

GUITARS AND TARANTULAS: THE SPANISH-SPEAKING WORLD AND THE WORK OF BOB DYLAN

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by Christopher Rollason, Ph.D - <rollason@9online.fr>

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ABSTRACT

This article examines a series of aspects of the relationship between the work of Bob Dylan and the cultures of Spain and Spanish-speaking Latin America. The aspects considered include: Spanish and Latin American themes and references in Dylan's songs and prose texts; tours and cover versions; the reception of Dylan's work by Spanish-speaking critics and intellectuals; influences and parallels between Dylan's work and that of Spanish and Latin American musicians and writers, notably Federico García Lorca; and the translation of Dylan into Spanish. Dylan's work is seen as a hybrid cultural phenomenon, generating fertile connections between high-cultural and more popular elements. It is argued that this is also a characteristic of much Spanish and Latin American cultural production. From this perspective, the relationship between Dylan's work and Hispanophone culture is seen as an exemplary case of creative bridge-building, both within and between cultural systems.

Note 1: This is an ongoing piece of research which has been several times updated on-line. Reader input is welcome.

Note 2: All translations in this essay from Spanish (and occasionally Catalan and Galician) are my own unless otherwise stated.

'Sólo soy un guitarrista' - Bob Dylan, *Tarantula*, 1966

'La guitarra, ... como la tarántula, teje una gran estrella'

('The guitar, ... like the tarantula, weaves a great star') -

Federico García Lorca, 'Las seis cuerdas', 1931

I - SPANISH MANNERS: INTRODUCTION

The aim of this paper is to examine the relationship between the work of Bob Dylan and the cultures, literatures and musics of the Spanish-speaking world. This relationship operates in both directions, taking in the presence of Spanish and Latin American influences and themes in Dylan's work, as well as the influence that work has exerted in the Hispanophone universe and its reception by the Spanish-speaking public. I further consider not only direct influences but also literary and musical parallels, and also examine the translation of Dylan's lyrics into Spanish. The paper is conceived as a case-study in intercultural relations, not an excursion into theory, and I shall not, for the most part, be explicitly entering into issues of ethnomusicology, ethnomusicology, cultural studies or translation studies. I do, however, wish to stress by way of introduction that I consider Dylan's work to be a particularly interesting case of a hybrid cultural object, the result of a fusion, not so much between a bipolarised 'high' and 'low' culture as between *three* different cultures - intellectual culture, commodified mass culture, and folk or traditional culture. It is my belief that much in Spanish and Latin American culture, both literary and musical, is similarly - and fecundly - hybrid in its make-

up, building bridges between the official culture and more demotic elements. Meanwhile, in world terms Spanish is today one of the few big languages that can seriously compete with English, now rivalling it to an appreciable extent on the Internet: as the Spanish translation and transculturation scholar Dora Sales Salvador wrote in 2005, 'both English and Spanish have taken on the role of global *lingua franca* as well as literary language, in contact with hundreds of other tongues'¹. In such a context, to study the links and connections between that cultural area and the work of Bob Dylan will, I contend, prove a particularly fruitful and illuminative exercise.

Before embarking on the journey, I wish also to make a couple of brief terminological clarifications. First, regarding the term 'Latin America', I am of course aware that, in strict semantic terms, it includes Portuguese-speaking Brazil and French-speaking Haiti as well as the eighteen Spanish-speaking republics (plus Puerto Rico, which is not an independent country); I shall nonetheless, in general and for the sake of convenience, use the term in this study to denote the Spanish-speaking territories in the Americas. Second, where I refer to 'popular culture' I may, in accordance with the context, be referring either to traditional (folk or artisan) culture, or to the broader field encompassing both that area and the phenomena of contemporary mass culture: however, when I say 'popular culture' I am using it in a sense closer to the Walter Benjamin of *The Arcades Project* than to the Marshall McLuhan of *Understanding Media*, and I will certainly not be engaging in populist or demagogic rhetoric or singing the uncritical praises of Coca-Cola adverts!

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Dylan famously sang, in 1964, of 'boots of Spanish leather', and over his career references to things Spanish and Latin American have been scattered across his work. Equally, over the years Dylan's work has had a considerable influence on his fellow singer-songwriters and musicians in the Spanish-speaking world. There are, too, good reasons to identify deep and substantial analogies and parallels between Dylan and numerous Spanish and Latin American writers, especially poets - notably, as we shall see, one of the most famous of all, Federico García Lorca, the uncrowned poet laureate of Republican Spain. Also to be taken into account in our assessment of the reciprocal influences between Dylan and the Hispanic world are: the critical reception of his work; his Spanish and Latin American concert tours; Spanish-language cover versions of his songs; and - a factor of major importance - the dissemination of his work through the publication of translations into Spanish. Certainly, Dylan has attracted, and retained across his career, a strong and devoted following in Spain and in the larger Latin American countries, and the Spanish have even coined a word, 'dylanita', to signify 'hardcore Dylan fan'.

¹ Dora Sales Salvador, 'The Translation of Indian Literature in Spain: Documentation's Turn', in *Seva Bharati Journal of English Studies* (Kapgari, India), Vol. 1, January 2005, 68-79 (68) (English original text).

II - THE SPANISH MOON: SPAIN AND LATIN AMERICA IN DYLAN'S WORK

IIA. THE SONGS

A useful starting-point is provided by the multitude of Spanish and Latin American references in Bob Dylan's song texts and other writings². Indeed, in his prose text of 1963 'My Life in a Stolen Moment', recalling his University of Minnesota days, Dylan actually claimed some knowledge of the Spanish language: 'I did OK in Spanish though but I knew it beforehand'³. Be that as it may, examination of Dylan's work as a whole reveals reference to the Hispanic world to be surprisingly frequent, and I shall now draw attention to the more important of these allusions, arranging them thematically rather than chronologically, and starting with the songs⁴.

We may begin with 'Something There Is About You', a song with semi-autobiographical connections which evokes youthful times in Duluth, the town of Robert Allen Zimmerman's birth, and which mentions a character called Danny Lopez⁵. Dylan thus relates a Hispanic name to the idea of beginnings, as if some visceral affinity were at work. Other Dylan characters who may or may not be Latinos have spent time south of the border, or intend to do so: in 'Lily, Rosemary and the Jack of Hearts' Big Jim thinks he has seen the Jack of Hearts 'down in Mexico'; in 'Brownsville Girl' the woman of the song's title disappears, also 'way down in Mexico' and never comes back; the narrator of 'Farewell'⁶ is heading 'down around the old Mexican plains'. Ruthie in 'Stuck Inside of Mobile with the Memphis Blues Again' seems to be a Hispanic immigrant, waltzing 'neath her Panamanian moon'. 'Spanish Harlem Incident' features another migrant woman from the Hispanic quarter of New York, most likely a black Latin American⁷. In 'Caribbean Wind', the winds blow 'from Nassau down to Mexico'; in 'Something Is Burning, Baby', the narrator says he has the 'Mexico City blues'⁸; in the outtake version of 'Dignity' released in 2004⁹, the 'stranger [who] stares down into the light' is located in a rather sinister-sounding 'Mexican night'. Three Dylan songs, 'Goin' to Acapulco', 'Just Like Tom Thumb's Blues' and 'Romance in Durango', are all explicitly set in or near Mexican cities (the second-named in Ciudad Juárez, just across the border from El Paso): the first song is comically erotised, the second sensual and sinister (with possible echoes of the Mexican sequence in Jack Kerouac's *On The Road*), the third passionate and violent. Such content might strike some as verging on Mexican clichés, but

² All quotations from Dylan's lyrics are from *Lyrics 1962-2001*, New York: Simon & Schuster, 2004. Unless otherwise stated. It should be noted that the text of the various editions of Dylan's lyrics is no instance renowned for reliability on points of detail.

³ Bob Dylan, *Lyrics 1962-1985* (1986), London: Paladin, 1988, 100 (prose text not included in *Lyrics 1962-2001*).

⁴ I shall not here attempt an account of Spanish/Latin American references in non-Dylan songs covered live but not officially released by Dylan, but among those worth mentioning are the traditional 'Hills of Mexico' and two songs about Hispanic migration to the US, Woody Guthrie's 'Deportee (Plane Wreck at Los Gatos)' and John Hiatt's 'Across the Borderline'.

⁵ The text in *Lyrics 1962-2001* omits the acute accent on the 'o' of 'López'.

⁶ Song still unreleased by Dylan, but included in all editions of the lyrics.

⁷ Dylan's title probably quotes Ben E. King's hit single of 1960 'Spanish Harlem', a song written by Jerry Lieber and Phil Spector and subsequently covered by the likes of Aretha Franklin and Laura Nyro.

⁸ *Mexico City Blues* is the title of a volume of poems by Jack Kerouac, published in 1959.

⁹ Incomplete demo version from 1989, included in 2004 on the limited-edition 6-track CD given away with early US copies of *Chronicles Volume One*, and also released in 2005, in France only, on *Chroniques Volume I*, a double CD marketed as the 'soundtrack' to Dylan's book. The verse concerned does not appear in any other released version of the song.

any charge against Dylan of cultural stereotyping would have to take account of the presence of specific references to Mexican culture at least in the last-named, the Dylan-Levy composition 'Romance in Durango'¹⁰. This song, addressed in the first person to a woman called Magdalena by an unnamed gunman, features 'the Aztec ruins', 'the face of God ... with his serpent eyes of obsidian' and an episode from Mexico's early-twentieth-century revolution ('We'll drink tequila where our grandfathers stayed / When they rode with [Pancho] Villa into Torreón'). 'Señor (Tales of Yankee Power)', though it does not name Mexico, must surely be set there, and is usually read as a critique of US intervention in Latin America¹¹ - a topic visibly taken up in its economic dimension in 'North Country Blues' ('it's much cheaper down / In the South American towns / Where the miners work almost for nothing'), and in 'Union Sundown', which pinpoints US exploitation in Argentina, El Salvador, and, indeed, 'the Amazon' and Brazil ('the car I drive is a Chevrolet/It was put together in Argentina/By a guy makin' thirty cents a day'). Argentina features in several other songs: indirectly in 'Farewell Angelina' with its tango reference ('little elves ... dance/Valentino-type tangos'), and directly in that song's near-namesake 'Angelina' ('Tell me, tall men, where would you like to be overthrown, / In Jerusalem or Argentina?') and 'The Groom's Still Waiting at the Altar' ('She could be respectably married / Or running a whorehouse in Buenos Aires' - lines which could refer to the origins of the tango in the urban hell of those *lupanares*). Indeed, one of the major figures in Dylan criticism, Michael Gray, has linked the darkly surrealist 'Angelina', with its 'combat zone' and 'pieces of men marching', to the motif of South American dictatorship¹². Again in Latin America's political world, the 1960s showdown between Castro's Cuba and the US is reflected in the Cuban references in 'Who Killed Davey Moore?' and 'I Shall Be Free No. 10', and in 'Motorpsycho Nitemare's' provocative line 'I dig Fidel Castro and his beard'.

Spain the mother country also features in the Dylan song canon, courtesy of 'Boots of Spanish Leather', with its 'mountains of Madrid' and 'coasts of Barcelona'; indeed, those boots originally walked out of the folksong 'Black Jack Davey'¹³, with - significantly, as we shall see - its gypsy theme,¹⁴ which Dylan, years later, officially covered on *Good As I Been To You*. The historical interrelations between Spain and the US appear in 'Bob Dylan's 115th Dream' ('He said his name was Columbus, and I just said, "good luck!"), and, in 'With God on Our Side', in the line 'The Spanish-American war had its day', which evokes the conflict of 1898 that sucked Cuba into Uncle Sam's backyard. More covertly, in what must be Dylan's most recent Spanish reference, 'Cross the Green Mountain', his song from 2003 of the American Civil War, has the lines 'Heaven blazin' in my head / I dreamt a monstrous dream', which conjure up the title of Francisco Goya's famous etching 'El sueño de la razón

¹⁰ Co-written with Jacques Levy. The 'in Durango' of the title refers to the Mexican state of that name, whose capital is also called Durango.

¹¹ See my essay on this song on the Bob Dylan Critical Corner site, "'Señor': A wasteland with no easy answers' (1999): <www.geocities.com/Athens/Oracle/6752/rollason.html#wasteland>. According to the first edition of Clinton Heylin's biography, Dylan said, introducing the song on stage in 1978, that its genesis lay in an encounter of his with an old man on a train in Mexico, 'just wearing a blanket' and looking 'a hundred fifty years old' (Clinton Heylin, *Bob Dylan: Behind the Shades*, New York: Simon & Schuster, 1991, 312).

¹² Michael Gray, *Song and Dance Man III: The Art of Bob Dylan*, London: Cassell, 2000, 434-435. Gray also suggests that this song may have been influenced by the 'magic-realist' fiction of Latin American novelists such as Colombia's Gabriel García Márquez.

¹³ See my essay "'Boots of Spanish Leather'" (1998) on the Bob Dylan Critical Corner site, <www.geocities.com/Athens/Oracle/6752/rollason.html#Boots>. As 'Gypsy Davey', 'Black Jack Davey' was part of the young Dylan's repertoire.

¹⁴ I use 'gypsy' rather than 'Roma' or 'traveller', because that is the word Dylan uses. Lorca, similarly, uses 'gitano' throughout, and I do not consider either's use of the traditional term in his language to be derogatory.

engendra monstruos' ('The sleep of reason engenders monsters'). Elsewhere, 'Spanish' appears as an adjective, whether pointing to Spain as such or things Hispanophone in general, in the Sad-Eyed Lady of the Lowlands' 'Spanish manners' and the 'Spanish moon' of 'Abandoned Love'. Finally, it should be remembered that Dylan actually sings a few words in Spanish on two official recordings - 'Romance in Durango' ('No llores, mi querida / Dios nos vigila ... Agárrame, mi vida' - 'Don't cry, my darling / God protects us ... Hold on tight, love of my life'), and the traditional 'Spanish is the Loving Tongue', a song set in Mexico's northern Sonora state ('Mi amor, mi corazón' - 'My love, my heart')¹⁵.

IIB. THE PROSE WRITINGS: *TARANTULA*

These multiple references in the songs are joined by further Spanish/Latin American allusions in Dylan's prose writings. The *Planet Waves* sleevenotes give Duluth another Spanish connotation, calling it the place where 'Goya cashed in his chips'¹⁶, while the notes to *World Gone Wrong* mention Evita Perón, the second wife of the famous Argentinian caudillo Juan Perón, three times elected president of that country. Both of Dylan's long prose works, *Tarantula* and *Chronicles Volume One*, are replete with such references.

Arrestingly, *Tarantula* (1966) namechecks a whole roll-call of figures and images from the history and culture of Spain: Goya again ('the Goya painting seeking poor Homer'), Lorca ('dead babies in Lorca graves'), Cervantes (via Sancho Panza¹⁷), the classical cellist Pablo Casals, the flamenco ('down these narrow alleys of owls and flamenco guitar players'), the *malagueña* (a flamenco *cante* or style of song¹⁸), and, in a more sinister register, Lorca's ultra-authoritarian nemesis and antithesis, General Franco¹⁹; there are also mentions of 'some

¹⁵ It may be added here that the cover of 'On a Night Like This' by the Chicano group Los Lobos, released in 2003 on the *Masked and Anonymous* soundtrack (a Dylan-authorized release), includes some snatches of Spanish. The group's 'On a Night Like This' includes two interpolated bridges, one in Spanish and the second in English-Spanish macaronics. The hybrid effect is curiously like that of the 'Spanish' passages in *Tarantula*. The first bridge runs: 'Esta noche y tú, / estoy feliz que estás aquí / ven abrázame / no me sueltes / debes estar con mí [sic] / yo tengo tanto por decir / porque eres mi amor / no hay nada mejor / que esta noche y tú' ('Tonight and you / I'm happy you're here / come embrace me / don't let me go / you have to be with me / I've got so much to say / because you're my love / there's nothing better than / tonight and you'). 'Con mí [sic]' is a grammatical howler for 'conmigo': it may reflect Los Lobos' less-than-native Spanish, or may be there for the rhyme. This could be called an approximate paraphrase of Dylan's first stanza. Los Lobos also opened for Dylan on his sole Mexican tour to date (cf. below).

¹⁶ Dylan's sleevenotes to *Bringing It All Back Home* from 1965 mention 'aztec anthropology' rather dismissively, although a decade later, with 'Romance in Durango', he showed rather more interest in the Aztec world.

¹⁷ For Dylan and Cervantes, see the article by José Manuel Ruiz Rivero mentioned below in relation to Lorca. The programme cover for Dylan's 14 July 2004 concert in Alcalá de Henares, the locality near Madrid where Cervantes was born, featured a Picasso image of the *Quixote*.

¹⁸ Definition, from a flamenco site at <www.esflamenco.com/palos/enmalagena.html>: 'Malagueña, from Málaga. A core branch of the *cantes del Levante* (songs from the south-east of Spain, the Levant; originating in the mines and expressing deep suffering, their urban variations tend to refer to love, life and death), whose origins lie in the old Málaga fandangos. It became a flamenco style in the first half of the nineteenth century. It is not a *cante* (style of song) that is suitable for dancing, and it is very rich from a melodic point of view. There are different types of malagueñas, which are named depending on their inventors, who came from the province of Málaga, as well as from other provinces such as Cádiz. It is accompanied by a guitar played at the top and it is a *cante* "ad libitum" (style of singing that does not follow a specific meter, also known as "free style"). It is very often finished off with an *abandolao* (guitar playing executed to the rhythmic pattern of the fandango) fandango'. The 'origin in the mines' may be noted, as a curious Dylan intertext. Dylan mentions the Mexican variant of the fandango in 'Romance in Durango'.

¹⁹ Bob Dylan, *Tarantula* [1966], New York: St Martin's Press, 1994, 63, 56, 101, 135, 58, 61, 51.

young Spaniard²⁰ and an apparently invented character called 'Gonzalas' [sic] rather than the more accurate Gonzales or González²¹. There are some Latin American allusions too, including, on the first page, 'el dorado' (probably Dylan's only Peruvian reference)²² and, later, 'Mexico City'²³, as well as a double-edged Cuban gibe ('wonder why the mechanic ... hates castro so much? wonder why castro hates rock'n'roll?')²⁴. What is most arresting, though, is the considerable number of Spanish phrases (on my count, 26 in all) that are scattered, capitalised and unglossed, across four of the episodes, all of them relating to a clearly Spanish-speaking character called Maria, in whom the narrator appears to take what might be called a certain kind of interest.

For the record, here is the complete list of Spanish phrases in *Tarantula*, reproduced as they appear in the book (I have numbered the passages from 1 to 4, giving Dylan's section titles): 1) 'Saying Hello to Unpublished Maria' - TUS HUESOS VIBRAN, ERES COMO MAGIA, NO SERE TU NOVIA, TU CAMPESINA, TU FORMA EXTRANA, SOLO SOY UN GUITARRISTA²⁵; 2) 'Hopeless & Maria Nowhere' - LIBERACION, DOS PASOS MAS, ALLA LUEGO UN RAYO ... DE SOL, SALA [sic] UN DIA, ESTAS DESNUDA, PERO TE QUITARAS ... TUS ROPAS, MARIA PORQUE LLORAS?, PORQUE TU RIES?, RECUERDOS ... SON HECHOS ... DE ARCAICOS ... NADAS, TE QUIERO²⁶; 3) 'making love on maria's friend' - TU CAMINO ... ES TERCIOPELO, QUEDATE CONMIGO, NO PREDENDAS [sic], CON TUS PIERNAS, PARA QUEENIE, LA ERRONEA DAMA, LA CHOTA, AHI VIENEN, TODOS SON DE LA CHOTA²⁷; 4) 'Paradise, Skid Row & Maria Briefly' - NO QUIERO TU SABIDURIA, QUIERO TUS OJOS²⁸. Accents and diacritics are lacking (EXTRANA should be EXTRAÑA), as are the double question marks used in Spanish; and PORQUE in the interrogative should be ¿POR QUÉ? (two words). Otherwise, everything is correctly spelt with the one exception of 'NO PREDENDAS' (obviously a misprint for 'NO PRETENDAS'), and everything makes immediate sense except for 'SALA UN DIA' (which, as it stands, is either the meaningless 'ROOM A DAY' or the difficult 'SALTS A DAY', with 'salts' as a verb, but could be a misprint for 'SAL UN DIA' - 'COME OUT ONE DAY')²⁹. Taken as a whole and allowing for the minor transcription errors, these passages in *Tarantula* amount to a sophisticated and idiomatic slice of Spanish which must surely have been supplied by a native speaker, most likely one with an inside knowledge of the colloquial Mexican register.

Translated, the Spanish phrases read: 1) YOUR BONES VIBRATE, YOU ARE LIKE MAGIC, I WON'T BE YOUR GIRLFRIEND, YOUR PEASANT WOMAN, YOUR STRANGE FORM, I'M JUST A GUITARIST; 2) LIBERATION, TWO STEPS AWAY,

²⁰ *Tarantula*, 63.

²¹ *Tarantula*, 38-39.

²² *Tarantula*, 1. It is, though, possible that the dream-landscape of 'Isis' is a version of the Andes, as I suggest below. There is also the reference to 'the Amazon' in 'Union Sundown': the Amazon, though commonly associated with Brazil, in fact has its source and initial stretches in Peru. The legend of El Dorado is most commonly associated with Peru, but has also been linked with localities in present-day Venezuela and Guyana.

²³ *Tarantula*, 105.

²⁴ *Tarantula*, 65.

²⁵ *Tarantula*, 30.

²⁶ *Tarantula*, 47.

²⁷ *Tarantula*, 63-64.

²⁸ *Tarantula*, 83-84.

²⁹ The plural use of 'NADAS' ('NOTHINGS') is rare in Spanish, though theoretically possible. 'NADAS' could also (very improbably) mean 'YOU SWIM'.

OVER THERE THEN A RAY ... OF SUNLIGHT, SALTS A DAY (?), YOU'RE NAKED [said to a woman], BUT YOU'LL TAKE OFF ... YOUR CLOTHES, MARIA WHY DO YOU CRY?, WHY DO YOU LAUGH?, MEMORIES ... ARE MADE ... OF ARCHAIC ... NOTHINGS, I LOVE YOU; 3) YOUR ROAD ... IS VELVET, STAY WITH ME, DON'T PRETEND³⁰, WITH YOUR LEGS, FOR QUEENIE, THE WRONG LADY, THE FUZZ³¹, HERE THEY COME, THEY'RE ALL FROM THE FUZZ; 4) I DON'T WANT YOUR KNOWLEDGE, I WISH FOR YOUR EYES³². In the context of the passages they appear in, the general import of the intercalated phrases suggests that Dylan is associating the Spanish language with the universe of desire.

IIC. THE PROSE WRITINGS - *Chronicles Volume One*

Almost four decades later, Dylan's second book, *Chronicles Volume One* (2004), also offers a considerable number of Spanish/Latin American allusions. The obsessive Francisco Goya y Lucientes appears again, indeed twice. In a comment on the heady early-60s artistic scene in New York, Dylan remarks: 'Goya himself would have been lost at sea if he had tried to sail the new wave of art'³³. Again in New York, the Spanish artist shows up once more, this time in a quite literal reference to his paintings, alongside those of the Cretan-turned-Spaniard El Greco and Goya's compatriots Velázquez and Picasso: 'Sometimes early in the day we'd go to the city museums, see giant oil-painted canvases by artists like Velázquez, Goya, ... El Greco. Also twentieth-century stuff ... Picasso'³⁴. Pablo Picasso figures a second time, as a point of modernist reference, when Dylan says of the Brecht-Weill song 'The Black Freighter': 'It was like the Picasso painting *Guernica*³⁵ - a painting then held in New York by reason of Picasso's opposition to the Franco regime, and mention of which brings us into the shadow of the Spanish Civil War with its Lorca graves. These allusions are all Spanish, but South America too is present in the *Chronicles* text via 'Simón Bolívar's biography'³⁶, and the link between Spain and the Americas manifests itself in an image of

³⁰ Assuming the Spanish should read 'NO PRETENDAS', the meaning would be 'don't pretend' in the sense of 'don't have pretensions'.

³¹ To quote an on-line dictionary of Mexicanisms in Spanish: 'chota *nf fam* = *la policía* // ... me equivoqué, la pinche chota me obligó, fue el miedo ... ([Elena] Poniatowska, 1983b, 153) police; cops; fuzz' (Brian Steel, ed., 'Breve diccionario de mexicanismos' (dated 2000), <<http://bdsteel.tripod.com/EspanolSpanish/bsteelbdem2c.htm>>; Elena Poniatowska is a highly-regarded Mexican writer). 'Chota' is a very specific slang term, unlikely to be immediately comprehensible to non-Mexicans.

³² *Tarantula* exists in three different Spanish translations: *Tarántula*, trans. Gabriel Zadunaisky, Buenos Aires: Granica, 1973; *Tarántula*, trans. Horacio Quinto, Barcelona: Star Books (Producciones Editoriales), 1976; and *Tarántula*, trans. Ignacio Renom, with foreword and notes by Vicente Escudero, Madrid: Ediciones Júcar, 1996. There is no Catalan translation to date. All three Spanish translations retain Dylan's Spanish words in upper case. The Quinto translation specifies in a note that the words concerned appear in Spanish in the original. The Argentinian translation does the same, and also corrects 'NO PREDENDAS [sic]' to 'NO PRETENDAS' (the same correction is made in Renom-Escudero). It may be added that the recent French translation (*Tarantula*, trans. Daniel Bismuth, Paris: Hachette, 2001) leaves the Spanish phrases in Spanish throughout, un glossed, unfootnoted, and not mentioning their status in the original; it does not correct 'NO PREDENDAS [sic]'. A fourth translation (and possibly one in Catalan too) may be in the offing, as it was announced on February 2005 (in the Catalan-language daily *Avui*, 10 February 2005, 'L'obra completa de Bob Dylan', <www.avui.es/avui/diari/05/feb/10/k100410.htm>) that the Barcelona publisher Global Rhythm, who have already brought out *Chronicles Volume One* in both Spanish and Catalan, had acquired the rights to Dylan's novel. Cf. the discussion of translations of Dylan into Spanish below.

³³ *Chronicles Volume One*, London: Simon & Schuster, 2004, 90.

³⁴ *Chronicles Volume One*, 269.

³⁵ *Chronicles Volume One*, 274.

³⁶ *Chronicles Volume One*, 37.

Columbus which might recall the ending of 'Bob Dylan's 115th Dream': 'When I left home, I was like Columbus going off into the desolate Atlantic. I'd done that and I'd been to the ends of the earth - to the water's edge - and now I was back in Spain, back where it all started, in the court of the Queen with a half-glazed expression on my face'³⁷

'Where it all started': it was from Palos de Moguer in Andalusia that Christopher Columbus' three ships set out on 3 April 1492 on their world-shaping adventure. Dylan's phrase suggests that Spanish-speaking culture has a special place in his world, with connotations of origins, beginnings, bringing it all back home. I shall not here be examining the purely musical perspective, but it has been established³⁸ that there is a considerable Spanish-Hispanic input into Dylan's work as musician. From a more historical and political viewpoint, we may remember that California, New Mexico, Arizona, Nevada and more were once part of Mexico. The song 'Days of '49', as covered by Dylan on *Self Portrait*, recalls a California Gold Rush that is part of US history only because that territory had just been annexed by force from Mexico; the Golden State resident in 'Black Diamond Bay'³⁹, 'sittin' home late one night / In L.A. watchin' old Cronkite' might, if history had gone differently, been a Mexican citizen, staring at the TV news in Spanish.

III. ACROSS THE BORDERLINE - DYLAN'S RECEPTION IN LATIN AMERICA

I shall now examine the history of Dylan's reception in Spain and Latin America, integrating its objective aspects (tours, critical reception, influence on musicians) with more speculative considerations on possible analogies between Dylan's work and the local literary and musical traditions.

To take Latin America first, and to venture some general considerations before making a country-by-country examination, it may at once be stated that the barbed references in several Dylan songs to US imperialism in the region have clearly not gone unnoticed - from 'A Hard Rain's A-Gonna Fall', with its denunciatory lines strongly suggesting Latin America ('the depths of the deepest black forest / ... Where the home in the valley meets the damp dirty prison / And the executioner's face is always well hidden'), through 'North Country Blues' to 'Señor' and 'Union Sundown'. 'Señor' (1978), in particular (with its pregnant subtitle 'Tales of Yankee Power'), contains lines that may be read as an indirect reference to General Pinochet's US-backed coup in Chile in 1973: 'Señor, señor, / Let's overturn these tables, / Disconnect these cables / This place don't make sense to me no more' (the 'cables' may point to the ITT telecommunications company, believed to have been one of the prime movers behind the coup). In addition, 'Trouble', from 1981, has the line 'stadiums of the damned', which some have taken as a reference to the National Stadium in Santiago where, in September 1973, the neo-fascist Chilean military herded, tortured and 'eliminated' their political opponents (with the songwriter Víctor Jara as one of the most notable victims).

Dylan has toured Latin America a total of four times, taking in, all in all, four Spanish-speaking countries plus Brazil. He first performed 'down in the South American towns' in 1990, with two dates in Brazil (São Paulo and Rio de Janeiro). He played four shows in Mexico in 1991 (two in Guadalajara and two in Mexico City), and, later that same year,

³⁷ *Chronicles Volume One*, 108.

³⁸ See Nicola Menicacci, 'The Spanish Connection' (2000), on the Bob Dylan Critical Corner site at: <www.geocities.com/Athens/Oracle/6752/menicacci.html#Connection>.

³⁹ Co-written by Dylan with Jacques Levy.

toured the Southern Cone, doing three nights in Buenos Aires, one in the Uruguayan capital Montevideo, and five in Brazil (two in São Paulo, and one each in Rio, Porto Alegre and Belo Horizonte). Most recently, in 1998, Dylan undertook a six-date South American tour, performing three nights in two Spanish-speaking countries (two in Buenos Aires, one in Santiago, Chile), plus three in Brazil (Rio, São Paulo, Porto Alegre). On that tour, he included 'Señor (Tales of Yankee Power)' in the setlist on two occasions - on 5 April in Buenos Aires and on 15 April - notably and symbolically, if one thinks of that 'other' 11 September, General Pinochet's, of 1973 - in the Teatro Monumental in the Chilean capital.

Dylan's reception in Latin American intellectual, literary and musical circles has been favourable and substantial, and we shall now examine a number of instances of that reception in three countries where he has performed, Argentina, Chile and Mexico, and one, Peru, where he has not⁴⁰. We shall also suggest parallels and analogies in those countries' own literary, musical and cultural contexts which might help explain the sense of affinity that has clearly been felt.

III.A. ARGENTINA

Bob Dylan's work has had a substantial impact in Argentina, in a fashion which may not be unrelated to his 'popular poet' aspect. Argentinian culture has been notable for its tendency to creatively fuse high-cultural and folkloric aspects, reflected in the work of practitioners from both sides of the divide. The tango - which, as we have seen, certain Dylan lyrics evoke - began as an eminently plebeian genre but later attained quasi-classical status in the compositions of Astor Piazzolla; much Argentinian poetry has operated in popular or semi-popular genres; and the country's greatest writer, the renownedly cerebral Jorge Luis Borges, was also an outstanding scholar of Argentinian popular culture, from the ways of working-class roughs to the ins and outs of the tango (and indeed allowed some of his poems to be set to music as tangos, for a recording called *El Tango*, released in 1965 by Piazzolla himself⁴¹).

The text generally considered to be Argentina's national poem is the epic narrative called *El gaucho Martín Fierro* (1872), composed in octosyllabics by José Hernández (not himself a gaucho) in a simulacrum of popular language and a notable best-seller in its time. The Argentinian tradition also includes such figures as 'Almafuerte' (Pedro Bonifacio Palacios, 1854-1917) and Evaristo Carriego (1883-1912), associated with the Palermo district of Buenos Aires - poets who sang in demotic jargon⁴² of a tough, working-class world of 'compadritos' and 'orilleros', gamblers and ruffians. The careers of Hernández, 'Almafuerte' and Carriego are chronicled with a connoisseur's enthusiasm in a series of remarkable essays by Borges⁴³. Carriego's voice might at times approximate to the Dylan of 'Restless Farewell' or 'Outlaw Blues', as in the defiant closing lines of one of his poems 'Hasta luego. Todavía /

⁴⁰ For other Latin American countries, we may note the connection with the Nicaraguan/Salvadorean poetess Claribel Alegria (see section on 'The SpanishAlbum Project', below), and the publication in Bolivia, in 2006, of Christopher Rollason's report on the 2005 Caen colloquium (cf. final note 1 at end of this text).

⁴¹ See Allen B. Ruch, 'Astor Piazzolla: *Borges and Piazzolla*', Modern Word website, posted 1994: <www.themodernword.com/borges/borges_borges&piazzolla.html>.

⁴² Carriego and 'Almafuerte' wrote in the Buenos Aires argot known as 'lunfardo' (comprehensible to outsiders with an effort, but rather further from standard Spanish than Dylan's colloquial register is from strict standard English). Hernández employed a somewhat different popular register, more rustic and closer to standard Spanish.

⁴³ Borges, *El 'Martín Fierro'* (co-written with Margarita Guerrero), 1979; Madrid: Alianza, 1983; *Evaristo Carriego*, 1955; Madrid: Alianza, 1976.

tengo que afilar la faca!' ('See you later. I've still / got to sharpen my knife!'⁴⁴. Both gaucho and proletarian poetry are closely related to musical composition and to the profession of the 'payador', a kind of fusion of guitarist and story-teller whose verses, typically improvised, were much in demand in the 'pulperías' or popular hostelryes.

Borges states that in the gaucho genre 'no se trata ... de una poesía hecha por gauchos' ('we do not find ... a poetry made by gauchos'), for it was composed by educated writers, and yet 'la poesía gauchesca es ... genuinamente popular, y este paradójico mérito no es el menor de los que descubriremos en ella' ('gaucho poetry is genuinely popular, and this paradoxical merit is not the least of those we will encounter in it')⁴⁵. Borges is writing about Hernández and his emulators, yet his formulation could also be aptly applied to the poetics of Bob Dylan. *Martín Fierro*, too, narrates a story which would not be out of place in a Dylan song: the hero is a gaucho who returns from conscription into the Argentinian military to find his homestead destroyed and becomes an outlaw, later joining up as blood-brothers with a disaffected police officer named Cruz - themes which would, surely, appeal to the man who covered Woody Guthrie's outlaw ballad 'Pretty Boy Floyd'⁴⁶ and named Jesse James in 'Outlaw Blues'. The tale winds up with a gesture which would fit well enough in, say, Dylan's 'Brownsville Girl', as Fierro and Cruz ride off into the unknown together: 'Puede que allá veamos luz / y se acaben nuestras penas: / todas las tierras son güenas, / vámosnos, amigo Cruz' ('Maybe we'll see light there / and our sufferings will cease: / all lands're good lands, / let's git goin', friend Cruz').⁴⁷

Borges' own literary work exhibits some curious thematic parallels with Dylan. Both have made a hero out of another outlaw: if Dylan's participation, as actor and soundtrack composer, in Sam Peckinpah's film *Pat Garrett & Billy the Kid* is well enough known, rather less so is the circumstance that Borges tells the same story in a chapter of *Historia universal de la infamia (A Universal History of Infamy)*, a work published in 1935⁴⁸. Both writers, too have speculated on the possible reversal of roles between Jesus Christ and Judas Iscariot - Dylan in 'With God on our Side', and Borges in his story of 1944 'Tres versiones de Judas' ('Three Versions of Judas'). Dylan's narrator wonders 'whether Judas Iscariot / Had God on his side', while Borges' text ventures to ask if, in the end, 'Dios ... fue Judas' ('God ... was Judas') - the outlaw theme again?⁴⁹.

In the area of Argentinian contemporary music, the singer-songwriter León Gieco, an artist whose music combines regional-folkloric and rock elements, has been described in a British work of reference, *The Virgin Directory of World Music* as 'Dylan-influenced'⁵⁰ - a judgment confirmed in his homeland by an article published in *La Nación* in 2002 which claimed that many in Argentina and, indeed, France, see Gieco as 'el Bob Dylan argentino' ('the

⁴⁴ Evaristo Carriego, untitled poem (first line: 'Compadre: si no le he escrito' ('Comrade: if I haven't written to you'), reproduced in Borges, *Evaristo Carriego*, 75-76.

⁴⁵ Borges, *El 'Martín Fierro'*, 15.

⁴⁶ Dylan covered this song on the collective album *A Vision Shared: A Tribute to Woody Guthrie and Leadbelly* (Folkways, 1988).

⁴⁷ José Hernández, *El gaucho Martín Fierro* (1872), in *Martín Fierro*, Madrid: Círculo de Lectores, 2001, lines 2253-2256. 'Güenas' (for 'buenas') and 'vámosnos' (for 'vámonos') are non-standard forms which may be compared to such usages in Dylan as the double negative or 'ain't'.

⁴⁸ 'El asesino desinteresado Bill Harrigan' ('The disinterested killer Bill Harrigan'), in *Historia universal de la infamia* (1935; Madrid, Alianza: 1971), 65-72.

⁴⁹ 'Tres versiones de Judas' (1944), in *Ficciones* (1956; Madrid: Alianza, 1972, 175-182) (181).

⁵⁰ Philip Sweeney, *The Virgin Directory of World Music*, London: Virgin, 1991, 223.

Argentinian Bob Dylan')⁵¹. Gieco was exiled by the military dictatorship in 1976. His best-known composition, 'Sólo le pido a Dios' ('I only ask of God'), was covered in 1982, with Gieco himself contributing vocals and Dylanesque harmonica, by the internationally known Argentinian chanteuse Mercedes Sosa, and was later released by Gieco himself⁵². The song could be described as a Spanish-language cross between 'Restless Farewell' and 'Masters of War', and certainly suggests that the man from Minnesota has not been without influence in the land of the tango⁵³.

Dylan's own presence in Argentina for his three Buenos Aires dates of 1991 was amply documented in the local press⁵⁴, and it is clear that his first visit to Argentina aroused enormous local interest. The crowd on the first night, on 8 August 1991, at the Obras Sanitarias stadium was estimated to number as high as 5000⁵⁵. The details in the press reports point to a certain sympathy or affinity on Dylan's part towards Argentina. Two different newspapers stated that he sent out his agent to find out which of his albums were available on the local market and which of his songs were best-known, and that he finalised his setlist in consequence⁵⁶ (the reports also suggest that the most rapturously received of all was 'Mr Tambourine Man')⁵⁷. It is also interesting to learn that on that first night, Dylan got out of the tour bus several blocks before the stadium, and went the rest of the way on foot, through Palermo, which, even if he did not know it, is the district memorably linked by Borges with the Buenos Aires popular poets.⁵⁸

It may be added, finally, that Argentina has a minor place in the annals of Dylan release anomalies, thanks to the alternate version of 1988's *Down in the Groove* (not exactly his best-loved album) which appeared in vinyl and cassette versions in that country with, in two cases, different tracks from those on all other released versions.⁵⁹ This was clearly a mistake,

⁵¹ Graciela Iglesias, 'León Gieco deslumbró al público francés' ('León Gieco dazzles the French public'), *La Nación*, 27 June 2002, <www.lanacion.com.ar/02/06/27/ds_408675.asp>. For a similar judgment from Spain, see 'Mercedes Sosa, Inti Illimani y Ana Belén, en un concierto solidario' ('Mercedes Sosa, Inti Illimani y Ana Belén in solidarity concert' [on a concert in Badalona, near Barcelona, also including Gieco], *El País*, 20 March 2000, p. 51, <www.elpais.es/p/d/20000320/cultura/sosa.htm>. Gieco was present at Dylan's debut concert in Buenos Aires: see Cynthia Lejbowicz and Silvina Lamazares, 'Bob Dylan llenó Obras de emoción y nostalgia' ('Bob Dylan filled the Obras stadium with emotion and nostalgia'), *Clarín*, 9 August 1991, 26-27.

⁵² Gieco's own version is available on the compilation *León Gieco* (EMI Spain, 2001), and Sosa's on *The Best Of Mercedes Sosa* (Polygram, 1997). Both CDs reproduce the lyrics. The song has also been covered in Spain by Ana Belén and (in a French-language adaptation) in France by Florent Pagny. A Dylanesque sample is offered by the following verse: 'Solo le pido a Dios / que la guerra no me sea indiferente / es un monstruo grande y pisa fuerte / toda la pobre inocencia de la gente' ('I only ask of God / that war be not indifferent to me / it's a huge monster that tramples down / everyone's poor innocence'). For the sentiments and the declamatory tone, compare, from 'Masters of War': 'For killing my baby / Unborn and unnamed / You ain't worth the blood / That runs in your veins'.

⁵³ Cf. also Dylan's influence on the Argentinian singer Andrés Calamaro (see below).

⁵⁴ My thanks to Roderick McBeath for forwarding me the collection of Argentinian press reports for the 1991 tour.

⁵⁵ See José Luis Olivero, 'Al final, Bob Dylan dio la cara' ('At last, Bob Dylan showed his face'), *La Nación*, 9 August 1991.

⁵⁶ See Lejbowicz and Lamazares, 'Bob Dylan llenó Obras'. It is also worth recalling that the Argentinian release of *Down In The Groove* enjoys a certain minor fame among Dylan collectors, thanks to the 'different' selection of tracks which erroneously appeared on the original issue, in that country and nowhere else, in 1987.

⁵⁷ See Lejbowicz and Lamazares, 'Bob Dylan llenó Obras', and David Wraclavsky, 'Bob Dylan: la leyenda permanece' ('Bob Dylan: the legend remains'), *Clarín*, 10 August 1991.

⁵⁸ See Olivero, 'Al final, Bob Dylan dio la cara'.

⁵⁹ For full details of this release, see: <www.searchingforagem.com/1988.htm>. According to this site, it is not known whether there was a CD issue at the time or whether, if it existed, it also had the anomalous tracks.

as the album sleeve displayed the track titles, for the most part translated into Spanish, as on the US release. However, the listener heard, instead of 'Death Is Not The End' and 'Had A Dream About You, Baby', covers of James Moore's 'Got Love If You Want It' and John Hiatt's 'The Usual' (the latter in a different version from that released on the *Hearts of Fire* soundtrack). This is certainly a curiosity, although, given that this album is most often thought to represent Dylan's creative powers at their absolute nadir, it seems a rather Borgesian irony that Argentina should have supplied so obscure and, indeed, redundant a footnote to Bob Dylan's ramifying discography - as if on an especially dusty and neglected shelf somewhere in the Library of Babel!⁶⁰

IIIB. CHILE

Dylan has also had a considerable impact in Chile. The distinguished Chilean poet Jorge Teillier mentions the songwriter in his volume *En el mudo corazón del bosque (In the silent heart of the forest, 1997)*⁶¹, in a poem entitled 'Cuartetos imperfectos a Heidi Schmidlin' ('Imperfect quartets for Heidi Schmidlin'), addressing the poem's dedicatee: 'Heidi, a quien un día retrató Durero, / cuyo rostro es un poema de Dylan' ('Heidi, whom [Albrecht] Dürer once portrayed, / Whose face is a poem by Dylan'). In 1993, the poet Raúl Zurita was charged in the Chilean press, by his fellow poet José-Christian Páez, with plagiarising from two Dylan songs ('Highway 61 Revisited' and 'Bob Dylan's 115th Dream') in his poem 'Anteparaíso' ('Ante-paradise'), published in 1982⁶². Later, in 2000, interviewed on Dylan's Nobel nomination, Zurita, who had meanwhile been awarded, in that same year, the Premio Nacional de Literatura (National Prize for Literature), admitted that he had indeed 're-created' Dylan's song in that poem: he argued that Chile's own poet (and Nobel candidate) Nicanor Parra would be a more suitable recipient, but nonetheless did Dylan the favour of mentioning him as a serious candidate for the prize. Zurita's views appeared as part of a newspaper article in which various Chilean poets were asked for their views on Dylan as Nobel candidate; the sample included Nicanor Parra himself, who generously picked out his fellow-candidate's song 'Tombstone Blues' for praise⁶³.

⁶⁰ See Borges' famous short story 'La Biblioteca de Babel' ('The Library of Babel').

⁶¹ Jorge Teillier, *En el mudo corazón del bosque*, Santiago: Cuadernos de la Gaceta, 1997. Teillier (1935-1996), who was awarded Chile's 'Premio Eduardo Anguita' prize in 1993, was the first husband of Sybila Arredondo, who later married the Peruvian writer José María Arguedas (cf. section .on Peru below). For Teillier's career, see Rodrigo Alvarado and Javier García, 'El príncipe de los poetas, 70 años del nacimiento de Jorge Teillier' ('The Prince of Poets - 70 years since the birth of Jorge Teillier'), *La Nación*, 5 June 2005, <www.lnd.cl/prontus_noticias/site/artic/20050604/pags/20050604162943.html> (NB: this is a different newspaper from the Argentinian *La Nación* cited above).

⁶² José-Christian Páez, 'El plagio de Raúl Zurita' ('Raúl Zurita's plagiarism'), *Las Últimas Noticias*, supplement 'La Semana', 8 August 1993, 12.-13. Páez bases his argument on a close textual comparison between the relevant passages in Zurita and Dylan, quoted in full, using, for Dylan, the renditions of Antonio Resines published in Spain in 1972 (cf. section below on Dylan translations). Throughout his text, he describes Dylan quite unequivocally as a poet, and, indeed, as 'uno de los más importantes poetas norteamericanos de las últimas generaciones' ('one of the most important North American poets of recent generations' - 12). See also: Enrique Lafourcade, 'Poeta de la macaca' ('Poet of inebriation'), *El Mercurio*, 3 September 2000; and Claudio Aguilera, 'Plagios literarios: peligrosa tentación' ('Literary plagiarisms: a dangerous temptation'), *La Tercera*, 28 October 2000 (N.B.: The relevant information was supplied in personal communications by José-Christian Páez himself and by Andrés Urrutia. This debate offers an interesting mirror-image of the controversy which arose a decade later over Dylan's alleged plagiarisms on "*Love and Theft*" from the Japanese writer Junichi Saga).

⁶³ 'Premio del dolor periférico' [(Prize of peripheral sorrow)], *El Mercurio*, 15 May 2000, <www.elmercurio.cl/diario_elmercurio/cultura_esp_v/703802990011505200= 0003>.

Dylan's writing is not without its similarities to that of Chile's most renowned poets. Gabriela Mistral, the first and so far only Spanish-speaking woman writer to be awarded the Nobel (1945), wrote of tormented landscapes that might recall Dylan's in 'Where Teardrops Fall' (with its 'flickering light' and 'rivers of blindness') or 'Moonlight' ('the sharp hills are rising from / yellow fields with twisted oaks that groan'): Mistral, too, twists and distorts the natural world into images of pain, as in the lines from her poem 'Paisaje de Patagonia: Tres Árboles' ('Landscape in Patagonia: Three Trees'): 'Uno, torcido, tiende / su brazo inmenso y de follaje trémulo / hacia otro, y sus heridas / como dos ojos son, llenos de ruego' ('One, twisted, outstretches / its huge arm, tremulous with foliage / towards another, and its wounds / are like two eyes, full of supplication').⁶⁴ Chile's other Nobel winner, Pablo Neruda, may be approximated to the US poetic heritage, and hence to Dylan, via his acknowledged kinship with Walt Whitman⁶⁵. Neruda's famous poem 'Alturas de Macchu Picchu' ('Heights of Macchu Picchu'), located at the celebrated Inca site in Peru, has a bardic, prophetic tone - the poet speaking in solidarity with the oppressed anonymous - that parallels the Dylan of 'A Hard Rain's A-Gonna Fall'. Dylan sings: 'I'll walk to the depths of the deepest black forest / Where hunger is ugly, where souls are forgotten / And I'll tell it and think it and speak it and breathe it / And reflect from the mountain so all souls can see it', as if giving voice to the silenced of the world; Neruda declaims: 'Dadme el silencio, el agua, la esperanza / Dadme la lucha, el hierro, los volcanes .../ Hablad por mis palabras y mi sangre' ('Give me silence, water, hope / Give me struggle, iron, volcanoes .../ Speak through my words and my blood')⁶⁶. Elsewhere in Neruda, we find - as we did in Argentina in José Hernández - the Dylanesque outlaw theme. Neruda's poetic drama of 1966, *Fulgor y muerte de Joaquín Murieta* (*Splendor and Death of Joaquín Murieta*), tells the true story of a Chilean adventurer, lured to California by the Gold Rush of 1849, who, after the murder of his lady companion by pernicious 'yanquis', took to an outlaw's life, robbing from the rich to give to the poor like another Pretty Boy Floyd. Indeed, some of the lines from Neruda's play all but read as if from a cross between Dylan's 'John Wesley Harding' and 'Romance in Durango': 'Galopa con poncho rojo / en su caballo con alas, / Y allí donde pone el ojo, / mi vida, ay, pone la bala' ('He gallops in his red poncho / on his winged horse / and where he puts his eye / by my life, ah, he puts the bullet')⁶⁷. These analogies with both Neruda and Mistral are evidence that Dylan's favourable reception in Chile reflects a sensibility running parallel to that country's own poetic tradition.

Dylan's work also invites comparison with that of the two giants of modern Chilean song, Violeta Parra (1917-1967) and Víctor Jara (1938-1973)⁶⁸. The *Virgin Directory of World Music* states that the 'politically radical folk-linked' Chilean music of the 60s and early 70s 'owed much musically to Bob Dylan' (p. 230), though its local Andean roots are also of

⁶⁴ Gabriela Mistral, *D'amour et de désolation*, parallel text selection of poems with French translations by Claude Couffon, Paris: La Différence, 1989.

⁶⁵ Dylan is surely referring to Whitman's collection *Leaves of Grass* in the line from 'Dignity', 'Wise man lookin' in a blade of grass', while 'Cross the Green Mountain' has a stanza ('Close the eyes of our captain ...') that strongly recalls Whitman's famous Civil War poem 'Oh Captain! My Captain!'. Allen Ginsberg links Dylan to Whitman in his 1975 sleeve notes to *Desire*.

⁶⁶ Pablo Neruda, 'Alturas de Macchu Picchu', in *Canto General (Song of All Things)*, 1950, Madrid: Ediciones Cátedra, 1992 (lines 419-420, 423).

⁶⁷ Neruda, *Fulgor y muerte de Joaquín Murieta*, 1966, English-Spanish parallel text edition as *Splendor and Death of Joaquín Murieta* (English version by Ben Belitt), London: Alcove Press, 1973 (120, 122; the translation is mine, as Belitt's rendering is rather free).

⁶⁸ For detailed information, see the following studies (in Spanish): Patricio Manns, *Violeta Parra*, Madrid: Júcar, 1977; Galvarino Plaza, *Víctor Jara*, Madrid: Júcar, 1976. Both include an anthology of song texts.

crucial importance. Both Parra and Jara exemplify the relative looseness of the dividing-line between intellectual life and non-official culture in Latin America: Jara was a composer of 'popular' songs but also, in his later years, a lecturer in the Department of Communications of the Universidad Técnica del Estado in Santiago. Violeta, a woman from an intellectual background (she was Nicanor Parra's sister), travelled the length and breadth of Chile collecting traditional music: her own compositions in the popular style have become classics of Chilean folk music. Jara was at first active in the theatre, and later performed both his own (mostly political) songs and other Spanish and Latin American writers' and poets' material (he also covered Pete Seeger's 'Little Boxes', in Spanish); on 15 September 1973, his brutal murder in the Santiago stadium at the hands of Pinochet's thugs converted him into a martyr to the cause of committed song. The movement of which both songwriters were part, the 'nueva canción chilena' ('new Chilean song') had similarities with the US protest-song movement of the early 60s, and the work of both has certain features in common with Dylan's; Violeta and Víctor alike drew on the resources of both popular tradition and 'official' poetry, producing songs whose words stand up impressively on the printed page, even without the music. It has to be added, though, that both were far more consistently political figures than Dylan, and that Jara, in particular, remained 100% committed to the 'popular' and 'protest' model of songwriting to the - very - bitter end: in that respect he is a figure more like Phil Ochs than Dylan.

Nonetheless, there are visible similarities - testifying to how both draw on popular roots - between the songwriting of Parra and Jara and, at least, the early Dylan. 'Arauco tiene una pena' ('Sufferings of Arauco'), a song by Violeta Parra about the oppression of the indigenous communities in Chile, has something of the feel of Dylan's tributes to marginalised African-Americans like 'Oxford Town' or 'The Lonesome Death of Hattie Carroll', and asks questions that recall 'Blowin' in the Wind': 'Pero el quejido del indio / ¿por qué no se escuchará?' ('But the cry of the Indian / why will no-one hear it?')⁶⁹. Jara's 'Te Recuerdo, Amanda' ('I Remember You, Amanda') denounces the political and economic oppression of the working class, narrating the trials of a factory worker's wife in a tone not dissimilar to that of Dylan's 'North Country Blues': 'Te recuerdo, Amanda, / la calle mojada / corriendo a la fábrica / donde trabajaba Manuel' ('I remember you, Amanda, / the wet street / running to the factory / where Manuel used to work')⁷⁰. In the English-speaking world, Parra's 'Gracias a la Vida' - the very last song she wrote, just before taking her leave of the planet - has been recorded, and frequently performed, by Joan Baez. Jara's songs have been covered by Baez ('Te Recuerdo, Amanda') and by Judy Collins, who included a version of his 'Plegaria a un Labrador' ('Prayer to a Ploughman'), on her 1976 album *Bread and Roses*⁷¹. His name is reasonably well-known in Britain, at least in certain left-wing milieux, thanks partly to his marriage to an Englishwoman, Joan Jara; at the time of Britain's punk wave, his fate was commemorated by the Clash on *Sandinista!*, their highly political album of 1980. This legacy of Víctor Jara in the Anglophone universe was recalled in detail in October 1999 in Lima, in a commemorative lecture by the Peruvian journalist María Elena Cornejo⁷².

III.C. PERU

⁶⁹ In Manns, *Violeta Parra*.

⁷⁰ In Plaza, *Víctor Jara*.

⁷¹ These Baez and Collins cover versions are all sung in Spanish.

⁷² María Elena Cornejo, personal communication.

This detail brings us to Peru, a country where Dylan has never performed. In May 1991 the Peruvian publication *Meridiano* featured an article entitled 'Jokerman', by Alejandro Ferreyros Küppers, in honour of Dylan's 50th birthday. This text was extremely enthusiastic, despite a number of factual errors which might suggest that access to detailed information on Dylan's work may sometimes be hard to find in South America, and concluded with a quotation from the Nobel-winning Mexican poet Octavio Paz: 'La fijeza es siempre momentánea' ('the fixed is always fleeting'), approvingly applied to Dylan. In 1998, a symposium held⁷³ at Lima's Universidad Nacional Mayor de San Marcos, founded in 1551 and the oldest university anywhere in the Americas, on the subject of 'Poéticas del siglo XX' ('Twentieth-century Poetics'), included a contribution entitled 'Bob Dylan: una poética de trasgresión' ('Bob Dylan: a poetics of transgression') by Carla Vanessa Gonzáles, who also invoked Octavio Paz as a conceptual support⁷⁴. The author of the lecture evoked Dylan's Nobel nomination and defended, with detailed examples, the status of his lyrics as poems in the full sense, basing her argument on various theories of poetics, including that of Paz in his essay of 1956 *El arco y la lira* (*The bow and the lyre*): 'Para Paz, poema era la manifestación escrita y ordenada en versos de lo expresado por su creador, de una forma estética. Pero poesía, poesía podía serlo tanto un poema, como un lienzo, un jarrón de la dinastía Ming... o una canción.' ('For Paz, "poem" meant the manifestation, written down and ordered in verse, of the material expressed by its creator, in an aesthetic form; whereas "poetry", for its part, could as well be embodied in a poem as in a painting, a Ming vase ... or a song.')⁷⁵. In 2002, the same Carla Vanessa entitled her on-line collection of poems *Sueños de Carla* (*Carla's Dreams*), in a clear reference to Dylan's song 'Series of Dreams', a text quoted in her epigraph alongside lines from César Vallejo⁷⁶, Peru's canonic national poet⁷⁷.

These invocations of consecrated literary figures such as Paz and Vallejo indicate that even in a country like Peru which is off his tour circuit, in Latin American intellectual circles generally Bob Dylan has for some time been considered not only as a poet, but as one who can be mentioned in the same breath as the most famous masters of the trade. Meanwhile, in

⁷³ From 20 to 23 October 1998.

⁷⁴ Carla Vanessa Gonzáles, 'Bob Dylan: una poética de trasgresión', <www.geocities.com/yo.carla/indice.html> (1998, posted in .doc format, 2005). English translation (2005) by myself, 'Bob Dylan: A poetics of transgression', <www.geocities.com/Athens/Oracler/6752/carlaen.pdf>.

⁷⁵ Gonzáles, Spanish version, 5 and English version, 5.

⁷⁶ Carla Vanessa Gonzáles' poems are collected at: <www.geocities.com/yo.carla/>. They appear on-line in both Spanish and English; the first four English translations are my own. Two of these poems were published, in my English versions, in *Seva Bharati Journal of English Studies* (Midnapore, India), No 3 (2007), pp. 122-123. The lines quoted from 'Series of Dreams' are: 'Dreams where the umbrella is folded / Into the path you are hurled / And the cards are no good that you are holding / Unless they're from another world'; those from Vallejo are 'Y tú, sueño, dame tu diamante implacable, / tu tiempo de deshora' ('And you, dream, give me your implacable diamond, / your untimely time', from his poem 'Trilce XVI' (1922).

⁷⁷ There do not seem to be many obvious parallels between Dylan's work and Vallejo's anguished, self-interrogatory struggles with the limits of language, but we may note, from *Poemas humanos* (*Human Poems*, 1939), 'Poema para ser leído y cantado' ('Poem to be read and sung'), where the speaker imagines himself followed by his double ('Sé que hay una persona / que me busca, día y noche') ('I know there is a person / who seeks me, day and night'), in terms which might recall Dylan's 'I and I' ('Noon-time, and I'm still pushin' myself along the road, the darkest part / Into the narrow lanes, I can't stumble or stay put / Someone else is speakin' with my mouth but I'm listenin' only with my heart'). In the same collection, 'Piedra negra sobre una piedra blanca' ('Black stone over a white stone') has the speaker imagining his death ('César Vallejo ha muerto, le pegaban todos / sin que él les haga nada') ('César Vallejo has died, everyone attacked him / without him doing anything to them'), as Dylan's narrator does in *Tarantula*: 'here lies Bob Dylan / murdered / from behind / by trembling flesh' (119). Certainly, in these examples the recurrent Latin American theme of doubling resonates between Vallejo and Dylan.

recent years the Peruvian press has regularly carried articles on Dylan, notably those by Raúl Cachay in the Lima daily *El Comercio*. On 18 November 2004 the publication *Caretas* published a long and favourable review of *Chronicles Volume One* (the original US edition, not the Spanish translation) by Verónica Klingenberger, who praised the book as 'el testimonio de quien mira su vida de frente, tal y como es, sin venias ni vergüenzas' ('the testimony of one who looks his life square in the face, as it is, without excuses or shame'⁷⁸).

Peru's own musical tradition, besides and as commonly in Latin America, has space for encounters between canonic poetry and popular music which might surprise uninformed Anglophones. Susana Baca, an Afro-Peruvian singer from Chorrillos, a disadvantaged quarter on the edge of Lima, has since the mid-1990s achieved renown both at home and in Europe for a musical production that includes highly sensitive successful arrangements of poems by such 'official' literary figures as Neruda, Uruguay's Mario Benedetti and, notably, César Vallejo. Interpretations of 'Heces' ('Sediment') and 'A mi hermano Miguel' ('To my brother Miguel'), two of the Peruvian master's most famous poems, are to be found on, respectively, her albums 'Susana Baca' (1997) and 'Lamento Negro' (2001), and we may also note that in 2003 the Universidad Nacional Mayor de San Marcos awarded her the prize known as 'San Marcos a la Exclencia Artística' (San Marcos Award for Artistic Excellence).

It may also be relevant to compare Dylan's fusion in his poetry and prose of high-cultural and folk-cultural elements with the work of the distinguished Peruvian novelist and ethnologist José María Arguedas, who, though born into a white family, learnt the indigenous Quechua language before he learnt Spanish and whose career combined ethnology with fiction. Arguedas' most famous novel, *Los ríos profundos* (*Deep Rivers*, 1958)⁷⁹ integrates substantial passages of Quechua song, quoted in both that language and Spanish, into its narrative fabric. The young narrator, Ernesto, escapes from the confines of his Catholic boarding-school - a grim institution which might recall Dylan's 'Walls of Red Wing' - to listen to indigenous harpists perform in the 'chicherías' (the equivalent of the Argentinian 'pulperías'). In the words of Dora Sales Salvador, who has devoted a major study to Arguedas' novel, 'el intertexto musical, incorporado mediante las canciones quechuas entrelazadas en la narración, modifica sustancialmente la forma de la novela, creando toda una elaborada hilación musical que marca el compás del discurso narrativo' ('the musical intertext, incorporated through the Quechua songs woven into the narration, substantially modifies the form of the novel, creating a whole elaborate musical thread which marks the rhythm of the narrative discourse'). In this way, she argues, 'la música es paradigma de la transformación del mundo en significación' ('music is a paradigm of the transformation of the world into meaning').⁸⁰ What Arguedas does by musicalising the novel parallels Dylan's work in bringing poetry into music, and one may even liken Arguedas' ethnographic and musicological labour to Dylan's ethnomusicology - more modest, but efficacious - on his two albums of loving reproductions of traditional and old-time material, *Good As I Been To You* and *World Gone Wrong*.

⁷⁸ Verónica Klingenberger, 'Dylan lo que Dylan' ('Dylan as Dylan'), *Caretas*, 18 November 2004, 88-89: <www.caretas.com.pe/2004/1849/articulos/dylan.html>.

⁷⁹ José María Arguedas, *Los ríos profundos* (1958), Madrid: Alianza, 1981.

⁸⁰ Dora Sales Salvador, *Puentes sobre el mundo: Cultura, traducción y forma literaria en las narrativas de transculturación de José María Arguedas y Vikram Chandra* (*Bridges over the world: Culture, translation and literary form in the narratives of transculturation of José María Arguedas and Vikram Chandra*), Bern, Switzerland: Peter Lang, 2004, 543.

IIID. MEXICO

The connection made in Peru with Octavio Paz takes us, finally, to Mexico. It may seem surprising that Dylan has only once, in 1991, toured that country, 'so far from God, so near the United States', which has featured prominently in several of his songs⁸¹. Nonetheless, just after Octavio Paz's death, on 24 April 1998, in an obituary in *Público*, a Guadalajara newspaper, Juan José Doñán named 'el cantante Bob Dylan' ('the singer Bob Dylan'), alongside the Swiss film director Alain Tanner and Italy's screen idol Marcello Mastroianni, as being among the ranks of 'los lectores y devotos pacistas' ('Paz's devoted readers')⁸². There are certainly - as in the Chilean, Argentinian and Peruvian cases - demonstrable analogies between Bob Dylan's poetics and aspects of the work of some of Mexico's most considerable writers, Paz included. His use of Aztec imagery in 'Romance in Durango' - 'The face of God will appear / With his serpent eyes of obsidian' - has an atmosphere similar to that in certain poems by Paz, who employs his country's heritage to poetic effect in a poem like 'Himno entre ruinas' ('¡Todo es dios / Estatua rota, / columnas comidas por la luz, / ruinas vivas en un mundo de muertos en vida!') ('All is God / Broken statue, / light-eaten columns, / living ruins in a world of the dead-alive!').⁸³ More surprisingly, Dylan's writing at times shows curious similarities - no doubt fortuitous, yet strangely arresting - with the work of Mexico's leading women poets. The later poems of the distinguished novelist and poet Rosario Castellanos, some of which have Dylan-like titles like 'Meditación en el umbral' ('Meditation in the doorway') or 'Autorretrato' ('Self-Portrait'), are written in acerbically colloquial language, often resorting as Dylan does to the dramatic monologue form, that might recall, say, 'Ballad of a Thin Man' or 'Dead Man, Dead Man', as in her lacerating 'Kinsey Report': 'Ya dejé de ir al cine. La oscuridad ayuda / y la aglomeración en los elevadores. / Creyeron que iba a volverme loca / pero me está atendiendo un médico. Masajes. / Y me siento mejor' ('I've stopped going to the cinema. The darkness helps / and the crush in the lifts. / They thought I'd go crazy / but a doctor's taking care of me. Massages. / And I feel better'⁸⁴. Dylan's surrealist mode, too, has its Mexican parallels, with his 'Series of Dreams' mirroring on a smaller scale, in its title and dynamics, the remarkable seventeenth-century poem 'Primero sueño' ('First dream'), the masterpiece of Mexico's first woman poet, Sor Juana Inés de la Cruz⁸⁵. It is, finally, worth noting that 1988 saw the publication in Mexico of what may be the only book-length original study of Dylan to have appeared in Latin America, Jaime Pontones' volume *El Blues de la Nostalgia Subterránea. Bob Dylan: infiernos y paraísos* (*Subterranean Homesick Blues: Bob Dylan, hells and heavens*).⁸⁶

⁸¹ Dylan was backed on this tour by the Chicano group Los Lobos (cf. above), which suggests some effort at acculturation on his or his organisers' part. These four dates, are, incidentally, among the few Dylan concerts from which, according to those informed on such matters, no audience tapes have ever circulated.

⁸² Juan José Doñán, 'Adiós, poeta' ('Farewell, poet'), *Público* (Guadalajara), 24 April 1998 - <www.publi.com/news/1998/0424/a02.htm>.

⁸³ Octavio Paz, in *Early Poems 1935-1955*, bilingual Spanish-English edition with translations by various hands, New York: New Directions, 1973 (the translation is mine, not that from the book). Another poem by Paz in the same volume, 'La calle', speaks of a man being followed by his double: 'Ando en tinieblas y tropiezo y caigo / y me levanto y piso con pies ciegos / las piedras mudas y las hojas secas / y alguien detrás de mí también las pisa' ('I walk in the dark and stumble and fall / and get up and trample with blind feet / the silent stones and the dead leaves / and someone behind me tramples them too'), in a vision perhaps - as with the Vallejo poem quoted above - arguably similar to those of Dylan's 'I and I'.

⁸⁴ Rosario Castellanos, in *Meditación en el umbral*, Mexico City: Fondo de Cultura Económica, 1985.

⁸⁵ In Sor Juana Inés de la Cruz, *Antología poética*, Madrid: Alianza, 2004.

⁸⁶ Jaime Pontones, *El Blues de la Nostalgia Subterránea. Bob Dylan: infiernos y paraísos*, Mexico City: Posada, 1988.

IV. BOOTS OF SPANISH LEATHER - DYLAN'S RECEPTION IN SPAIN

If we now move 'across that lonesome ocean' and consider Spain, it can reasonably be said that Dylan has long been popular among listeners and well-regarded among critics in that country. His work has certainly had more recognition in Spain than, for instance, in neighbouring Portugal, where as late as the 1980s relatively few of his albums were obtainable on the market and, indeed, his reputation as a poet never seems quite to have got across. The history of Dylan's reception in Spain up to 1999 has been chronicled in loving detail by Francisco García, one of Spain's leading Dylan experts whose invaluable and indefatigable work will be evoked at a number of points in this study. García's book of 2000, *Bob Dylan en España: Mapas de carretera para el alma* [*Bob Dylan in Spain: Road maps for the soul*], focuses on three aspects: tours, record releases and what might be called public opinion, and I am indebted to this study for much of the information that follows⁸⁷.

IVA. RECORD RELEASES

During his years as world countercultural icon, Dylan's albums were very difficult to obtain in Spain, except as imports: the first to be released was 'John Wesley Harding', in 1968. This means that during his most 'famous' period Dylan's work was, paradoxically, a relatively little-known phenomenon beyond the Pyrenees: in those days, those straining to catch the wind's message in General Franco's land of 'organic democracy' had to make do with occasional radio plays, a smattering of singles and EPs (mostly following French releases), and a limited number of cover versions in Spanish, Catalan or Basque. This circumstance, no doubt the result of political circumspection on the part of the Franco regime, led to some curious ironies. Thus, Francisco García relates how, before a single Dylan album was available on the national market, the melody of 'Blowin' in the Wind' was appropriated for 'Saber que vendrás' ('To know that You will come'), a Christian hymn which achieved a great success as part of the Spanish Catholic liturgy, and comments: 'Toda una generación de españoles conoció, sin saberlo, el primer gran éxito de Dylan en los templos religiosos' ('A whole generation in Spain unwittingly made the acquaintance of Dylan's first big hit in church')⁸⁸. The situation was remedied starting from 1970, when Columbia opened its Spanish offices and started releasing its back catalogue: by 1973, all of Dylan's albums were available in Spain, and they have remained on sale ever since, originally in vinyl and cassette form, and later in CD format, with releases generally following the standard European pattern⁸⁹.

⁸⁷ Francisco García, *Bob Dylan en España: Mapas de carretera para el alma* [*Bob Dylan in Spain: Road maps for the soul*], Lleida/Lérida [Catalonia]: Editorial Milenio, 2000. This book includes: full details of all Dylan's Spanish tours up to 1999, with all localities listed and a digest of press reports; a discography of Dylan's official and unofficial Spanish releases, again up to 1999, with full-colour illustrations showing every sleeve; and interviews with eleven Spanish-speaking Dylan experts or aficionados (musicians, writers, journalists, etc). For more details, see my review, posted in 2000 on the Bob Dylan Critical Corner site - <www.geocities.com/Athens/Oracle/6752/multilingual.html#Mountains>.

⁸⁸ García, *Bob Dylan en España*, 16-17.

⁸⁹ There have been some Spain-only special and limited releases. With its 17 May 1993 issue, *Cambio 16*, a well-known political and general Madrid weekly which might be considered the Spanish equivalent of *The Economist*, offered its readers a free CD entitled *Folk: Años 60, 11* (*Folk: The 60s, No 11*), which included a performance by Bob Dylan of the blues standard 'Baby, Please Don't Go', from the 'Minnesota Hotel Tape' of 22 December 1961. A similar oddity is proffered by another giveaway CD, included with a 1995 issue (no exact date given) of the Navarra daily *Diario de Noticias*: this disc, *Grandes de la Música: Mitos del Rock* (*Great Figures of Music: Myths of Rock*), featured Dylan performing 'California', a song generally considered

IVB. TOURS

Dylan has toured Spain in 1984, 1989, 1993, 1995, 1999 and 2004⁹⁰. To these should be added two one-off dates, for the 'Guitar Legends' festival in Seville in October 1991 and a 1998 festival in Escalarre, a small Catalan locality in the Pyrenees. The first tour in 1984 consisted of two dates only, 26 June in Madrid and 28 June in Barcelona. Dylan has to date played 37 concerts in Spain, in a total of 24 localities, covering 12 of the 15 autonomous regions of the Spanish mainland (he has never played in the Canary Islands or the Balearic Islands). Certainly, the vast majority of mainland Spain's population has by now had the opportunity to see Bob Dylan perform at a location reasonably close to home⁹¹. The venues have ranged from the bullring in Benidorm, on the sun-drenched Valencia coast in the east, to the four-yearly Xacobeo Festival in the pilgrims' city of Santiago de Compostela, in rainswept Galicia in the north-west: the most spectacular to date must surely have been, on 12 July 1993, that given to a crowd of 4000 in the magnificent Roman amphitheatre of the small city of Mérida in Extremadura, which may have reminded Dylan of certain images from his own 'Foot of Pride' or 'When I Paint My Masterpiece'. García's book chronicles all 29 concerts up to and including 1999, also detailing the coverage of each tour and/or concert in the Spanish press (national, regional and local; musical and general), with selected quotations in the body of the text and an extensive press bibliography at the end of each chapter: thus, any future student of reception theory who wants to know exactly what, for example, the newspaper *Diario de Andalucía* said about Dylan's 17 April 1999 concert in Málaga has only to follow the trail laid down by his Spanish chronicler.

The reader learns from García's study that Dylan's debut 1984 concert in Madrid was attended by no less than four ministers from the then socialist government of Felipe González, one of them none other than Javier Solana, who went on to achieve further fame as NATO's secretary-general and, latterly, European foreign-policy supremo.⁹² The second concert of that same first tour, in Barcelona, was graced by the presence of Jordi Pujol, long-standing head of the Catalan regional government and uncrowned king of Catalonia⁹³. These VIP presences make it clear that Dylan's first-ever professional visit to Spain was perceived as a major cultural and historical event. The press responses to these concerts, however, did not all rise to the level of the occasion: the article titles quoted in García's bibliography include all-to-predictable references of the type: 'Bob Dylan, el veterano de la canción protesta' ('Bob Dylan, the veteran of protest song'⁹⁴) or 'Dylan: el profeta de los 60' ('Dylan, the prophet of the 60s'⁹⁵); and, as García notes, the Spanish media's coverage of Dylan's visit typically repeated ad infinitum 'dos tópicos absolutamente agotados: el mito y la nostalgia' ('two hackneyed clichés: myth and nostalgia'⁹⁶). It is clear from García's book that the journalistic resort to cliché has been a constant all the way through in the reception of

an early version of 'Outlaw Blues'. Neither song has ever been officially released by Columbia (García, *Bob Dylan en España*, 199-200).

⁹⁰ Spain was not included in Dylan's 2005 European tour.

⁹¹ All Dylan's Spanish concerts up to 17 July 2004, with exact dates and venues, are listed in the special edition of the Spanish version of *Rolling Stone* published in June 2004 under the title 'Bob Dylan: Cuaderno de la gira' ('Bob Dylan: the tour logbook') (1-5). See also García, *Bob Dylan en España*, for the concerts up to 1999.

⁹² García, *Bob Dylan en España*, 37.

⁹³ García, *Bob Dylan en España*, 42.

⁹⁴ *Tiempo*, No 110, 18-24 June 1984 (see García, *Bob Dylan en España*, 44).

⁹⁵ *El Gran Musical*, No 245, July 1984 (see García, *Bob Dylan en España*, 46).

⁹⁶ García, *Bob Dylan en España*, 31.

Dylan's Spanish tours - although this is, of course, scarcely a phenomenon unique to Spain. Nonetheless, the 24 July 1995 night in Barcelona was actually attended by a princess, the Infanta Cristina⁹⁷, though it is not recorded whether she discussed 'what's real and what is not'. As to Dylan's own extracurricular movements during these professional visits, he is believed to have checked out the Prado on the first visit to Madrid in 1984 (where he would have renewed his acquaintance with Goya), and, at some point, to have done the rounds of Antoni Gaudí's celebrated Sagrada Familia church in Barcelona⁹⁸.

IVC. DYLAN AND THE SPANISH INTELLIGENTSIA

The final section of García's book offers some useful evidence of the nature of Bob Dylan's reception in Spain, as exemplified in a set of brief interviews with eleven personalities from in and around the Spanish-speaking music world. These include: Diego Manrique, a veteran radio presenter and rock journalist; Jesús Ordovás and Mariano Antolín Rato, both authors of books on Dylan (Rato is also a published novelist); Benjamín Prado, a prestigious novelist and poet⁹⁹; Fernando Garcín, a poet from Valencia¹⁰⁰; and, representing Latin American opinion, Andrés Calamaro, a rock-oriented singer-songwriter from Argentina¹⁰¹. Inevitably, some respondents, notably Ordovás, privilege Bob's mid-60s work to near-exclusivity, but the balance is redressed by others, such as Calamaro and Garcín, who stress the merits of later albums like *Infidels* or *Oh Mercy*. The contributions are invariably enthusiastic, if not downright adulatory. Prado even declares: 'No se me ocurre ninguna frase en la que puedan estar al mismo tiempo las palabras "Bob", "Dylan" y "peor"' (I can't think of a single sentence that might contain the words "Bob", "Dylan" and "worst").

Bob Dylan's presence in the Spanish national mind has been cemented by the publication in Spain of a number of detailed original studies. Of the more important English-language books on Dylan, the only one which has been translated into Spanish (in 1975, published in Madrid) is Antony Scaduto's biography of the early years, *Bob Dylan*¹⁰²: the critical studies of Michael Gray, Stephen Scobie and Christopher Ricks remain to be translated, as does Greil Marcus' *Invisible Republic*¹⁰³. By way of compensation, however, there have been a

⁹⁷ García, *Bob Dylan en España*, 124.

⁹⁸ *Rolling Stone*, 'Bob Dylan: Cuaderno de la Gira', 5, 11.

⁹⁹ Prado published an interesting article on 'dylanitas' in the Spanish edition of *Rolling Stone* ('Locos por Dylan' ['Crazy about Dylan'], *Rolling Stone*, Spanish edition, May 2001, 70-74). His volume of poems *Cobijo de la tormenta* takes its title directly from Dylan's song 'Shelter from the Storm'.

¹⁰⁰ Garcín wrote the sleevenotes for the 1996 various-artists CD of Dylan covers in Spanish, *Bob Dylan Revisitado: Un Tributo en la Lengua del Amor (Bob Dylan Revisited: A Tribute in the Loving Tongue)*, compiled by - again - Francisco García. For more on this release, see the section on cover versions below.

¹⁰¹ Calamaro also contributed the foreword to the García/Iriarte volume of Dylan translations examined below, *Del Huracán a las Tierras Altas*. He is a well-known artist in both South America and Spain, and has named Dylan in his own song 'Elvis está vivo' ('Elvis lives'), on his 1997 album *Alta suciedad (High Corruption)*, while another of his compositions, 'Paloma' ('Dove'), from *Honestidad brutal (Brutal Honesty)*, 1999) has a stanza which is virtually a direct translation from Dylan's 'Heart of Mine'. Calamaro opened for Dylan on eight nights of his 1999 Spanish tour, and on five of those nights covered Dylan's 'Seven Days' as part of his set.

¹⁰² Antony Scaduto, *Bob Dylan*, New York: Grosset and Dunlap, New York, 1971.

Translated by Ángela Pérez. as *La biografía de Bob Dylan*, Madrid: Ediciones Júcar, 1975.

¹⁰³ Four other, less important English-language books on Dylan have been translated into Spanish and published in Spain: Barry Miles' *Bob Dylan, In His Own Words (Bob Dylan, visto por si mismo)*, Madrid: Ediciones Júcar, 1983); John Bauldie's *Wanted Man: In Search of Bob Dylan*, (translated by Alberto Manzano as *Se busca*, Madrid: Celeste 1995); Howard Sounes' biography *Down the Highway: The Life of Bob Dylan*, (translated by Marta Arguilé as *Bob Dylan. La biografía*, Barcelona: Mondadori, 2002); and the first volume of Paul Williams' *Bob Dylan: Performing Artist* (translated by Joan Sardá as *Bob Dylan. Años de juventud 1960-1973*,

fair number of Spanish-language Dylanological originals. In particular, a set of four volumes, entitled *Bob Dylan*, *Bob Dylan 2*, *Bob Dylan 3* and *Bob Dylan 4* appeared between 1972 and 1992 under the imprint 'Los Juglares', published by Ediciones Júcar of Madrid. This is a collection of studies of contemporary musicians, generally combining biography, critical comments, photos and lyrics, straddling the Hispanic and non-Hispanic musical worlds (Violeta Parra and Víctor Jara both have volumes devoted to them in the series¹⁰⁴), and thus, in a sense, acclimatising or acculturating Dylan's work. The authors of the four studies are, in order, Jesús Ordovás (1972), Mariano Antolín Rato (1975), Danny Faux (1982) and Vicente Escudero (1992); we have already met the two first-named via Francisco García's interviews. Of the four books, those by Rato (polemically analytic) and Faux (rich in journalistic detail) are the most interesting. The first study, by Ordovás, leans rather heavily on Scaduto's biography (then unpublished in Spanish), but it remains of undeniable importance as, quite simply, the first serious book on Dylan to appear in Spain. By far the weakest of the four books is Escudero's, which is little better than hack-work and is spattered with typographical and bibliographical errors.¹⁰⁵ Despite such aberrations, however, the Dylan book panorama in Spain is, taken as a whole, an extensive and laudable phenomenon. Also to be noted is the existence, since April 2002, of a dedicated Dylan zine exclusively in Spanish, *Fanzimmer*, published four times a year in Pamplona/Iruña (Navarra) and lovingly edited by Rafael de Pablo¹⁰⁶.

In recent times, we may stress the favourable reception accorded in Spain to both *'Love and Theft'* and *Chronicles*, as well as to the 2004 tour. Thus, Dylan's triumphant album of 2001 received an ecstatic review in the prestigious national daily *El País*, from the pen of the already mentioned Diego Manrique, who lauded 'Dylan el alquimista: el brujo que tiene a su disposición la historia, la mitología, las raíces de EE UU. Y que mezcla todo con humor y mano segura' ('Dylan the alchemist: the magician who draws on America's history, mythology and roots, combining all the elements with humour and a steady hand' - and also, interestingly, drew attention to the presence on the album of Dylan's 'riqueza narrativa' ('narrative abundance'), praising his storytelling art and thus approximating him to the literary tradition.¹⁰⁷ The seven-date 2004 tour was abundantly covered in the press, with the *Diario de Alcalá*, the local paper in Alcalá de Henares near Madrid, where Dylan played on 14 July in the garden of the archbishop's palace, going so far as to devote the first eight pages of its edition of that day, in their entirety, to the singer-songwriter and his concert, with local worthies and ordinary inhabitants marvelling that their small town had been singled out for such an honour.¹⁰⁸ The editorial caled Dylan 'uno de los iconos de nuestra era, un narrador de lo actual y de lo eterno que no es de ningún sitio y lo es de todos a la vez'

Barcelona: Ediciones Ma Non Troppo, 2004; volume 2 was scheduled for late 2005). There do not appear to be any Catalan translations of English-language Dylan studies.

¹⁰⁴ Cf. section on Chile above.

¹⁰⁵ A number of other Spanish-original Dylan books have appeared over the years, by no means all of them worth chronicling. There has also been one original in Catalan: David Castillo, *Bob Dylan*, Barcelona: Edicions 62/Caixa de Catalunya, 1993. Cf. also the original Mexican study by Jaime Pontones, mentioned above.

¹⁰⁶ *Fanzimmer*'s website is at: <<http://es.geocities.com/fanzimmer/>>. It does not include article texts.

¹⁰⁷ Diego Manrique, 'Bob Dylan demuestra su renacimiento creativo en su nuevo disco' ('Bob Dylan's new album demonstrates his creative renaissance', *El País*, 9 September 2001, <www.elpais.es/articulo.html?anchor=elpepiesp&xref=20010909elpepiesp_1&type=Tes&d_date=20010909>.

¹⁰⁸ *Diario de Alcalá*, 14 July 2004, 1-8.

('one of the icons of our era, a narrator of the present and the eternal who is from nowhere and everywhere at one and the same time')¹⁰⁹.

In 2005, heralding Dylan's autobiography, El País honoured him with a photograph, in his rakish '*Love and Theft*' mode, on the front cover of its Sunday supplement for 13 February, and featured a long report on the Spanish translation of *Chronicles*, including a detailed text by, again, Manrique¹¹⁰, who once again drew attention to Dylan's literary credentials: '*Crónicas* es un libro más literario de lo que aparenta. Dylan adopta un falso tono de ingenuo de provincias que deriva de Mark Twain. Pero éste es un Twain que se ha contagiado de los ritmos anfetamínicos de Jack Kerouac' ('*Chronicles* is a more literary book than it seems. Dylan adopts a deceptive "hick from the sticks" tone which comes from Mark Twain - but a Twain contaminated by the amphetamine rhythms of Jack Kerouac'). Manrique also stressed how the book incarnates Dylan's trickster mode, offering its readers, be they English- or Spanish-speaking, 'un personaje que siempre rompe, para bien o para mal, las expectativas de sus seguidores' ('a character who endlessly confounds, for better or worse, the expectations of his followers')¹¹¹. El País returned to *Chronicles* a few days later, naming it, in its 19 February edition, the 'book of the week'. This time, the reviewer, Rodrigo Fresán, praised Dylan's book precisely for its refusal of autobiographical orthodoxy: 'Bob Dylan ... ha respetado sus propias reglas y sus propios versos a la hora de narrar esta obra maestra que es su magistral existencia. "Para vivir fuera de la ley tienes que ser honesto", canta Dylan ... Y, como prueba de ello, exactamente *así*, honrado pero forajido, suena este gran libro' ('Bob Dylan ... ha respected his own rules and his own verses in his narration of that masterpiece which is own magisterial life. "To live outside the law you must be honest", sings Dylan ... And the proof of that, exactly *that*, is what we find in this fine book: an honest outlaw')¹¹². In similar vein, in April 2005 Qué Leer, a literary magazine published in Barcelona whose title translates as 'What To Read', greeted *Chronicles* as an 'apasionado y vitalista' ('passionate and vivid') work which, 'en sus mejores pasajes, ... nos devuelve al vociferante y aullador Jack Kerouac de *En el camino*' ('in its best passages, ... takes us back to the eloquent and howling Jack Kerouac of *On The Road*')¹¹³. The volume received similar praise in 'dylanita' Dario Vico's limited-edition book of 2005, *Bob Dylan: Una introducción (Bob Dylan: An Introduction)*: Vico hailed it as 'un libro magnífico' ('a magnificent book'), and went so far as to speculate as to whether, with the promised three volumes of *Chronicles*, Dylan might not, in the end and somewhat ironically, obtain the Nobel for his qualities as a prose writer: 'Tendría gracia que al final se ganara el Nobel por su obra escrita' ('It would be curious if he did finally win the Nobel for his written work')¹¹⁴. Also in April 2005, Antonio Iriarte, reviewing the book in the Barcelona magazine Ruta 66, declared that with *Chronicles* 'Dylan ha confirmado a los ojos de todo el mundo que también es un escritor' ('Dylan has confirmed

¹⁰⁹ 'Algo más que un espléndido concierto' ('Something more than a splendid concert'), Diario de Alcalá, 14 July 2004, 8.

¹¹⁰ Diego Manrique, 'Las evasiones del mito' ('Evasions of the myth'), El País Semanal, 13 February 2005, 40, 42.

¹¹¹ Manrique, 'Las evasiones del mito', 40.

¹¹² Rodrigo Fresán, 'Sangre en las letras' ('Blood on the letters'), El País, 19 February 2005 ('Babelia' supplement), 5.

¹¹³ Milo J. Krmpotic, 'Palabra de Dylan: Las memorias del gran cantautor' ('The word of Dylan: the memoirs of the great singer-songwriter'), Qué Leer, April 2005, 52-53 (52).

¹¹⁴ Dario Vico, *Bob Dylan: Una introducción (Bob Dylan: An Introduction)*, Valencia: Group Midons (Guías Efe Eme), 2005, 89, 90 (Vico's 96-page book was given away with the March 2005 issue of the magazine Efe Eme; it was an updated version of a volume with the same title published in 2000 by Editorial La Máscara, Valencia).

in everyone's eyes that he is a writer too'), and unequivocally praised 'la extraordinaria calidad literaria del texto' ('the extraordinary literary quality of the text'), as manifested in 'la efectividad y sencillez de la prosa' ('the effectiveness and simplicity of the prose', with its 'tremendo poder de evocación' ('tremendous power of evocation'))¹¹⁵.

Chronicles also won praise for its literary qualities in the Catalan-language press: on 10 February 2005 the Barcelona daily *Avui* carried a heavyweight review by David Castillo, laying major stress on the songwriter's literary baggage, declaring: 'No resulta estrany que hagi estat proposat per al Nobel de literatura perquè Dylan és tan bo narrant que aconseguix fer-te partícip de la circumstància vital dels moments que recupera' ('It should not surprise us that he has been proposed for the Nobel prize in literature, for Dylan is such a good narrator that he gets you to participate in the lived circumstances of the moments he recovers'), and even concluding: 'Dylan, finalment, ha canviat el món però ho ha fet com els grans artistes: en la recreació de la vida com una forma de bellesa' ('Dylan, in the end, has changed the world, but he's done it as the great artists do: recreating life as a form of beauty')¹¹⁶.

Meanwhile, in homage to the master a film, *Las huellas de Dylan (Tracks of Dylan)*, directed by Francisco Merinero, had its private preview in February 2005, and was expected to go on general release at a later date. Merinero's film was described, in an article of 24 February in the newspaper *El Mundo*, as consisting mostly of concert footage from Dylan's 2004 Spanish tour, plus interviews with prominent 'dylanitas', including Benjamín Prado, Diego Manrique and Jesús Ordovás. The director declared: 'A nivel artístico, es mi más viejo maestro. El descubrimiento de su música ... despertó en mí la inquieta alma artística que todos llevamos dentro' ('In artistic terms, he's my oldest master. The discovery of his music ... awoke in me the restless artist's soul that we all have inside us')¹¹⁷. Some across the Pyrenees, then, are in no doubt whatever that Bob Dylan is a very substantial artist indeed.

VA. COVER VERSIONS (I)

Interest in a songwriter's work may be measured not only through books and articles but, in more audible fashion, through the existence of cover versions, and indeed a considerable number of such versions of Dylan songs have been released over the years in Spain - not just in Spanish, but also in Catalan, Galician and Basque. The post-Franco Spanish state recognises these four languages as official. Catalan is spoken in Barcelona and the rest of the surrounding region of Catalonia, with variants in the Valencia region and the Balearic Islands; Galician, which resembles Portuguese, is the language of the Atlantic region of Galicia, in the north-west (main cities: Santiago de Compostela, La Coruña and Vigo); Basque is the tongue of the Basque Country in the north-east (main cities: Bilbao, San Sebastián and Vitoria). Catalan and Galician are both Latin-derived and, while unequivocally distinct languages, are reasonably close to Spanish; Basque is totally unrelated to the other three and is, indeed, not an Indo-European language at all.

¹¹⁵ Antonio Iriarte, 'Bob Dylan no se confiesa' ('Bob Dylan confesses nothing'), *Ruta 66* (Barcelona) April 2005, 57.

¹¹⁶ David Castillo, 'La paraula del mestre: Memòries' ('The word of the master: Memoirs'), *Avui*, 10 February 2005, <www.avui.es/avui/diari/05/feb/10/k100310.htm>. Castillo is the author of what appears to be the only existing Catalan-language study of Dylan (see above).

¹¹⁷ Álvaro Feito, 'La pasión española por el "mito Dylan"' ('The Spanish passion for the "Dylan myth"'), *El Mundo*, 24 February 2005, 58.

It is important to make a clear distinction between a cover version and a translation of a Dylan song. A Spanish cover version has of course been subjected to a process of translation, but cannot be considered in itself as a translation proper. As a text intended to be sung, it inevitably takes liberties with the original for reasons of rhyme, rhythm and euphony, whereas the published translation of a lyric exists to give Spanish-speaking readers and listeners an understanding, filtered through their own language but nonetheless as accurate as possible, of what Dylan actually says in his song-text¹¹⁸. There is of course a loss, as the translated texts lose Dylan's end-rhymes, internal rhymes, rhythm (regular or otherwise), alliteration and assonance, and come across as if they were post-Whitman free verse - which is, of course, precisely the kind of poetry that the inveterate rhymester Dylan does not write! However, this loss is mitigated if the translation is accompanied by the original in parallel-text mode, and translation as such remains the only possible medium for properly communicating Dylan's meaning, or as much of it as can be communicated, to Spanish speakers with little or no English.

We shall consider the translation proper of Dylan into Spanish later in this study, but will now examine the parallel history of cover versions, while at all points wishing to make clear that a sung cover version is in fact not a translation but an adaptation or rewriting. The history of Dylan covers in Spain has been traced, once again, by the ever-active Francisco García, this time in an article of 1993 entitled 'Bob Dylan: El libro de los discos españoles' ('Bob Dylan: The book of Spanish records')¹¹⁹. García's research makes it clear that there has never been any lack of interest in performing Dylan songs in Spain, although it does also seem that his material has on the whole not been covered primarily by 'name' artists.

It appears from García's article that Dylan songs began to be sporadically translated and covered in the Spanish state as early as 1964, but the earliest cover version in any of the state's languages that is actually dated in his text is 'No et serveixo', a Catalan rendition of 'It Ain't Me Babe' released in 1968 on an EP by Albert Batiste. Other pioneer covers included several more in Catalan, by various artists (among them at least two different recordings of 'When The Ship Comes In'), and three versions, in three different languages, of 'Blowin' in the Wind': in Catalan again (by the duo Ramòn Casajoana and Joan Boix), in Basque (by Juan Migel), and in Spanish (by Los Pekenikes). Also interpreted, in both Spanish and Catalan, in the 1960s or 1970s were 'Farewell Angelina' and 'Mr Tambourine Man'. Later years saw a fair stream of Spanish-language covers, of titles ranging from the obvious ('Like a Rolling Stone', 'I Want You', 'Knockin' on Heaven's Door') to the more obscure ('If Dogs Run Free', and even, remarkably, 'Tell Me').

The versions so far mentioned are all of individual Dylan songs, whether as singles or as tracks on EPs or albums. Several entire albums of Dylan-in-translation have also been issued in Spain, the first being *Los éxitos de Bob Dylan*, credited to Danny Roberts (probably a pseudonym) and released in 1978. This was an unauthorised release, as were its successors until December 1996, when *Bob Dylan Revisitado: Un Tributo en la Lengua del Amor* appeared. This CD (*Bob Dylan Revisited: A Tribute in the Loving Tongue*) was issued by Seminola Records of Valencia, and is discussed by Lars M. Banke in an article of 1998

¹¹⁸ This point is clearly illustrated by the two Spanish versions of 'Gotta Serve Somebody' by Francisco García - the cover version included on the CD *Bob Dylan Revisited: Un Tributo en la Lengua del Amor*, and the translation which appeared in *Del Huracán a las Tierras Altas: Escritos y canciones 1975-1997* (for both, see below). García's two texts are very different from each other.

¹¹⁹ Privately published by Masked Tortilla Productions, 1993.

entitled 'A Few Notes on Bob Dylan Cover Version Albums'. Banke states that on this album 'various Spanish artists do a total of twelve Dylan songs ... translated [sic] by Francisco J. García Cubero, who is also the originator of the project'¹²⁰.

This is, of course, the Francisco García whom we are already acquainted with. Indeed, García is responsible for eleven of the twelve Spanish-language adaptations (not translations) on the CD (the exception being 'De vuelta en la autopista 61', a.k.a. 'Highway 61 Revisited', the version of which is the direct responsibility of Lobos Negros, the group performing it). The musical approach is generally 'rock' rather than 'folk', and not on the whole over-obviously Spanish, although the project's one 'name' artist, Miquel Gil (who made his name with the excellent Valencian Mediterranean-folk outfit Al Tall), contributes strong flamenco-tinged vocals to a much-transformed 'Has de servir a alguien' ('Gotta Serve Somebody'). Francisco García himself plays on one track, as a member of the group La Gran Esperanza Blanca, who cover 'One Too Many Mornings', interpreted in rock vein as 'Demasiadas mañanas'. The adapted Spanish lyrics (without the English originals) are printed in full in the booklet, which also contains a prose-poem tribute to Dylan by Fernando Garcín (the Valencian poet whom we have mentioned above), including the following: 'Ésta es una pequeña aportación de cuero español. En la lengua del amor.' ('This is a small contribution made of Spanish leather. In the loving tongue'). The texts sung on this CD are, it should be stressed, *not* translations proper: these versions are deliberately 'singable', respecting the originals' musical form rather than faithfully sticking to the sense of the words; and in a number of the adapted songs stanzas from the original have been left out.

In his article, Banke also mentions a CD called *Pirata*, released by Boomerang Records in 1995 by a group called (unpronounceably) 7 Lvvas, on which 'nine of the fourteen songs ... are Dylan songs and some of the others are Dylan-related traditionals'. The adaptations, by Fredi Barreiro, are, Banke claims, in 'Galician-Portuguese'¹²¹. It would in fact be more accurate to say simply that they are in Galician, as this language, while historically a variant of Portuguese, is spoken in a region which has been uninterruptedly a part of *the Spanish state* for as long as that state has existed. *Pirata* includes, indeed, Galician-language adaptations of nine Dylan songs, among them 'All Along the Watchtower', 'What Was It You Wanted?', 'Maggie's Farm' and 'Visions of Johanna'¹²², and of two songs which are certainly 'Dylan-related traditionals', 'Barbara Allen' and 'Jim Jones' (the three remaining tracks adapt songs by Bruce Springsteen and Jimmy Buffett). In other words, it is a 'mostly-Dylan-covers' album. Musically, these are rock-oriented versions; the packaging does *not* include the Galician lyrics, which makes comment rather difficult for those not brought up in the shadow of Santiago's cathedral. Since then, 7 Lvvas have, put out two more releases (both in CD-R format), entitled *Que Tomas* and *Nu*, containing, inter alia, more Dylan songs in Galician, among them 'Jokerman' and 'Lily, Rosemary and the Jack of Hearts'. It is certainly interesting to find Dylan's texts re-created in this fashion in a minority language like Galician.

¹²⁰ Lars M. Banke, 'A Few Notes on Bob Dylan Cover Version Albums', *On The Tracks*, No 13, Spring 1998, 10-19. Banke states that on this album 'various Spanish artists do a total of twelve Dylan songs ... translated [sic] by Francisco J. García Cubero, who is also the originator of the project' (15).

¹²¹ Banke, 15. This writer, who is clearly not familiar with Iberian languages, confusingly, and plain wrongly, claims that the songs on *Bob Dylan Revisitado* are recorded 'in Catalan', when in reality they are *all* in Spanish.

¹²² On the two last-named songs, Maggie has become 'Maruxa', and Johanna has metamorphosed into 'Rosanna'.

Subsequently to Banke's article, two albums appeared consisting mostly of cover versions in Catalan, courtesy of the duo Gerard Quintana and Jordi Batiste. In 1998 they put out *Els miralls de Dylan* (released by Música Global Discogràfica of Girona/Gerona), a CD consisting of performances (with backing musicians) of eleven Catalan adaptations of Dylan songs, together with an original poem by Pere Quart and two Dylan songs performed in (less than perfect) English, namely 'One More Cup of Coffee' and a shortened version of 'Idiot Wind'. This was followed in 2000 by a second offering, *Els miralls de Dylan: Sense reina ni as*, on the same label, containing another twelve Catalan adaptations of Dylan songs, plus 'Romance in Durango' sung in English. The arrangements on both releases may be described as folk-rock, and are in some cases - e.g. 'Sara' and 'Shelter From The Storm' on the second CD - outstanding, communicating Dylan's poetic vision in powerful and memorable fashion. Both CDs come with the Catalan lyrics (the adaptations are by various hands, including Quintana and Batiste); the range of material included over the two releases does not extend chronologically beyond *Street-Legal* (represented by 'Señor' on the second CD), but does encompass 'A Hard Rain's A-Gonna Fall' (on the first) and 'Stuck Inside of Mobile with the Memphis Blues Again' and 'Sad-Eyed Lady of the Lowlands' (on the second), all performed in adaptations that take account of every stanza of the originals. This two-volume Catalan project must, surely, stand as one of the more ambitious attempts to transpose Dylan on record into another language, to be mentioned in the same breath as Hugues Aufray's comparable efforts in French.

VB. COVER VERSIONS (II) - THE SPANISH ALBUM PROJECT

At one point in the late 70s/early 80s there were well-substantiated rumours of Dylan himself making an entire album of songs in Spanish. This story, which seems to be more than an urban legend, has been researched in detail by Francisco García. In 'Spanish Album Incident', an essay published in the fanzine The Telegraph in 1991, and later online in Spanish¹²³, García states that this album, which would have had official release only in the Spanish-speaking world, would have consisted of Dylan classics, transposed into the 'loving tongue' and performed in that language by the master himself. In other words, Dylan would have covered himself in Spanish! The song texts would of course technically have been not translations proper but Spanish-language adaptations or transpositions.

There was talk of the songs being rendered into Spanish by no less a figure than the English poet, novelist and ethnologist Robert Graves, a long-term resident of the locality of Deià (Majorca). Dylan and Graves had certainly met at some point: their encounter in London is recalled in *Chronicles Volume One*¹²⁴. However, speculation was cut short by Graves' death in 1978. Francisco García further states that another candidate for rendering Dylan into Spanish-language song was the well-regarded Nicaraguan-born poetess Claribel Alegría, Graves' neighbour in Deià¹²⁵. She is believed to have translated some twenty songs, but this

¹²³ A revised version of Francisco García's essay appeared in Spanish on the 'Kaw-Liga's Shelter From The Storm' site - <www.geocities.com/kawligas/> - a site of which he was webmaster and which once acted as a focus for the Spanish Dylan community but unfortunately no longer exists ('Kaw-Liga' is not a Dylan reference but the title of a song recorded by Hank Williams in 1953).

¹²⁴ *Chronicles Volume One*, 45. On the same page, Dylan expresses his admiration for Graves' ethnographical study *The White Goddess*.

¹²⁵ Claribel Alegría was born in Nicaragua but prefers to see herself as Salvadorean, having been raised in El Salvador.

possibility, too, came to nothing, although it is thought that Claribel's Dylan texts may be lingering to this day at the bottom of a trunk somewhere in her Deià residence.

Of the two possible transposers, Graves would have been a prestigious 'catch' for Dylan, but Alegría - married to an American, Darwin J. Flakoll and certainly conversant with English - would have had the advantage of being a Spanish native speaker. Her poetic technique, based on very short but carefully-worked non-rhyming lines, does not seem obviously like Dylan's, but certain parallels in sensitivity may be supposed from her themes, which have been summarised thus by her fellow-poet, the Uruguayan-born Cristina Peri Rossi (incidentally also a displaced Latin American living in Spain): 'el amor de la vida es la constante de su lírica y explota, tanto en sus evocaciones como en sus recuerdos, sus sueños y esas exploraciones del yo que siempre culminan en un espejo que refleja a una niña' ('love of life is the constant theme of her lyric poetry, delving, both in her evocations and in her recollections, into her dreams and those explorations of the self which always culminate in a mirror reflecting a young girl')¹²⁶. In the poem dated 1976-1977 to which she gives the English title 'Sorrow', written in homage to the assassinated Salvadorean poet Roque Dalton, Claribel pays homage, through quotation and allusion, to a long line of the Spanish language's politically committed poets - Lorca, Miguel Hernández, Neruda, Vallejo - and songwriters - Violeta Parra, Víctor Jara. Mentioning those songwriters by name ('¿eres tú, Víctor Jara?' - 'is it you, Víctor Jara?')¹²⁷, she displays a finely Hispanic sensitivity to the values of poetic song that certainly marks her as a more than valid potential transposer of Bob Dylan.

Had the 'Spanish album project' ever got off the ground, it would have been interesting to compare Dylan's efforts in Spanish with those which have actually been released by his compeers Joan Baez and Linda Ronstadt. 1974 saw the release of the Baez album *Gracias a la Vida (Here's To Life)*, sung entirely in Spanish (apart from one song in Catalan), a powerful piece of work including material by Víctor Jara and Violeta Parra, as well as a recital of lines by Neruda¹²⁸. In 1987, Linda Ronstadt released *Canciones de Mi Padre (My Father's Songs)*, an equally impressive, 100%-sung-in-Spanish tribute to the Mexican musical tradition - a project which turned into a trilogy with her subsequent albums *Más Canciones (More Songs)*, 1991) and *Frenesí (Frenzy)*, 1992). Both Baez and Ronstadt, of course, have the advantage of Hispanic roots, but the idea of Bob Dylan allowing the claiming of a stake in his own work by the language of the people whom President James K. Polk deprived of vast areas of land in the Mexican War of the 1840s is, to say the least, intriguing.

VI. LORCA GRAVES - DYLAN AND SPAIN'S POETIC TRADITION

Dylan's fame as songwriter and poet has been consistently high in a country in whose various regions poetry and music have traditionally been no strangers to each other, whether in the medieval 'cantigas' (songs) and 'romances' (ballads), or in the 'saetas', the Easter chants of Andalusia (we shall meet the two last-named forms later in this article). The conceptual

¹²⁶ Cristina Peri Rossi, from 'Cuatro poetas latinoamericanas' ('Four Latin American poets'), in *Hora de Poesía*, Barcelona, No 8, March-April 1980; quoted in Mario Benedetti, 'Prólogo' ('Foreword') to Claribel Alegría, *Suma y sigue (antología)* ('Writing on (anthology)'), Madrid: Visor, 1981, 9-16 (13-14).

¹²⁷ Claribel Alegría, 'Sorrow', in *Suma y sigue*.

¹²⁸ The Neruda lines are from 'Alturas de Macchu Picchu', mentioned above in the section on Chile. Baez has also released interpretations of poems by Lorca, but in English (again cf. below).

divide between classical and non-classical music is, it may reasonably be affirmed, less rigid in Spain (as also in Latin America) than in anglophone countries (and, notably, Britain). Spanish classical composers such as Manuel de Falla and Joaquín Rodrigo have freely used folk and flamenco sources. For all its gypsy associations, flamenco itself - a multimedia spectacle combining text, music and dance - has long been treated as a serious object of study, and in Andalusia there is a whole tradition of erudite 'flamencólogos'. In recent times on the Spanish market, a number of well-known (and commercially successful) artists in the folk/singer-songwriter area have made a point of specialising in the field of poems set to music. Among these are: Paco Ibáñez, who has recorded material ranging from medieval 'romances' to modern poets like Rafael Alberti; the very popular Catalan singer Joan Manuel Serrat, who has issued (in Spanish, not Catalan) tribute albums of poems by, respectively, Antonio Machado and Miguel Hernández, both of them prestigious twentieth-century poets; and Amancio Prada, who hails from León province, on the borderline between Castile and Galicia, and has recorded some highly personal interpretations of poetry in both Spanish and Galician, including, notably, a fine album of settings of poems (mostly in Galician) by the nineteenth-century writer Rosalía de Castro. In the Anglophone world, by contrast, such cross-genre fusions are rare: Burns' songs, certainly, continue to be recorded by Scottish performers, and Yeats' poems are quite often set to folk arrangements by Irish artists, but outside the Celtic fringes it is another matter. The exceptions exist but are few. Van Morrison has recorded some lines of Blake; Leonard Cohen has interpreted poems by Byron and (as we shall see) Lorca; Edgar Allan Poe has had more fortune in the popular music world than most members of the literary canon, with poems of his sung by Phil Ochs (a shortened version of 'The Bells') and Joan Baez ('Annabel Lee'): quite recently, Poe became the subject of a whole album of settings, rewritings and interpretations of his works in the form of *The Raven*, Lou Reed's double CD of 2003. Baez did record, back in 1968, an album called *Baptism*, consisting of highly credible versions of poems whose authors ranged from John Donne to Henry Treece, and, once again (in English translation), Lorca¹²⁹. Despite the above, the recording of 'art-poems' by non-classical musicians does seem to be a rather more mainstream activity in Spain, a country where, conversely, it is not culturally difficult for readers and listeners to accept the idea of the songwriter-poet¹³⁰. These factors have no doubt facilitated Bob Dylan's Spanish reception.

¹²⁹ Joan Baez, *Baptism* (Vanguard, 1968. This album features settings of two Lorca poems in translation: 'Casida of the Lament' ('Casida del llanto', translated by Stephen Spender and J.L. Gili) and 'Gacela of the Dark Death' ('Gacela de la muerte oscura', translated by Stephen Spender and Peter Levi). Both poems are taken from Lorca's last collection, *Diván del Tamarit* (written 1934, published posthumously in 1940).

¹³⁰ An especially interesting example is furnished by the Majorca-born Catalan-language singer María del Mar Bonet and her album of 2004, *Amic, Amat*. This album's 14 tracks include, in a daring but successful gesture of transcultural eclecticism: settings of poems by the humanist Ramon Llull (1233-1316) (as reinterpreted by the 19th-century Catalan poet Jacint Verdaguer); medieval Hispano-Arab and traditional Turkish material; an extract from the biblical Song of Songs (a text, incidentally, also quoted by Dylan in the 'rose of Sharon' reference in 'Caribbean Wind') - and, interestingly enough, Bruce Springsteen. The Springsteen track is a Catalan-language adaptation (by Albert García, as 'Mons apart') of 'Worlds Apart', from his 2002 album *The Rising*. On Springsteen's post-11-9 reconciliation opus, this track has a special status as the only song directly dealing with Islam and the possibility of intimate relations across the cultural divide. The arrangement on *Amic, Amat* takes its cue from the 'oriental chant' opening of Springsteen's original and extends the 'eastern' formula to the whole of the song, enveloping it in a swathe of Mediterranean-Arab sound. Bonet's album as a whole embodies a notion of East/West, ancient/modern musical fusion harking back to the spirit of Moorish Spain. Despite this, it still notes the existence of today's hegemonic Anglophone popular music, and indeed scores a triumphant coup, integrating into its texture - and in the company of Llull and Verdaguer, the two unquestioned icons of canonic Catalan literature - what must be, surely, the most surprising of all Springsteen covers to date, anywhere.

The Spanish poetic tradition has continuously drawn deeply on popular roots. The old 'romances', Spain's equivalent of the Anglo-Scottish ballads that mean so much to Dylan - with their titles like 'Romance del Infante vengador' ('Ballad of the vengeful prince') or 'Romance del Prisonero' ('Ballad of the prisoner') - have been a constant source of inspiration to later poets, from Luís de Góngora in the seventeenth century down to Lorca in the twentieth. Folk influences were a major determinant on several of Spain's nineteenth-century writers. The work of the Romantic poet and prose writer Gustavo Adolfo Bécquer is steeped in the world of popular legends and customs. Rosalía de Castro, who is now considered Galicia's national poet and equivalent of Burns, took the daring step - remarkably demotic for the time - of writing the bulk of her distinguished poetry not in Spanish at all but in the then marginalised Galician language. Rosalía's work includes poems of popular protest, such as 'A Xusticia pola man' ('Taking justice in my own hands'), which narrates, in Galician, how a peasant woman's home is destroyed by 'aqués que tén fama de honrados na vila' ('those claimed to be honourable in the town'), and how she takes a terrible revenge¹³¹. This poem offers striking parallels with the early Dylan, of both 'The Lonesome Death of Hattie Carroll', with its judge speaking 'deep and distinguished' in protection of 'the nobles', and 'When The Ship Comes In', with its vision of vengeance on the oppressors. In the twentieth century, Antonio Machado incorporated the language and form of the folk proverb into his verse, in a manner that might parallel Dylan's use of phrases and motifs from a popular form (in his case, nursery rhyme) on the *Under the Red Sky* album, or, indeed, his various borrowings from the biblical Book of Proverbs. However, the key Spanish poet who has to be invoked in connection with Bob Dylan is, beyond all doubt, Federico García Lorca¹³².

Lorca (1898-1936) was butchered in Granada by General Franco's fascists, soon after the outbreak of the Spanish Civil War. There is no doubt that Lorca has been known to Dylan from early on¹³³. Stephen Scobie relates in his book *Alias Bob Dylan Revisited* how in August 1966 Allen Ginsberg gave Dylan a box of poetry books by various authors, Lorca among them.¹³⁴ As we have seen, Dylan's *Tarantula* speaks of 'Lorca graves', and, conversely and intriguingly, Lorca has a poem, 'Las seis cuerdas' ('The six strings'), which compares a guitar to ... a tarantula!: 'La guitarra, ... como la tarántula, teje una gran estrella'

¹³¹ In *Rosalía de Castro* [anthology], ed. Xesús Alonso Monteiro, Madrid: Ediciones Júcar, 1972.

¹³² Some brief introductory comments on the Dylan/Lorca connection by José Manuel Ruíz Rivero, 'Notas sobre Dylan y Lorca' ('Notes on Dylan and Lorca'), appeared in 2000 on the now defunct Kaw-Ligas site at: <www.geocities.com/kawligas/lorca.htm>. These remarks were reprinted in the Dylan zine *Fanzimmer* (No. 2, Summer 2002, p. 17), and were followed by a second brief article, 'Notas sobre Dylan y Lorca (II)', *Fanzimmer* No. 4, Winter 2002, pp. 26-27. In addition, *Fanzimmer* No. 12 (dated Winter 2004, published 2005) reported that Ruíz Rivero had organised a small but significant 'Dylan and Lorca' exhibition in his home locality, La Luisiana (Seville province). Ruíz Rivero has also published, in *Fanzimmer* (No 13, Spring 2005, p. 30), another text, 'El Quijote y Dylan' ('The *Quixote* and Dylan'), which is also available in English (translated by myself) on the Bob Dylan Critical Corner site, as 'Don Quixote in Hibbing? - Bob Dylan And Cervantes' (<www.geocities.com/Athens/Oracle/6752/magazine.html#QUIXOTE>). This essay explores the possible links between Dylan's work and no less a Spanish masterpiece than *Don Quixote*.

¹³³ In view of the commonly met view (not entirely denied by Dylan in *Chronicles*) that the name 'Bob Dylan' derives from Dylan Thomas, it is interesting to note the existence of a recent comparative study of the childhood and youth theme in Lorca and Thomas: D. Gareth Walters, 'Two Ages of Man in Lorca and Dylan Thomas: From the Adolescent Imagination to the Childhood Perception', in Juan E. Tazón Salces and Isabel Carrera Suárez, eds., *Post/Imperial Encounters: Anglo-Hispanic Cultural Relations*, Amsterdam: Rodopi, 2005, 155-175.

¹³⁴ Stephen Scobie, *Alias Bob Dylan Revisited*, Calgary: Red Deer Press, 2004, 194.

('The guitar, ... like the tarantula, weaves a great star')¹³⁵. Lorca's poetry was strongly influenced by popular Andalusian and gypsy traditions, notably the flamenco singing style known as the *cante jondo*. Indeed, Lorca was something of a part-time 'flamencólogo', lecturing on flamenco and *cante jondo* traditions, and, notably, on the *duende*¹³⁶ - that is, a mysterious kind of spirit of place, associated with deep, often painful emotion and in some sense the Spanish and, above all, Andalusian equivalent of the blues. Lorca wrote: 'España está en todos tiempos movida por el duende, como país de música y danza milenarias donde el duende exprime limones de madrugada, y como país de muerte, como país abierto a la muerte' ('Spain is in all ages moved by the *duende*, as a land of age-old music and dance where the *duende* squeezes early-morning lemons, and as a land of death, a land open to death')¹³⁷. His emotive identification of place and music may, indeed, suggest analogies between Spain's South and America's South, so striking a chord with those who know Dylan's 'Blind Willie McTell', where he hails the blues as the authentic spirit of a 'condemned' land.

In 1928, Lorca published an entire volume of 'romances', or modern-day ballads¹³⁸, with titles such as 'Romance de la Luna, Luna' ('Ballad of the Moon, Moon') and 'Romance sonámbulo' ('Ballad of sleepwalking'), under the title *Romancero Gitano*. That title, which may be translated *Gypsy Ballads*, might remind Dylan listeners of the phrase 'gypsy hymns', from 'Sad-Eyed Lady of the Lowlands'. Other Lorca volumes of potential interest to students of Dylan include: *Libro de Poemas* (*Book of Poems*, 1921); *Canciones (1921-1924)* (*Songs (1921-1924)*, 1927), a collection whose very title places it on the border between poetry and music; *Poema del Cante Jondo* (*Poem of the Cante Jondo*, 1931), a title which is a direct admission of folk influence; and, above all, *Poeta en Nueva York* (*Poet in New York*, written in 1929 and 1930, published posthumously in 1940), a title which may recall 'Talkin' New York' from 1962, sequentially the first self-penned song that the Dylan listener encounters, which recounts the adventures of a greenhorn singer-guitarist and ... poet in New York. Lorca's volume, written variously in New York, Vermont and (on the way back to Spain) Cuba,¹³⁹ actually first saw publication in the Big Apple itself, in a bilingual English-Spanish edition. It includes a direct input from American literature in the form of an 'Oda a Walt Whitman' ('Ode to Walt Whitman'), while Lorca's letters from the time also testify to a keen interest in Edgar Allan Poe¹⁴⁰ - both writers from the American tradition who have exercised their influence on Bob Dylan.

¹³⁵ Lorca, in *Poema del Cante Jondo* (1931), in *Poema del Cante Jondo / Romancero Gitano*, ed. Allen Josephs and Juan Caballero, Madrid: Ediciones Cátedra, 1989.

¹³⁶ For an account of these lectures, with extracts, see Josephs and Caballero, 'Introducción', *passim*.

¹³⁷ Lorca, 'Teoría y juego del duende' ('Theory and play of the *duende*'), lecture given in Madrid in 1933. Quoted and commented on in Josephs and Caballero, 'Introducción', 51-52; full text available on-line at: <www.analitica.com/biblioteca/lorca/duende.asp>.

¹³⁸ A detailed four-way comparison could be established between Lorca, Dylan and their respective ballad traditions. We may note here that Lorca's essay on the *duende* includes a transcription from an ancient ballad, 'Dentro del vergel' ('In the orchard'), narrated by a young man on the verge of death to his mother, which in significant ways recalls 'Lord Randall', the Anglo-Scottish ballad which was Dylan's point of departure for 'A Hard Rain's A-Gonna Fall'.

¹³⁹ For Lorca's Cuban visit, see Ian Gibson, *Federico García Lorca: A Life*, London: Faber & Faber, 1989, 282-302.

¹⁴⁰ For Lorca and Poe, see Lorca's own lecture on *Poeta en Nueva York*, first given in Madrid in 1932. The Penguin bilingual edition of *Poeta* (Lorca, *Poet in New York*, trans. Christopher Maurer, Harmondsworth: Penguin, 1990) includes translations (also by Maurer) of this lecture (181-198) and of a collection of Lorca's letters to his family from the US and Cuba (199-256). Lorca refers in the lecture to the sense of mystery surrounding Poe. In a note, Maurer adds a reference to Lorca's 'fascination with [Poe's] "Annabel Lee" and

Another interesting link between Dylan and Lorca is provided by Leonard Cohen. In 1988, Cohen included 'Take This Waltz', his own translation of Lorca's poem 'Pequeño vals vienés' ('Little Viennese Waltz', from *Poeta en Nueva York*), on his album *I'm Your Man*¹⁴¹. Not only is Cohen the Anglophone singer-songwriter of modern times most often compared to Dylan, he and Dylan are long-standing acquaintances¹⁴² and, notably, the Canadian poet-singer is an enormous admirer of the Andalusian poet, whose work he has known and loved since adolescence: Cohen even went so far as to name his own daughter Lorca, and in 1986 he took part in the official commemorations, in Granada, of the fiftieth anniversary of Federico's martyrdom¹⁴³. The Lorca-Cohen-Dylan connection is, certainly, a tale of three poets.

Lorca's own creative interests extended beyond poetry to music: in his childhood it was thought that he would become not a writer but a musician. He played an excellent flamenco guitar and composed guitar pieces. One of his compositions, 'Zorongo gitano', was recorded in 1972 by the flamenco guitar wizard Paco de Lucía.¹⁴⁴ The poet was a pianist too: in 1931 he recorded, accompanying the singer Encarnación López Júlvez ('La Argentinita') on piano, a set of ten traditional Spanish songs which he had collected and arranged himself - a project which testifies to Lorca's abiding interest in his country's popular musical tradition. This material was reissued on CD in 1994 by the Sonifolk label, under the title *Colección de canciones populares españolas*. Lorca's work has continued to fascinate Spanish musicians to this day. Many of his poems have entered the standard flamenco repertoire¹⁴⁵. Indeed, the contemporary flamenco 'cantaor' (vocalist) Enrique Morente has released two CDs consisting wholly or partly texts of by Federico - *Omega* (1996) and *Lorca* (1998). In particular, *Omega*, a CD whose booklet announces it as 'la visión de Enrique Morente sobre *Poeta en Nueva York* de Federico García Lorca' ('Enrique Morente's vision of Federico García Lorca's *Poet in New York*'), includes, variously, settings of Lorca texts, most of them poems or extracts from poems from that collection, three Spanish cover versions of songs by Leonard Cohen, and, curiously, a version of Cohen's setting of Lorca's 'Pequeño vals vienés', retaining Cohen's arrangement but restoring Lorca's original words.

In addition, Lorca's visit to the US in 1929-1930 not only produced *Poeta en Nueva York* but introduced him to a range of American popular musical forms, notably those of black music (we may presume mostly jazz, but certainly gospel too). The poet's feelings of solidarity with the marginalised black community are evident from his New York poems¹⁴⁶ (we might here compare the Dylan of 'The Lonesome Death of Hattie Carroll', 'George Jackson' or 'Hurricane'), and Lorca was also fascinated by that community's music. In one of his letters

"The Bells" (Maurer, 186 and n). Interestingly, we have seen above that those two poems have been released in 'folk' interpretations and by Dylan associates - Joan Baez and Phil Ochs respectively. For Poe's influence on Dylan, see the comments on 'Love Minus Zero / No Limit' and 'Need A Woman' below.

¹⁴¹ Dylan, significantly, uses the phrase 'I'm your man' in 'Can't Wait', on *Time Out Of Mind*; cf. discussion below of on 'Standing in the Doorway', from the same album.

¹⁴² Dylan contributed backing vocals to Cohen's 1977 album *Death of a Ladies' Man*, and has performed Cohen's 'Hallelujah' in concert.

¹⁴³ See L.S. Dorman and C.L. Rawlins, *Leonard Cohen: Prophet of the Heart*, London: Omnibus Press, 1990, 36, 353.

¹⁴⁴ It may be found on a compilation CD entitled *Entre Dos Aguas (Between Two Waters)* (Philips, no release date indicated).

¹⁴⁵ See Josephs and Caballero, 'Introducción', 60-61.

¹⁴⁶ See the emotive description of Harlem in Lorca's lecture on *Poeta* (Maurer, 186-189).

to his family from New York, the poet recounted how, invited to a party held by the African-American writer Nella Larsen (at which he was the only white guest), the songs and dances of the blacks reminded him of the *cante jondo*, how he listened to 'religious songs' performed by a young boy (this, no doubt a reference to the gospel genre, may unexpectedly connect Lorca with the Dylan of *Slow Train Coming* and *Saved*), and how he himself sat down at the piano and sang and played Andalusian material, to the black audience's great delight¹⁴⁷. Nor, meanwhile, did the poet completely neglect white American folk music. He performed Spanish songs for Caucasian as well as black audiences, and it is related that at one New York function Lorca 'shared attention with a singer of American folk songs named Jack Niles'¹⁴⁸. This is a reference to John Jacob Niles (1892-1980), an artist whom Michael Gray has identified as a Dylan source through his versions of such songs as 'Love Henry', the ancient ballad which shows up on *World Gone Wrong*¹⁴⁹, and whose records Dylan himself recalls listening to in *Chronicles*, in terms that might, indeed, have appealed to the Lorca who found magic in Poe: 'I listened a lot to a John Jacob Niles record, too. Niles was nontraditional, but he sang traditional songs. A Mephistophelean character out of Carolina, he hammered away at some harplike instrument and sang in a bone chilling soprano voice. Niles was eerie and illogical, terrifically intense and gave you goosebumps. Definitely a switched-on character, almost like a sorcerer. Niles was otherworldly and his voice raged with strange incantations'¹⁵⁰.

Beyond all this, there is good cause to postulate a considerable, and fertile, influence of Lorca on Bob Dylan's poetics. Dylan's mention of Lorca in *Tarantula* dates from 1966, but internal evidence suggests that he knew the Spanish poet's work rather earlier. Lorca's combination of the traditionalist and the avant-garde, from *Poema del Cante Jondo* to *Poeta en Nueva York*, is echoed by a Dylan whose work similarly displays elements of both modes. In formal terms, Lorca's modern 'romances' have their equivalent in the early Dylan in a latter-day ballad like 'Seven Curses', while, much later in his career, the *Under the Red Sky* album finds Dylan exploring another popular tradition, that of poetry for children, and writing adult nursery rhymes that are quite arguably paralleled in many of the poems in Lorca's volume *Canciones*¹⁵¹. Some of Dylan's most arresting imagery from the mid-1960s seems to mirror Lorca's, though at no point could one speak of straight transposition or imitation: it is, rather, a question of poetic method. Even so, there are some most curious similarities. Dylan's image 'peel the moon and expose it', from 'Can You Please Crawl Out Your Window?', has a remarkable parallel in a Lorca poem from his early collection *Libro*

¹⁴⁷ Lorca, letter to his family of 14 July 1929, trans. in Maurer, 212-218 (214).

¹⁴⁸ Maurer, note (219n) to Lorca, letter to his family of c. 24 July 1929, trans. in Maurer, 218-222, quoting Mildred Adams, *García Lorca: Playwright and Poet*, New York: Braziller, 1977, 125-126.

¹⁴⁹ For John Jacob Niles, see the entry in *The Penguin Encyclopaedia of Popular Music*, ed. Donald Clarke, London: Viking, 1989 (858-859), and, on-line: <www.john-jacob-niles.com/>. Niles was important in his day as a preserver and performer of Child ballads. For *Love Henry* and the link between Niles and Dylan, see Michael Gray, *Song and Dance Man III* (q.v.), 348, 773.

¹⁵⁰ *Chronicles*, 239.

¹⁵¹ See, for instance, the two-part poem 'Dos lunas de tarde' ('Two evening moons'), in *Canciones (1921-1924)*, Madrid: Alianza, 1998. Lorca's method in this and other poems in this volume could usefully be compared with Dylan's in, say, 'Ten Thousand Men' or 'Cat's in the Well'. In Cuba in 1930, Lorca gave a lecture on the lullaby genre (illustrated with songs, performed by María Tubau with Lorca himself accompanying her on piano - see Lorca, letter to his family from Havana, 5 April 1930, trans. Maurer, in Maurer, 254-256 (254)). Cf. also my comments above on analogies between Dylan's use of popular verse-forms on *Under the Red Sky* and aspects of the poetics of Antonio Machado. Vallejo, too, could be another point of comparison here.

de Poemas (*Book of Poems*, 1921)¹⁵². The poem 'Si mis manos pudieran deshojar' ('If my hands could peel'), dated 1919, ends with the lines: 'Si mis dedos pudieran / deshojar la luna' ('If my fingers could peel the moon')¹⁵³. Even more interestingly, *Tarantula*, a book that not only names Lorca but has, as we have seen, a number of flamenco references, also contains the phrase 'trying to peel the moon'.¹⁵⁴ The moon has been identified as the most frequently recurring symbol in Lorca's work¹⁵⁵, and it may not be too far-fetched to imagine Dylan's 'Spanish moon' (from 'Abandoned Love') as being Lorca's moon. It is by no means impossible that the figure of Lorca is deeply bound up with Bob Dylan's creative sense of what it is to be Spanish or Hispanic. Indeed, a song like 'Spanish Harlem Incident' may prove to be more Spanish than its New York setting might suggest (to those unfamiliar with Lorca, that is): Dylan's 'gypsy gal', with her 'rattling drums', 'pearly eyes' and 'flashing diamond teeth', is not so dissimilar to the six dancing gypsy women in Lorca's poem 'Danza (en el huerto de la petenera)' ('Dance (in the garden of the *petenera*)'): 'En la noche del huerto, / sus dientes de nácar, / escriben la sombra / quemada' ('In the orchard night / their mother-of-pearl teeth / write the burned shadow')¹⁵⁶.

The surrealist Lorca too has left his traces on Dylan. *Poeta en New York* is written for the most part in an experimental free-verse mode totally different from that of its neo-traditionalist predecessors, and in this volume Lorca favours a long irregular line which in some ways resembles those employed (albeit retaining rhyme) by the mid-60s Dylan. What is most striking, however, is the strength of similarity in the two writers' use of surrealist imagery. *Poeta en Nueva York* contains images and lines¹⁵⁷ that would not be out of place on Dylan's *Bringing It All Back Home*, *Highway 61 Revisited* or *Blonde on Blonde*. The poem 'Norma y paraíso de los negros' ('Rule and paradise of the blacks') contains the lines: 'azul donde el desnudo del viento va quebrando / los camellos sonámbulos de las nubes vacías' ('blue where the wind's nudity breaks / the sleepwalking camels of the empty clouds'), which might recall 'Gates of Eden's' lines 'Upon four-legged forest clouds / The cowboy angel rides', or, indeed, Mr Jones of 'Ballad of a Thin Man' ('you walk into the room / Like a camel and then you frown')¹⁵⁸. The latter song's sinister 'lumberjacks' who 'get you facts when someone attacks your imagination' (and who recur at the end of *Tarantula*: 'the lumberjacks are coming'¹⁵⁹) seem to be prefigured, too, by Lorca's image from 'El Rey de Harlem' ('The King of Harlem'): 'El leñador no sabe cuando expiran / los clamorosos árboles que corta' ('The lumberjack is unaware of the deaths / of the clamorous trees he fells')¹⁶⁰. Lorca's 'La aurora' ('Dawn'), besides, offers the disturbing image: 'A veces las monedas en enjambres furiosas / taladran y devoran abandonados niños' ('Sometimes furious swarms of coins / drill into and devour abandoned children'), which evokes at once 'Gates of Eden's' 'curbs 'neath

¹⁵² Lorca, 'Si mis manos pudieran deshojar', in *Libro de Poemas* (1921), Madrid: Espasa-Calpe (Colección Austral), 1971.

¹⁵³ In addition to all this, Lorca's essay on the *duende* actually includes the phrase 'la luna pelada' ('the peeled moon'), which is even closer to Dylan's 'peel the moon'. 'Pelar' and 'deshojar' are, in context, synonyms.

¹⁵⁴ *Tarantula*, 67.

¹⁵⁵ See Josephs and Caballero, 'Introducción', 112.

¹⁵⁶ In *Poema del cante jondo*. The *petenera* is a flamenco mode.

¹⁵⁷ All quotations are from Lorca, *Poeta en Nueva York*, ed. María Clementa Millán, Madrid: Ediciones Cátedra, 1988.

¹⁵⁸ An extract from this poem (though not including the lines quoted) appears on Enrique Morente's *Omega*.

¹⁵⁹ Dylan, *Tarantula*, 137.

¹⁶⁰ Here we may also compare Lorca's 'Romance de la Guardia Civil española' ('Ballad of the Spanish Civil Guard'), from *Romancero Gitano*: 'Pero la Guardia Civil / avanza sembrando hogueras, / donde joven y desnuda / la imaginación se quema' ('But the Civil Guard / advance sowing bonfires, / where, a young and naked woman, / the imagination is burned').

holes where babies wail' and 'It's Alright Ma (I'm Only Bleeding)'s 'money doesn't talk, it swears'. As if all this were not enough, in 'Luna y panorama de los insectos' ('Moon and panorama of the insects') we find the lines: 'No se salva la gente de las zapaterías / ni los paisajes que se hacen música al encontrar las llaves oxidadas' ('There's no salvation for the people from the shoe factories / or the landscapes that make music when they find the rusty keys'), in tones that might suggest 'Visions of Johanna', with its corroding cage and skeleton keys.

Nor are the parallels confined to Dylan's classic surrealist period, for Lorca's New York poems also offer images resembling those of earlier and later Dylan songs. 'Grito hacia Roma (desde la torre de la Chrysler Building)' ('Cry to Rome (from the tower of the Chrysler Building)') has the lines: 'No hay más que un millón de carpinteros / que hacen ataúdes sin cruz. / No hay más que un gentío de lamentos / que se abren las ropas en espera de la bala' ('There are only a million carpenters / making coffins with no cross. / There is only a lamenting crowd / opening their clothes and waiting for the bullet') - lines which, quite apart from the carpenter-Zimmerman¹⁶¹ intertext, have their equivalents in 'A Hard Rain's A-Gonna Fall', with its 'room full of men with their hammers a-blazin' and 'ten thousand talkers whose tongues were all broken'. Finally, if we return to Lorca's 'El Rey de Harlem' we find further disconcerting images: 'El sol que destruye números y no ha cruzado nunca un sueño, / el tatuado sol que baja por el río / y muge seguido de caimanes' ('The sun which destroys numbers and has never crossed a dream, / the tattooed sun which descends the river / and bellows, with alligators behind') - which, if they once again recall 'Gates of Eden', where candle and sun create a glow that is 'waxed and black' while ships have 'tattooed sails', also offer a parallel with a much later Dylan song, 'Series of Dreams': there - in the version printed in *Lyrics 1962-2001*, though not that sung on the record, we are told that, in one of the dreams, 'numbers were burning'. I am not suggesting any kind of direct imitation of the surrealist Lorca on Dylan's part, but, rather, pointing to a possible general interest and a visible convergence of technique: the whole subject, surely, merits a more detailed study.

Lorca's sexual orientation is well enough known, and if as I write in 2005 Spain finds itself in the European vanguard of gay and lesbian rights as it prepares to legalise same-sex marriage, Lorca's was not exactly a comfortable identity in 'nationalist' Spain after the obscurantist, intellectual-hating Franco launched his 'Catholic crusade' on 18 July 1936. Meanwhile, it is at least possible that Dylan's particularly fine song 'Standing in the Doorway' (released on *Time Out Of Mind* in 1997), composed 61 years after Federico's martyrdom, may carry within it a hidden tribute to the Andalusian poet. The lines: 'I'm strummin' on my gay guitar / Smokin' a cheap cigar' are here interesting. On the surface, 'gay' in this generally rather archaic song might seem to have its 'old-fashioned' meaning of 'joyful'. However, the phrase 'gay guitar' somehow draws attention to itself, and may indirectly point to Lorca. Indeed, Dylan's rakish (and wondrously politically incorrect!) detail of the 'cheap cigar', even if it may be traced in the first place to a 1927 recording by the country-blues artist Dock Boggs¹⁶², would fit with the poet's lifestyle (the cigars smoked in Spain most often come from Cuba, a country which, as we have seen, Lorca visited in 1930). Dylan's song also has a number of details which might suggest Spain, and especially

¹⁶¹ 'Zimmermann' (with two 'n's) means 'carpenter' in German: Robert Allen Zimmerman was thus 'Robert Allen the carpenter'.

¹⁶² The line 'A-smoking a cheap cigar' occurs in the version of 'Danville Girl' recorded by Dock Boggs in 1927 and available on the CD *Country Blues: Complete Early Recordings 1927-1929* (Revenant, 1997). 'Danville Girl' is also a source for the Bob Dylan/Sam Shepard song 'Brownsville Girl'.

Andalusia: 'walking through the summer nights', 'under the midnight moon', 'the dark land of the sun', 'live my life on the square'. The moon, as we have seen, is the Lorca image par excellence; in the refrain, 'standing in the doorway crying' could suggest an Andalusian lament. The line 'Maybe they'll get me and maybe they won't' evokes someone hounded, a wanted man fearing that his time is up and the killers will close in on him, thus, perhaps, signalling Lorca's fate. More generally in terms of Spanish themes, 'even if the flesh falls off my face' might indicate a kind of death-haunted Iberian Gothic, if not, indeed, Dylan's beloved Goya (it is here interesting to note that a composition preceding *Standing in the Doorway*, the alternate version of *Dignity* released in 2004, includes the arresting phrase, suggesting both Goya and Lorca, 'Death is standing in the doorway of life').

Standing in the Doorway's gypsy connotations, too, converge with Andalusia and Lorca: Dylan's line 'eat when I'm hungry, drink when I'm dry' is derived at first remove from the traditional song 'Moonshiner', as covered by his young self¹⁶³, yet it ultimately points back to Romany lore. Virtually the same words appear in the mouth of a gypsy character in Walter Scott's novel *Quentin Durward*: "'I eat when I am hungry, drink when I am thirsty, and have no other means of subsistence than chance throws in my way'"¹⁶⁴. From one point of view, 'Standing in the Doorway' is a song drenched in the American blues tradition, its very title being a blues stock-in-trade; and yet from another vantage point, if we consider the similarities between the blues and the *duende*, the song's final line, 'blues wrapped around my head', could also mark Dylan's homage to Andalusia and Lorca.

I shall leave the fecund subject of Dylan and Lorca on a symbolic - and speculative - note. Bob Dylan's concert of 18 April 1999 in Granada, the city where Lorca died, was sponsored by a cultural foundation called 'La Huerta de San Vicente (Fundación García Lorca)¹⁶⁵. Laura García Lorca, the poet's great-niece and chair of the Foundation, visited Dylan backstage before the performance: in her hands was *Federico's own guitar*, dating from 1908, for Dylan to see and even play on, just before he went on stage¹⁶⁶! This happened, admittedly, some while after Dylan had recorded 'Standing in the Doorway'; and yet, all in all, so moving a detail might make us wish to conclude that to imagine Lorca's ghost lurking under the surface of that song may, indeed, not be too far-fetched.

VII. LOOK INSIDE YOUR MIRROR - DYLAN IN SPANISH TRANSLATION

Most, though not all, of Dylan's lyrics, have appeared in Spanish translation. Both of his long prose works, *Tarantula* and *Chronicles Volume One*, also exist in translations issued on Spanish and Latin American markets: indeed, as we have seen above, *Tarantula* has been translated into Spanish no less than three times, once in Argentina and twice in Spain (it has not appeared to date in Catalan). *Chronicles*¹⁶⁷, meantime, appeared in Spain soon after publication in simultaneously released Spanish and Catalan translations. The official publication of translations of Dylan in the Hispanic world appears to have been confined to Spain, with the one exception of the Argentinian *Tarantula*. Detailed examination of

¹⁶³ Recording of 1963, released on *The Bootleg Series Volumes 1-3*.

¹⁶⁴ Walter Scott, *Quentin Durward* (1823). London: J.M. Dent (Everyman's Library) 1947, 210.

¹⁶⁵ The same Foundation is named in the credits to the two Enrique Morente recordings mentioned above.

¹⁶⁶ See Francisco García, *Bob Dylan en España*, 153-154.

¹⁶⁷ In Spanish: Bob Dylan, *Crónicas, Volumen I*, translation by Miquel Izquierdo, Barcelona, Global Rhythm Press, 2005; in Catalan: Bob Dylan, *Cròniques, Volum I*, translation by Toni Cardona, Barcelona: Global Rhythm Press, 2005.

Tarantula and *Chronicles* as they appear in Spanish would no doubt be of great interest, but we shall here concentrate on the translations of the song texts. Translation is always a distorting mirror, but it is also a necessary mirror, and we shall now examine how far the existing translations into Spanish blur Dylan's vision in the mirror, and how far they faithfully reflect it, or, it may be, even deepen it.

The organised process of translation of Dylan's lyrics¹⁶⁸ began with the two-volume set *Escritos, Canciones y Dibujos (Writings, Songs and Drawings)*, with translations by Carlos Álvarez and published by Editorial R. Aguilera/Ediciones Castilla (Madrid) in 1975. This was an officially authorised, bilingual Spanish/English volume, translating all of Dylan's 1973 volume *Writings and Drawings*, prose texts included, and further extended up to *Blood on the Tracks*. A slimmed-down version of these Álvarez translations was later issued by Editorial Fundamentos (Madrid) in two volumes - again bilingual - entitled *Canciones 1* and *Canciones 2 (Songs 1 and Songs 2)* and published in 1984 and 1985 respectively¹⁶⁹. These were, at the time of writing, still available in Spain. It should be stressed that this edition does *not* include all of the Álvarez texts originally published in 1975 - the selection is confined to 'main' Dylan albums, and even then there are omissions (e.g. *all* the basement tapes material is left out). The comments on Álvarez that follow are to be taken as applying (*mutatis mutandis*) to both editions.

VIIA. THE ÁLVAREZ TRANSLATION

The Álvarez translation cannot be called distinguished, or indeed anything better than adequate. It does, of course, have the advantage of being a parallel text. However, it has no introduction or critical apparatus (barring footnotes to some half-dozen songs), nor does it explain where the original texts were sourced from. For those taken from *Writings and Drawings* it is clear, but for *Planet Waves* and *Blood on the Tracks* detective work is needed. In fact, examination of the texts suggests that the *Planet Waves* lyrics are transcribed direct from the record, while for *Blood on the Tracks* Álvarez uses the bilingual lyric insert which came with the Spanish release of the album (there was no such insert for *Planet Waves*). The Spanish texts contain a fair sprinkling of errors, do not always communicate the songs' linguistic particularities and cultural connotations, and, at least to this reader's eye, offer no compensatory enrichments.

The more flagrant errors tend to concern misunderstood English idioms, technicalities or ambiguities. Thus, in 'Bob Dylan's 115th Dream', for the lines 'Captain Arab he started / Writing out some deeds', 'deeds' is interpreted not as 'documents of ownership' (which would have yielded 'títulos de propiedad') but as 'actions' or 'feats', so the Spanish-speaking reader wrongly gets 'El capitán Arab empezó / a escribir unas hazañas', a mistranslation which

¹⁶⁸ The first three Los Juglares Dylan books (as mentioned above), though not the fourth, include a selection of lyrics in both the original and Spanish translation; this incomplete, non-systematic set of Dylan translations thus goes no further than 1980 and *Saved*. These translations were not officially authorised and will not be discussed here. A booklet of selected translations (by Antonio Resines; presumably authorised, in view of the publisher's prestige) entitled *George Jackson y otras canciones ('George Jackson' and other songs)* appeared in 1972, published by Visor (a very prestigious Madrid poetry publisher). In addition, some of the albums, including *Blood on Tracks* and *Desire*, have appeared on the Spanish market with parallel-text lyric inserts (original plus translation; again, we do not examine those translations here). There are as yet no authorised published translations of Dylan lyrics into Catalan.

¹⁶⁹ Bob Dylan, *Canciones 1*, trans. Carlos Álvarez, Madrid: Editorial Fundamentos, 1984; Bob Dylan, *Canciones 2*, trans. Carlos Álvarez, Madrid: Editorial Fundamentos, 1985.

undermines the original's satiric take on empire. In 'Tombstone Blues', for the lines 'The city fathers they are trying to endorse / The reincarnation of Paul Revere's horse', the translator lamely and incompletely renders 'endorse' as 'dar su aprobación' ('give their approval'): he fails to realise that it is here an American political term meaning, according to *Webster's Ninth New Collegiate Dictionary* (1988) 'to express approval of publicly and definitely - [e.g.] endorse a mayoral candidate'¹⁷⁰, so that Dylan is in fact conjuring up a latter-day version of the anecdote of Caligula's horse. The raven at the end of 'Love Minus Zero/No Limit', 'at my window with a broken wing', is, for the Spanish reader, 'posando en mi ventana' ('alighting at my window'), whereas the clear cultural reference in the song, to Edgar Allan Poe's poem 'The Raven', would in fact require 'golpeando' or 'llamando', to correspond to Poe's raven who is 'tapping' at the lover's window. In 'Going, Going, Gone', Dylan's deliberate reversal of the proverb 'All that glitters is not gold' into 'All that's gold doesn't shine' is completely missed, as the translator wrongly puts 'No es oro todo lo que reluce', the precise Spanish equivalent of the stock phrase that Dylan's wit subverts.

An error that is possibly more serious, as it is recurrent, is Álvarez's frequent rendition of 'highway' as 'autopista' (i.e. 'motorway'). This is correct for some songs, such as 'Highway 61 Revisited' ('La autopista 61 revisitada'), but it is simply wrong for others. The problem is, 'autopista' specifically means 'motorway' (in UK English) or 'freeway/expressway' (in US English), and is very concretely 'modern' in its signification. 'Highway', by contrast, is a very *old* word. *Webster's* defines it thus: 'a public way; *esp*: a main direct road'¹⁷¹, dating it from before the twelfth century; and this, more often than not, is how Bob Dylan uses it. A highway in early Dylan is most certainly not a communications artery reserved for motor traffic, but a road that anyone can walk down with their feet, or flag down a ride on. This should be especially clear for a song like 'Down the Highway', which begins: 'Well, I'm walkin' down the highway / With my suitcase in my hand'. Álvarez renders these lines as 'Voy caminando por la autopista / Con la maleta en la mano', which makes no sense, as it is illegal to walk down a motorway with a suitcase; what was required was not the brash, modern 'autopista', but the much older Spanish word 'carretera'. In 'Visions of Johanna', too, Mona Lisa's 'highway blues' surely relate to the road that is visible in Leonardo's painting, which long predates the days of motorways, and in Spanish should be, not Álvarez's 'los blues de la autopista', but 'los blues de la carretera'.

An error like this is partly a matter of register, and in many of Álvarez's translations the specific register of the original has simply disappeared. It is true that this phenomenon often arises not from misunderstanding but from the difficulty of transferring certain types of register between languages. No attempt is made to find Spanish equivalents for Dylan's trademark non-standard colloquialisms ('ain't', double negatives, final -in' for -ing, plural 'them' for 'those', etc), or the archaic effect of his use in some early songs of the ballad-derived 'a' before the present participle. If we take 'The Times They Are A-Changin'', in that song title and refrain derive part of their force from this paradoxical use of archaism (in a song that looks to the future), and part too from the deliberate redundancy of the double grammatical subject: both nuances, however, are lost in the Spanish translation, which merely has 'Los tiempos están cambiando' ('The times are changing'). 'One Too Many Mornings', similarly, loses its Huck Finn colloquial feel: the lines from the last stanza, 'It's a restless hungry feeling / That don't mean no good / When everything I'm a-saying / You can

¹⁷⁰ *Webster's Ninth New Collegiate Dictionary*, Springfield, Mass., Merriam-Webster, 1988.

¹⁷¹ Cf. previous note.

say it just as good', with its arresting identical rhyme on 'good' as noun and, non-standardly, adverb, come out in bland official Spanish as 'Es una sensación de impotencia y desazón / Que no representa nada bueno para nadie / Cuando ocurre que todo lo que estoy diciendo / Tú puedes decirlo tan bien como yo'. Retranslated literally into English, those lines would read: 'It's a feeling of impotence and unease / Which means nothing good for anyone / When it happens that everything I'm saying / You can say it just as well as I'. The flavour of Dylan's writing has completely disappeared.

What happens to 'One Too Many Mornings' is typical enough of the Carlos Álvarez translations. The song texts are rendered into an idiom which is grammatically correct, occasionally resorting to colloquial expressions but on the whole sticking to a safe, middle-of-the-road register of standard peninsular Spanish. These translations are certainly better than none at all, and, while far from error-free, do give the reader with little or no English a general sense of the drift of Dylan's writing: but they communicate little of its feel, its spirit, or, indeed, what Lorca might have called its 'duende'. At no moment in this volume did I discover in the Spanish texts any felicitous broadening or deepening of Dylan's meaning that might help offset all the losses, some of them of course inevitable in translation. All in all, the Álvarez translations end up testifying to the limitations of translation, as much as to its necessity. Fortunately, second time around the translation of Dylan, confided to other hands, yielded far more interesting results.

VIII. THE GARCÍA-IRIARTE TRANSLATION

For more than two decades there was no further comprehensive, officially authorised volume of translations of the lyrics from 'Desire' onwards. That gap was eventually filled, albeit in rather unorthodox fashion, via yet another project involving Francisco García, this time in collaboration with the professional translator Antonio Iriarte. November 1999 saw the appearance of their co-translated volume *Del Huracán a las Tierras Altas: Escritos y canciones 1975-1997 (From Hurricane to the Highlands: Writings and Songs 1975-1997)*, published in Valencia by Masked Tortilla Productions¹⁷². This book had the official authorisation of Dylan's copyright administrators, but in return for two rather stringent conditions: no publication of an English parallel text, and a severely restricted print-run. It thus appeared as a limited edition of 250 copies (200 numbered + 50 unnumbered), offering a beautifully presented Spanish text only. As we shall see, this is a far more professional, careful and interesting volume than the Álvarez effort, but the conditions imposed by Dylan's office deprived it a priori of two of that translation's practical advantages, namely bilingual format and ready availability: few indeed are the Spanish readers likely to have set eyes on this book outside of a copyright library. A copy was deposited in the Biblioteca Nacional de Madrid; the book was declared officially sold out as at April 2000, and has not been reprinted. Despite these constraints surrounding it, this García-Iriarte production - which goes up to 1997 and *Time Out of Mind* - remains striking for its visible and impressive aspirations to quality, rigour and, for the period it covers, *completeness*. It is, meanwhile, at the time of writing the last officially sanctioned Spanish translation of Dylan lyrics to have been published (there is not as yet any official translation of the '*Love and Theft*' lyrics from

¹⁷² Bob Dylan, *Del Huracán a las Tierras Altas: Escritos y canciones 1975-1997*, lyrics translated into Spanish by Antonio J. Iriarte and Francisco J. García Cubero, Valencia: Masked Tortilla Productions, 1999. Some, but not all, of these Iriarte/García translations had previously appeared in limited-edition booklets, dedicated to individual Dylan albums and also issued by Masked Tortilla. Antonio Iriarte has also published a considerable amount of Dylan material in (impeccable) English, in the fanzine The Bridge (based in Gateshead, England).

2001). It was, however, announced in February 2005 by the Catalan-language newspaper *Avui* that the Spanish-market rights to *Lyrics 1962-2001* had been acquired by Global Rhythm, publishers of the Spanish and Catalan versions of *Chronicles Volume One*¹⁷³: a Spanish (and possibly a Catalan) version may, then, be expected in the near future.

The García-Iriarte volume has a brief foreword by Andrés Calamaro, the Argentinian singer whom we encountered earlier on, followed by a three-page introduction of a factual and methodological nature co-signed by the translators. Here as with the Álvarez translations, there are very few annotations: notes appear only to a total of six texts - so, again, everything is down to the quality of the translations. The selection and organisation criteria are clearly set out in the introduction. For a volume of this kind, a number of groundrules have to be set, concerning: which songs to include; what source texts to use; how to arrange and order the texts in the volume; and how to present the texts on the page. Certainly, this is a far more serious venture than the Álvarez volume, and the criteria followed by García and Iriarte seem eminently sensible and justifiable.

The basic rule followed by the 1999 translators was to include all songs composed by Dylan that were officially recorded over the period covered, by Dylan himself or by others - or which have at least been officially published, even if no recording exists by anyone. This excludes most songs written and/or performed in collaboration, with the salient exceptions of the Dylan-Jacques Levy compositions from *Desire* and the associated sessions, and the Dylan-Sam Shepard 'Brownsville Girl'. Out, then, are the Travelling Wilburys songs; out are the unreleased songs composed with Helena Springs; out are numbers like 'Silvio' to which Dylan wrote the music but not the words; and out are certain minor co-compositions such as 'Got My Mind Made Up' and 'Under Your Spell'. Only four songs from the period that fully meet the inclusion criteria are missing: 'Legionnaire's Disease', 'Had a Dream About You, Baby', 'Night After Night', and 'Seven Days'¹⁷⁴. The non-original material recorded by Dylan on *Good As I Been To You* and *World Gone Wrong* is obviously omitted, but the latter album is represented by Dylan's booklet note: these and his notes to *Desire* are the only two specimens of Dylan's prose included.

The English originals for the translations have been taken from the official sources - from *Lyrics 1962-1985* up to *Empire Burlesque*, and for subsequent releases from, variously, the sheet music for individual albums, the CD-ROM *Highway 61 Interactive*, and the official Dylan website (www.bobdylan.com). Only one version of each song is translated (i.e. there are no variant texts). Stanzas included in the printed text but omitted by Dylan on record (e.g. the 'shadow in the door' verse from 'New Pony') have generally been kept, but where there is a discrepancy between the printed or electronic text and what Dylan sings on record, the translators' usual policy has been to opt for the latter. This rule has not been applied in a hard-and-fast fashion. In stanza 2 of 'Where Are You Tonight?', for instance, the translation follows the printed text from *Lyrics* ('the time and the place that the trouble would start') and

¹⁷³ 'L'obra completa de Bob Dylan', *Avui*, 10 February 2005, <www.avui.es/avui/diari/05/feb/10/k100410.htm>. This information was subsequently confirmed as regards the Spanish-language version by the magazine *EfeEme* (Juan Puchades, 'Las crónicas de Dylan', *EfeEme*, March 2005, 4-5), which added that this coming version will be bilingual. We may presume the Catalan version is likely to be bilingual too. Whether the new Spanish lyrics volume will make any use of the Álvarez and/or García-Iriarte texts, or will start from scratch, remains to be seen.

¹⁷⁴ The omission of 'Seven Days' appears to have been an oversight, as a special insert with the translation of that song was produced at a later date by the translators. The other three omitted songs are, to say the least, decidedly minor.

not the version performed on *Street-Legal* ('the time and the place that we'd part'); while the text used for 'The Groom's Still Waiting at the Altar' is actually a compromise between the *Lyrics* text¹⁷⁵ and that sung by Dylan on the released version (the choruses follow the record, but in stanza 1 the 'walls deteriorated' reading from *Lyrics* has been chosen in preference to the 'wild goose chase' variant from the record). However, the point is, we might conclude, not to follow a one-size-fits-all model of 'authenticity', but to establish the *best possible text* of a song from among the permissible alternatives - an approach which is, surely, further justified if the chosen variant is then to serve as the source text for the *best possible translation*.

The sequencing of the song texts over the volume follows the same principle as *Lyrics*, i.e. an album-by-album approach. This is, of course, more complicated than might seem, thanks to the existence of out-takes, tracks released only on single, etc: the solution adopted for these cases is, again, that of the English-language volume. The sequence used for the various blocks of album-and-associated-tracks is: first, the tracks from the album; then material from singles; then out-takes released later; and, finally, 'songs from the sessions' that have been officially recorded only by other artists, or else published but recorded by no-one (this approach means there are no separate sections for *Biograph* or *The Bootleg Series vols. 1-3*). By way of example, the *Desire* section consists of, in order: the nine tracks from the 1975 album; Dylan's sleeve notes to the album; 'Rita May', a track released only on a single (1976) and on the Japanese compilation *Masterpieces* (1978); 'Abandoned Love', the out-take released on *Biograph* in 1985; 'Golden Loom' and 'Catfish', two more out-takes released on *The Bootleg Series* in 1991; 'Sign Language', a song from the *Desire* period which appeared on Eric Clapton's 1976 album *No Reason to Cry* with Dylan helping out on vocals, but is not on any Dylan album; and, finally, one last, obscure song from the same period, the unreleased - and, it seems, uncovered - 'Money Blues'. The approach, then, is broadly chronological, with the chronology based on composition, not release dates. Other kinds of arrangement would of course have been possible. The songs could have been arranged alphabetically (but, if so, by English or Spanish title?); or else thematically, following the compiler's notion of what the nineteenth-century British anthologist Francis Turner Palgrave called the most 'poetically-effective' order. The latter option would have been intriguing, and would throw up interesting juxtapositions, but the chronological approach has the virtue of (relative) clarity, and allows the non-English speaker to follow the songs album by album, track by track, translation in hand.

The García-Iriarte volume arranges the songs on the page as poems, and poetry is what they come over as. The translators have wisely allowed no more than one song per page, and have always kept the original division into stanzas. The result is that the book has the appearance of a volume of Spanish-language verse. Much is, inevitably, sacrificed in musicality, but Dylan's mastery of imagery and his narrative gifts emerge undimmed. On the credit side, in many cases the loss of rhyme and rhythm is amply offset by remarkable moments of sonority and verbal force in the very Spanish of the translation. All these points will, of course, be clearer from concrete examples, as I hope to establish in detail below.

The book was, deservedly, well received in the Spanish Dylan community. On the 'Radio 3' station, Jesús Ordovás gave Francisco García a sympathetic interview. In the peninsular

¹⁷⁵ I refer to *Lyrics 1962-1985* only, as the text of 'Groom' which appeared in *Lyrics 1962-2001* is different.

press, the volume obtained brief but favourable mentions in the rock magazine Efe Eme¹⁷⁶ and the Valencian newspaper Levante¹⁷⁷, and full-length treatment in two other publications. La Razón featured an enthusiastic review article¹⁷⁸, and Mariano Antolín Rato published a eulogistic piece in El Mundo.¹⁷⁹ Guillot and Rato both stressed the poetic quality of Dylan's texts and mentioned his status as Nobel candidate; while both Rato and Bravo, interestingly, used the same adjective to describe the book, namely 'imprescindible' ('essential'). In Chile, too, a favourable review appeared in the daily La Tercera,¹⁸⁰ this notice was brief but appreciative, once again noting Dylan's status as Nobel nominee, and also pointing out that Dylan, like the Chilean novelist Isabel Allende¹⁸¹, is a past recipient (in 1997) of the Dorothy and Lillian Gish Prize, established in 1994 and awarded to a 'man or woman who has made an outstanding contribution to the beauty of the world and to mankind's enjoyment and understanding of life'¹⁸².

Despite its limited-edition status, then, the 1999 volume of translations enabled the Hispanic media world, once again, to point up the merits of Bob Dylan's songwriting. I shall now proceed to a detailed examination of the García-Iriarte volume as a translation - as a labour of love whose dedication and seriousness not only demarcate it from the far less careful Álvarez volume but suggest that, as I hope to show, there are indeed translinguistic and cross-cultural treasures to be found in its pages.

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Clearly, no translation - still less a deliberately non-rhyming one - can hope to reproduce in full the multiple poetic characteristics of Dylan's writing - rhyme, rhythm, alliteration, assonance, onomatopoeia, metaphor, puns and wordplay, quotation and allusion, reanimation of idiom and cliché, and so on. To take the aspect of rhyme first, Dylan's 'skipping reels of rhyme' cannot but be absent for the most part from the translated texts, but here and there the Spanish language allows a rhyme to be preserved, as in the superb 'wagon/dragon' coupling in the fourth verse of 'Señor', which comes out, in Spanish too, as 'vagón/dragón'. Indeed, in 'When He Returns', stanza two, the original 'arrow/narrow' internal rhyme ('Truth is an arrow and the gate is narrow that it passes through') is finely rendered by an internal rhyme in Spanish, corresponding exactly to the two rhyming words in the English - 'flecha/estrecha' ('La Verdad es una flecha y estrecha es la puerta que atraviesa': a keenly balanced, sonorous line that fully matches the original).

It is true that this translation fails to reproduce - probably no translation could! - the extraordinary effect of Dylan's closing *non-rhyme* in 'Man Gave Names to all the Animals' ('He saw an animal as smooth as glass / Slithering his way through the grass. / Saw him disappear by a tree near a lake ... [THE END!!!]'). Dylan's sting in the tail here comes,

¹⁷⁶ Review by Eduardo Guillot, EfeEme No 15, February 2000, 62.

¹⁷⁷ Review by Ricardo Rodríguez, Levante, December 1999 (no page number supplied by my source).

¹⁷⁸ Alberto Bravo, 'Bob Dylan ya no tiene secretos' ('Bob Dylan has no secrets any more'), La Razón, 20 December 1999.

¹⁷⁹ Mariano Antolín Rato, 'Bob Dylan, un corazón que no se rinde' ('Bob Dylan, a heart that won't surrender'), El Mundo, 22 January 2000, 53; <www.gigantes.com/2000/01/22/cultura/22N0109.html>.

¹⁸⁰ (unsigned), 'Todas [sic] las letras de Bob Dylan en castellano' - 'All [sic] of Bob Dylan's lyrics in Spanish', La Tercera, 24 January 2000; <www.tercera.cl/diario/2000/01/24/t-24.46.3a.esp.breves.html>.

¹⁸¹ Isabel Allende was awarded this prize in 1998, the year after Dylan.

¹⁸² This is the original, English-language description of the prize. See '1998 Dorothy and Lillian Gish Prize to be Awarded to Author Isabel Allende', La Prensa San Diego, 25 September 1998, www.laprensa-sandiego.org/archieve/september25/isabel.htm.

literally, from the *absence* of the word 'snake', conjured up as the logical rhyming partner for 'lake', and I certainly can think of no Spanish word of a serpentine signification that might rhyme with 'lago', or, indeed, any synonym for 'lake' that would rhyme with 'serpiente'. Nonetheless, the translation runs: 'Vio un animal suave como el cristal, / deslizándose entre la hierba. / Lo vio desaparecer tras un árbol, cerca de un lago ...' - and if 'lago' doesn't twist ineluctably onwards to 'serpiente', even so, the word that renders 'grass', 'hierba', does, suggestively, form at least an off-rhyme with another Spanish term for 'snake', 'culebra' (which is related, via Portuguese, to the English 'cobra'). Still within those pregnant three lines, the onomatopoeic effect in the English (those suitably 'hissing' s-sounds in 'smooth', 'glass', 'slithering', 'grass', 'disappear') is partially retained in the Spanish ('suave', 'cristal', 'deslizándose', 'desaparecer'), and, in addition, the sonority is enhanced by the *introduction* of an internal rhyme, 'animal/cristal'. We do, then, seem to be dealing with a translation that at certain points can rival and even enrich the original.

That final line of 'Man Gave Names to all the Animals' brings us on to the general question of alliteration and assonance. These poetic techniques, to which Dylan frequently resorts, are - with a little ingenuity - easier to reproduce in another language than is rhyme. In addition, assonance has, from the old 'romances' onwards, been a very frequent characteristic of Spanish poetry, often replacing or complementing rhyme. A Dylan song which throws out some interesting challenges in this respect is 'Jokerman'. The first line offers a hissing alliterative sequence on 's', similar to what we have just seen for 'Man Gave Names to all the Animals', and this time preceding an actual naming of the word 'snake': 'Distant ships sailing into the mist, / You were born with a snake in both of your fists while a hurricane was blowing'. The translation offers: 'Barcos a lo lejano perdiéndose en la niebla / naciste con una serpiente en cada puño mientras soplaban un huracán': the hissing sound is lost in the first stanza but does persist in the second; while the line beginning 'barcos', with its alliterations on 'n', comes out finely balanced, making the reader feel the stately, swaying motion of the ships. 'Jokerman' is, as well, a song particularly rich in assonances, notably on the long 'i'. The same first stanza has the phrase 'the eyes of the idol with the iron head', which contains three drawn-out long 'i's; stanza 2 offers: 'So swiftly the sun sets in the sky, / You rise up and say goodbye to no-one'; and, above all, the chorus gives us the line: 'Bird fly high by the light of the moon', which contains no less than four long 'i's ('fly', 'high', 'by', 'light'). These repeated 'i' sounds connect directly with the song's basic questions: what kind of 'I', or ego, does the Jokerman symbolise? is he an image of the authentic, creative self ('Michelangelo indeed could have carved out your features'), or of the dark, destructive self ('manipulator of crowds', 'going to Sodom and Gomorrah')? For the three passages with repeated 'i' sounds, the translation offers: 'mientras brillan los ojos del ídolo de cabeza de hierro' (stanza 1); 'El sol se pone deprisa en el cielo, / te levantas y no te despidas de nadie' (stanza 2); and 'pájaro, vuela alto a la luz de la luna'. The first two are literal rather than poetic translations, with the assonance lost. In the line from the chorus, however, the translation acquires merits all of its own: instead of the assonance on 'i', it introduces an insistent alliteration on 'l' ('vuela', 'alto', 'luz', 'luna'), which finely communicates the movement of the song's moonlight bird. This is one of those fortunate moments where the Spanish text creates its own poetry, giving rise to a brand-new sonority which compensates in part for the poetic effects lost from the original.

As 'Jokerman' shows, ambiguity and doubleness are among Bob Dylan's recurrent themes - as in the line from 'Angelina', 'My right hand drawin' back while my left hand advances'. On the linguistic plane, one means of highlighting the doubleness of language is to resort to punning and wordplay, and, Dylan frequently employs these devices. The problem for the

translator is that it is wellnigh impossible to transpose a pun or an ambiguity intact from one language to another. Thus, in the case of 'Standing in the Doorway', the phrase 'gay guitar', which, as we have seen above, can be interpreted in either of two radically different ways, forces the Spanish translator to opt for one or the other, and the translators have in fact chosen '*alegre* guitarra' (and not 'guitarra homosexual', which would certainly sound a shade unusual), thus, ironically, foreclosing the possible identification with Lorca that the original permits¹⁸³.

Three songs throw up the ambiguity conundrum in acute form - 'I and I', 'Disease of Conceit' and 'Union Sundown'. 'I and I' is a song which, paralleling 'Jokerman's' exploration of the divided self, dramatises the clash of authoritarian and libertarian selves within a single human consciousness. It has the theme of doubleness written into its title - which the Spanish text renders as 'Yo y yo'. This is correct enough, although even here - when the title phrase is repeated in the refrain ('I and I, / in creation where one's nature neither honours nor forgives' - 'Yo y yo, / en la creación, donde la naturaleza de uno ni honra ni perdona'), the reader has to make allowance for the conventions of Spanish typography. Unlike 'I' in English, the pronoun 'yo' takes a capital letter *only* at the beginning of a line or sentence. This already means that the double theme is not reflected on the Spanish page with the perfection of the English text (the first 'I' and the second 'I' are *typographically identical*, the first 'Yo' - upper case - and the second 'yo' - lower case - are not). In stanza 3 come the arresting lines: 'Took a stranger to teach me to look into justice's beautiful face / And to see an eye for an eye and a tooth for a tooth'. The phrase 'an eye for an eye' is biblical, from Exodus 21:24 ('Eye for eye, tooth for tooth, hand for hand, foot for foot'), but here it also contains an audacious pun on 'I' ('an I for an I'), thus replicating the theme of the split self - especially as the eyes are by definition two in number. Dylan thus uses a linguistic ambiguity to create an imaginative link between the patriarchal law of the Old Testament and the song's broader theme of the struggle between the liberal or creative self and its harsh and punitive alter ego. The Spanish text, however, translates Dylan's 'eye for eye' line as: 'y a ver ojo por ojo y diente por diente'. No identity applies between 'ojo' (eye) and 'yo' (I), and so the eye/I pun vanishes.

The same problem recurs in 'Disease of Conceit', with its lines: 'Whole lot of people seeing double tonight from the disease of conceit / Give you delusions of grandeur and an evil eye / Give you the idea that you're too good to die / And they bury you from your head to your feet'. Here, as in 'I and I', we have the theme of doubleness ('seeing double'), explicitly linked to an 'eye' which can also be heard as an 'I'. The 'evil eye' of malice is, at the same time, an 'evil I' afflicted by pride, 'conceit' and 'delusions of grandeur' - not to mention immortality - an arrogant 'I' that gets its come-uppance from the knock-out blow of death. For his arresting pun on 'evil eye / evil I', Dylan has very possibly drawn on 'The Tell-Tale Heart', Edgar Allan Poe's celebrated tale of obsession, murder and self-destruction first published in 1845 - in which the narrator murders his neighbour, an old man who, he believes, has the 'evil eye', but whose imputed malice may equally be a projection of his murderer's own dark self or 'evil I'¹⁸⁴. However, once again the Spanish version of 'Disease of Conceit' cannot communicate

¹⁸³ Cf. discussion of this song above.

¹⁸⁴ 'I made up my mind to take the life of the old man, and thus rid myself of the eye forever'; 'for it was not the old man who vexed me, but his Evil Eye' - Edgar Allan Poe, 'The Tell-Tale Heart', in *The Fall of the House of Usher and Other Writings*, Harmondsworth: Penguin 1986, (277-282), 277, 278. The phrase the 'tell-tale heart' itself occurs in the version of 'Need A Woman' released on *The Bootleg Series Volumes 1-3*, though not in the text printed in *Lyrics 1962-2001* (or in its predecessor).

this element of the song's complex linguistic and textual connotations. The line 'Give you delusions of grandeur and an evil eye' simply becomes 'Te provoca delirios de grandeza y mal de ojo': 'mal de ojo' is certainly the Spanish equivalent of 'evil eye', but the eye/I duality has fallen by the wayside.

'Union Sundown' is a song that has a rather different kind of pun written into its title, the reference here being not metaphysical but political. The word 'union' in the title can refer either to the United States (as in Woody Guthrie's line 'Every state in this Union us migrants have been', from 'Pastures of Plenty') or to trade unions/labour unions (as in Dylan's own early 'Talkin' New York': 'even joined the union and paid my dues'). Whichever way the listener takes it, the message is that *neither* the United States taken as a whole *nor* that country's trade unions are doing anything to protect the interests of workers, at home or abroad: industrial jobs are being shed by an Uncle Sam bent on free-market restructuring, while those in Asia and Latin America who replace the sacked US workers are being cynically exploited. Both the US and the unions are explicitly mentioned in the song text (stanza 3: 'nothin' you got is US-made'; stanza 4: 'the unions are big business, friend'), but in both title and chorus ('it's sundown on the union'), both senses are compressed into the one word 'union'. This feat of compression is impossible in Spanish, where the word for 'trade union' is not 'unión', but 'sindicato': the translators have plumped for the 'United States' sense of 'union' for both title and chorus, rendering 'union sundown' as 'ocaso de la Unión', although, still, 'los sindicatos' make a brief bow in stanza 4. Some cases of seeing double, alas, come out single in translation ...

Idioms are another snare for the translator: many English idioms are not translatable into Spanish, although a common European and Christian heritage means that some exceptions to this rule exist. One of the hallmarks of Dylan's writing at its sharpest is his knack of breathing new life into pre-existing idioms by extending and developing them - for instance, by returning the abstract back to the concrete; or, alternatively, by placing two tired old phrases in surprising juxtaposition and thus resurrecting the expressive potential of both. In 'Heart of Mine', we find the line 'you can play with fire, but you'll get the bill': Dylan takes the familiar phrase 'play with fire', and unexpectedly expands its sense - asking the listener to imagine a metaphorical arsonist being asked to pay up in figurative greenbacks! Here, the translation has: 'puedes jugar con fuego, pero te pasarán la factura' (the second part of the translated line means, literally, 'but they'll pass you the bill'). This *does* manage to reproduce Dylan's conceptual wordplay in Spanish, as, fortunately, the idiom 'play with fire'/'jugar con fuego' happens to exist in both languages. In 'Foot of Pride', Dylan's extraordinary tirade against the unrighteous, the outcome is less happy. This song, again, has Dylan giving new life to a stock expression, namely 'laughing all the way to the bank' - which he converts into 'sing "Amazing Grace" all the way to the Swiss banks'; the specificity of 'Swiss banks' turns the phrase back from abstract to concrete, while to imagine the lucky depositor not laughing but singing - and a hymn at that! - adds an unexpected note of comedy. The translation, however, has only: 'cantar "Amazing Grace" camino de los bancos suizos' - a correct enough literal rendering, but one that fails to bring out the connotations of the original. The same song offers the arresting line: 'They kill babies in the crib and say, "Only the good die young"', which, again, shows Dylan welding together two clichés with devastating effect: the unregenerate, he implies, even have the nerve to justify their cruelties with a grossly inappropriate rhetoric. The translation here has: 'Matan a los niños en la cuna, / y dicen que "Sólo los buenos mueren jóvenes"' - a rendering which, though literal, does work, since 'only the good die young' is an axiom out of the Greco-Roman heritage that is common to both

English and Spanish cultures. So it seems that for idioms and clichés and their transportation between the two languages, the conclusion is ... you win some, you lose some.

Inevitably, certain specifically Anglophone cultural references vanish in translation. In particular, Dylan's frequent quotations from older song traditions, above all the blues, and from the Bible, are especially culture-specific. The language of the blues is a quintessentially American form of English, while no Spanish translation of the Bible has the cultural resonance that the 1611 King James Bible (or Authorised Version), from which Dylan quotes so liberally - and not only in his 'Christian period' - has in English-speaking countries. The Spanish-speaking listener-reader is unlikely to guess from the translation alone that Dylan is - with slight amendments - quoting Robert Johnson at key moments in 'Changing of the Guards' and 'Where Are You Tonight?' ('my last deal gone down'; 'the juice running down my leg'), or that 'Tryin' to Get to Heaven' is largely a collage of quotations from old blues, folk and gospel songs. Nor will it be obvious, except to those very familiar with the Bible in Spanish, that the title of 'Foot of Pride' comes straight from Psalms 36:11 ('Let not the foot of pride come against me'), or that entire lines of 'In the Summertime' ('Fools they made a mock of sin', 'Poverty and shame was theirs') are near-verbatim quotations from Proverbs 14:8 and 13:18 ('Fools make a mock at sin'; 'Poverty and shame shall be to him that refuseth instruction'). The specificity of the King James Bible is central - Dylan is quoting not just from the Bible but from *this* English version, with all the literary and cultural gravitas which it has accumulated over several centuries. The Authorised Version is of course a translation itself, but at all events its connotations as text cannot be got across in a Spanish translation of Dylan.

Literary allusions are another culture-specific aspect of Dylan's texts. In 'Jokerman', stanza 2, a well-read English-speaking listener will recognise the line 'Fools rush in where angels fear to tread' as a verbatim quotation from Alexander Pope's poem of 1711, 'Essay on Criticism', which in turn supplied the title for E.M. Forster's novel of 1905, *Where Angels Fear To Tread*. The literal Spanish rendering, 'Los tontos se apresuran a entrar donde los ángeles temen pisar', cannot carry the same baggage of literary connotation. Further on in the same song, when, in stanza 4, Dylan sings: 'Well, the Book of Leviticus and Deuteronomy, / The law of the jungle and the sea are your only teachers', the Spanish person encountering 'Tus únicos maestros han sido el Levítico, el Deuteronomio, la ley de la jungla y del mar' is unlikely to realise that 'The Law of the Jungle' is the title of a celebrated poem of 1895 by Rudyard Kipling, which hands down a harshly violent and competitive world-view.

In other, more mundane cases the translators have omitted cultural or way-of-life references, presumably in the interests of accessibility. In the Dylan-Levy song 'Joey', the idiomatic line: 'It always seemed they got caught between / The mob and the men in blue' become the rather bald: 'Siempre parecían acabar atrapados entre la mafia y la policía'; and the specific reference to the New York electricity company: 'Let's blow this place to kingdom come / Let Con Edison take the blame' is glossed, literally but ponderously, as: 'Hagamos volar este sitio al infierno, y que la compañía eléctrica cargue con la culpa'. Again, in 'Ten Thousand Men' the line 'Ten thousand men dressed in Oxford blue', has been translated in simplified fashion as 'Diez mil hombres vistiendo uniforme azul', replacing the specific 'Oxford blue' by a non-specific 'blue uniform' - presumably on grounds of over-obscurity to Spanish ears. To an Anglophone listener, however, 'Oxford blue' not only denotes the famous old English university but connotes establishment-approved sporting prowess (an 'Oxford blue' is a member of one of that university's prestige sports teams).

To all this, however, there is an upside, for there are also moments where Dylan's texts have been felicitously 'localised' by new connotations arising from the translation into Spanish, which fruitfully enrich the writing in unexpected ways. In the Dylan-Levy song 'Isis', the line: 'as we rode through the canyons, through the devilish cold' becomes: 'mientras cabalgábamos por los cañones, a través del frío diabólico'. The apparently so-American 'canyon' actually derives straight from the Spanish 'cañón', and, indeed, this detail might even make one wonder whether the song's dream-landscape, with its 'pyramids, all embedded in ice', might not be a fusion of ancient Egyptian elements *plus* quite different features of a snowbound, Andean stamp (the alluring 'turquoise' and 'gold' would then be those of the Incas).

Later on, 'What Can I Do For You?', on the *Saved* album, offers an even more interesting case of localisation. In the closing stanza, where Dylan's words are: 'I know all about poison, I know about fiery darts', the translation has: 'Sé todo sobre la ponzoña, sé todo sobre las saetas ardientes'. 'Dart' itself is somewhat archaic in English in the sense used, i.e. 'arrow' (the phrase 'fiery darts' is in fact from Ephesians 6:16), and, similarly, in Spanish 'saeta' is a less obvious word than 'flecha' (which we have already encountered rendering 'arrow' - not 'dart' - for 'When He Returns'). The interesting thing is that 'saeta', apart from meaning 'dart'/'arrow' (etymologically, it is related to 'Sagittarius'), is also the name of a type of flamenco-related traditional devotional chant, performed in Andalusia at Easter to commemorate Christ's passion. An anthology of saetas may be found on CD under the title: *Saetas - Cante de la Semana Santa Andaluza (Saetas - Songs of Easter Week in Andalusia)*, on the French label Audivis. The English-language notes to this recording quote the comments of José María Sbarbi, from 1880, who describes the saeta text as a 'brief, fervent spiritual maxim, capable of producing in the mind an impression similar to that caused in the body by the wound from an arrow'. Lorca's *Poema del Cante Jondo* includes a sequence entitled 'Poema de la Saeta', and even more famously, Antonio Machado wrote a poetic evocation of the theme, 'La Saeta', which was superbly set to music and performed by Joan Manuel Serrat on his tribute album of 1969 (as mentioned above), *Homenaje a Antonio Machado, Poeta*. The added detail of the saeta powerfully coalesces with the guiding theme of the album *Saved* - in other words, salvation.

A further circumstance in which the Spanish text adds density to the original lies in the particularities of Spanish typographical norms. Spanish has the unusual graphic convention of employing *double question marks*: a question is *both* introduced by an (upside-down) question mark (the symbol ¿) *and* followed by the same device (this time right-side-up, by the lights of most European languages). It so happens that a number of Dylan's songs from the period we are looking at - 'In The Garden', 'Señor', 'What Can I Do For You?', 'Are You Ready?', 'What Good Am I?', 'What Was It You Wanted?' - contain, or even all but consist of, an agglomeration of questions. The Spanish convention has the effect, on the page, of *doubling* the number of question marks and thus underscoring the interrogative mode of these songs. Thus, 'What Was It You Wanted?', a song of 56 lines, has (title apart) 32 question marks in English, but, translated into Spanish as '¿Qué era lo que querías?', has ... 64! The questioning element comes out, quite literally, doubled - curiously but not inappropriately reinforcing the doubting-Thomas aspect of these songs.

Another modification of sense and feel dictated by the peculiarities of Spanish - this time in the realm of grammar - occurs in 'Ring Them Bells' ('Tocad las campanas'). In the English

text of this song, each of the four main stanzas opens with the same formula, 'Ring them bells' ('Ring them bells, ye heathen', etc; 'Ring them bells, Saint Peter', etc). However, some of the addressees are plural and others singular, and in Spanish, when employing a verb (e.g. 'tocar', 'to ring') in the (familiar) imperative, one has to distinguish morphologically between singular ('toca') and plural ('tocad'). The translation thus switches back and forth between '*Tocad* las campanas, paganos', etc, and '*Toca* las campanas, San Pedro', etc - introducing a structural roughness and asperity into the song which is not there in the smoother, freer-flowing English original.

Conversely, in the two visibly 'Latin American' songs from this period - the Dylan-Levy 'Romance in Durango', and 'Señor' - which have a significant *Spanish-language presence in the original*, the translation has, inevitably, the effect of smoothing out the text's rough edges. The original text of 'Romance in Durango' has something of a mestizo character, with its repeated lines of Spanish in the chorus ('No llores, mi querida / Dios nos vigila ... Agárrame, mi vida' - 'Don't cry, my darling / God is watching over us ... Hold on tight, love of my life'), plus an array of Spanish words strewn across the entire song: 'chilli (peppers)', 'fandango', 'cantina', 'corrida', 'torero', 'tequila', 'padre', 'fiesta'; also the placenames 'Durango' and 'Torreón', and the personal names 'Magdalena', 'Ramón' and '(Pancho) Villa'. All in all, this 'gringo' song has rather a lot of Spanish. The translation, naturally, retains all of the original's Hispano-Mexican lexicon, with one exception ('padre' - priest - is rendered by 'cura', the latter being the more usual word in Spanish); but what it cannot do, short of keeping some of the original *English* words in the Spanish text (a road not taken by the translators), is reproduce the rough, improvised feel - somehow in line with the urgency of the drama narrated - which the original gains from the use of an Anglo-Spanish macaronic lexicon (it should be added that the translators have *not*, as they could easily have, added any footnote of the type 'these words are in Spanish in the original').

In partial compensation, the title chosen for this song in the Spanish version - 'Romance en Durango' - though apparently almost identical to the English title, acquires an additional resonance, not present in the original. The Spanish word 'romance' can signify 'a romantic love story' - a sense considered an anglicism but admitted by the dictionaries - but it is, more crucially, and as we have seen above, the name of a literary genre. A modern work of reference states: 'The background to the *romance* is essentially popular, being generally connected with oral tradition, and there is some similarity with the English ballad'¹⁸⁵. These features connect with Dylan's own interest in traditional sources; besides, and appropriately enough, a Spanish 'romance' is more often than not a stirring narrative ballad of a blood-and-thunder, fall-by-the-sword stamp. The song's title may, then, remind the Spanish-speaking reader of the medieval 'romances', or, indeed, of Lorca's celebrated twentieth-century recreations of the genre¹⁸⁶.

We may here compare 'Romance in Durango' with 'Señor'. As we have seen, in the latter song the explicit Spanish-language element is confined to the one repeated title word - but that word, 'Señor', is also the song's keyword, and it occurs (title apart) all of *fifteen times* in both English text and translation (twice at the beginning and once at the end of each of the five main stanzas, the two bridges excluded). Here as in 'Romance in Durango', the end-product in Spanish is unavoidably smoother and more homogeneous than the original (apart

¹⁸⁵ J.A. Cuddon, *The Penguin Dictionary of Literary Terms and Literary Theory*, Harmondsworth: Penguin, 3rd edn., 1991, 808.

¹⁸⁶ cf. the discussions above of the 'romance' genre and Lorca's *Romancero Gitano*.

from the disruptive appearance of the US placename 'Lincoln County', as 'Condado de Lincoln'). However, a certain hybrid roughness remains in the title ('Señor [Tales of Yankee Power]'; 'Señor [Cuentos del Poder Yanqui]'), with Hispanic and 'yanqui' lexical elements held in sullen tension, as befits the song's implied theme of culture conflict. In addition, the word 'Señor' is ambiguous in Spanish; in the context of this song - as we may suppose Dylan knew when writing it - it can either mean 'sir' (as a polite form of address), or mark a direct supplication to the Christian deity ('Lord'); the double meaning, while certainly present in the English original, comes out more clearly in Spanish.

There are also songs where Dylan's original contains one or more references to Hispanic culture, isolated but still striking. This is the case with 'Angelina' and 'The Groom's Still Waiting at the Altar', both from 1981. In 'Angelina', the first half of stanza 4 reads: 'There's a black Mercedes rollin' through the combat zone / Your servants are half dead, you're down to the bone / Tell me, tall men, where would you like to be overthrown, / In Jerusalem or Argentina?'. These lines contain more than one Spanish/Hispanic allusion: firstly, 'Argentina', which supplies a rhyme for the song's title and keyword 'Angelina' (itself possibly a Spanish name); and, secondly, 'Mercedes'. The latter is a woman's given name of Spanish origin. The motor company's founder named his firm's celebrated model after his daughter Mercedes; the name became fashionable following its gracing a character in *The Count of Monte Cristo*, the famous romantic novel of 1845 by Alexandre Dumas¹⁸⁷. In full, the Spanish name Mercedes is 'María de las Mercedes', or 'Mary of the Mercies' (the 'Orden de Nuestra Señora de la Merced' - 'Order of Our Lady of Mercy' - was founded in 1218 to rescue Christians captured by the Moors, an operation no doubt perceived as a manifestation of divine mercy). This etymology, in the text of 'Angelina', punningly connects the sinister black vehicle, ironically or otherwise, with the phrase 'begging God for *mercy*' in the closing stanza. Michael Gray has, as we have seen above, suggested that the 'combat zone' portion of 'Angelina' may be a nightmare vision of totalitarianism in Latin America, in which case the phrase 'tall men' could be a reference to the Argentinian military junta of the 1980s¹⁸⁸.

'Angelina' is an intricately constructed song, with a rhyme-scheme that throws up a whole series of ingenious rhymes on its titular name. The five rhyme-words that answer to 'Angelina' are all of Latinate or neo-Latinate origin, and four of them - 'concertina', 'Argentina', 'arena' and 'hyena' (in Spanish, 'hiena') - are identical or near-identical in both English and Spanish (the exception being the legal term 'subpoena'); 'arena', in particular, conjures up the world of corridas and toreros from 'Romance in Durango'. The translation retains three of these rhymes - 'concertina', 'hiena' (a near-rhyme) and 'Angelina' - but replaces 'subpoena' by 'citación' and 'arena' by 'ruedo' ('arena' *would* have been possible in Spanish, but 'ruedo' appears to have more specific bullfighting connotations). The resulting rhyme-pattern is incomplete ('Angelina' is rhymed with only in stanzas 1, 2 and 4 of the 5), but still replicates something of the original's effect of inevitability. The pun on 'black Mercedes' / 'begging God for *mercy*' is, however, lost, as the latter phrase is rendered 'implorando a Dios misericordia' (today, 'misericordia', not the rather archaic 'merced', would be the more usual translation of 'mercy', and Dylan's album title *Oh Mercy* is rendered in this volume as *Oh, Misericordia*). An element of 'Angelina's' richness of connotation has thus disappeared; yet even so, much of that richness still does come out in the translation.

¹⁸⁷ Two other Dumas titles, *The Three Musketeers* and *The Man in the Iron Mask*, find echoes in Dylan's work, in 'My Back Pages' and 'Up To Me' respectively.

¹⁸⁸ Cf. Argentina section above.

'The Groom's Still Waiting at the Altar', also from 1981, contains further references to the Hispanic world. In this song's refrain, 'West of the Jordan, east of the Rock of Gibraltar', Gibraltar is of course - whoever may own it today - a Spanish place-name, and the fact that 'altar', the word with which 'Gibraltar' is paired in the song's chorus, is the same in Spanish as in English fortunately allows the 'Gibraltar/altar' rhyme to be retained in the translation. The song's other Hispanic place-name is 'Buenos Aires', which Dylan audaciously rhymes with 'January': 'What can I say about Claudette? Ain't seen her since January, / She could be respectably married or running a whorehouse in Buenos Aires'. This becomes: 'Que puedo decir de Claudette? No la he visto desde enero, / podría ser una esposa respetable o regentar un burdel en Buenos Aires'. The word for 'January', 'enero', provides at least an approximation in sound to 'Buenos Aires', while the rhythmical neatness of 'whorehouse/Buenos Aires' finds a partial equivalent in the alliteration on 'burdel' and 'Buenos'. Both versions thus draw attention to the sex industry outlets of Buenos Aires, which, as we have seen, were the birthplace of the tango: this may be an ironic musical reference on Dylan's part, as if music led back not to the salvation promised by Christ, the waiting groom, but to the damnation of the underworld.

A successful translation is not only a matter of nuance and sonority - qualities which this one often amply achieves - but also, naturally enough, of accuracy. On this count, the García-Iriarte translation performs impressively - certainly far outshining Álvarez. I shall, however, permit myself a handful of cavils, concerning one song and two individual words.

The song title 'Ye Shall Be Changed' is translated as 'Serás transformado': 'serás' is a verb in the second person singular, and that person is employed throughout the translation. However, the pronoun 'ye' is a biblical and archaic variant on 'you' in the second person *plural*, and, besides, Dylan based the song on a passage from I Corinthians (15: 51-52) which reads: 'Behold, I shew you a mystery; We shall not sleep, but we shall all be changed (51), In a moment, in the twinkling of an eye, at the last trump; for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed (52)'. Dylan changes the first-person 'we' to the second-person 'ye', but retains the plural: the song text alternates between the more usual 'you' (in the stanzas) and the biblical 'ye' (in the chorus), but the addressee is clearly, throughout, a second person plural subject. The Spanish text has second person singular all the way through, which is not coherent with the original.

I am also not entirely happy about the rendering of the word 'shore' in 'Angelina'. In stanza 1, line 5 of that song, the original has: 'Blood dryin' in my yellow hair as I go from shore to shore'; the translation reads: 'Con la sangre secando en mis cabellos rubios, voy de playa en playa'. 'Shore' has been rendered as 'playa' (beach); I would submit, however, that the picture Dylan is painting here is one of a Wandering Jew figure doomed to endless travelling, and that 'shore' is therefore used in the correspondingly archaic sense of 'country' - as in William Blake's line 'Are such things done on Albion's shore?'¹⁸⁹, which might be prosaically glossed as 'Are such things done in a country called Britain?'. A more appropriate Spanish rendering of 'from shore to shore' might, then, be 'de tierra en tierra'.

In the case of 'highway', the same problem occurs as that already identified in the Álvarez translations. García and Iriarte twice render this word - so crucial to Bob Dylan's world-picture - as 'autopista', which, once again, I do not think fits. In 'Disease of Conceit', 'comes

¹⁸⁹ From Blake's poem 'A Little Boy Lost'.

right down the highway' becomes 'llega por la autopista', and in 'Make You Feel My Love' 'the highway of regret' is translated 'la autopista del remordimiento'. For the two songs concerned, 'highway' would have been best rendered, here as in Álvarez, not by 'autopista' with its brash Los Angeles connotations, but by the honourable, much older Spanish word 'carretera'.

These, though, are minor objections, and all in all this volume of translations is highly successful - as the Álvarez volume is not - in terms of both fidelity and aesthetic effect. The localisation effects which we have noted for certain songs serve to bring out the implicit parallels between Bob Dylan's poetics, and thus to reinforce the links between his work and the Spanish-language poetic tradition. Contemporary translation theory, coloured by the influential writings of Lawrence Venuti, tends to criticise such approximations to the target culture's realities as a distorting and over-accommodating 'domestication'. Here, though, I would argue, firstly, that a transcontinental language like Spanish does not have any one 'home' into which anything can be 'domesticated', and, secondly, that enrichments through translation such as those we have observed are a case of localising that simultaneously takes account of the global, thus creating a special kind of balance between cultural and language systems.

As a final example on the translation issue, I would now like to transcribe one entire lyric in both the original and the (García-Iriarte) Spanish version, and then make a few comments on the latter. For this purpose, I shall take a song not mentioned so far, namely 'Man in the Long Black Coat' ('El hombre del largo abrigo negro'), from the *Oh Mercy* album (1989) - a song which many believe is one of the very finest of Bob Dylan's more recent compositions, and which, indeed, it is clear from the text of *Chronicles* that Dylan values very highly himself¹⁹⁰.

MAN IN THE LONG BLACK COAT¹⁹¹

I

Crickets are chirpin', the water is high,
There's a soft cotton dress on the line hangin' dry,
The window's wide open, African trees
Bent over backwards from a hurricane breeze.
Not a word of goodbye, not even a note,
She's gone with the man in the long black coat.

II

Somebody seen him hangin' around
At the old dance-hall on the outskirts of town.
He looked into her eyes when she stopped him to ask
If he wanted to dance - he had a face like a mask.
Somebody said from the Bible he'd quote.
There was dust on the man in the long black coat.

III

Preacher was a-talkin', there's a sermon he gave,

¹⁹⁰ See *Chronicles*, 215-217.

¹⁹¹ The text quoted here (and the source text for García and Iriarte) corresponds to what Dylan sings on *Oh Mercy*, not the somewhat different text printed in *Lyrics 1962-2001*.

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

IV

There are no mistakes in life, some people say
 And it's true sometimes you can see it that way.
 But people don't live or die, people just float.
 She went with the man in the long black coat.

V

There's smoke on the water, it's been there since June,
 Tree-trunks uprooted 'neath the high crescent moon.
 Feel the pulse and vibration and the rumbling force,
 Somebody is out there beating on a dead horse.
 She never said nothing, there was nothing she wrote,
 She's gone with the man in the long black coat.

EL HOMBRE DEL LARGO ABRIGO NEGRO

I

Los grillos cantan, el agua anda crecida,
 hay un suave vestido de algodón tendido, secándose.
 La ventana abierta de par en par, árboles africanos
 torcidos hacia atrás por una brisa huracanada.
 Ni una palabra de adiós, ni siquiera una nota,
 ella se fue con el hombre del largo abrigo negro.

II

Alguien le había visto merodeando
 por el viejo salón de baile en las afueras de la ciudad.
 Él la miró a los ojos cuando ella le paró para preguntar
 si quería bailar; su cara parecía una máscara.
 Alguien dijo que citó la Biblia,
 el polvo cubría al hombre del largo abrigo negro.

III

El pastor estaba hablando, dio un sermón,
 dijo que la conciencia de los hombres es vil y depravada,
 no puedes fiarte de ella para que te guíe
 cuando eres tú quien debe satisfacerla.
 No es fácil de creer, se hace un nudo en la garganta,
 entregó su corazón al hombre del largo abrigo negro.

IV

En la vida no hay errores, dicen algunos.
 Es cierto que a veces lo puedes ver de este modo,
 pero la gente no vive o muere, apenas flota.
 Ella se fue con el hombre del largo abrigo negro.

V

Hay humo en el agua, está ahí desde junio,
 troncos arrancados de cuajo bajo la alta luna creciente.

Se siente el pulso, la vibración y una fuerza que retumba,
 hay alguien ahí afuera golpeando a un caballo muerto.
 Ella nunca dijo nada, nada dejó escrito,
 se fue con el hombre del largo abrigo negro.
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This is not the place for a detailed analysis or interpretation of the original song text (I have, in fact, published one elsewhere¹⁹², in which I suggest it can be read as a harsh indictment of Calvinism in US society; Dylan himself, in *Chronicles*, has compared it to the Johnny Cash classic 'I Walk The Line')¹⁹³. I shall simply make a number of brief comments which will, I hope, serve to confirm the observations I have made above in relation to individual phrases or lines from numerous songs, but this time in the context of a single, whole text.

Firstly, Dylan's title, 'Man in the Long Black Coat', has a superbly sinister ring: it consists entirely of simple, monosyllabic words that nonetheless suggest something dark and violent just under the surface. The Spanish title, though polysyllabic, if anything goes one better by atmospherically piling up, in the three words 'largo abrigo negro', alliteration on 'r' and 'g' and three part-rhymes on '-go'. In the first stanza, the alliteration (on 'b' and 'r') in the fourth line of the original ('bent over backwards by a hurricane breeze') is matched in the Spanish by a parallel alliteration on 't', 'r' and 'c' ('torcidos hacia atrás'), and a similar effect appears in both texts when the last stanza closes the circle by bringing those trees around again: 'Tree-trunks uprooted 'neath the high crescent moon'; 'troncos arrancados de cuajo bajo la alta luna creciente'. The original, with a devastating simplicity, rhymes 'coat' with five fellow monosyllables ('note', 'quote', 'throat', 'float', 'wrote'); the Spanish, by contrast, reproduces neither the rhymes nor the simplicity, and in this respect pales by comparison with the original. Another kind of mismatch occurs in the final stanza, with its extraordinary image: 'Feel the pulse and vibration and the rumbling force, / Somebody is out there beating on a dead horse.' This is, in fact, a particular striking instance of Dylan's capacity - to which I have already drawn attention - of breathing life into the inert corpse of cliché. Indeed, on this occasion he pulls it off with a half-dead phrase *about* deadness - the hackneyed old metaphor 'flog a dead horse', which the *Concise Oxford Dictionary*¹⁹⁴ defines as 'waste energy on something unalterable'. Dylan makes the listener see someone quite *literally* flogging ('beating on') a dead horse, *and actually hear and feel* the sounds of the flogging ('the pulse and vibration and the rumbling force'). This remarkable effect cannot, alas, be reproduced in the translation, for the expression 'flog a dead horse' does not exist in Spanish: the Hispanic listener can certainly see, hear and feel the act of beating, but will remain unaware that Dylan, by reanimating a moribund phrase, is at the same time casting a withering gaze on a hidebound, puritanical US society that endlessly repeats its anti-human obsessions. Yet despite this, the Spanish line 'Se siente el pulso, la vibración y una fuerza que retumba' has a nobility and resonance of its own, and - even if the *specific* cultural connotations are lost - does communicate something of the original's *general* sense of regret and sadness at human folly. All in all, this Spanish re-creation of 'Man in the Long Black Coat' has a sonority and, indeed, 'rumbling force' resounding through it that allow it to stand cheek-by-jowl with the original with dignity.

¹⁹² Christopher Rollason, 'Black Coat and Black Veil: Dylan, Hawthorne and Puritanism', on the Bob Dylan Critical site, at: <www.geocities.com/Athens/Oracle/6752/rollason.html#Black>.

¹⁹³ *Chronicles*, 216.

¹⁹⁴ Eighth Edition, Oxford: OUP, 1990.

VIII - THE RIVER BRIDGE: CONCLUSION

The examination of the translation of Dylan into Spanish at its most successful (i.e. in the García-Iriarte volume) may allow us to conclude that the best of his compositions come across less as 'Spanish-language songs' than as 'Spanish-language poems', worthy of standing side-by-side with the works of the established Spanish and Latin American poets. Of the poets mentioned in this study, Gabriela Mistral, Pablo Neruda and Octavio Paz were all Nobel literature laureates¹⁹⁵; and meanwhile, Bob Dylan is himself a Nobel nominee. If Dylan's poetics draw heavily on popular and unofficial traditions, so too do those of Lorca and of many another Spanish-language poet. The study of Dylan's interaction with the Hispanophone world is of particular and double interest: on the one hand, it is an object-lesson in the complexities of intercultural relations; on the other, both terms of the comparison strongly manifest the desire to build bridges between official and non-official cultures, to connect across the educational and cultural divide.

From this perspective, I shall conclude with an image from Peru, from the pages of José María Arguedas. At the end of his novel *Los ríos profundos*, the boy narrator, at last liberated from his oppressive school, finds emotional sustenance contemplating the Pachachaca river - whose name means, in Quechua, 'bridge over the world' - from, exactly, its bridge. Arguedas writes as follows: 'El Pachachaca gemía en la oscuridad al fondo de la inmensa quebrada. Los arbustos temblaban con el viento (...) Por el puente colgante de Auquibamba pasará el río, en la tarde' ('The Pachachaca moaned in the darkness at the bottom of the immense ravine. The bushes trembled with the wind (...) Past the hanging bridge of Auquibamba will flow the river in the evening')¹⁹⁶. Bob Dylan, too, has used a similar image, in his song 'Up To Me': 'When the dawn came over the river bridge, I knew that it was up to me.' To explore the fortunes of Bob Dylan in the Spanish-speaking world, and those of the Spanish-speaking world in his work, is, I believe, to follow in the footsteps of Dylan himself, and of a long line of Spanish and Latin American poets, creating communication and understanding within and between cultural systems and across barriers of class, education and language, and, as all the evidence shows, incessantly and successfully building 'bridges over the world'.

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NOTE 1: The predecessor text to this article was published on the Bob Dylan Critical Corner site in April 2000, under the title 'Spanish Manners and Gypsy Hymns' and in the form of a review of the García-Iriarte translation. The present text replaces and supersedes that 2000 essay. A **short version of the present essay** (7660 words) was given as a **paper** on 12 March 2005 at the **colloquium 'Bob Dylan's Performance Artistry' held at the University of Caen** (France) and organised by Catharine Mason of that university. That version is now on-line, under the title "'Sólo Soy Un Guitarrista": Bob Dylan in the Spanish-Speaking World - Influences, Parallels, Reception, and Translation', as part of the **conference proceedings published in the electronic journal Oral Tradition** (Center for

¹⁹⁵ In 1945, 1971 and 1990 respectively. The Spanish-speaking world has so far had ten Nobel literature winners (nine male and one female; five Spanish, two Chilean, one Colombian, one Guatemalan and one Mexican).

¹⁹⁶ Arguedas, *Los ríos profundos*, 254 (cf. above). For the symbolic significance of this episode and the image of the bridge, I here gratefully draw on Dora Sales Salvador's fine analysis of this passage in her study *Puentes sobre el mundo* (556-557; cf. above).

Studies in Oral Tradition, Columbia, Missouri, USA - Vol. 22, No. 1, March 2007, 112-133; <<http://journal.oraltradition.org/files/articles/22i/Rollason.pdf>>.

For my report on the Caen colloquium, see:

<www.geocities.com/Athens/Oracle/6752/caen/index.html> (**English and Spanish versions**). That report has had print publication four times in different versions: in English (full version) - 'Bob Dylan's Performance Artistry: Colloquium in Caen (France), 10-12 March 2005', *The Bridge* (Gateshead, England), No. 22, Summer 2005, pp. 99-102; and in Spanish, full version - 'Bob Dylan, el arte del espectáculo: Coloquio en Caen (Francia), 10-12 de marzo, 2005', *Fanzimmer* (Pamplona/Iruña, Navarra, Spain), No 12 (dated Winter 2004, published 2005); shorter version - 'Bob Dylan, el arte del espectáculo', *San Marcos Semanal* (Universidad Nacional Mayor de San Marcos, Lima, Peru), No. 42, 11-16 July 2005, p. 6; alternate shorter version - '¿Puede ganar Dylan el Nobel?: Mirada a un coloquio mundial sobre el cantautor' ('Can Dylan win the Nobel? A look at a world conference on the singer-songwriter'), *La Prensa* (La Paz, Bolivia), 13 January 2006, supplement: 'El Fondo negro', p. 7:

<www.laprensa.com.bo/fondo_negro/20060115/art04.htm>. In addition, an article by Jorge Fondebrider, 'Un mito viviente: la leyenda Dylan ataca de nuevo' ('A living myth: the Dylan legend attacks again'), published on 19 August 2006 by the Argentinian daily *Clarín* (cultural supplement: 'Ñ'), included a long extract from the same report:

<www.clarin.com/suplementos/cultura/2006/08/19/u-01254919.htm>.

NOTE 2: The current version of the present article (updated in July 2007; previous update January 2006) does not attempt to chart all the most recent developments: I have not as yet investigated the reactions in the Spanish-speaking world to the newest Dylan album, *Modern Times* (2006). I do here, however, register the fact that on 13 June 2007 in Oviedo (Asturias), Bob Dylan was awarded a major Spanish distinction, the Prince of Asturias Prize for the Arts, joining such figures as Woody Allen, film director Pedro Almodóvar and flamenco guitarist Paco de Lucía on the roll-call of this prestigious award. Also and as regards Dylan's reception in Latin America, I draw attention to the excellent study by Constanza Abeillé (Argentina), 'Bob Dylan, trovador de nuestros tiempos: ¿poeta o profeta?' ('Bob Dylan, troubadour of our times: poet or prophet?'), published (in Spanish only) in 2007 on the Bob Dylan Critical Corner site at:

<www.geocities.com/Athens/Oracle/6752/constanza.pdf>.

NOTE 3: I express my deepest gratitude to Antonio Iriarte and Carla Vanessa Gonzáles for their irreplaceable help and support for my research. Further thanks to Andrés Urrutia, Francisco García, José-Christian Páez, José Manuel Ruíz Rivero, Leandro Fanzone, María Elena Cornejo, Nicola Menicacci and Roderick McBeath, and also to Dora Sales Salvador for her always invaluable expertise in translation and transculturation studies.