his lover "at dawn". This reinforces the aforementioned duality of worlds. Enlightened by the sun's *real* beams, their encounter is also a *shadow of truth*, and is accordingly preserved in a dark excavation alongside the *main* road. Unsurprisingly, his song is *obscure* and occurs on the margins of the mainstream; if played off the historical context, on the margins of the system, as against the polarized political forces.

The hobo becomes self-aware of the implications of his songs. The politics of the self is showcased despite that he may not understand what his lover really means. Blind faith in each other, in spite of the potential lack of mutual comprehension, becomes essential to their relationship: "With no attempts to shovel the glimpse / Into the ditch of what each other means". Paradoxically, their love is secured when they are confronted with each other's communicative cul-de-sacs. In other words, miscommunication does not necessarily involve disagreement. Rather, it enhances their mutual comprehension. The lovers probe—and know—each other to the deepest—to the limits where communication fails. Creation, then, promises loyalty even though the hobo has become a hermit in his isolated non-communicable *heterotopia*.

This clashes with the folk fans' reaction. The lines highlighted may be understood as the hobo's longing in terms of audience. He misses in his supporters what he praises in his lover; he can do for his lover what the fans cannot do for him. That is to say, he misses acceptance in the waking world. However, his surrealist immigrant condition impedes him from adjusting to what the centralizing forces demand from the artist, and consequently "Gates of Eden" is written out of maladjustment. Having refused socially-imposed forms of identity, the hobo can only write about the absence of identity. Incomprehension is what he pays for riding too close to the sun—commercial suicide; the void. Differently put, after learning about life's void, the hobo fills in his emptiness with creation.

Being meaning located in a ditch, a shovel is the instrument used to rescue or throw it in. Yet the way "shovel" appears in the song is at odds with its traditional usage. For *to shovel* can mean at least three things, and none of them adjusts to how it is used in the song. It may mean

to take up, and throw, something with a shovel; it could mean digging out with a shovel; and it could also mean throwing roughly or in mass as if with a shovel. The hobo's word manipulation seems to conjure up the first and third meaning simultaneously. *To shovel* here means to put something massively inside a particular space.

The hobo yields a paradox which consists of a *brief* look ("glimpse") which happens *massively* ("to shovel"). The verb may be suggesting a self-aggrandized glimpse into one's words, that is to say, a myriad of insufficient peeks into one's message to the extent of overanalyzing: a shadow of truth disguised as truth—numerous conjectures (plenty of insufficient "glimpses") build up to a (mis)truth. By emphasizing what his lover does not need ("With no attempts to shovel the glimpse / Into the ditch of what each one means") he directs his critique against those who need an unmistakable, simplistic message to idolize a hero or "wait for succeeding kings".

In terms of translation, problems arise by confronting the ambiguity—and simplicity—of "glimpse" against the numerousness of "shovel" in one sentence as well as maintaining references to ditch and meaning. After the roamer's manipulation, a shovel can take lots of simple glimpses into the ditch of meaning. Yet this must be expressed in negative.

That being said, the natural rendering for *to shovel* in Spanish is the periphrasis *a paladas* (literally, *in shovelfuls*), but it may fail to deliver a poetic tone. A minimized periphrasis may work out in this context.

> Sin querer meter atisbos con la pala
> en la zanja de lo que cada uno quiere decir.

For the sake of rhythm, "With no attempts" may also be expressed in positive by using *evitar* (*to avoid*):

> Evitando meter atisbos con la pala
> en la zanja de lo que cada uno quiere decir.

Álvarez creates a more poetic tone by simplifying the source "shovel" to "arrojar" (*to throw*): "Sin tratar de arrojar la mirada" (Dylan, 1975b, p. 41). The most reasonable choice for "glimpse" is *atisbo*, which sounds more poetic than other options such as *ojeada* or *vistazo*. All of them imply a fleeting look, so the decision is subject to personal aesthetic questions. Unlike the source text, in the proposal *atisbo* has been put in the plural to emphasize the sense of mass. "[S]hovel" has been rendered as "con la pala", which literally means *with a shovel*. The non-isomorphism between the two languages leads to a rephrasing on the part of the translator. The

sense as well as the images have been preserved. However, other options may be explored in order to maintain a more poetic tone.

"[S]hovel" may be replaced by a different device. Considering that the word connotes quantity or mass, other expressions can be employed to preserve the connection to "ditch". A deep, long hole alongside the road is reminiscent of death. If creation is understood as a relief to existence, art can be viewed as form of transcendence. The artist can only mitigate the pains of the waking world by transcending it. The only manner to overcome death is to remain alive through artistic legacy. The ditch, then, can also be a symbol for art preservation and accordingly transcendence.[183] However, the phrase is expressed in negative, so in a way the rover warns the reader about the elements to be avoided for art transcendence: "glimpses", or, in other words, misinterpretations or cursory analyses.

Graveyard-related words may be a solution. Traditionally, a shovel has been the gravedigger's instrument. Yet the target text may highlight the gravedigger's action rather than his work tool. Verbs such as *enterrar* (*to bury*), *sepultar* (*to bury*, or *to inter*), or *hundir* (*to sink*) may work out here:

> Sin querer enterrar atisbos[184]
> en la zanja de lo que cada uno quiere decir.

The above translation, though not mentioning it, suggests that the action has been carried out by means of a shovel. The connection between "shovel" and "ditch" has been preserved by emphasizing the action instead of the tool, so the source play word is conjured up. Furthermore, the sense remains the same: glimpses ("atisbos") cannot be transported into the ditch ("zanja") of each one's meaning. Otherwise, art will not be true.

Other options may be considered to accentuate the sense of quantity. For instance, *llenar* (*to fill*) or *colmar* (*to overfill*):

> Sin querer colmar de atisbos
> la zanja de lo que cada uno quiere decir.

Though no reference to shovel is made, a sense of abundance is delivered. By *colmar*, the reader may interpret that the ditch is full of glimpses, to the extent that they may overfill it.

[183] These topics will be further discussed in the analysis of "From a Buick 6", where art is addressed as a form of salvation and time preservation.
[184] Izquierdo et al propose a similar yet simplified translation: "Sin querer enterrar lo atisbado / En la fosa de los significados" (Dylan, 2016, p. 442). This solution proves right yet fails to provide all the possibile connotations discussed above.

If the singular is to be reproduced in the target text, "atisbos" may be turned, as in Izquierdo et al's proposal, into "lo atisbado", the past participle form of the verb:

> Sin querer colmar de lo atisbado
> la zanja de lo que cada uno quiere decir.

Nonetheless, "atisbos" might not be understood as a superficial understanding of the song, and other words may be used to enhance the lack of knowledge "glimpse" connotes. The veiled critique Od(d)ysseus directs against those who cannot understand his message may be highlighted by means of words other than "glimpse" or "atisbos". If "glimpse" is understood as a partial comprehension of the song, plenty of possibilities arise. For instance, *sospecha* (*suspicion*), *conjetura* (*conjecture*), *hipótesis* (*hypothesis*), *suposición* (*assumption*), or *indicio* (*clue* or *indication*):

> Sin querer llenar de indicios
> la zanja de lo que cada uno quiere decir.

Here the plural is preferred as the reference to shovel has been omitted. However, the adding of "llenar" recreates the sense of abundance. Though "glimpse" has been replaced, the proposal still conveys the idea of a brief look as replacing what one really means. Furthermore, "zanja" symbolizes the same as "ditch" in English, and consequently a sense of obscurity—and detour—is maintained. All the proposals manage to conjure up the ideas put forward by the hobo in his song. Deciding which best suits the source text is an aesthetic decision that the translator may make in relation to his/her *skopos*.

The secret words the hobo keeps in the ditch are his most precious treasure, no matter they fail to fulfil the most important act in art: communication. Shielded behind the Gates of Eden, he snipes at the waking world and knows that his words, being preserved in his obscure, detouring songs, will echo into the future. Because they are hidden responses to their context, they are difficult to understand. By distancing himself from untruths, the songs keep the hobo's od(d)issey away from the center. He is aware that, disposed of the social, truth is impossible to unravel. Yet, unlike others, he recognizes his failure; he cannot be *real* but he can be *true*. His loyalty to his lover prevails over the worldly noise of the waking world. So, finally he concludes: "At times I think there are no words / But these to tell what's true / And there are no truths outside the Gates of Eden":

Amanece y mi chica viene a mi encuentro,
y me cuenta todos sus sueños
sin querer enterrar indicios
en la zanja de lo que cada uno quiere decir.
A veces pienso que no hay más palabras
que estas para decir lo que es cierto.
Y no hay verdad más allá de las Puertas del Edén.

4.6.2.6 "I got this graveyard woman, you know she keeps my kid"[185]

The assumption of the inexistent truth chimes with the existentialist questioning discussed above. This puts the roamer in a delicate situation. Having disposed of the social (un)truths of the waking world, he must transport his surrealist home into a new place. His stay inside the "Gates of Eden" has been temporary, and his ride into the sun has almost claimed his life. After numerous moves, his next stop in the road is not a place but the road itself: Highway 61. This is where his surrealist refuge is built now. "From a Buick 6" gives an account of this move.

The hobo's traveling spirit leads him to the recognition that there is no such a place as home. His "world of dream, the irrational, and the marvelous" cannot be established in a particular spot as it is always on the move. His textual *heterotopia* is a response to the changing times and having embraced a number of them has caused him to realize that his centrifugal deflection from the center is never-ending. Therefore, his surrealist shelter cannot be but the road. Such a realization is what marks the shift from the albums *Bringing It All Back Home* and *Highway 61 Revisited,* whose titles seem not all arbitrary. The road becomes the non-place where his art is temporarily rooted. The road does not localize but covers his new untraceable style. The surrealist revolt is constant but never permanent. The hobo becomes fully aware of his nature.

Highway 61 Revisited summarizes Dylan's rephrasing of tradition. The highway is an already-trodden road along which Od(d)ysseus runs in search of an unattainable finish line. Margotin and Guesdon (2022) put it like this:

> Bob Dylan tells us that a Buick Master 6 from the 1920s, the product of the largest automobile manufacturer in America, is the perfect car to cruise Highway 61—the

[185] Though the line reads "kid", in the singular, in the song Dylan says "kids", in the plural. However, the singular will be considered for analysis and translation proposals as the source for this analysis is *Lyrics* (2004).

> interstate of blues along which he wants to lead his listener throughout this album. (p. 305)

Yet his reinterpretation of tradition takes place in the margins of it, i.e. in the ditch or in the graveyards that lie aside, which are the only fertile soil in the way. The highway asphalt is too hard—it has been fossilized by others' words and songs.

It is not the only example of the roamer's approach to tradition. He makes a point by titling the song "From a Buick 6" as it "plays off the conventional rhythm-and-blues topos of American cars." (Renza, 2017, p. 49). Very simply put, the hobo's choice for a Buick 6 is another epitome for artistic humility: "The 'Six' arguably possessed secondary value [unlike its eight-cylinder sibling] in 1950s' American consumerist era privileging faster and faster cars and products" (Renza, 2017, p. 49). While in "Gates of Eden" the "cowboy angel" holds a lit candle as against the sun, which epitomizes partial knowledge as opposed to supreme wisdom, in "From a Buick 6" the drifter has got involved in rock music aware that his efforts must be humble. He drives along the Highway 61 in a Buick 6 instead of a Buick 8, thus recognizing that his vehicle is of limited horsepower.

In his way he has met many a lover. One of them features in "From a Buick 6". After their encounter in the ditch, they have begot what he calls "my kid", which, following the above discussion, may represent his songs: "[T]he woman to whom he refers befits a muse-like aid to his work ('she keeps my kid')" (Renza, 2017, p. 50). In "From a Buick 6", the hobo discusses his relationship with creativity as a constructive response to artistic homelessness. Whereas "Gates of Eden" is a metaliterary effort which symbolizes the hobo's ultimate escape from the center through a surrealist, grotesque rhetoric, "From a Buick 6" preserves the same surrealist view in an attempt to explain his relationship with creation in the shape of a lover. Creation emerges on the margins in an attempt to counterbalance the emptiness that dominates life when one realizes that "there are no truths outside the Gates of Eden".

His approach to creation remains the same, though. Existential chaos is bearable when the poet accepts that he is doomed to disappear except for his songs. He is well aware that art may keep him alive. Yet for this to happen he must give, and relinquish, his words away in the form of a song. By shovelling his words into the ditch, he lays away what today is not understood. Writing a song encapsulates a life/death paradox, then. On the one hand, the roamer breathes life into the song by putting forward his ideas; on the other, such words are no longer his and are fated to die in an immortal cycle—they are fossilized. Here ditch and niche are by no chance homophonic as they stand for the same: words' preservation, language delay.

His lover, then, has metamorphosed into a "graveyard woman" as she keeps his stillborn yet immortal kid. With the aid of a pair of grotesque images, the hobo summarizes into one line his undedicable play. As his words, his kid is wrongly located—in a ditch—, and this may cause others to see him as *strange, odd* or of an uncertain origin. Found there, his kid is marked by orphanhood as his words are defamiliarized of their natural meaning. He is, yet again, dramatizing his own experience with words. The ongoing deflection that characterizes his language manipulation is epitomized by "this graveyard woman" who "keeps my kid", thus bringing a full circle to his poetics.

Other interpretations are possible, though, and "this graveyard woman" may be a simple deviation "from any traditional inspirational figure" or, as opposed to ordinary women from the waking world, "a figure for someone who tends to the *real*" (Renza, 2017, p. 50). In any case, the lover is marked by death too as her approach to the (un)real foresees the hobo's "edgy relation to so-called reality and both its and his imminent *annihilation* [my italics]" (Renza, 2017, p. 50). This interpretation, however, matches the above discussion. His lover allies him in the destruction of the social values that separate the individual from the real. Once everything is obliterated, she helps him construct his surrealist *heterotopia*, i.e. "Gates of Eden" or *Highway 61 Revisited*, in the outskirts of the system.

However, in some contexts *graveyard* may also mean *dump*, as a car graveyard, meaning an accumulation of discarded materials. If art is understood as opening oneself up, scrapping—and getting rid of—those emotions that are no longer useful, the hobo's word choice is hardly surprising. Furthermore, in the third line the roamer calls his lover "a junkyard angel". Though they are not in the same line, "graveyard" and "junkyard" influence each other to the extent that a graveyard is more or less a junkyard, and the junkyard also holds living material. All in all, she is an "angel". This harmonizes with the aforementioned interpretation as it also implies "annihilation".

Yet translators may face more challenges. What makes translation hard is not only the ambiguous nature of "graveyard" but also the way the hobo builds nouns up. By juxtaposing two nouns as "graveyard" and "women", he adds a quite strange attribute to his lover, perhaps in the search for a girl different "from any traditional inspirational figure". Typically, Od(d)ysseus is manipulating as well as defamiliarizing the meaning of a particular word and, consequently, distancing himself from normative language. Yet again, song content and form match each other. This deflection, however, is effective in English but in Spanish is unrepeatable, which accounts for the hobo's paradoxical relationship with the system. By

probing the limits of the English language-culture system, the hobo renders translation almost impossible. Here appears the (im)possibility of translation.

The use of "got" may prove problematic as well. In an attempt to flee from the center, the hobo draws on colloquial expressions like this—a very idiomatic one indeed. The hobo's use of language here may be viewed as vestiges of folk as a form of *heteroglossia*. This means that it is also motivated by escapism. Yet what in English is a deflection in Spanish becomes an *extra-* linguistic device. That is, it reinforces their non-isomorphism. For in English "got" may be a conglomerate of numerous feelings such as possession, affection, sexual attraction or permanence. Therefore, by putting it in this context, the hobo gets "got" not to multiply but enhance all its potential meanings. Álvarez opts to translate this literally, though: "Tengo una mujer de cementerio que cuida de mi hijo" (Dylan, 1975b, p. 77). Izquierdo et al (Dylan, 2016) repeats the same sentence yet in Spanish it sounds unnatural and annuls the source effect.

That being said, *salir* (literally *to date* or *to go out with*), though it is not exactly the same, may fit in the context. It implies an incipient engagement and all its derived feelings: affection, passion or sexual attraction. As to "graveyard", a word-by-word translation should work. Though *cementerio* needs a complement (*de coches*) to explicitly express dump, the suggestion may be clarified in the next lines:

> Ahora salgo con la mujer del cementerio, ya sabes que me cuida al crío.

The above proposal successfully delivers the source sense. As to *salir*, it may not sound as colloquial as the original device. However, a more colloquial tone has been employed in the second sentence ("ya sabes que me cuida al crío") so as to maintain the source deflection. "[M]e" (literally *to me*) indicates that keeping the kid is also a benefit for his progenitor as well as implying that he is also a constitutive part of his father.[186] Furthermore, it replaces the possessive, whose repetition may sound as a calque in Spanish. The adding of "[a]hora (literally *now*) implies a change in time, thus evoking the sense of winning her. All in all, it constitutes quite a "distorted, fantastic, ugly" relationship.

Another option for "got" may be the nominal phrase *mi chica* (literally *my girl* or *my lover*):

[186] In Becerra Bascuñán (2007), this is called "dativo posesivo", literally "possessive dative". According to the author, in Spanish the difference between using an indirect object or a possessive lies in the fact that the former expresses "posesión alienable"—alienable possession—and the latter "posesión inalienable"—inalienable possession—: "Si el estado de cosas se describe desde la perspectiva de la entidad que posee –el poseedor– la relación de posesión se expresa en forma externa, i.e. a nivel oracional por medio de un dativo. En cambio, si el estado de cosas se describe desde un punto de vista diferente al del poseedor, la relación de posesión se expresa en forma interna, i.e. por medio de un pronombre posesivo en un sintagma nominal." (p. 231) In other words, when the speaker sympathizes with the state of things, language becomes more intimate and consequently sounds more conversational or colloquial.

Mi chica es la mujer del cementerio, ya sabes que me cuida al crío.

This solution surmises possession, affection and some sort of engagement. Furthermore, it measures up to the source colloquial tone.

Other options may be explored in order to offload the line. If "la mujer del cementerio" is too a long sentence, "graveyard woman" may be rendered simpler. *Enterradora* (*gravedigger*), for instance, may fit in the context. She is responsible for *shovelling* the hobo's kid into the ditch and keeping him safe:

Ahora salgo con la enterradora, ya sabes que me cuida al crío.

In this proposal oddity occurs for different reasons. Whereas the source text confers on the woman a strange attribute as "graveyard", in the target song the quality is transformed into a profession—quite strange indeed. As in previous solutions, the accumulative nature of the source text can be recreated in Spanish yet this may extend the line's length unnecessarily. However, the above proposal shortens the source device by means of a metonymy while delivering the same sense. The line preserves the grotesque life/death paradox above discussed. On the one hand, love takes the shape of a gravedigger; on the other, the gravedigger is responsible for maintaining the kid alive. This helps preserve the source oddity.

The full stanza should be translated in order to assess how "graveyard" and "junkyard" may influence each other:

> Ahora salgo con la enterradora, ya sabes que me cuida al crío.
> Pero mi chica es muy sentida, ya sabes que me tiene escondido.
> Es un ángel chatarrero, y siempre me da pan.
> Así que, si termino muriendo, sabes que una sábana en la cama seguro me pondrá.[187]

The hobo provides three definitions of his lover: "graveyard woman", "soulful mama" and "junkyard angel". In the translation proposed, "graveyard woman" has been shortened to "enterradora"; "soulful mama" has been transformed into a predicative sentence; and "junkyard angel" has been recreated as a nominal sentence consisting of an adjective ("chatarrero") and a noun ("ángel"). The latter, though expressed through an adjective, evokes the potential connection between "graveyard" and "junkyard", which helps amplify each other's meaning.

[187] "I got this graveyard woman, you know she keeps my kid / But my soulful mama, you know she keeps me hid / She's a junkyard angel and she always gives me bread / Well, if I go down dyin', you know she bound to put a blanket on my bed"

Unsurprisingly, the hobo hypothesizes his own death with a descending move: "if I *go down* dyin'". If writing means to breathe life into the niche with the aid of the "graveyard woman" to give birth to his songs, shoveling the words into the ditch cannot be done but by *going down*. The burial can only take place if the body is taken down to the resting place. That is to say, two forms of death appear in the sentence: the hobo dies ("dyin'") by "go[ing] down" to the tomb. This also complicates translation as no descending verb seems to fit in this context in Spanish. Freed from conventionalism, interpretation multiplies, which shows the effectiveness of Álvarez and Izquierdo et al's accurate yet dissimilar proposals. The former translates the source device as "si llego a caer moribundo" (Dylan, 1975b, p. 77), which includes the emphatic source device. Izquierdo et al also reproduce Dylan's redundance: "Y si caigo muerto pondrá una manta en mi cama" (Dylan, 2016, p. 491). However, another device has been employed in the above proposal. By means of *terminar* (*to end up* but also *put an end to* or *finish off*) the proposal may evoke the source device. It delivers a sense of death ("muriendo") as well as suggesting it ("termino").

Another option may be considered. *Caer* (*to fall down*), as in Izquierdo et al's proposal, may work in this context. It is different from the source device insofar it does not surmise the poetic self's will. Rather, it suggests that the action is not voluntary. Yet the difference does not seem to pose any relevance in terms of translation:

> Ahora salgo con la enterradora, ya sabes que me cuida al crío.
> Pero mi chica es muy sentida, ya sabes que me tiene escondido.
> Es un ángel chatarrero, y siempre me da pan.
> Así que, si caigo muerto, sabes que una sábana en la cama seguro me pondrá.

The use of *caer* involves a syntactic shift as it is followed by an adjective ("muerto", *dead*). This enhances the line's flow as well as preserving the above connotations.

By juxtaposing the first and second line, another problem arises. As in other songs, the roamer gets the same word to mean differently in two different contexts highlighting its arbitrary semantic nature. For *keep* in the first line does not mean the same as in the second. While in the first it means raising, saving or even having in control, in the second it means watching over, defending and hiding. The meanings are slightly different yet they are expressed through the same verb. It is another sample of his language detour. By placing words in odd spots, they are forced to mean differently.

If that device is to be preserved, *mantener* may suit the context. It may sound more artificial as well as reminiscent of English syntax, though:

Ahora salgo con la enterradora, ya sabes que me mantiene al crío.
Pero mi chica es muy sentida, ya sabes que me mantiene escondido.
Es un ángel chatarrero, y siempre me da pan.
Así que, si caigo muerto, sabes que una sábana en la cama seguro me pondrá.

The source double sense is preserved as *mantener* also carries two meanings. First, it may mean *to keep* as in English. Yet it may also mean raising, looking after or maintaining economically. In fact, the second line "ya sabes que me mantiene escondido" may imply both meanings simultaneously: the "soulful mama" maintains him financially while she helps him remain hidden: "The refrain says that even if the singer 'falls down dyin' [sic] she would 'put a blanket on the bed'—a glance at the role of woman as nurturer rather than femme fatale, while also cleverly underscoring 'fatale.'" (Brown, 2014, p. 43). In other words, she aids, and feeds, him in keeping his message mistakable, mysterious and ambiguous.

The last line of the stanza reinforces the life/death paradox that symbolizes the hobo's creation. The reference to the blanket may epitomize biblical immortality or resurrection. The hobo transforms the holy shroud into a domestic blanket as to imply that his songs—his "kid"—will keep him alive. All in all, songs are his offspring. As Jesus, the roamer has been artistically crucified, specifically by his folk acolytes. While He resurrected on the third day, the hobo is to be brought to life every time the song plays or is read. Like Jesus, the hobo will be remembered for a major miracle—immortality. In the face of a polarized world, creation guarantees the hobo's survival.

All these connotations have been evoked in the last two proposals, which manage to reproduce Dylan's relation to his own language. In the face of language's non-isomorphism, the translator needs to draw on his/her own creativity by reading in the margins the killing of the author leaves open.

4.6.2.7 "Well, when the pipeline gets broken and I'm lost on the river bridge / I'm cracked up on the highway and on the water's edge"

The troubadour gives another insight into the "graveyard woman". Ostracized and homeless, he continues his way down the Highway 61, his steps erecting his *unfounded* textual *heterotopia*. There his encounters with his lover are sporadic, and her absence causes him pain. Topics relate to those in "Gates of Eden" yet some remarks should be made. Whereas the poetic self of "Gates of Eden" is concerned with the impossibility of reaching the real, understood as a form of creation, in "From a Buick 6" the chief preoccupation is the artist's inconsistency and the subsequent lover's alleviation. Having introduced her in the first song's line, he leads

the reader throughout his creative ups and downs stemming from his anti-polarization non-position. All in all, the lover in "Gates of Eden" is the soul mate that comprehends the hobo's language complications; here she plays a protective, comforting role as a nurse that makes the bed for him.

The poetic devices are necessarily different, then. In "Gates of Eden" imagery revolves around light: the sun, the candle, shadows or the lamppost. In "From a Buick 6"—especially in the second stanza—the hobo draws on water-related items: the pipeline, the river bridge, the water's edge. They all may represent the times when the lover's support does not suffice. In other words, creative scarcity: "when the pipeline gets broken". Yet the punishment is quite similar in both songs. In "Gates of Eden" the hobo can see, but cannot reach for, the sunlight. He is so close that his candle gets burnt, which surmises castigation. "From a Buick 6" encapsulates the same idea. The pipeline—i.e. inspiration—gets broken and he painfully stares at the river flow from the bridge, considering whether to jump or not—"on the water's edge". Diving may be creation as well as suicide. Similarly, in both songs creation becomes a torturing object of desire. He is condemned to see that for which he longs.

The hobo feels "lost", which is hardly surprising as he is in the middle of nowhere—the highway, here epitomized by a place as dry as the asphalt: "the river bridge". Whenever he feels forsaken by his lover, he confronts the harsh reality: he is alone on the road. The song accounts for more reactions. In the next line, the hobo states that he is "cracked up on the highway", which in the context stands for the same as "the water's edge". In both situations, he cannot dive into the water, i.e. he cannot attain inspiration. Yet his response to creative scarcity is quite ambiguous as "cracked up" may express several meanings. It seems another example of the hobo's language manipulation. By putting the word in this context, "cracked up" seems to encapsulate the roamer's detouring spirit.

The first meaning one may grasp is that the poetic self has had a nervous breakdown. Lack of inspiration or love breakup is too hard to handle for the hobo and consequently he cracks up. But *to crack up* may mean something else, such as laughing out loud. Yet the verb is expressed in past participle, which indicates that, rather than an action, the hobo's current condition is the result of having cracked up. Whether it be a nervous laugh or hysteria, its effects still echo. This is the chief reason for the line's oddity. There are more possible meanings, though. By adding "on the highway" the roamer may cause the verb to mean something else as *crack up* also refers to damage or destroy a vehicle—his Buick 6.

This is what Izquierdo et al elicit from the line: "Averiado sobre la carretera y al borde del agua" (Dylan, 2016, p. 491). Álvarez opts for a similar device yet the reference to the car is not

as clear as Izquierdo et al's: "Destrozado [*destroyed* or *wrecked*] en la autopista y a la orilla del agua" (Dylan, 1975b, p. 77). "[C]racked up", then, helps the roamer—here the driver—metamorphose into the car that cruises the Highway 61, his laughing mental breakdown being a car collision. Creative blackout parallels both a hysterical breakdown and an inoperative vehicle. Yet this last interpretation is overlooked in both Izquierdo et al and Álvarez. The past participle may indicate that the rover has already gone through that process, so he is *cracked* up. In other words, the accident has already occurred.

Words boost their negative nature mutually and translating "cracked up" becomes challenging. Assuming that the above interpretations are correct, translators are expected to recreate a three-meaning device. Only thus can the hobo's detouring enterprise be evoked. A word covering mental breakdown, laughter and car collision seems a hard-won device in Spanish, though. Yet other options may conjure up a similar sense. If the laughter is a consequence of a mental breakdown, it must sound as a maniac, uncontrollable guffawing. The image may appear quite eerie or grotesque. In Spanish, *siniestro* (*sinister* or *scary*) may serve the same purpose, especially if expressed in past participle.

> Y si se rompe la tubería, en el puente me siento perdido,
> siniestrado en la autovía, con los pies al borde del río.

Siniestrado in Spanish indicates that a car has been irremediably wrecked. This sense is enhanced by "en la autopista" ("on the highway"). As in Spanish it solely refers to wrecked cars yet in the song applies to the hobo, the text simultaneously implies that he is emotionally devastated. All in all, it conjures up the source deflection as the expression is wrongly located. It is as out of context as Dylan's device.

The target text successfully yields the source paradox as well. The hobo is "lost" ("perdido") yet "*on* the highway" ("*en* la autovía"), which reinforces the idea of the highway as a domestic, surrealist, Heraclitan non-place. Other devices are worth discussing. "[C]on los pies al borde del río" (literally, "with my feet on the river edge") serves two purposes. First, by adding "los pies" the text suggests that he hobo flirts with suicide. And second, "del río" replaces "water" and also clarifies the hobo's location as "river" has been omitted in the first line. This is because a literal translation ("water's edge") may not sound as natural as in English. Furthermore, it reproduces the source rhyme with different sounds: "perdido" and "río".

Other options may have been employed to convey the sense of mental or emotional disorientation. Among them are *desubicado* (*out of place* but also *confused*), *desorientado*

(*disoriented*), *descolocado* (*misplaced* and *confused*), or *desconcertado* (*disconcerted* or *overwhelmed*):

> Y en el puente del río, me desubico si se rompe la tubería,
> siniestrado, al borde del cauce, en plena autovía.

"[D]esubico" enables an inner rhyme as well as enhancing the sense of disorientation. Likewise, the sentence order has been rearranged to evoke the source rhyme of "bridge" and "edge" ("cañería" y "autovía" in the target text). Furthermore, "en plena" (literally *in the middle of*) has been added to boost the line's flow and reinforce the paradoxical sense of being lost while on a specific spot. "[W]ater's edge" has been translated differently this time. As the first line includes the reference to the river, in the second the phrase has been translated literally. The only difference between the source and the target text lies in the nouns chosen. While in the former the generic "water" has been employed, in the latter "cauce" ("riverbed" as a metonym for river) has been preferred. Similarly, "borde" instead of "filo" has been used. The differences between them are minor.

As to "cracked up", other possibilities may be explored. The above proposal fulfils two of the three meanings discussed. However, no laughter is suggested by "siniestrado". Though it conveys a double sense of wreck (emotionally and as a car), the text, rather than indicating a laughter, encapsulates the reaction such a laughter may spark in the reader. Among the possible solutions is *desenfrenado*. Albeit it is used as a synonym for *wild* or *uncontrollable* (especially when referred to laughter or anger), it is a compound adjective which literally means "brakeless", as a train that rides loose or a horse running wild. The reference to a vehicle would be evident, especially if it is followed by "en plena autovía". This may imply that the car is bound to crash:

> Y en el puente del río, me desubico si se rompe la tubería,
> desenfrenado,[188] rozando el filo, en plena autovía.

"[W]ater's edge" has been translated as "rozando el filo" (literally, "grazing the edge"). As the river has been mentioned in the above line, the translation implies the same location, so there is no need to repeat it in the second line. As in the other proposals, the translation suggests a potential suicide. The hobo is condemned to see the creative flow running beneath his feet

[188] Another option may be "desmadrado", which means wild or unruly, as a maniac who cannot help laughing as a result of mental breakdown. What makes this proposal interesting is that it also means orphaned or literally motherless. Rendering "cracked up" as "desmadrado" may be a too free translation yet it may symbolize the hobo's songs as a form estrangement or defamiliarization.

and paradoxically considers diving as the only possible escape from both creative scarcity and political polarization.

Other options may be considered. The expression *dar bandazos* (*to swerve abruptly* but also *to run aimlessly* and, by extension, *to be out of mind*) may work out for the translation. Unlike the source text, it does not imply a state of destruction but the cause that may lead to it. No laugh is referred to directly, but being out of mind after a mental breakdown conveys the same unhinged feeling as the source text. All in all, it constitutes another grotesque image:

> Y en el puente del río, me desubico si se rompe la tubería,
> dando bandazos[189] y rozando el filo en plena autovía.

The "pipeline" from the source text may be problematic as well. For, in a literal sense, it means a tubular channel for liquids such as water ("tubería", in Spanish). Yet on a figurative level it may refer to a channel of supply, i.e. inspiration. If the latter is privileged, *fuente* (*source* but also *fountain*) may be more effective poetically. A verb such as *secar* (*dry up* or *run dry*) would be more suitable, then:

> Y cuando la fuente se seca, en el puente me desubico,
> siniestrado, en plena autovía, al borde del río.

Problems arise when inspiration takes the shape of the lover. Because "From a Buick 6" is the hobo's account of her, inspiration should be viewed as a profound connection between both. Sexual innuendos may be suggestive of the moments when the roamer manages to channel his creativity into songs. The closer inspiration is, the more fertile or fruitful he becomes. That being said, "pipeline" may be seen as a phallic symbol which cannot fertilize her when it "gets broken", and consequently there are no "kids" to be kept. Should this interpretation be correct, a reference to "tubería" must be maintained however poor it sounds poetically. Nonetheless, "cuando la fuente se seca" may also be seen as a sexual innuendo. Yet the origin of scarcity seems to be the opposite sex.

The hobo conducts a deflection by drawing on tradition. His revision of Highway 61 delivers electrified blues tunes which take rock further than ever from the center. This is, among other factors, because of the manner he rephrases courtly love. The roamer takes up the role of a troubadour and relates the reader his affairs with the "junkyard angel". Far from traditional attributes, the hobo parodically gives her grotesque qualities so as to polemicize the traditional

[189] *Sin nadie al volante* (literally, *driverless*) may also work out as it refers to someone who acts wildly or recklessly as if out of mind. However, this expression is not as well-established as *dar bandazos*, and may be consequently anachronistic in a few years.

image of love. Motifs are distorted as well as updated, and so is his view of love, which sublimates in the form of creation in a surrealist account. These literary strategies are enhanced by his writing style, which attempts to dig out semantic possibilities from the words used. Unlike normative language, the hobo gets language to explore itself, and words—as "cracked up"—multiply its possibilities. Such a deflection prompts the impossibility—or interminability—of translation. That being said, the last two proposals include most of the aforementioned connotations. They same to be the most suitable solutions in accordance with the thesis' *skopos*.

4.6.2.8 "Well, you know I need a steam shovel mama to keep away the dead / I need a dump truck mama to unload my head"

Down the Highway 61, the hobo provides more epithets for his lover. In the last stanza he calls her "steam shovel mama" and "dump truck mama". However, this time he defines her in terms of necessity: "Well, you know I need a steam shovel mama […]" To a greater or lesser extent, the song continues exploring the hobo's relationship with creativity. His approach to it still integrates the aforementioned life/death paradox as a very personal response to the historical context.

In this consists the last lines of the song. The roamer wants his lover "to keep away the dead", which may symbolize painful emotions of which the poetic self intends to dispose. As in the above stanza, art represents the junkyard into which the roamer throws those sentiments which are no longer useful yet artistically profitable.[190] Assisted by his lover, songs are the place where he buries the dead. Only thus can he move on. The past is well preserved in his songs and, upon their *out-of-bounds* tombs, he sets out for the next stop in a never-ending (de)tour. He accordingly calls his lover "steam shovel mama" and "dump truck mama", both descriptions providing the instruments to pave his way down the Highway 61.

"[T]o keep away", then, equates to *lay away*. The roamer needs to get rid of the dead yet the dead are to be preserved in the ditch. The beloved becomes an indispensable tool in his task. Yet the effort is herculean, whether it be for the quantity of dead bodies he has to vent or for the toil it takes. The description parallels the struggle. Yet again the hobo accumulates nouns so as to describe the type of girl he needs: both "steam shovel" and "dump truck" hardly fit in Spanish, at least literally. The source construction needs to be rephrased in Spanish. The rendering undoubtedly proves quite challenging for translators.

[190] They may also symbolize what the hobo most fears: lack of inspiration or creative blackout. "When the pipe gets broken", or whenever it is plugged, he needs his beloved's help to unblock it.

As in “Gates of Eden”, the song apparently implies that the words that fill in the ditch are plenty. While in the former the hobo wants to avoid “glimpses” to be “shoveled”, in “From a Buick 6” he needs a “steam shovel to keep the dead away”. The accumulative nature of the phrase amounts to the accumulation of dead emotions in the hobo’s mind. Likewise, the emotional scraps the hobo throws away are so numerous that a “dump truck” is needed to move them into the ditch or the graveyard. That being said, translators are faced with a surrealist image that must conjure up a collector of rubbish as referred to the lover. On top of that, the line must sound simultaneously fluent and heavy—as the pile of dead bodies of which he wants to dispose.

The natural equivalent of “steam shovel” is *excavadora a vapor*, which may be simplified to *excavadora* as the phrase second element does not provide any relevant information apparently. The most challenging factor is undoubtedly the connection between “shovel” and “dump truck” with “mama”:

> Ya sabes que necesito una chica excavadora que aleje a los muertos.[191]
> Necesito una chica volquete que me descargue el cerebro.

The original connection has been recreated. Though a structure like this is barely used in Spanish, transforming “excavadora” into a quality may be to some extent effective. It sounds strange enough and evokes the same image as that in the source text. Furthermore, in the second line “cerebro” (literally *brain*) has been used as it implies the same idea as that of the source text and also enables the line-ending rhyme (“dead”/“head” and “muertos”/cerebro”). The second device (“dump truck mama”), however, does not sound so natural. This is due to two reasons, mainly. First, “volquete” is very poor in poetic terms, its sonority nullifying the line’s general tone. And second, it is not commonly used in Spanish, which antagonizes the spontaneous nature of the song. However this is Álvarez’s and Izquierdo et al’s proposal. The former translates this as follows: “Necesito un camión volquete, muchacha, para descargar mi cabeza” (Dylan, 1975b, p. 77). As in the previous line, “mama” is read as a vocative. Izquierdo et al interpret “mama” in a different manner: “Necesito una mujer volquete para descargarme la cabeza” (Dylan, 2016, p. 491).

[191] Álvarez’s proposal is quite interesting. Maybe because of the line’s length, he transforms the “steam shovl mama” into two different elements: “Sabes que necesito una excavadora, muchacha, para mantener todo lo muerto lejos” (Dylan, 1975b, p. 77). This interpretation is reasonable as “mama” is a vocative which has not been punctuated in the source text. Izquierdo et al, however, read “steam shovel mama” as a whole phrase: “Necesito una mujer excavadora para alejar a los muertos” (Dylan, 2016, p. 491). This is the privileged interpretation in this analysis.

Other devices may be considered, then. If "volquete" does not sound as good as expected, *carretilla* (*wheelbarrow* but also *fork-lift truck*) may be more suitable:

> Ya sabes que necesito una chica excavadora que aleje a los muertos.
> Necesito una chica carretilla que me descargue el cerebro.

Both qualifications ("excavadora" and "carretilla") match the gender of "chica", which renders the line more fluent. However, other possibilities may be explored. A literal translation proves effective in terms of meaning and images, yet it still sounds slightly clumsy.

A finer adaptation may require rephrasing the sentence so that the target text may fit in the Spanish language-culture system. In such a case, translators can reinterpret the connection between the "mama" and the qualifications the hobo confers on her. A simple predicative sentence may work:

> Ya sabes que necesito una chica con excavadora que aleje a los muertos.
> Necesito una chica con carretilla que me descargue el cerebro.

In the above translation, "shovel steam" and "dump truck" are no longer a quality but an accessory. This renders the translation more natural yet less strange. The image may evoke the original deflection, but the words do not. Yet it is another alternative that may satisfy some readers as well.

"[K]eep away" may also be challenging as Dylan's use of it seems slightly odd. A steam shovel is not used to keep but lift and throw the dead away. Yet again, the verb placing seems wrong. However, the line seems to imply that the poetic self wants to keep them away. As expressed in the first proposal, it suggests distance from the verb object, namely "the dead", following the subject's action ("shovel steam mama"). Nonetheless, the verb dislocation seems to suit the above discussion of art. If creation is viewed as a life/death paradox, *to keep away* may be understood in two different ways. By placing the verb in that position, the hobo may suggest that it means to store ("keep") something ("the dead") for later use ("away"). The dead becomes immortal as he is laid away in the coffin—his lyrics.

As in other songs, the hobo causes words to open out so as to prove their erratic yet fruitful essence. They are placed in a position where they cannot be reduced to one meaning. This simple gesture aids the hobo in his detouring manipulation. The rigidness of normative language, understood as the center of the language-culture system, is subverted. And the line, with its grotesque and surrealist imagery, contributes to reinforcing the hobo's dissident spirit. Not only in the way are words displayed but also through what they represent. Similar to the

first stanza, the lines analyzed epitomize through their imagery the manner in which the roamer perverts words' meaning. Words are put into lyrics like dead are kept in their tombs, their projection into the future being alike. Language is subject to an ongoing delay. So, whereas the dead are invoked whenever they are recalled, language reinvents itself as it is reread.

The first proposal, then, may not suffice; "que aleje" may be interpreted as delay but other devices may enhance the source double sense. *Guardar*, for instance, may provide an interesting solution. In an average situation, it means to keep or store. Yet if followed by the preposition *de*, it means to stop doing, or distancing oneself from, something inconvenient. Furthermore, such a usage carries a colloquial tone that suits the source text:

> Ya sabes que necesito una chica excavadora que me guarde de los muertos.
> Necesito una chica carretilla que me descargue el cerebro.

The line fulfills the source double sense as well as conjuring up the original image. The dead are kept as well as suggesting that they are put aside in an attempt to protect the hobo from them.

A more colloquial tone may be obtained by replacing the source "You know", which in Spanish is not as common as in English. Though "[y]a sabes" is perfectly understandable, another sentence may serve the same purpose while ensuring the line's flow:

> Que lo que quiero es una chica excavadora que me guarde de los muertos,
> una chica carretilla que me descargue bien el cerebro.

Other solutions may replicate the double sense. *Encerrar* (*to lock* or *put away*), for instance, may be considered for translation too as it may imply a double meaning. On the one hand, it surmises confinement of the dead in the coffin or the ditch. On the other, it also implies separation as one who has been imprisoned. Social distance is maintained so as to guarantee separation:

> Que lo que quiero es una chica excavadora que encierre a los muertos.
> Necesito una chica carretilla que me descargue el cerebro.

The line suggests preservation ("keep") as well as separation ("away"). If the song is viewed as a metaliterary effort, language delay may be also elicited by the reader.

All the proposals are effective insofar as they evoke the source devices. However, by reproducing the colloquial tone literally ("Well, you know…"), the text does not sound as natural nor spontaneous as the source one. Other devices may be employed in order to evoke the same tone.

Que lo que quiero es una chica excavadora que me guarde de los muertos,
una chica carretilla que me descargue bien el cerebro.

The adding of the introductory "[q]ue" replaces the source "Well, you know", whose semantic effect is limited. As the source device, it serves a conversational, anaphoric purpose. Furthermore, "lo que quiero" better maintains the source tone as it is more emphatic. Also, "bien" (*well*) has been added to contribute to the line's rhythm and emphasize the effect of the verb. Finally, the second "need" has been omitted to enhance the song's flow. The verb is implied as its object has been maintained ("una chica carretilla…"). The above proposal, as well as the fourth one ("Ya sabes que necesito una chica excavadora que me guarde de los muertos"), seem to be the most suitable ones according to the thesis' *skopos*.

After analyzing what his lover provides, the hobo is set to cruise along the Highway 61. His Buick 6 is no longer operative and has been abandoned in the ditch. In the next stop, the hobo will reflect on the pains of remaining loyal to his dissident spirit. Being homeless may cost him rejection and social pointing. Furthermore, it may lead to hostility, and others may join forces to fight his apostatizing. Any heresy must be punished: "Everybody must get stoned!"

4.6.2.9 "Everybody must get stoned!"

The hobo's way down the Highway 61 seems to come to a more or less temporary halt. His detouring blues-rock journey has led him to meditate on creation, love and artistic honesty. The hobo has established again in an urban spot and reflects on the traces he has left along the highway. The cost has been considerable as it has brought about incomprehension, confusion and rejection. His affair with his beloved does not go unnoticed by those who vilify heterodoxy. Following the albums *Bringing It All Back Home* and *Highway 61 Revisited* (both released in 1965), the roamer is engaged in writing the sequel to his surrealist, rock and roll albums. In *Blonde on Blonde* (1966) the song topics are expanded, ranging from desire, lovesickness to paranoia, disappointment or insouciance. Yet the metaliterary approach still prevails, and the implications of his artistic decisions are still profusely addressed. All topics, however, are disguised behind a surrealist rhetoric that at times may be viewed as hysteric representations of the reality with which the hobo is faced:

> [The album] was hardly the work of a madman, pretended or otherwise […] Dylan, spinning on the edge, had a wellordered mind and an intense, at times biting rapport with reality. The songs are rich meditations on desire, frailty, promises, boredom, hurt,

> envy, connections, missed connections, paranoia, and transcendent beauty—in short, the lures and snares of love, stock themes of rock and pop music, but written with a powerful literary imagination and played out in a pop netherworld. (Wilentz, 2011, p. 106)

Up to now, the drifter's songs have been a response to the times. Yet he no longer intones that "they are a-changin'", mainly because the change is taking place within him but not outside; he is not the same and reacts to the response such a mutation has drawn. The opener to the album is a declaration of intent: "His effort to resist that typologization serves as the creative spur for the inaugural song" (Renza, 2017, p. 67). His decentralizing language manipulation relocates the songs' center into himself. Or, more accurately, in the marvelous world: the "pop netherworld" that mirrors the inverted waking world with its traumas and phantoms. Accordingly, "Rainy Day Women #12 & 35" lists the causes and consequences of choosing one's path. Responses usually take a violent shape as the audience—embodied by the anonymous "they"—settle accounts with the poet by stoning him. By building a personal imagery, he turns his back on those who used to be his friends and now punish him.

As in other songs, the hobo reformulates the biblical tradition for his own poetic purposes. The press and fans condemn him for turning into rock and Surrealism, and all his movements are subject to judgment. His deflection—the development of a poetic voice of his own—from the folk community is seen as treason. As the adultery woman in the Bible,[192] Dylan is recognized as a traitor in the eyes of the public: "It's what happens to the woman taken in adultery and the heretic alike" (Marqusee, 2011, p. 200). The difference between them lies in the typology of infidelity. Whereas the woman has sexual intercourse with someone other than her husband, the hobo engages in a love relationship with his surrealist beloved, who assists him in escaping the community. Punishment, however, remains the same. Metaphorically or not, they are socially vilified and stoned in public. The negative messiah successfully causes America to see their own sins.

The biblical echoes may indicate otherwise, though. Some authors (Dettmar, 2009; Heylin, 2011) see in the song title a reference to the chapter 27, verse 15, of the book of Proverbs,

[192] John. 8: 3-7 (*Holy Bible. New American Standard Bible*, 2016): "The scribes and the Pharisees brought a woman caught in adultery, and having set her in the center of the court,[4] they said to Him, 'Teacher, this woman has been caught in adultery, in the very act.[5] Now in the Law Moses commanded us to stone such women; what then do You say?'[6] They were saying this, testing Him, so that they might have grounds for accusing Him. But Jesus stooped down and with His finger wrote on the ground.[7] But when they persisted in asking Him, He straightened up, and said to them, 'He who is without sin among you, let him be the first to throw a stone at her.'"

which in the King James version[193] reads: "A continual dropping in a very rainy day and a contentious woman are alike." Accordingly, some view the biblical reference as an adapted marital quarrel in which Dylan is inquired for solely walking alone: "They stone you when you're walking home". This intimates a jealous wife who is desperately worried about her husband's whereabouts, which exceeds the limits of the interpretation provided. However, it dovetails with Renza's idea, who sees the numerical allusion as "an arcane 'biblical' reference, namely that forty-seven scholars (12 plus 35) [who] were initially commissioned to translate the King James version of the Bible" (Daniell, 2019, p. 67). Exegesis of biblical references multiply the line's possibilities.

The hobo's homelessness is accentuated by means of social penalization, which leads to a perpetual sense of loneliness. His treason culminates "the turning of the community against a nominated outcast" (Marquse, 2011, p. 200). Consequently, he feels as "a helpless victim" with enemies "appear[ing] to be inescapable and ubiquitous." (p. 199). Yet the hobo denies remaining lonely. At least in terms of responsibility or guilt: "But I would not feel so alone / Everybody must get stoned". This invokes the biblical allusion: "He who is without sin among you, let him be the first to throw a stone". Dylan's reaction is different, and therefore the allusion must be rephrased. In both cases blame is generalized, and thus seems John to recognize. However, the biblical verse seems to pursue an exculpatory objective. The hobo, on the contrary, finds himself guilty and, aware of the communal sin, advocates for communal punishment.

Therefore, loneliness is palliated by acknowledgement of collective sin as everybody is stoned. Unlike the biblical story, the hobo proposes a more violent solution for sinners among whom is he. This may be seen as "a parody of the benign modes of 'salvation' proffered by Christian New Testament" as well as reinforcing the idea of "a community of similar loners who mitigate his aloneness and this could make him 'not feel so all alone'" (Renza, 2017, p. 67). Religion, placed at the center, is also addressed in his resistance towards the language-cultural system. All in all, the hobo signifies himself as guilty as opposed to those who being guilty find themselves otherwise. He repels accusations by placing the mirror against those who believe that are free of guilt. Yet again, he causes the audience to see their traumas as in "a mirror of consciousness". His response, then, may be seen as *historically* absurd.

[193] The King James Bible is an English translation of the Bible. It was published in 1611, under the sponsorship of King James VI. It includes 39 books of the Old Testament and the 27 books of the New Testament. The translation was done by 6 panels of translators (47 men in all) who had the work divided between them: the Old Testament was entrusted to three panels, the New Testament to two, and the Apocrypha to one.

He does not turn the other cheek, though. Rather, he strikes back by escaping, the consequences of which are manifested both in the lyrics and the language used. Escapism encapsulates the driving force of the song again. Whereas "Gates of Eden" erects his *heterotopia* in the form of a pastoral utopia and "From a Buick 6" relocates it in a never-ending highway, in "Rainy Day Women #12 & 35" he underscores the causes and consequences of running away, the former being incomprehension and the latter drug escapism. His link to reality is more deteriorated than ever, and thus is it reflected in the song by means of apparently nonsensical yet violent sentences. For violence is directed in two ways. First, against the narrator, who is punished after any trivial action such as "walkin' 'long the street". And second, against society, as he cuts off any communication attempt by *getting stoned*. Nainby & Radosta (2019) put it like this:

> This is an image of society pressing upon the narrator, committing violence upon him, and the image provides the opportunity to read the refrain as an unsteady linking of the escapist mandate "must get stoned" to inevitability, to a passive acceptance of a violent fate from which there is no escape. The sound world emphasizes the sense of struggle between self and society, between the effort to do as one pleases and the risk that one will do too much of what one pleases. (p. 86)

His detour from normative language, and specifically from the folk community, has won him the others' detraction. Yet both moves—escapism and rejection—are masterfully condensed in the refrain: "Everybody must get stoned". Two contrary acts cohabit with one another in the same verb. This, however, has led scholars to fruitless debates on the real meaning of it: "For some it is about drug use (as a means of escaping material world) [for others] To 'stone' is simply to throw rocks at someone until they are dead." (Margotin and Guesdon, 2022, p. 6). In other words, when the waking world is too hard to handle, getting stoned—drug use—may be a window into the marvellous—escapism. In Nainby & Radosta's words, "to do as one pleases". Yet escapism may cause others to punitively stone the escaper: "the risk that one will do too much of what one pleases". In other words, rejection follows homelessness.

Deciding on one or another sense would undermine the hobo's undecidable play, so translation should maintain to a certain extent the line's ambivalence. This is not an easy task as drug jargons are well located in each language culture system and differences may be irreconcilable. Translators, then, should consider an ambivalent device that may convey a sense of aggression and drug use simultaneously. Otherwise, the target text would contravene the

hobo's anti-logocentric device. Or, in other words, it would deprive him of his right to escape, and consequently the poet would be locked out of the "pop netherworld".

That being said, Spanish has a device similar to the source one. *Piedra* (*stone* or *rock*) and the derived verb *apedrear* (*to stone*) may suggest both meanings. For *piedra* is also a short thick piece of hashish in drug jargon. This matches Álvarez's proposal: "Te apedrearán cuando trates de ser bueno" (Dylan, 1975b, p. 111).[194] More lines have been added to verify the effectiveness of the device:

> Te apedrearán cuando intentes ser bueno.
> Te apedrearán tal y como prometieron.
> Te apedrearán cuando intentes llegar a casa.
> Te apedrearán cuando estés allí solo en la estacada.
> ¡Pero yo no estoy solo en el mundo!
> ¡Una buena piedra para todo el mundo!

Being this an effective device, the real challenge lies in the sentence construction as well as the rhyme. The refrain may be as ambiguous as the source line. Stoning, as an act of violence, extends to drug use.[195] Furthermore, it is expressed in an emphatic manner ("buena"), as in the source song, which builds up to a natural irony. The same exculpatory sense is conveyed. "¡Pero yo no estoy solo en el mundo!" intimates two meanings that evoke the source device. On the one hand, the narrator indicates that he is not as lonely as he had initially thought; on the other, he is not the only one who commits sins. "En la estacada" (similar to *leave in the lurch*) has been added for two reasons. First, to recreate the emphasis of "*all* alone"; and second, to replicate the source rhyme of "home" and "alone", which in the target text becomes "casa" and "estacada". However, the last two lines fail to reproduce the same rhyme.

Other possibilities may be considered. The refrain may take several forms in order to emphasize the refusal to be alone and the collective punishment above discussed:

[194] Álvarez also includes a footnote indicating the source's double sense: "'To get stoned' también significa 'estar borracho' y 'estar emporrado'. Que el lector elija lo que mejor le cuadre" (Dylan, 1975b, p. 111), thus inviting the reader to choose one meaning or another. The closing line of his refrain reads: "Todo el mundo debe ser apedreado", which does not induce any double meaning.

[195] Ordovás has also intended to recreate the source double meaning: "Te emporrarán cuando trates de hacer el bien" (1972, p. 205). This device is quite effective. On the one hand, *emporrar* means hitting someone with a club, which may evoke punishment; on the other, it means getting stoned as it alludes to *porro* (*joint*). Izquierdo et al also opt for a dynamic correspondence whereby a similar double meaning is intended: "Te zumban cuando quieres ser honrado" (Dylan, 2016, p. 542). However, *zumbar* means, among other things, hitting someone yet does not refer to any drug use.

Te apedrearán cuando intentes portarte bien.
Te apedrearán como dijeron que iban a hacer.
Te apedrearán cuando intentes llegar a casa.
Te apedrearán cuando te dejen allí solo en la estacada.
Pero ¿a qué viene tanta soledad?
¡A una buena piedra nadie escapa!

This proposal recreates the source rhyme. The fifth line (ending in "soledad"), however, does not really fit in it, though it contains some letters—specifically *d* and *a*—that may favor the natural song's rhythm. In the same line, the narrator wonders: "¿a qué viene tanta soledad?", which implies that solitude is out of place or unjustified. This marks an interesting contrast to the previous line, in which he recognizes himself as "all alone" or, as in the target text, "solo en la estacada". He answers his own question in the last line: "¡A una buena piedra nadie escapa!", which may be translated as: "Nobody is able to dodge a rock". This sentence contributes to palliate the sense of loneliness as in the source text. Nonetheless, the double sense may not be as evident as in the previous proposal. The allusion to drugs may be understood if "escapa" is understood in a figurative sense, though.

There are other forms to express irresistible temptation, which may enhance the double meaning. *Rechazar* (*to refuse* or *to decline*), for instance, may work out in this context if expressed in negative:

Te apedrearán cuando intentes portarte bien.
Te apedrearán como dijeron que iban a hacer.
Te apedrearán cuando intentes llegar a casa.
Te apedrearán cuando te dejen allí solo en la estacada.
Pero ¿a qué viene tanta soledad?
¡Una buena piedra nadie la rechaza!

The last line is marked by a sense of irony which arises from meaning deflection. As the previous lines are concerned with being stoned for "misconduct", the last one seems to indicate that the narrator emphasizes the benefits of being punished. Yet by adding "buena" and putting *rechazar* in negative ("nadie", which means *nobody*), the line suggests that "piedra" (which is also a piece of hashish) is an irresistible pleasure. This matches the source "Everybody must get stoned". Palliated solitude in the form of punishment and drug evasion coexist in the same sentence. The stanza gathers all the grotesque elements that yield the source ambiguity.

There are other Spanish words that may suggest stoning as well as drug use. Instead of *piedra*, which is more generic, *china* (*pebble*) may convey a double meaning. On a figurative level, its sense as a little piece of hashish is more extended than *piedra*. However, a pebble may appear less blunt as a rock (*piedra*) when it comes to stoning:

> Te apedrearán cuando intentes portarte bien.
> Te apedrearán como dijeron que iban a hacer.
> Te apedrearán cuando intentes llegar a casa.
> Te apedrearán cuando te dejen allí solo en la estacada.
> Pero ¿a qué viene tanta soledad?
> ¡Una buena china nadie la rechaza!

The drug allusion is more evident than in the previous proposal. Out of context, it sounds as salacious as the source "get stoned". Because words influence each other, "china" means two things simultaneously: piece of hashish and pebble. Its negative nature, as in the source text, emerges because of its (mis)placement. Rather than imperative, the refrain becomes informative. However, it serves the same purposes as the original one: to question the the language-culture system's semantic fixedness, and suggest escapism by means of drugs as a solution to both slander and solitude—or homelessness. On a literal level, the narrator finds himself guilty of enjoying hashish, which in contrast—and this is what translates the literal into figurative—to the previous lines accentuates the irony of being stoned for trivial acts.

The verb *apedrear* may be replaced by *lapidar*, which is more frequent when referred to biblical punishment. This choice would more suitable for the context, though it is not a derived verb and the explicit reference to *piedra* would disappear:

> Te lapidarán cuando intentes portarte bien.
> Te lapidarán como dijeron que iban a hacer.
> Te lapidarán cuando intentes volver a casa.
> Te lapidarán cuando te quedes allí solo en la estacada.
> Pero ¿a qué viene tanta soledad?
> ¡Una buena china nadie la rechaza![196]

[196] Other choices are possible. *Rayarse*, for instance, colloquially indicates bothering, annoying, or irritating. Yet *raya* (the noun from which *rayarse* stems) also designates a line of cocaine and accordingly *rayarse* may also mean sniffing. This solution, however, presents a remarkable problem. Being ingrained in the drug jargon, and because of the constant updating to which this is subject, *rayarse* may lapse into anachronism sooner than wished. Also, the biblical reference would have to be omitted.

The above proposal accurately adapts to the Spanish language-culture system as *lapidar* is privileged in contexts such as this. The rest of the stanza remains the same, though.

The list of proposals may go on. Plenty of possibilities arise when the differences between systems are irreconcilable. By placing the same word in two different contexts, the hobo obtains two different meanings. This is how he questions language arbitrary nature: exploiting its negative essence. The proposals successfully serve the same purpose, yet different words are needed. All of them, however, manage to convey the same ideas with which the hobo fills the words used. For his enterprise is not only linguistic but semantic. Thus does he conduct his play and semantic delay.

In a metaliterary move, the hobo condenses as many meanings as possible in a few lines. Accordingly, *stone* is primarily a form of punishment. Yet it is also drug use as a form of escapism from the suffocating reality with which he is faced. Consequently, meaning becomes progressively more obscure to the extent that the song, and specifically the refrain, may be viewed as "an anti-exegetical warning, even as the lyrics themselves depict one outcome of that exegesis: getting 'stoned'" (Coyle and Cohen, 2009, p. 144). That is to say, in the face of unceasing incomprehension, the hobo, who has abandoned himself into escapism, encourages the audience to follow his steps, i.e. getting stoned to understand his message. The joke gets to another whole level. The refrain becomes four-dimensional. That being said, the fourth proposal is perhaps the most suitable one as it encompasses all the source's connotations.

4.6.2.10 "When you are set down in your grave"

Od(d)ysseus has become well aware of the implications of his artistic decisions. He knows that, to avoid political polarization, he cannot but escape. Escapism is undoubtedly the main topic of the last three albums, namely *Bringing it all Back Home*, *Highway 61 Revisited* and *Blonde on Blonde*. No matter how such an escapism is verbalized. It may take the form of a pastoral utopia, an endless mutable highway, death as a form of transcendence or metatextual drugs, all of them representing art as opposed to reality—in surrealist terms, the "marvelous world" as against the "waking world". His textual *heterotopia* takes numerous forms. Despite being the opener to the album, "Rainy Day Women #12 & 35" summarizes much of these topics. It is, among others, a grotesque epitaph of the hobo's latest stage. The last stanza condenses it all.

Once in the city, the hobo recalls again the steps that have led him to the current position. And thus he gets to the last stanza of the song, where he uses some ideas already mentioned:

Well, they'll stone you when you walk all alone
They'll stone you when you are walking home
They'll stone you and then say you are brave
They'll stone you when you are set down in your grave
But I would not feel so all alone
Everybody must get stoned

The hobo looks back on his journey. The reiterative images conjure up the never-ending detour down his particular highway: "when you walk all alone", "when you are walking home", etc. These sentences evoke the times when the hobo, after a long journey, has come back *home*, understood as a return to the roots. Even in those situations, he has been "stoned". Before the refrain, he recapitulates the lessons he has learned along the way: art, viewed as a form of life, equates to death, his commitment to creation being equally reproached: "They'll stone you when you are set down in your grave". He cannot but conclude the same as in previous stanzas: "Everybody must get stoned". If stoning is exercised indiscriminately, then punishment must be omnipresent.

Set down poses the main challenge to translation. As repeatedly done, meaning is unfolded, and two different ideas come over the reader. On the one hand, the song denounces that disturbance is ubiquitous and no one is left alone even in their own tomb. There is no such a thing as resting in peace. Stoning will occur even when the punishment object lies in the grave; in other words, when he is placed down the ditch/niche. Yet *set down* should not be overlooked as it may intimate something else. Yet again, the roamer drops a metaliterary stroke by exploiting the context. For *set down* is also to put in writing. This interpretation may be wrongheaded were it not for the constant allusions to death as a form of art he has previously made.

Plenty of solutions emerge as a result of the two systems clashing. Translators face the problem of binding two different senses in one word: to be placed and written down. The expression *deponer* may work in this context:

Te lapidarán cuando no te acompañe nadie.
Te lapidarán cuando vayas solo por la calle.
Te lapidarán y después te dirán valiente.
Te lapidarán cuando te depongan en la tumba.
Pero ¿a qué viene tanta soledad?
¡Una buena piedra nadie la va a rechazar!

Deponer is quite effective as it also involves several meanings. It mainly means leaving, dropping or abandoning something. The hobo's body or lyrics have been left in the tomb as in preservation, and they will be read in the future. Yet *deponer* also indicates demoting or degrading, which is pretty much what the hobo undergoes when he is stoned. The verb is reminiscent of other actions, too. Though it is not commonly used in ordinary language, *deponer* also works as a synonym for testifying or giving evidence in a legal process. If the hobo is *testified* in his own grave, the song intimates that his songs can attest to his truth, i.e. his art. As translated above, the line sounds truly strange as it is extraordinarily used in context such as this. Moreover, it amounts to the source meaning ambivalence. It may sound less spontaneous than the original line, though.

Registrar may add a different tone to the target text. As *deponer*, it may sound more sophisticated than the source device. Yet it may recreate the hobo's relation to language as it may mean at least two different yet similar things. As *to record*—in fact, both verbs share the same etymological origin—, *registrar* designates setting down in writing and by extension signing an official copy of a document. Most of its meanings are related to writing, setting down or giving evidence of something. Yet there is a slightly different sense attached to it, and this is to officially enroll or put down in an institution. Though this meaning is not necessarily present in the source device, it may help the line's ambivalence:

> Te lapidarán cuando vayas solo por la calle.
> Te lapidarán cuando no te acompañe nadie.
> Te lapidarán y después te dirán valiente.
> Te lapidarán cuando te registren en la tumba.
> Pero ¿a qué viene tanta soledad?
> ¡Una buena piedra nadie la va a rechazar!

As put in the proposal, *registrar* intimates that the addressee of the sentence is officially admitted in the grave as if it was an institution. In other words, he has been officially placed in the tomb. Moreover, it suggests that his name has been carved out in the grave in the manner of an epitaph. It also creates an interesting contrast between the violent "lapidarán" and the subtle "registren", which may evoke a delicate image of an inscription being chiselled out. The line gains a more paradoxical tone as it may suggest that the epitaph ("te registren en la tumba") has been made by stoning ("te lapidarán").

A similar device may be employed. *Asentar*, for instance, seems to encompass most of the connotations discussed above. Though it may present the same problem as the verbs used—

perhaps it is more formal than the source device—, it means similarly to "set down". In its most general use, *asentar* refers to settling, seating, placing or laying down. Accordingly, if applied in the target text, it may convey the idea of the addressee being placed, secured and settled in the tomb. His body is well preserved in the grave and future inspections will be conducted by lyrical archeologists. Yet *asentar*, in a more formal context, indicates putting on paper, registering or writing out, which perfectly matches the hobo's original double sense:

Te lapidarán cuando vayas solo por la calle.
Te lapidarán cuando no te acompañe nadie.
Te lapidarán y después te dirán valiente.
Te lapidarán cuando te asienten en la tumba.
Pero ¿a qué viene tanta soledad?
¡Una buena piedra nadie la rechazará!

The line in question includes what in Spanish is called an "eventual impersonal" sentence, [197] which replaces the source passive. As expressed here, the line implies that the body has been placed, or set down, in the grave by an unknown agent. This may emphasize the idea of "an anonymous group of people ('they') continually punish[ing] by stoning a particular 'you,' including the Dylan speaker" (Renza, 2017, p. 66). The sense of bewilderment is enhanced by the speaker's ignorance of those who attempt to put him down. The same sense of impersonality is denoted by the main verb, "lapidarán". Consequently, likeness in the unknown subject of both sentences insinuates that it is the same anonymous group who execute both actions. A sense of *ostraniene* arises from the opposition of them: first they kill him and then they assist him into the grave. It extends the above line's contradiction: "They'll stone you and then say you are brave".

The source passive may be translated differently. This may take the form of a simple predicate:

[197] An eventual impersonal sentence is characterized by a grammatical yet non semantic third person plural pronoun. As indicated in *Gramática descriptiva de la lengua española* (1999), impersonality can be defined by "the nature of the verb (or the predicate), whereas at times the impersonal 'interpretation' is determined by the grammatical context" [my translation] (p. 1725). As put in the proposal, impersonality is defined by the latter.

Te lapidarán cuando vayas solo por la calle.
Te lapidarán cuando no te acompañe nadie.
Te lapidarán y después te dirán valiente.
Te lapidarán cuando estés asentado en la tumba.[198]
Pero ¿a qué viene tanta soledad?
¡Una buena piedra nadie la rechazará!

The above proposal eliminates any external agent while preserving the hidden cause of the action: "estés asentado" (literally, *you are settled/registered*). The sentence restrains the line's temporality to the hypothetical situation it describes, and no past allusion is denoted from it. Consequently, anonymity is maintained by not referring to any impersonal third person. Though the line does not sound as rhythmic as in the previous proposal, it equates in semantic terms to the source device.

The hobo has reached a final stage of his career. The path has led him from settling in the folk community to progressively abstracting himself from it to the extent that he has become a surrealist, negative messiah who inverts America so that it can see their traumas and phantoms reflected in the mirror. In the meantime, he has touched on different styles, devices and literary resources such as storytelling, rock and roll, protest song, postmodern metaliterature or Surrealism. All of them, however, are pierced through by a dissident spirit whose *raison d'être* has been the ongoing deflection from the center. His detour has taken the form of a seamless style which has assisted him in the constitution of his own voice, represented in a number of textual *heterotopias*. In the face of a centralizing folk community, he has chosen escapism as a means to shape a poetics of his own. Such a deflection has helped him center on the very process of writing songs to the detriment of protest or love compositions. His decentering escapism is mainly an inner search of himself as a songwriter.

This metaliterary approach has given rise to double-layered songs in which the hobo dramatizes his relation to the show business and songwriting itself. The *historical*, nonsensical lyrics of his last three albums, namely *Bringing It All Back Home*, *Highway 61 Revisited* and *Blonde on Blonde*, draw on surrealist and grotesque images so as to suggest his view of art. Allusions to the sun, shadows, death, tombs, drugs or highways epitomize music as a form of

[198] A similar device is employed by Ordovás: "Te emporrarán cuando estés sentado en tu tumba" (1972, p. 207). However, this solution seems to overlook the sense of putting in writing. Álvarez chooses a similar solution: "Te apedrearán cuando estés instalado en la tumba" (Dylan, 1975b, p. 111), which literally means being established; that is, there is no double interpretation. Izquierdo et al opt for a general verb which does not specify the manner in which the speaker ends up in the tomb: "Te zumban cuando en la fosa terminas" (Dylan, 2016, p. 543). All these proposals seem to fail in reproducing the source device.

escapism into oneself. The end to this process could not be but the grave, where the roamer carves his epitaph in the stones the others has thrown at him. This confirms that his art, understood as a never ending projection into the future, or, in Derrida's words, an eternal delay, is always a response to the times. Far from knocking him down, the stones are the very material he needs to construct his personal refuge—his textual *heterotopia*—in the midst of homelessness.

Chapter V

Conclusions

By conclusion one may interpret a number of things. Translating its sense into the materiality of words may accordingly deliver multifold results. What follows is that a conclusion can be a reasoned judgment. Yet it can also be understood as the consequences of a preceding premise. Or it can be simply the last part of something, which in a way encapsulates the two former meanings. Other senses may have been surely overlooked. Yet they all, simultaneously, coincide in and amount to this chapter's aim, which seeks to bring this thesis to an end in a critical and meaningful manner. Unlike the exegesis of Dylan, this task is not interminable. Yet it must be conducted in a systematized way as diverse perspectives have been adopted throughout. Before addressing the conclusions, however, certain points must be emphasized as an attempt to trace the steps which have led to the conceptualization of the (im)possibility or interminability of translation. This includes an overview of the thesis' chapters, its methodeology, the problems Dylan's lyrics pose as well as their most meaningful ideas in relation to the corpus and its translation. It works both as a summary and a concise structure of the thesis.

The main objective of this thesis has been to provide a different perspective on the untranslatability and evaluate how it is reflected in Dylan's lyrics in a hypothetical English-to-Spanish translation. This has been made in relation to a number of theoretical concepts, which are primarily addressed in Chapter II, thus offering a review of how the impossibility has been

construed throughout history to today. Symptomatically, the exploration of the concept has delivered valuable insights in relation to untranslatability, which usually leans towards the emphasis on the author's intention (Hatim & Mason, 2014; Benjamin, 2021; Nida, 2021; Vermeer, 2021), cultural differences (Hermans, 2019), the need of correspondence (Greaves, 2014; Nida, 2021; Jakobson, 2021), or the irreconcilability of languages (Schleiermacher, 2021; Ortega y Gasset, 2017). These approaches have been denominated "the traditional view". However, towards the end of the twentieth and the early twenty-first century—perhaps as a response to globalization and its effects on language—translation studies has demonstrated greater rigor in the exploration of cultural differences as a cause for the impossibility of translation. This has been showcased by studies which focus on specific works or texts (Budick & Iser, 1996; Long, 2005; Boehmer et al; 2016) yet fail to provide an overall definition of the impossibility (Large et al, 2019).

This tendency has proved illustrative in showing how languages' dissimilarities are sometimes addressed as a form of exoticism (Flood, 2016; Higgins, 2016; Green, 2017). In this respect, otherness is more an opportunity of knowledge than a cultural obstacle (Appiah, 2021), and translation becomes a convenient tool in the awareness of differences. Yet these approaches either perpetuate the necessity of traditional notions or fail to recognize why aspects such as intention, correspondence or languages' dissimilarities problematize such a long-standing practice in world literature. In other words, they consider all these aspects as problematic but do not really inquire about why they are so. This does not mean that the perspective on the impossibility provided here is unconnected to these problems. Nor does it look down on them as they have contributed notably to developing translation studies. The perspective here offered, in fact, builds upon questions such as intention, cultural dissimilarities or correspondence. Yet it is also intended to go beyond them so as to surpass what seems a dead-end street.

Steiner's (1998; 2021) and Appiah's (1992; 2021) contributions have helped considerably to address translation from perspectives other than the traditional ones. They have also served as a guideline to assess the question of impossibility in a more pragmatic manner. That is, not only as a pessimistic recognition of translation's difficulties but also as a creative opportunity to overcome them. What makes translation problematic also opens up routes which, on the one hand, leave unresolved questions behind and, on the other, lead the discussion to potentially resolvable or profitable aspects. Put differently, untranslatability is undeniable in the face of aspects such as the aforementioned ones. Yet if translation is tackled as an interpretative effort,

as a historical reading which may accordingly deliver numerous meanings, "impossibility" seems to fall short.

In this respect, other disciplines have been of great help and yielded extraordinary results. Barthes' (1977) death of the author, for instance, has attested to the creative possibilities of reading. Once the author is considered an effect rather than a cause, intention can be put aside in translation. Reading, then, fulfils writing inasmuch as interpretation is what complements the written text. This perspective is in a way inherited from the New Criticism's postulates, concretely from the intentional fallacy (Wimsatt & Beardsley, 1946), which maintains that "the design or intention of the author is neither available nor desirable as a standard for judging the success of a work of literary art" (p, 468).

Writing is an action and thus must be preceded by an intention. Something seems unquestionable: a writer may have the intention of writing, meaning that s/he may transform her/his appetite for writing into the actual act of writing. Yet this may be objected on the grounds of two aspects. First, the intention of writing, the objective of sitting down at a table and writing some ideas on a piece of paper, should not be mistaken for what motivations have led that individual to undertake such an action. And second, if intention is understood as motivation, one could ask himself/herself to what extent: a) such a motivation can be elicited; b) whether written words are enough to evoke such motivations; and if so, c) how motivations can affect the text. However hard the reader tries answers are *impossible* to find. As indicated in the introduction, getting stuck in terms of intention is an epistemological cul-de-sac. Yet the closing wall must be an invitation to drift apart from, and not bump stubbornly into, it, which is what the analysis in Chapter IV has attempted to illustrate.

The application of Barthes' theory to translation is not at all new. Zhong (1998) and Davies (2001) were already aware of its possibilities in their respective articles. Whereas the former is concerned with the translator's role as a reader who creates meaning, the latter applies deconstructive methods to conclude that meaning is an effect of language and consequently it is the reader who creates such an effect. The author is no longer believed to exert any authority over the text, so the theological meaning—or transcendental signified, if Derrida's (2001) nomenclature is preferred—is eliminated. It stands to reason that meaning is amplified in accordance with who is reading a text. Interpretation, then, dynamites the fixed meaning of words and consequently translation—or the interpretation of the source text—becomes interminable.

Interminability had already been used by both Apter (Cassin, 2014) and Hermans (2007). The former, however, utilizes the term in a slightly different manner. For her, interminability

refers to the impossibility of getting done with a translation. That is, "what one keeps on (not) translating" (Cassin, 2014, xvii). Conversely, as indicated in section 2.4.2, Hermans understands interminability as the impossibility of exhausting the possibilities of translation options (2007), which seems to fit better into the view of the impossibility adopted here. Dylan's ambiguous usage of language delivers words which are hardly decipherable, which subsequently amount to an unceasing process of interpreting. This standpoint entails some risks, though, and assuming the author's death leaves the apostatized reader unguarded. Steiner (1998) points to this problem in relation to Shakespeare's Posthumus: "[A]re our readings of Posthumus invective, however scrupulous our lexical studies and editorial discriminations, bound to remain creative conjecture?" (p. 7). This is what he calls "enigmatic residue" (2021, p. 188), which is the raw material from which the interminability of translation stems.

Following a reading of Dylan's songs, an identification of his literary properties and a description of how his usage of words connect to the historical forces to which Bakhtin (1981) alludes have been made. The results obtained have been put forward in the form of a number of proposals which rest on the concept of translation as interminability, which underscores the idea that, once that intention is removed from interpretation, reading complements writing. Interminability has also been reinforced by the discussion of already published translations. Their evaluation has not been intended as a gratuitous critique but as a justified basis for further discussion. Reasons behind the translators' decisions remain unknown, and multiple factors ranging from professional, through editorial up to monetary may have been involved in the process.

No biographical details have been taken into account for interpretation. Instead, a poetic self—a literarily constructed figure, in the manner of Renza (2017)—has been factored into the historical account; that is, a cultural agent who operates through language and literature as a response to the centripetal forces of the time. Therefore, questions such as style, the spirit informing Dylan's songs and his relation to language have been privileged. As Walton (2012, p. 91) contends, when the author is sacrificed "it is possible to focus on other things which are relevant to the production of texts"such as styles, conventions or language.

Music, however, has been removed from the aspects considered. Dylan's literary status—discussed in Chapter III—allows for a readable translation of his lyrics. This is not new at all. His work has been translated in Spain since 1971, which demonstrates that his poetic qualities have been of interest for many years. Removing music from translation has been quite useful in designing the *skopos* of the proposals. Vermeer's theory (2021) has proved useful to this thesis. The *skopos* as a delimited objective in translation, as the translator's intention in relation

to how s/he produces a new text, has been of great value. It has helped to specify on what grounds translation proposals have been made; that is, as a text to be read and not as a song strictly speaking, providing a hypothetical English-Spanish academic translation in which contextualization and potential, unrestricted meanings can work as footnotes. This does not mean that aspects such as rhyme, rhythm o meter have been totally overlooked. In fact, they have been considered sometimes for the sake of readability yet have not occupied a prominent position in the thesis' *skopos*.

Results have been significant in relation to Dylan's literary style. The perspective of the impossibility has proved that one of the most representative peculiarities of his writing occurs at the level of the word. Saussure's (2011) interpretation of the sign has been of help. An exhaustive reading of Dylan's lyrics demonstrates that his words are sometimes put in such places where the code—the language-culture system's center—exerts little control. By placing words next to unusual neighboring units, conventionalism is dismantled and they, due to language's negativity, are forced to amplify their semantic possibilities. In this respect, his songs present a more or less balanced combination of conventional and unconventional meanings. The former undoubtedly pose the greatest challenge in terms of translation because what in the English language-culture system is unconventional yet poetic in Spanish may be simply ineffective.

Unprotected by conventionalism, Dylan's words become ambiguous, polysemic, unclear and open to diverse interpretations. Derrida's (2001) analysis of the sign has also proved effective in analyzing this peculiarity, specifically his deconstructive view of language and the notion of *play* and *différance*. Dylan's tendency to semantic decentralization compromises semantic accurateness. His words drift from the language-culture system's center, which complicates enormously interpretation and parallels the hobo's—one of his favorite characters in his songs—wandering travels throughout America. Such a movement has been labelled as language detour, which implies a significant distance from the central-code-regulated conventions. This has a tremendous impact on translation, as translators are faced with a never-ending, paraphrasing Derrida (1982a), *différance* which may project interpretation *ad infinitum*. This is the alternate view of the impossibility of translation in Dylan: its interminability.

These ideas have enabled the identificantion of Dylan's main device, especially in relation to the question of impossibility, which is, wittingly or not, *to secrete* words, in a double sense. Out of conventionalism, two events occur simultaneously. Being misplaced, words conceal meanings that must be re-generated by the reader/translator, who then puts them into his/her

native language with the same ambiguity. Lyrical suggestion must be privileged over semantic accurateness. The reading process, therefore, should be as detailed as possible, and the eye should stop at any *odd* or *strange* word as behind it there may exist an opportunity to elicit more meanings than at first sight. In this respect, Shklovski's (2009) *ostraniene* has helped to identify Dylan's unconventional words as they create a peculiar poetic effect which cannot be overlooked. Thus, if the pun is accepted, Dylan's lyrical evolution can be seen as an *od(d)yssey*, meaning a running away from conventionalism by striking the audience with odd word (mis)placements. This is Dylan's oddity.

The hobo, then, is not the only epithet given to Dylan's poetic self. In addition to "roamer", "rover" or "wanderer", another pun has been devised: *Od(d)ysseus*. This helps understand his lyrical evolution. As no intention can be elicited, an exploration of the historical context, as suggested by Steiner (1998), has been considered. Yet this revision is not biography-oriented, nor does it probe into historical events that may have had an impact on a flesh-and-blood Bob Dylan at the moment of writing. Instead, and following Bakhtin's (1981) reflection on language, the intention is to understand what historical forces may have helped define, and been reflected in, Dylan's language and style. This is one of the most significant results of a literary examination of his lyrics. The poetic self's escape from conventionalism is displayed through styles which turn away from centralizing cultural and historical forces.

Dylan's lyrics, then, showcase a close link between form and content, which has been the main challenge when translating. That is to say, rebelliousness or non-conformity in his songs are, intentionally or not, also reflected in a non-conformist usage of language. His resistance towards political, social or moral conventions is also observable in an unconventional type of language. This is why the historical context becomes so important in the hermeneutic process. If, as Bakhtin (1981) maintains, between the individual (*parole*) and the language-culture system (*langue*) flow historical forces, Dylan's words can be interpreted, not through his impossible-to-elicit intention, but by understanding from which forces his language tears away. In this respect, the most obvious example is the folk revival and Greenwich Village.

His flight is therefore a never-ending detour from lyrical clichés, centralizing forces, normative language and conventions. This is one of the greatest findings in the analysis of his literary style: his *Od(d)yssey*. The diverse stages into which Chapter IV has been divided give account of the different stylistic responses to what the lyrical self perceives as conventional or centralizing. If the hobo is accepted to allegorize Dylan's continued roaming through his language-culture system (English), any attempt at lyrical eccentricity can be seen as textual *heterotopia* (Foucault, 1998a). His styles—and this is a very particular interpretation of

Foucault's notion—operate culturally within the English language-culture system as parallel spaces where conventions, morals, politics, culture and, most importantly, language are subverted. This represents a great challenge as this *marginal* language is paradoxically ingrained in the system from which it attempts to take distance.

The main challenge for translation, then, is the wild semantic potentiality of Dylan's words as a consequence of them being forced out of conventionalism. Because they are located outside the conventionalism that the center dictates, they cannot be semantically restrained. Rather than an intention, the translator may aspire to reproduce the spirit than informs Dylan's relation to language, so that the translated text can operate, in cultural terms, as effectively as the original text; that is, as what Bakhtin (1981) calls a centrifugal force.[199] The translator's text should aim to be as semantically and conventionally wild as the source text. Linguistic subversion must be translated through an unconventional ambiguity. The translator, then, must reproduce this elusive spirit by emulating the source ambiguity.

Once the main ideas of the thesis have been summarized, a number of conclusions can be drawn. Four major groups can be defined without much overlap. The first group (i) verifies to what extent the original objectives described have remained relevant throughout and responds to the questions asked in the introduction and the section on methodology. The second group (ii), conversely, sheds light on the questions which may have arisen throughout the thesis yet exceed the limits of it. Such questions are connected to the number of disciplines considered for the conceptual and theoretical description of the alternate impossibility of translation. A third group (iii) assesses the bibliographical references used for the objectives formulated. Finally, the fourth group of conclusions (iv) includes potential research which may follow on from the ideas discussed here.

The objectives and questions posed can be assessed now (i). The two subsidiary objectives have been met: Dylan's style has been broken down (Chapter II) as an attempt to verify how his lyrics can affect the notion of the impossibility and how the view adopted is reflected in them through a number of proposals (in the analysis of Chapter IV). Question two can be already responded to, too: translation can be examined through disciplines other than translation studies. This thesis has attested to its multidisciplinary nature. The references used

[199] This idea should be taken more as an ambition or aspiration than a real possibility. For his translated songs to operate as effectively as the original ones, the same material conditions should be considered. First, the songs should be translated to be performed and not only read. That would require other conditions involving music industry, such as recordings, records, a band and, most importantly, a performer, not to say that the historical context in the reception country (Spain) should be of similar conditions as the source language-culture system (English), which is impossible.

have shown that semiology, philosophy of language, literary studies and cultural studies, among others, can provide significant insights into the study of literary translation. This has been one of the thesis'motivations.

If literature in one language is worth discussions from all sorts of perspectives, it is reasonable to think that literature involving two languages can be tackled in the same terms. This may not be applicable to any sort of translation, and the foundation, development and current status of translation studies demonstrate that it is a necessary academic field. Yet it is also certain that there is no point in restraining literary translation to its scope. Likewise, the application of Bakhtin's historical forces of language and *heteroglossia* (1981) and Foucault's *heterotopia* can respond affirmatively to the fourth question formulated. The exploration of the historical context has proved efficient for the discussion of translation.

The response to the third question can be addressed in terms of nomenclature. The problems of *impossibility* or *untranslatability* are various. The first is that they imply an utter denial of translation, when this is not so. How can something exist if it is impossible? At most, translation may me imperfect. Yet a recognition of its imperfection is necessary if fruitful debates are to be pursued. By bracketing (im)possibility, a theory of translation can admit that full equivalence is sometimes impossible yet also that such an impossibility offers potential opportunities for translators. The second problem is that *impossibility* seems a quite pessimistic term, and its consequences may be serious. For the use and repetition of certain terms undoubtedly have an impact on how translation has been constructed throughout history. *Impossibility* or *untranslatability* may be only valid when the problem is the *absence* of possibilities. Yet in the context described, the problem is not so; it is, in fact, quite the opposite. Difficulties stem from potentiality and not from restrictiveness.

(Im)Possibility, then, seems more appropriate as its ambivalence recognizes that translation is paradoxically possible out of the conditions which initially impedes it. Listing the number of translation options does not mean that translation cannot be achieved. It depends largely on the *skopos* the translator sets, and this is why in the methodology of Chapter III the necessity of an academic translation has been underscored. In the worst scenario, a footnote is a valid resource. Following Jakobson's (2021) classification, a footnote does not nullify the concept of translation. It is an interlingual one inasmuch as it implies a transfer from one language into another, regardless of the number of results. After interpreting—and transporting—the source idea into her/his own language, the translator, if no phrases can express what s/he has read, can rephrase or explain it in their own language, that is, through an intralingual translation. What has been traditionally viewed as the translator's major failure is *also* a form of translation—

two, to be precise. The main conclusion of the analysis, then, is that Dylan *can* be translated. The problem is *how*—or perhaps *how many* times. This *how* marks a deep, polyhedral precipice across which each reader or translator sits. For the minimum unit—a word—will be differently translated when the littlest excess of people—two—tackle the same problem.

Both the thesis' main objective and the first question can be evaluated in such terms (i). The necessity of addressing traditional problems in an alternate view of translation is worth some remarks. If the aim was to provide a radically different evaluation of the impossibility, the result is partially successful. Stating that such a view is unique or original would lapse into self-aggrandizement. It would be also disrespectful towards previous contributions which have provided a number of useful concepts. Traditional notions of correspondence, equivalence or intention have been either utilized in the discussion of untranslatability in Chapter II or appeared in the analysis of Dylan's songs in Chapter IV. As to the theoretical concepts employed, as indicated above, the term *interminability* was already in use before this thesis. Likewise, bracketing *(im)possibility* is a rhetoric device which Malmkjær (2019) and Spivak had already employed for other cultural discussions (2009 [1987]) and for translation applications later (2021).[200]

However, three factors have been recognized as problematic in the translation of Dylan's lyrics as opposed to the traditional view: language's negativity, the complexity of the language-culture-system in which they are produced and Dylan's style (sections 2.3.1, 2.3.2 and 2.3.3, respectively). This is the main outcome of the thesis' principal objective. Measuring its degree of originality, however, is a hard-won task. On the one hand, it necessarily relies on existing concepts and builds upon traditional notions of untranslatability. On the other, it provides a different approach to the same question. So, perhaps this thesis' results should not be assessed in terms of originality but practicality. In offering a number of translation proposals, it provides valuable results in relation to Dylan's style, usage of language, poetic expression and, most importantly, helpful insights into how to tackle the translation of his lyrics. In other words, it may hopefully work well as a guideline or a methodology for future translators of Dylan's songs. The corpus' specificity, however, may have disallowed a general definition of the impossibility of translation and, as the references reviewed in Chapter II, this thesis may have failed in providing an overall definition of what the impossibility is. This should be verified by others who may set out to apply the same conceptual approach to other works.

[200] (Im)Possibility has been employed in two previous articles, too. See Attwater (2005) and Benom (2010).

The "(un)translation" of Dylan's lyrics deserves reflections which exceed the limits of the thesis' main body (ii). One of them is what marks languages' differences. If, as Benjamin argues (2021), languages are similar in their intentions yet dissimilar in their modes of meaning, any intended meaning can be expressed in any language, especially when devices such as footnotes are at the translator's disposal. Problems arise when this similarity is intended in the same terms—with the same cultural connotations, squeezed into the same number of words, containing an *identical* number of senses or evoking the same images simultaneously. This seems unfeasible as languages do not arrange their modes of meaning in the same manner. Cultural conventionalism is ultimately the real challenge for translation. It is then that questions such as correspondence, fidelity or equivalence come about. They are utterly valid for a discussion of untranslatability, of course. Yet they have been traditionally tackled as independent, self-generated, self-conclusive elements rather than products of a major cause: culture and its conventionalism, which marks the language-culture system's limits.

Cultural relativism can be manifested through language. One of the main reflections this thesis contributes is that languages, if similar in their intention yet dissimilar in their modes of meaning, are separated by different emphases, which probably emanate from the code which governs the language-culture system. In other words, the same reality can be referred to by English and Spanish, yet their culture may be more emphatic in one aspect or another. And this is what complicates translation and renders full equivalence impossible. Chapter IV presents plenty of instances in this respect. Example 4.5.2.9, though focused on Dylan's oddity, can illustrate this. One may say "With unknown consciousness, I *possessed in my grip* [my italics] / A magnificent mantelpiece, though its heart being chipped" and subsequently "[s]in yo enterarme, *tenía en mi dominio* / una magnífica vitrina, de cristal, sin embargo, agrietado" (one of the proposals provided), and the addressee, if articulate in English and Spanish, will get the same idea; the polysemic literary spirit will remain the same in both languages.

Yet in order to convey the same image, English and Spanish need to emphasize different peculiarities which surely are determined by conventionalism. Whereas English needs to refer to the more or less tenacious grasp of the hand, Spanish's tendency to abstraction suffices to mean possession or control. Very simply put, the comparison shows that English focuses on the action that causes control ("grip") while Spanish on the effect or product of the grasp: control over the mantelpiece. The former needs, in order to be understood, to emphasize the movement and the latter emphasizes what is obtained from it. Benjamin seems right, then. Modes of meaning are different. Yet the difference is a question of where each language puts the emphasis.

Other reflections can be discussed (ii). The translation of a spirit, and not words, is connected to a long-standing discussion in translation: the appropriateness of literality as opposed to the sense.[201] Translation has been traditionally set as an antagonistic dichotomy where one option automatically dismisses the other. In this thesis the necessity of privileging sense over words is embodied by the hobo's spirit. Yet, as the analysis demonstrates, there are cases when full correspondence is feasible, and a literal transposition of words can be carried out. There are many others, however, when languages' non-isomorphism eventually overrides any possible correspondence. In those situations, the tyranny of words should be overthrown by the literary spirit which subtends the text.

This suggests that Derrida's deconstruction of binary oppositions may also be applicable to translation. The atavistic antagonism of literality versus sense should be dismantled by common sense. For the translator must be as faithful to the source text as possible but as free as necessary. When loyalty is *not possible*, it is necessary to draw on alternatives. The exploitation of such a necessity, however, does not mean that translation is impossible as a practice. That would nullify a whole tradition of world literature, or, still worse, negate the validity of translated pieces of literature. If the perspective to take or, even worse, to be taught at universities continues reinforcing this old dichotomy, academics are doing a disservice to both translation and potential translators.

Impossibility, consequently, also stems from a theoretical conceptualization of translation as objective and overarching (ii). Once reading is acknowledged as a form of creativity, translation irremediably becomes subjective. This is observable in the analysis, where the same word has been translated in a number of diverse manners by different translators. Dylan's oddity, his ambiguous language usage, shakes off the ground of semantic fixedness. Interpretative sameness is reduced to a utopia, and the aspiration of a totalizing translated meaning gets lost in the extremely complex net of significance. A theory of translation, then, must be aware of its flaws, and global, objective perspectives are doomed to fail. Therefore, the impossibility of translation cannot be addressed as a comprehensive concept because its practicality is marked not only by, as mentioned earlier, 1) the text's exclusive peculiarities (what Appiah [2021] calls "literary properties") but also by 2) the translator's individual interpretation. And this affords a great opportunity to view the translator as a relevant cultural intermediary rather than occupying a marginal position in academia:

[201] Schleiermacher (2021) already noticed this. Nida's notion of dynamic equivalence (2021) can be seen as an attempt to overcome this dichotomy.

> I have never satisfactorily worked out exactly when there began to be an hegemonic distinction made between writing and translating. All I know is that such a distinction exists and seems to have been in operation for some time now, which has led to translation being seen as the poor relation of writing, often referred to as 'original' or 'creative' writing, and widely perceived as superior. Some writers are lionized and critics write endlessly about their achievements, but no matter how productive they may be, translators are generally ignored, they are invisible beings whose literary skills are obliterated by the reputation of the writer whose work they translate. (Bassnett, 2007, p. 173)

Many efforts have been made over the last years to dignify the translator's status, though (ii). Bassnett & Bush (2007) or Venuti (2008; 2019) are a few among many. Over recent years some scholars have felt compelled to ennoble the translator's task as of particular relevance in the transmission of culture: "We would like those who read translated works to recognise translation as an art to be celebrated, not concealed" (Bassnett & Bush, 2007, p. 2). Even fewer show concern with the translator's status in relation to the problems of language. Considering reading as a complement to writing leads to a conceptualization of the translator as an agent who occupies a more relevant position than what has traditionally been attributed to her/him: a creative agent. Acknowledgement of language as negative and, accordingly, semantically exponential should confer upon the translator a more relevant position.

From this perspective, the translator is a double writer. The traditional hierarchy by which the status of the author is privileged over the translator's is not as certain as it may appear. A paradox arises. For what seems to perpetuate the author's superiority over the translator is more a question of origin than originality.[202] The former is assumed to create out of inspiration, and this is seen as symptomatic of a genuine creation as the origin of his/her work is precisely him or her, that is, their presence. This point can be refuted on the grounds of two aspects. On the one hand, as Barthes (1977) argues, language and culture are intrinsically intertextual. By defining the text as a "tissue of quotations drawn from innumerable centres of culture" (p. 146), writing becomes a clash of multifarious references, thus questioning the text's entity as a piece of originality.

On the other, language being intertextual, no origin can be assured, so total originality does not stand up. What perpetuates the author's status is a fabricated correspondence between originality and origin, both of which being apparently mediated by his/her presence. The

[202] For more information about originality, origin and difference in translation, see Quintana Domínguez (2008).

interesting fact is that origin is only traceable in translation, at least firstly, but not in "original" writing. Traceability makes the question even more absurd. For a traceable origin is not valid for the translator's status, while a mistakenly traceable origin (his/her presence) guarantees the author's superiority. Consequently, the translator's task is degraded because the translated text does originate from a traceable somewhere or somebody. In this account, the target text may be seen as less intertextual than intratextual inasmuch as it originates from inside an already written text which nonetheless is intrinsically intertextual. In other words, the translated text is redundantly intertextual, but at least one origin can be tracked down. Conclusively, if originality relies on the acknowledgement of an origin, translation is more original than the source text. Unlike an "original" intertextual text, translation's origin can be initially constrained to one source.

Subjectivity, then, is indissoluble from translation as it involves an individual manipulation of a common raw material (language) without the everlasting theological presence of the author. The assumption of such subjectivity has brought about some religious rhetoric. Following the author's death, a sort of superstition seems to arise, and the necessity for equivalence is expressed in terms of "fidelity" (Cary, 1963): "Fidelity is a three-fold relationship to the author's intentions, to the target language and to the reader of the translation […] If one is faithful to only one of these aspects and betrays the others, one cannot be faithful to sense" [my translation] (Hurtado Albir, 1990, p. 118). But, as repeatedly discussed, intention is hardly ever elicited, and a text does not guarantee the author's presence: "The concept of intention is also problematic because the intending subject is not a self-identical presence" (Davies, 2001, p. 57). Reading is not an invocation of the author; at most it is an evocation. And as such, literary properties can be identified so as to reproduce them to the fullest extent. In the analysis of Dylan's songs, this has been the dominant perspective: if the author cannot be invoked (and Derrida and Barthes' opinions seem to prove so), s/he is better killed, however sacrilegious the "authoricide" (Walton, 2012, p. 92) is.

Bassnet & Bush (2007) put it in a very graphic way: "A translator translates and in so doing rewrites what is written by someone else and that is where doubt and irritation have set in" (p. 1). "Doubt and irritation" is a very particular view of the translator's corroded status. Yet they are very accurate as they respond to the largely-rooted fidelity. If translation is measured in terms of fidelity, doubt is just one of the possible conclusions. Any deviance from the sacred text is expressed in terms of doubt or uncertainty, which also emerges when a theological presence cannot be assured. The reader shifts from a protected shelter to the open sky, where

s/he is exposed to the adversities of a changing climate. The text's sacredness needs to be overcome so that the translator's birth can be celebrated.

Questions of fidelity (ii), then, emerge as a response to potential interpreting mistakes. Its a priori imposition on the translator accounts for two factors: theological respect towards an absent figure and fear of overinterpreting his/her words. Therefore, fidelity, if taken into strict consideration as *skopos*, may be a huge limitation. If translation is encouraged on the grounds of it, misinterpretations or overinterpretations can be legitimately called "betrayal".[203] Using fidelity as a warning sign induces another well-spread Judaeo-Christian sentiment: guilt. This does not mean that translators should not consider what the text means. Yet attaching an intention to the text, which is released from the tyranny of the author as soon as it is verbalized, may be misleading. The supremacy of the individual subjectivity over an impossible, divine objectivity should prevail in translation, both as a theory and as a practice.

This represents a threat to the source text's transmission, and fidelity forerunners may be at odds with it. Inaccuracy is to be avoided, of course, and the target text should be as close as possible to the source text. Yet, at the risk of reiteration, proximity is indebted to the text, not to the author's intention. Translators must overcome the superstition of fidelity and reconcile themselves with the unsettling idea that the only available material in their task is words. In this respect, another conclusion can be drawn: translation, especially in cases like Dylan's songs, is unavoidably conjectural. Yet words—and not psychological aspects related to an unattainable author—seems to bring the translator closer to the sphere of the reasonable.

The translated text (ii), therefore, can be seen as one of the possible paths to the source text—an individual one which paradoxically lights the way for many. If the religious rhetoric is to be continued, s/he performs the textual ritual as a mediatory agent. Subjectivity is at the command of a text, which is unique and unrepeatable. The translator's creativity enables the propagation of the source work and enhances its power. In this respect, this thesis goes in line with one of Benjamin's reflections: "True translation is transparent: it does not obscure the original, does not stand in its light, but rather allows pure language, as if strengthened by its own medium, to shine even more fully on the original" (2021, p. 95). However, this does not mean that the translator's status is inferior to the so-called original author. As the priest, s/he puts himself/herself through his/her re-writing at the source text's disposal.

[203] This may explain the long-standing cliché of "*Traduttore, traditore*", which has been contributed notably to the suspicion around translation.

This thesis has been built upon a number of bibliographical references which are worth discussing, too. This is connected to the third group (iii) of conclusions indicated above. The literature on Dylan is exhaustive (especially after the acceptance of the Nobel Prize)[204] and dates back to the seventies. Scaduto (1971), among others, inaugurated a tradition which has been continued by academics such as Gray (2000; 2006), Heylin (2011b), or Wilentz (2011), to cite a few. Chapter IV evinces both their relevance and validity. Yet there are few references which examine Dylan's cultural and political implications more than in a descriptive manner. His output is open to diverse discussions. Dylan's lyrical suggestive power usage may lead to studies other than the simple approach to his work as the spokesperson of a generation, which is the most notorious predisposition in academia. A political reading of his language usage, regardless of explicit finger-pointing songs, is still waiting to be addressed. Some studies have already explored this (Gambler, 2004; Vernezze & Porter, 2011; Renza, 2017) but not sufficiently to consider these questions in terms of language.

Likewise, studies on the translation of Dylan's songs are scarce in Spanish-speaking academia. Luis Estévez's work (2011) proves relevant yet restrains its scope to the reception of officially translated books in Spain. His contribution is of great value as it allows the reader to measure Dylan's impact by the success, and continuity, of such compilations. Yet the number of published translations is met by a conspicuous lack of studies on how his songs have been adapted into Spanish. Thus, this thesis has been conducted in the hope of arousing some interest in the translation possibilities of Dylan's songs, which hopefully may lead to further, deeper research.

The last group of conclusions (iv) is connected to the number of potential studies that can emanate from this research. The methodology developed here may be tested in other literary works so as to evaluate its validity. Other writers' style may be examined to explore to what extent their relation to language is as problematic as Dylan's in terms of translation. The literature reviewed in Chapter II demonstrates that untranslatability is indebted, conceptually speaking, to the literary work's specificity. In the case of Dylan, thus, the emphasis has been put on words and their semantic problems, which may a priori restrict the method's applicability to lyrics or poetry. The (im)possibility or interminability has not been assessed on a macrotextual level, and this may represent an opportunity for future research, too. Dylan's full songs, and not only words or brief phrases, may be assessed in terms of translation, thus including other aspects more emphatically such as rhyme schemes, metre or rhythms and

[204] See Chapter III.

raising an intermedial awareness for the translation of his songs. Likewise, his novel *Tarantula*, for instance, may be among the possible options. Characterized by its tendency to "mix[ing] up meanings of words and senses" (Hampton, 2019, p. 95), the book is a compilation of free-verse stories where exegesis may go further than in the songs analyzed.

Other lyrical periods in Dylan's career may be considered. This thesis has been limited to the years 1962-1966, and the (im)possibility or interminability may be applied to other lyrical stages. His lyrical evolution in further records may be analyzed so as to verify whether his language's od(d)dissey is still reflected in his relation to language and how this conditions translation. Much has been written about subsequent phases, with *John Wesley Harding* (1967) representing "[t]he culmination of his style" (Heylin, 2011a, p. 276). The seventies inaugurated another creative period for Dylan, with the release of acclaimed albums such as *New Morning* (1970) or *Blood on the Tracks* (1975), where "he forced his way through his new technique" (Smith, 2019, p. 14). These are just a few examples, and the list of potential references for study grows up to the present, the most recent album being *Shadow Kingdom* (2023).

This thesis must stop here. The author's presence must prevail and bring this dissertation to an end, in the hope that words will eventually obey their wild instinct and turn a full stop into a, who knows if ever, new paragraph. Detouring from the traditional idea of untranslatability has been somehow impossible. Yet the impossible must be no less than the drive to move on and expand the limits of the known. Only thus can conventions be discovered. Only thus can conventions be overcome. Fresh words will follow tired words. For "that he not busy being born is busy dying".[205] And so on. Fare thee well, dear reader! Ahead is a long yet exciting road. My breath is fading away, and it's time for you to be born.

[205] "It's Alright, Ma (I'm Only Bleeding), from the 1965 record *Bringin' It All Back Home*.

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Annexes

Song to Woody

I'm out here a thousand miles from my home
Walkin' a road other men have gone down
I'm seein' your world of people and things
Your paupers and peasants and princes and kings

Hey, hey, Woody Guthrie, I wrote you a song
'Bout a funny ol' world that's a-comin' along
Seems sick an' it's hungry, it's tired an' it's torn
It looks like it's a-dyin' an' it's hardly been born

Hey, Woody Guthrie, but I know that you know
All the things that I'm a-sayin' an' a-many times more
I'm a-singin' you the song, but I can't sing enough
'Cause there's not many men that done the things that you've done

Here's to Cisco an' Sonny an' Leadbelly too
An' to all the good people that traveled with you
Here's to the hearts and the hands of the men
That come with the dust and are gone with the wind

I'm a-leavin' tomorrow, but I could leave today
Somewhere down the road someday
The very last thing that I'd want to do
Is to say I've been hittin' some hard travelin' too

Talkin' New York

Ramblin' outa the wild West
Leavin' the towns I love the best
Thought I'd seen some ups and downs
'Til I come into New York town
People goin' down to the ground
Buildings goin' up to the sky

Wintertime in New York town
The wind blowin' snow around
Walk around with nowhere to go
Somebody could freeze right to the bone
I froze right to the bone
New York Times said it was the coldest winter in seventeen years
I didn't feel so cold then

I swung onto my old guitar
Grabbed hold of a subway car
And after a rocking, reeling, rolling ride
I landed up on the downtown side
Greenwich Village

I walked down there and ended up
In one of them coffee-houses on the block
Got on the stage to sing and play
Man there said, "Come back some other day
You sound like a hillbilly
We want folk singers here"

Well, I got a harmonica job, begun to play
Blowin' my lungs out for a dollar a day

I blowed inside out and upside down
The man there said he loved m' sound
He was ravin' about how he loved m' sound
Dollar a day's worth

And after weeks and weeks of hangin' around
I finally got a job in New York town
In a bigger place, bigger money too
Even joined the union and paid m' dues

Now, a very great man once said
That some people rob you with a fountain pen
It didn't take too long to find out
Just what he was talkin' about
A lot of people don't have much food on their table
But they got a lot of forks 'n' knives
And they gotta cut somethin'

So one mornin' when the sun was warm
I rambled out of New York town
Pulled my cap down over my eyes
And headed out for the western skies
So long, New York
Howdy, East Orange

Mixed Up Confusion

I got mixed up confusion
Man, it's a-killin' me
Well, there's too many people
And they're all too hard to please

Well, my hat's in my hand
Babe, I'm walkin' down the line
An' I'm lookin' for a woman
Whose head's mixed up like mine

Well, my head's full of questions
My temp'rature's risin' fast
Well, I'm lookin' for some answers
But I don't know who to ask

But I'm walkin' and wonderin'
And my poor feet don't ever stop
Seein' my reflection
I'm hung over, hung down, hung up!

Bob Dylan’s New Orleans Rag

I was sittin’ on a stump
Down in New Orleans
I was feelin’ kinda low down
Dirty and mean
Along came a fella
And he didn’t even ask
He says, “I know of a woman
That can fix you up fast”
I didn’t think twice
I said like I should
“Let’s go find this lady
That can do me some good”
We walked across the river
On a sailin’ spree
And we came to a door
Called one-oh-three

I was just about ready
To give it a little knock
When out comes a fella
Who couldn’t even walk
He’s linkin’ and a-slinkin’
Couldn’t stand on his feet
And he moaned and he groaned
And he shuffled down the street
Well, out of the door
There comes another man
He wiggled and he wobbled
He couldn’t hardly stand
He had this frightened
Look in his eyes
Like he just fought a bear

He was ready to die

Well, I peeked through the key crack
Comin' down the hall
Was a long-legged man
Who couldn't hardly crawl
He muttered and he uttered
In broken French
And he looked like he'd been through
A monkey wrench

Well, by this time
I was a-scared to knock
I was a-scared to move
I's in a state of shock
I hummed a little tune
And I shuffled my feet
And I started walkin' backwards
Down that broad street
Well, I got to the corner
I tried my best to smile
I turned around the corner
And I ran a bloody mile
Man, I wasn't runnin'
'Cause I was sick
I was just a-runnin'
To get out of there quick

Well, I tripped right along
And I'm a-wheezin' in my chest
I musta run a mile
In a minute or less
I walked on a log
And I tripped on a stump

I caught a fast freight
With a one-arm jump
So, if you're travelin' down
Louisiana way
And you feel kinda lonesome
And you need a place to stay
Man, you're better off
In your misery
Than to tackle that lady
At one-oh-three

I Shall Be Free

Well, I took me a woman late last night
I's three-fourths drunk, she looked uptight
She took off her wheel, took off her bell
Took off her wig, said, "How do I smell?"
I hot-footed it . . . bare-naked . . .
Out the window!

Well, sometimes I might get drunk
Walk like a duck and stomp like a skunk
Don't hurt me none, don't hurt my pride
'Cause I got my little lady right by my side
(Right there
Proud as can be)

I's out there paintin' on the old woodshed
When a can a black paint it fell on my head
I went down to scrub and rub
But I had to sit in back of the tub
(Cost a quarter
And I had to get out quick . . .
Someone wanted to come in and take a sauna)

Well, my telephone rang it would not stop
It's President Kennedy callin' me up
He said, "My friend, Bob, what do we need to make the country grow?"
I said, "My friend, John, Brigitte Bardot
Anita Ekberg
Sophia Loren"
(Put 'em all in the same room with Ernest Borgnine!)

Well, I got a woman sleeps on a cot
She yells and hollers and squeals a lot

Licks my face and tickles my ear
Bends me over and buys me beer
(She's a honeymooner
A June crooner
A spoon feeder
And a natural leader)

Oh, there ain't no use in me workin' so heavy
I got a woman who works on the levee
Pumping that water up to her neck
Every week she sends me a monthly check
(She's a humdinger
Folk singer
Dead ringer
For a thing-a-muh jigger)

Late one day in the middle of the week
Eyes were closed I was half asleep
I chased me a woman up the hill
Right in the middle of an air-raid drill
It was Little Bo Peep!
(I jumped a fallout shelter
I jumped a bean stalk
I jumped a Ferris wheel)

Now, the man on the stand he wants my vote
He's a-runnin' for office on the ballot note
He's out there preachin' in front of the steeple
Tellin' me he loves all kinds-a people
(He's eatin' bagels
He's eatin' pizza
He's eatin' chitlins
He's eatin' bullshit!)

Oh, set me down on a television floor
I'll flip the channel to number four
Out of the shower comes a grown-up man
With a bottle of hair oil in his hand
(It's that greasy kid stuff
What I want to know, Mr. Football Man, is
What do you do about Willy Mays and Yul Brynner
Charles de Gaulle
And Robert Louis Stevenson?)

Well, the funniest woman I ever seen
Was the great-granddaughter of Mr. Clean
She takes about fifteen baths a day
Wants me to grow a cigar on my face
(She's a little bit heavy!)

Well, ask me why I'm drunk alla time
It levels my head and eases my mind
I just walk along and stroll and sing
I see better days and I do better things
(I catch dinosaurs
I make love to Elizabeth Taylor . . .
Catch hell from Richard Burton!)

Walls of Red Wing

Oh, the age of the inmates
I remember quite freely:
No younger than twelve
No older ’n seventeen
Thrown in like bandits
And cast off like criminals
Inside the walls
The walls of Red Wing

From the dirty old mess hall
You march to the brick wall
Too weary to talk
And too tired to sing
Oh, it’s all afternoon
You remember your hometown
Inside the walls
The walls of Red Wing

Oh, the gates are cast iron
And the walls are barbed wire
Stay far from the fence
With the ’lectricity sting
And it’s keep down your head
And stay in your number
Inside the walls
The walls of Red Wing

Oh, it’s fare thee well
To the deep hollow dungeon
Farewell to the boardwalk
That takes you to the screen
And farewell to the minutes

They threaten you with it
Inside the walls
The walls of Red Wing

It’s many a guard
That stands around smilin’
Holdin’ his club
Like he was a king
Hopin’ to get you
Behind a wood pilin’
Inside the walls
The walls of Red Wing

The night aimed shadows
Through the crossbar windows
And the wind punched hard
To make the wall-siding sing
It’s many a night
I pretended to be a-sleepin’
Inside the walls
The walls of Red Wing

As the rain rattled heavy
On the bunkhouse shingles
And the sounds in the night
They made my ears ring
’Til the keys of the guards
Clicked the tune of the morning
Inside the walls
The walls of Red Wing

Oh, some of us’ll end up
In St. Cloud Prison
And some of us’ll wind up

To be lawyers and things
And some of us'll stand up
To meet you on your crossroads
From inside the walls
The walls of Red Wing

Only a Pawn in their Game

A bullet from the back of a bush took Medgar Evers' blood
A finger fired the trigger to his name
A handle hid out in the dark
A hand set the spark
Two eyes took the aim
Behind a man's brain
But he can't be blamed
He's only a pawn in their game

A South politician preaches to the poor white man
"You got more than the blacks, don't complain
You're better than them, you been born with white skin," they explain.
And the Negro's name
Is used it is plain
For the politician's gain
As he rises to fame
And the poor white remains
On the caboose of the train
But it ain't him to blame
He's only a pawn in their game

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

He’s only a pawn in their game

From the poverty shacks, he looks from the cracks to the tracks
And the hoofbeats pound in his brain
And he’s taught how to walk in a pack
Shoot in the back
With his fist in a clinch
To hang and to lynch
To hide ’neath the hood
To kill with no pain
Like a dog on a chain
He ain’t got no name
But it ain’t him to blame
He’s only a pawn in their game.

Today, Medgar Evers was buried from the bullet he caught
They lowered him down as a king
But when the shadowy sun sets on the one
That fired the gun
He’ll see by his grave
On the stone that remains
Carved next to his name
His epitaph plain:
Only a pawn in their game

Chimes of Freedom

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

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

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

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

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

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

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

Eternal Circle

I sang the song slowly
As she stood in the shadows
She stepped to the light
As my silver strings spun
She called with her eyes
To the tune I's a-playin'
But the song it was long
And I'd only begun

Through a bullet of light
Her face was reflectin'
The fast fading words
That rolled from my tongue
With a long-distance look
Her eyes was on fire
But the song it was long
And there was more to be sung

My eyes danced a circle
Across her clear outline
With her head tilted sideways
She called me again
As the tune drifted out
She breathed hard through the echo
But the song it was long
And it was far to the end

I glanced at my guitar
And played it pretendin'
That of all the eyes out there
I could see none
As her thoughts pounded hard

Like the pierce of an arrow
But the song it was long
And it had to get done

As the tune finally folded
I laid down the guitar
Then looked for the girl
Who'd stayed for so long
But her shadow was missin'
For all of my searchin'
So I picked up my guitar
And began the next song

Ballad in Plain D

I once loved a girl, her skin it was bronze
With the innocence of a lamb, she was gentle like a fawn
I courted her proudly but now she is gone
Gone as the season she's taken

Through young summer's breeze, I stole her away
From her mother and sister, though close did they stay
Each one of them suffering from the failures of their day
With strings of guilt they tried hard to guide us

Of the two sisters, I loved the young
With sensitive instincts, she was the creative one
The constant scapegoat, she was easily undone
By the jealousy of others around her

For her parasite sister, I had no respect
Bound by her boredom, her pride to protect
Countless visions of the other she'd reflect
As a crutch for her scenes and her society

Myself, for what I did, I cannot be excused
The changes I was going through can't even be used
For the lies that I told her in hopes not to lose
The could-be dream-lover of my lifetime

With unknown consciousness, I possessed in my grip
A magnificent mantelpiece, though its heart being chipped
Noticing not that I'd already slipped
To a sin of love's false security

From silhouetted anger to manufactured peace
Answers of emptiness, voice vacancies

Till the tombstones of damage read me no questions but, “Please
What’s wrong and what’s exactly the matter?”

And so it did happen like it could have been foreseen
The timeless explosion of fantasy’s dream
At the peak of the night, the king and the queen
Tumbled all down into pieces

“The tragic figure!” her sister did shout
“Leave her alone, God damn you, get out!”
And I in my armor, turning about
And nailing her to the ruins of her pettiness

Beneath a bare lightbulb the plaster did pound
Her sister and I in a screaming battleground
And she in between, the victim of sound
Soon shattered as a child ’neath her shadows

All is gone, all is gone, admit it, take flight
I gagged twice, doubled, tears blinding my sight
My mind it was mangled, I ran into the night
Leaving all of love’s ashes behind me

The wind knocks my window, the room it is wet
The words to say I’m sorry, I haven’t found yet
I think of her often and hope whoever she’s met
Will be fully aware of how precious she is

Ah, my friends from the prison, they ask unto me
“How good, how good does it feel to be free?”
And I answer them most mysteriously
“Are birds free from the chains of the skyway?”

Gates of Eden

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

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

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

With a time-rusted compass blade
Aladdin and his lamp
Sits with Utopian hermit monks
Sidesaddle on the Golden Calf
And on their promises of paradise
You will not hear a laugh
All except inside the Gates of Eden

Relationships of ownership
They whisper in the wings
To those condemned to act accordingly
And wait for succeeding kings
And I try to harmonize with songs
The lonesome sparrow sings
There are no kings inside the Gates of Eden

The motorcycle black madonna
Two-wheeled gypsy queen
And her silver-studded phantom cause
The gray flannel dwarf to scream
As he weeps to wicked birds of prey
Who pick up on his bread crumb sins
And there are no sins inside the Gates of Eden

The kingdoms of Experience
In the precious wind they rot
While paupers change possessions
Each one wishing for what the other has got
And the princess and the prince
Discuss what's real and what is not
It doesn't matter inside the Gates of Eden

The foreign sun, it squints upon
A bed that is never mine
As friends and other strangers
From their fates try to resign
Leaving men wholly, totally free
To do anything they wish to do but die
And there are no trials inside the Gates of Eden

At dawn my lover comes to me
And tells me of her dreams

With no attempts to shovel the glimpse
Into the ditch of what each one means
At times I think there are no words
But these to tell what’s true
And there are no truths outside the Gates of Eden

From a Buick 6

I got this graveyard woman, you know she keeps my kid
But my soulful mama, you know she keeps me hid
She's a junkyard angel and she always gives me bread
Well, if I go down dyin', you know she bound to put a blanket on my bed.

Well, when the pipeline gets broken and I'm lost on the river bridge
I'm cracked up on the highway and on the water's edge
She comes down the thruway ready to sew me up with thread
Well, if I go down dyin', you know she bound to put a blanket on my bed.

Well, she don't make me nervous, she don't talk too much
She walks like Bo Diddley and she don't need no crutch
She keeps this four-ten all loaded with lead
Well, if I go down dyin', you know she bound to put a blanket on my bed.

Well, you know I need a steam shovel mama to keep away the dead
I need a dump truck mama to unload my head
She brings me everything and more, and just like I said
Well, if I go down dyin', you know she bound to put a blanket on my bed.

Rainy Day Women #12 & 35

Well, they'll stone ya when you're trying to be so good
They'll stone ya just a-like they said they would
They'll stone ya when you're tryin' to go home
Then they'll stone ya when you're there all alone
But I would not feel so all alone
Everybody must get stoned

Well, they'll stone ya when you're walkin' 'long the street
They'll stone ya when you're tryin' to keep your seat
They'll stone ya when you're walkin' on the floor
They'll stone ya when you're walkin' to the door
But I would not feel so all alone
Everybody must get stoned

They'll stone ya when you're at the breakfast table
They'll stone ya when you are young and able
They'll stone ya when you're tryin' to make a buck
They'll stone ya and then they'll say, "good luck"
Tell ya what, I would not feel so all alone
Everybody must get stoned

Well, they'll stone you and say that it's the end
Then they'll stone you and then they'll come back again
They'll stone you when you're riding in your car
They'll stone you when you're playing your guitar
Yes, but I would not feel so all alone
Everybody must get stoned

Well, they'll stone you when you walk all alone
They'll stone you when you are walking home
They'll stone you and then say you are brave
They'll stone you when you are set down in your grave

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