

# Bob 'Timberman' Dylan: The Truth behind the Name

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**Abstract:** Bob Dylan is the first and only Noble Prize winner for literature among the rock 'n' roll folks and its proponents. But a controversy over his adopted artistic name seems to be lasting forever. Dylan himself enwrapped it somehow recently into veils of mystique and mystery. However, it is absolutely essential for everyone to attain the proper insight into the matter. Why is this so vitally important? Because without the attainment of the proper insight into the hidden background behind his name, one can never hope to understand properly his poetry and his engagement as the consciousness of his generation.

**Key words:** Bob Timberman Dylan, John Lennon, Che Guevara, Watchtower.

## Introduction

Bob Dylan alias Robert Zimmerman was a key figure in the history of the development of popular culture during 60's. After the release of his haunting hymn "Blowing in the Wind" and the historic album *The Freewheelin'* in 1963 with other anti-war protest songs (like 'Masters of War' etc.), Dylan was regarded as a revolutionary and a new hero of the youth throughout the world having been elevated on the same level with Che Guevara "*Comandante*" a legendary commander of the Cuban revolution. Young people in every corner of the world used to play guitar and harmonica like their new idol. Dylan's approach can be appropriately styled "Cold War Realism" of "Social Tensions Realism". His protest songs influenced not only the American anti-war youth movement, but at the same time enhanced the creativity of other poets, singers and artists world-wide, viz. such as John Lennon, French singer Antoine, Scottish Donovan, the Rolling Stones, Jimi Hendrix and many more. Though the new coming Beatles gained some popularity, they were viewed rather as mama's boys (except for John Lennon who later came to posit himself as a substitute for Bob in his role as the most prominent anti-war voice of young generation) playing politely and decently mostly childish songs, especially those composed by Paul McCartney like "Ob-la-di-ob-la-da", "Hello Goodby", and similar rubbish.

## The Origin of Names and Origin of Language

The Westerners have been fed for two millennia by the pseudo-philosophical anti-dialectical hence anti-scientific and anti-realistic Christian concept of the origin of words and language, viz.

"In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God." (The Gospel of John 1:1-2).

In order to comprehend the matter more realistically one should return to the beginning, viz. "And out of the ground Yahweh God formed every beast of the field, and every fowl of the air; and brought them unto **Adam** (viz. man) to see what he would **call them**: and **whatsoever Adam called** every living creature, that was **the name thereof**. And **Adam gave names** to all cattle, and to the fowl of the air, and to every beast of the field" (the Book of Genesis 2:19-20).

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Thus undoubtedly, man was the creator of words and language, not god. Language was initially grounded onto the onomatopoeic imitation of nature while had been evolving into more complex structure through dialectical opposition of phonetical properties inherent within acoustic symbolism of uttered sounds, e.g. high vs. low, soft vs. harsh, gliding vs. strident, bright vs. dark, voiced vs. unvoiced, plosive vs. continuant, etc.

Karl Marx<sup>[17]</sup> a German born philosopher but an ethnic Jew, declared it far more realistically: "My dialectic method is not only different from the Hegelian, but is its direct opposite. To Hegel, the life process of the human brain, i.e., the process of thinking, which, under the name of "the Idea," he even transforms into an independent subject, is the demiurgos of the real world, and the real world is only the external, phenomenal form of "the Idea." With me, on the contrary, the **ideal** is nothing else than **the material world reflected by the human mind, and translated into forms of thought.**"

### Importance of Names: How Robert becomes Bob

And exactly because of man's being the creator of words and names he is so sentimentally and emotionally tied to their meaning and significance. Name is the essence of man, his signifier and his substance.

It seems or rather sounds weird how Robert in an abbreviated form becomes Bob. Naturally it should sound Rob instead. There is a silly explanation that Rob has to be changed to Bob due to former's evoking the meaning "to rob, robbery". This is a nonsensical argument, since the very name Robert and its hypocoristic form Robby equally evokes the same meaning. No, it has nothing to do with robbery. There is another but a fully scientific and logical explanation. It is related to the science of phonetics.

The native Anglo-Saxon speakers use to pronounce the *rho*(tic) sound in a very weird manner judging from the Slavic point of hearing. In Italian, Slavic and Sanskrit (all three belong to the *SU*-family of languages)<sup>[9]</sup> phoneme **r** is pronounced as "voiced vibrant alveolar continuant, known also as alveolar thrill".

In English dialects such as southeast English and London Cockney, the phoneme *r* is pronounced as labiodental approximant (viz. labialized or rounded). Thus the native English pronunciation of **r** is perceived by the Slavic ears as childlike defective speech being very close to or almost unrecognizable from the bilabial vocalic glide (or semivowel, viz. voiceless labiovelar approximant) **w** as sung by Tom Jones (see below) and spoken by the characters of the Bugs Bunny cartoon, e.g. *wabbit twouble* instead of *rabbit trouble*. It is verily deriding to watch and listen to Tom Jones, a big corpulent man (formerly a miner) how he childishlly lisping sings "The *gween, gween, gwass* of home". And such a lisping pronunciation of **r** was actually the source of the change from **Rob** through \***Wob** to **Bob**. For the sound *w/v* in many languages is subject to change into **b**, and vice versa, not only in English (e.g. *Will* became *Bill*), but also in תִּיבְרִית viz. <sup>ṯ</sup>ivrit (the language of Israel < <sup>ṯ</sup>bryt or Hebrew, related to Hebron; cf. 2 Samuel 2:11 *David was king in Hebron over the house of Judah seven years and six months*)<sup>[5][6]</sup>, Greek, Sanskrit, etc.

### "Zimmerman" as a Reference

As for Dylan, he obviously adopted the surname of the poet Thomas Dylan. The mystery remains why he has done it so? There is actually no mystery, though Dylan himself was inclined to keep it mysterious, when he answered to CBS<sup>[1]</sup> in 2004: "**You're born, you know, the wrong names, wrong parents – I mean, that happens. You call yourself what you want to call yourself. This is the land of the free.**" However, it was the matter of necessity, rather than freedom. For this reason, there indeed arises the necessity of further clarification of this matter in order to enable readers to properly grasp the facts hidden behind the mystery.

With regard to the above, it was disappointing to read John Lennon's commentary about Dylan's name (The Rolling Stone interview 1971)<sup>[22]</sup>, viz. on Jann S. Wenner's question "Why did you choose or refer to **Zimmerman, not Dylan?**" Lennon replied: "Because **Dylan** is **bullshit**. **Zimmerman** is his name. You see, I don't believe in

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Dylan and I don't believe in Tom Jones, either in that way. **Zimmerman** is his name. My name isn't John **Beatle**. It's **John Lennon**. Just like that."

### John a MBE

All believed in John Lennon. The late Beatle showed himself to be a trustworthy model to follow by all his youth adherents, especially after he returned in 1969 his MBE (viz. MEMBER of the Order of the BRITISH EMPIRE) he was awarded (as were the other three Beatles) in the Queen's Birthday Honors of 1965. John was even more appreciated for that bold move, when he had sent three identical letters addressed to the Queen, the Prime Minister, and the Central Chancery saying his action was "*in protest against Britain's involvement in the Nigeria-Biafra thing, against our support of America in Vietnam, and against Cold Turkey* (viz. a song written by John Lennon some say about food poisoning he and Yoko Ono suffered after eating Christmas leftovers of cold turkey) *slipping down the charts.*" The letter was signed "With love, John Lennon," in his handwriting.<sup>[13]</sup>

How such an intelligent man had so little understanding of the significance of names and subsequently where came from that inappropriate commentary on Bob Dylan's name?

Even before he received a **MBE** (viz. the acronym from "**M**ember of the Order of the **B**ritish **E**mpire") Lennon enjoyed all the privileges as a member of the majority ethnic group viz. being a native Anglo-Saxon subject of the British Empire. Thus John Lennon had absolutely nothing to worry about.

### Bob's Influence on John

Everyone from god to the last man on earth has also his dark side inherent within. This was John Lennon's dark side. His remark on Bob Dylan's name was fairly disappointing, for it was a general belief among his fans that John Lennon was no shit guy. Especially because John<sup>[14]</sup> openly admitted that he and the Beatles were taught by Bob, e.g.:

"I'd just discovered Dylan really...

We've gone past those days when we wouldn't have used words because they didn't make sense, or what we thought was sense.

But of course **Dylan** taught us a lot in this respect.

Another thing is, I used to write a book or stories on one hand and write songs on the other. And I'd be writing completely free form in a book or just on a bit of paper, but when I'd start to write a song I'd be thinking dee duh dee duh doo doo de de doo. And it took **Dylan** and all that was going on then to say, oh, come on now, that's the same bit, I'm just singing the words."

Dylan's indisputable influence on John Lennon's creativity became so obvious after his break up with Beatles while he joined the Japanese artist Yoko Ono. Consequently, Lennon's haunting protest song "Give Peace a Chance" as well as his last masterpiece (somewhat too idealistic) "Imagine" both wear the seal of Bob Dylan.

At that time Dylan already abandon relentlessly his initial straight on the matter harsh and almost prophetic language (as appeared on the "Freewheelin' Bob Dylan" in 1963), and began to introduce songs enwrapped by far more cryptic and mysterious expressions (especially "All Along the Watchtower" 1967). Apparently he became aware of the real dangerousness for his safety if he continued to present himself as the voice of a generation opposed to injustice, war, and western imperialism.

The youth of the Western countries these days became filled thoroughly with desperateness and helplessness

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to change anything within their societies. And their motto "Sex, Drugs and Rock 'n' Roll" was actually the way to escape from their own powerlessness. The same was true for their idols, the Beatles, the Rolling Stones, Jimi Hendrix, who all sought asylum in the drugs, which they became heavily addicted to.

### The Problem of Being Different

As said before John Lennon had nothing to worry about. He had always stood safe. But the things stand quite differently with the members of minority ethnic groups like the Jews in a hostile foreign environment.

As a nation scattered over many foreign countries, the Jews (just like the Hindu *domba > roma* or Gypsies) were newcomers in every place on earth. They had to adapt themselves to each local community customs in order not to look like a white crow among other black ones, or a black sheep among other white ones. The name, besides one's skin color, has always been the most prominent identity sign of any individual or group. Name reveals one's ethnicity with such a precision that one must either hide his proper name or conform it to the customs of the local ethnicity where one lives even by changing it altogether.

According to various media reports Bob Dylan alias Robert Zimmerman was said to have received during the 60's of 20<sup>th</sup> century some threatening calls and letters of the kind "we know who are you, you are a bloody Jew, a Zionist, we'll take care of you" and so on. Thus in USA social atmosphere was fairly insane and far from friendly for the ethnic Jews, who even today face hatred, denial and rejection in some other countries as well.

The foremost Croatian oppositionist newspaper *Feral Tribune* in 2001 published an interview with Professor Ivo Goldstein<sup>[12]</sup>, a noted Croatian historian but an ethnic Jew (Professor of history at the Faculty of Philosophy in Zagreb) under the title *Tko je ubio Isusa Hrvata?* (viz. "Who killed Jesus the Croat"). Professor Ivo Goldstein (conjointly with his father Slavko Goldstein, a well-known historian too) is the author of several important books on Holocaust in Croatia<sup>[2][3]</sup> In the interview Prof. Goldstein recalled a story of his 8 years little daughter (in an event occurred during the school year 1997/1998) who was arguing with her fellow Croatian school girls and boys about Jesus Christ. When she said that Jesus was a Jew, all the children literally *graknuli* viz. "crowed" (like "crows" the ominous black birds) at her in one voice: "Noooooo! Jesus was a Croat!"

Can you figure that out? At the beginning of 21st century, there is a Roman Catholic country whose priests and officials in their sermons along with the parents of young children themselves, teach the Croatian youth that "Jesus Christ was a Croat who was killed by the Jews!" The authenticity of the event is approved by Professor Ivo Goldstein<sup>[4]</sup> himself who permitted me to cite his email message as a reference in this treatise.

### Bob "Timberman" Dylan

The surname Zimmerman is of German origin, which reveals Bob Dylan's Jewish ethnicity, since the most Jewish migrants from Europe (running away from Nazism) bore German names, like Albert Einstein, etc. The name *Zimmerman* (originally pronounced *Tsimmberman*) is a compound consisting of *zimmer* (pronounced *tsimmer*, now denoting) "room" (but originally) "wood" + *mann* "man" meaning literally "worker of wood" (now "maker of rooms", for in ancient times the buildings and houses were made exclusively of wood). The word is related to English *timber*, the bilabial plosive **b** being assimilated to the preceding nasal **m**. In some English dialects, prominently in London Cockney, just like with German tongue, the pronunciation of the initial unvoiced alveolar plosive **t** becomes dental plosive accompanied by sibilant (viz. hissing sound) **s** instead of standard pronunciation accompanied by a sharp **h**-sound or aspiration (viz. an audible puff of breath). Accordingly, in Cockney dialect<sup>[15]</sup> the words beginning with **t**, e.g. *to*, *tide*, *tell*, *time*, sound exactly the same as those beginning with **z** in German, viz. *tso* [tsoo] = German *zu*; *tside* [tsahyd] = German *Zeit*; *tsell* [tsel] me what *tsime* [tsahym] is it? etc.

Thus the English equivalent to *Zimmerman* is *Timberman* (= Cockney *Tsimberman*). However, Bob is not a one

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of them, he has nothing to do with timber-work, for he himself is a modern troubadour viz. a poet-singer *par excellence*. Therefore, the name of a poet like Dylan is perfectly congruent with Bob's nature and personality. In fact, Bob has made an immeasurable tribute to the poet Thomas Dylan, whom otherwise almost no one in the world would ever pay attention to.

### Musicality and Non-Musicality of the Name

Quite apparently Bob's Germanic name is non-musical but anti-musical one for it consists of 5 closed syllables, viz. *Rob-ert Zim-mer-man* and is manifestly non-rhythmical additionally being too long. Bob Dylan has only 3 syllables, and *Dy-lan* itself comprises one open syllable and one closed but the latter ending in nasal for a smooth fadeaway of the preceding vowel. Moreover, there is a dialectical opposition between the dental plosive consonant vs. dental lateral continuant at the beginning of the syllables which adds to acoustic versatility and musicality in pronunciation.

For song-writers and singers the musicality of speech sounds and names are of paramount importance. Johann Sebastian Bach was famous for asserting that the four letters of his own surname B, A, C, H, comprised music in themselves and were naturally predestined to be utilized in composing musical phrases in various fugues, toccatas, and sonatas.

**NB.** The letter B does not denote the same tone in German and in English notation but actually designate B<sup>b</sup> tone of the English scale, while German H is equivalent to English B.

### Bob's Authentic Jewish Name

The Jews (just like the Gypsies), in accord with their tradition besides their official public names (corresponding to local customs) have been given also their native Jewish names, viz. Bob Dylan is named in Hebrew<sup>[20]</sup> יאהבש זיסל בן אברהם *Šbtai Zisl bn Avraham* (in modern Ivrit pronounced *Šabtai Zisl ben Avraham*).

1. The first name יאהבש *Šabtai* (there's also a longer form *Šabbethai*) denotes planet "Saturn", and is apparently derived from *šabbat* "Saturday, the day chosen by the god for himself, viz. for his own rest". Thus *Šabtai* actually means "belonging or related to the Lord's day *šabbat*".<sup>[9]</sup> The Biblical Latin equivalent of *Šabtai* is the term *dies dominicus* or simply *dominica* viz. "the Day of the Lord (*dominus*)" from which derives the common Roman-Catholic name for males e.g. *Dominik, Domenico, Domingo* etc. and for females *Dominika, Domenica, Dominga*, etc. as well as the unisex French form *Dominique*. However, pre-Christian day of the Lord was devoted to the Sun, wherefrom the term Sunday. Accordingly, the same name is equivalent to and may be translated as "belonging or related to the Sunday, literally *Sundaily one*, or more simply Sunny (boy or girl)".

2. The second name זיסל is variously transcribed as *Zissel, Zeisel, Zisel, Zisl*, but no dictionary gives any clue to its meaning. Nevertheless, the root found within viz. *zis* is translated into English as adjective "sweet" and verb "suss". Thus on the one hand, the term as a name could be translated fittingly as "Sweetie", and on the other as "Suspect" (since it is most probably abbreviated from "suspect"). The name perfectly reflects the ambiguity of attitude toward Dylan's personality, and his social engagement; he is undoubtedly "Sweetie" in view of his fans and followers, but he is inevitably considered "suspect" sometimes at least and viewed with suspicion by the authorities due to his subversive poetry. Besides, the term "suss" denotes also "sharpness of mind, and social astuteness" which is Bob abundantly endowed with.

3. The term בן אברהם *ben Avraham* means "the son of Abraham". In the Jewish holy scriptures Abraham is presented as the central ancestral figure of the Jewish nation. Though Abraham is said to have been born in the city of Ur in Chaldea, all the data found recently<sup>[8][10]</sup> strongly support the thesis that his whole clan, or precisely the clan of his father (transcribed variously as) Terakh or Terach, originally *Tarah* literally "traveler" (viz. a traveling Brahman priest, seer, prophet) migrated from India to Mesopotamia (the authentic vowel "a" in post-biblical Hebrew changes to "e", e.g. *Eli-ezer* variant of *El-azar* > Greek *Lazaros*, etc.) just like the Indian

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Gypsies or *Roma* did later in medieval times (ca. 10<sup>th</sup> century CE) which is further corroborated by the very name of Abraham (=Sanskrit *Brahman* denoting "priest" but also "ritual word/speech") and his wife Sarah (=Sanskrit *Sarah*, *Saranyu* "fleet, flowing, fluent" > *Saras-vatī* "Fluency, viz. Goddess of Speech). This conclusion is strengthened by the usage of the word "seer" instead of "prophet", cf. I Samuel 9:9, "In Isra'el, back in the old days, when someone went to consult God, he would say, "Come, let's go to the seer"; because a person now called a prophet used to be called a seer (cf. Hebrew רֹאֵה: *rō'eh* "seer" matching phonetically Sanskrit *ṛṣih* "seer", besides many other matchings in terminology and religious concepts likewise<sup>[8][10]</sup> whence quite naturally (viz. genetically) comes Bob's talent as a poet-singer.

In fact, Bob is just one of the whole army of extraordinary Jewish poets and poetesses in USA, e.g. Dorothy Fields, Arthur Freed, Irving Berlin, to name just a few.

## The Poor and Wretched Jewish People

In the history of mankind there are hardly any other people that were hit by ill luck and adversities more than the poor Jewish people. Not only by the innumerable enemies but by their own native leader. During their wanderings in the desert (after the exile from Egypt) at Mount Sinai, due to their disobedience (when they made a golden calf) Moses ordered the Levites "slay every man his brother, and every man his companion, and every man his neighbor; and there fell of the people that day about three thousand men" (The Book of Exodus 32:28-29). However, the Apostle Paul claims that the number of killed ones was much higher, cf. "Neither be ye idolaters, as were some of them; as it is written, The people sat down to eat and drink, and rose up to play. Neither let us commit fornication, as some of them committed, and fell in one day three and twenty thousand" (I Corinthians 10:7-8). Incidentally, the number 23000 of killed ones was three times higher than the alleged number of Srebrenica victims.

Ivan Ivanji, a man of integrity and renowned novel writer in German and Slavic, an ethnic Jew, a victim of Auschwitz and Buchenwald concentration camps during 1944 and 1945, formerly a personal interpreter to president Joseph Broz Tito of Yugoslavia for two decades, in a recent interview<sup>[8]</sup> declared categorically: "There was a crime committed in Srebrenica, but not a genocide. Because women and children were not involved."

In spite of an enormous contribution to the culture and tradition of the Jewish nation, Moses a great leader and the law-giver of the Israelites had imposed an heavy ethical burden onto the poor and wretched Jewish people, for which was to be blamed only Moses himself, who not only sent the Israelites to the war in the name of Yahweh: "They warred against the Midianites, as Yahweh commanded Moses, and killed all the males. Now kill every male among the little ones, and kill every woman that has known man by lying with him. But all the women children that have not known a man... keep alive for yourselves" Moreover, Moses explicitly affirmed a divine justification of genocide "When thou comest unto a city to fight against...if it will make no peace with thee...thou shalt smite every male...but the women, little ones, cattle etc...shalt thou take unto thyself... But of the cities which Yahweh thy God doth give thee for an inheritance **thou shalt save alive nothing that breatheth**" (Deuteronomy, 20:10-18). There are other examples documented in the Bible, such as the infamous destruction of the city of Jericho (the Book of Joshua, chapter 6): "The Israelites claimed everything in it for Yahweh (only the prostitute Rahab and her house were allowed to live because she hid the messengers they sent). **They killed men and women, young and old, as well as cattle, sheep and donkeys.**"

As for Moses<sup>[8][10]</sup>, it should be taken into consideration that as an adopted child of the Egyptian Princess *Hatšep-sut* he became the most learned man in Egypt. Thus his expectations and aspirations to the Egyptian throne were enormous. But *Hatšep-sut* "the Foremost of Noble Ladies" took the throne for herself and she became a Pharaoh. Moses was extremely frustrated having become aware that he never could be a Pharaoh, and in despair he turned to his own people, in order to fulfil his sole ambition to become the king/ruler/leader of a state or at least of a nation.

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In connection with the preceding, people can only wonder how is it possible that every American president uses to swear on the Bible which literally justifies genocide? Thus it is no surprising that the Americans committed innumerable crimes, atrocities and genocide world-wide, from Vietnam to Iraq, Afghanistan, Syria, etc.

### Bob gets Biblical

In composing his poems Bob apparently gets Biblical sometimes. This is quite natural since the Bible (viz. Old Testament stories) is his native tradition.

A) "Blowing in the Wind" (released in 1963, which became an anthem for the anti-war movement) question "How many times must a man walk down before you call him a man, etc." recalls in mind I Kings 22:16:

"How many times shall I adjure thee that thou tell me nothing but that which is true ..." Of course, though influenced by the biblical text Bob has made it his very own.

The refrain "the answer is blowing in the wind" is an extremely pessimistic attitude revealing uselessness of questioning the authorities and a total powerlessness on the side of those who ask. It is somehow a reminder of the key verse from Paul Valéry famous poem<sup>[21]</sup>.

"The wind is picking up!... You have to try to live!  
The immense air opens and closes my book."

B) However Bob's greatest masterpiece and the greatest song of the rock era "All Along the Watchtower" too (released in 1967) shows a strong inclination to the Bible, viz. to the Book of the Prophet Isaiah, 21:6-12:

"Prepare the table, **watch in the watchtower**, eat, drink:  
arise, **ye princes**, and anoint the shield.  
For thus hath the Lord said unto me,  
Go, **set a watchman**,  
let him **declare what he seeth**...  
my lord, I **stand continually upon the watchtower in the daytime**,  
and I am **set in my ward whole nights**...  
Watchman, what of the night?  
**Watchman, what of the night?**  
**The watchman said, The morning cometh, and also the night:**  
**if ye will enquire, enquire ye: return, come.**"

Naturally, Bob again has made it on his own, but keep it mysterious, viz.

"All along the watchtower  
Princess kept their view  
While all the women came and went  
Bare-foot servants too  
Outside in the cold distance  
A wild cat did growl  
Two riders were approaching  
And the wind began to howl."

There have been many theories of its real meaning, from the current Vietnam war of the time, to the apocalypse of Armageddon, to Judgement Day prediction. Thus Dylan became the voice of his generation -- and was actually referred to as a prophet, a messiah.

"However, Dylan himself denied his role of a prophet, viz.

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Dylan says he saw himself simply as a **musician**: 'You feel like an impostor when someone thinks you're something and you're not.'

What was the image that people had of him? And what was the reality?

'The image of me was certainly **not a songwriter or a singer**,' says Dylan. 'It was more like **some kind of a threat to society** in some kind of way.'

What was the toughest part for him personally? 'It was like being in an Edgar Allan Poe story. And you're just not that person everybody thinks you are, though they call you that all the time,' says Dylan. 'You're the prophet. You're the savior. **I never wanted to be a prophet or savior**. Elvis maybe. I could easily see myself becoming him. **But prophet? No.**'

"If the common perception of me out there in the public was that I was either a drunk, or I was a sicko, or a Zionist, or a Buddhist, or a Catholic, or a Mormon – all of this was better than 'Archbishop of Anarchy,'" says Dylan, referring to being considered **the voice of a generation opposed to everything**.<sup>[1]</sup>

### All Time Relevance of the "Watchtower"

The relevance of the "Watchtower" does not lie in its presumed biblical roots or the cryptic criticism of the Vietnam war, or a Judgment Day prediction. The relevance of the poem is indeed far-reaching, actually it features all time relevance. Though being himself unaware of its true relevance, through the "Watchtower" poem Dylan intuitively in fact re-discovered the spiritual concept of paramount importance emphasized by all major religions equally important for every individual on earth personally and for any society as a whole known in Vedism as *jāgarti* (when the Vedic religion was a living force among Aryan society), in Buddhism as *bodhi* (having the same meaning) viz. "watchfulness, wakefulness", and was even adopted and incorporated in Christianity under the warning term *gregoreite* "stay awake, keep watch!"<sup>[11]</sup>

However, Dylan's call for Watchfulness (viz. Wakefulness) remained the voice of a loner's cry in the desert.

Sadly, the rock 'n' roll proponents adhering to the motto "sex, drugs and rock 'n' roll" have not been able to generate nothing except dullness, stupor and impotence, to start or contribute to any substantial change towards well-being among any society. The rock music proponents and their followers alike indrawn into their futile world of illusions with NO AWAKENING at sight have become completely incapable of bringing any positive change into the world. In point of fact nothing has changed in America toward the better since the 60's of the 20<sup>th</sup> century.

### Jimi Hendrix "Heroic" Experience

The "Watchtower" was covered 6 months after Dylan's original release in 1968 by Jimi Hendrix who soon after died of heroin overdose. Hendrix was a peaceful fellow and a tricky guitarist, but an heavy drug addict, just like most of the rock 'n' roll folks. His guitar intros of Hey Joe, Purple Haze, Wind Cries Mary, Burning of the Midnight Lamp were exciting. Like J.S.Bach, Hendrix used to play against the rules, e.g. commencing a tune with a dissonance like E<sup>7</sup> (major seventh in "Hey Joe", etc.) which is prohibited by the medieval science of *cantus contrāpūctus*<sup>[16]</sup> viz. "counterpoint melody" a form of polyphony.

Hendrix indeed made the Watchtower intro to sound "heroic", naturally for he abused heroin and other drugs in enormous quantities. But the beat of music and the rhythmic licks occurring immediately at the intro of the song he got it from Bob, who made it himself more perceptible after the phrase "THEY DRINK MY WINE". Hendrix in his well-known flamboyant style did emphasize it much more prominently.

As for Hendrix's playing, he was a very shrewd performer, for he discovered (he was a left-handed) that for electric guitar only two techniques are of paramount importance, viz. *arpeggio* (sequencing the tones of a chord



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by his left hand) and *glissando* (sliding the chords by his right hand through several frets so that all the tones of the previous ones are audibly perceivable), making the impression as if picking up some scattered coins in the dark, thus a listener becoming overwhelmingly happy when the right tone finally got picked up. This technique Hendrix used extensively and excellently throughout the tune "Wind Cries Mary", which apart from that, unlike most of his other compositions, surprisingly had a proper musical coda at the end. On acoustic guitar the technique however, sounds like hell, hence fairly to say, he was a completely inferior acoustic guitar player.

In comparison with real master guitarists like Blind Blake (rag and blues), William Brown, Bo Carter (blues) Lonnie Johnson (blues and jazz; e.g. his unsurpassed guitar solo in the "Handful of Riffs"), Jimi Hendrix could have been only a shoe-shine boy to them. And their modern imitators like Ry Cooder, Eric Clapton, Peter Green, etc. are just shit guys in comparison. Some of them had an indisputable talent like Peter Green[baum] a London born ethnic Jew (his full last name, being Greenbaum, cf. his tune "Albatross") for imitating "Hawaiian (viz. slide) guitar style" of which King Benny Nawahi was and still is the foremost and unrivaled master (cf. his unsurpassable tune "Tickling the String"). But those so called "heavy metal" performers are not worthy to spend even words at. That's not music at all. Music is a divine inspiration coming from the Muses "the Goddesses of Wisdom or Mindfulness" (from the root *men* "to think, bear in mind"). If anyone wants to know what real music is, then should listen every day to Franz Liszt's *Années de pèlerinage Troisième année, Les jeux d'eaux à la Villa d'Este* "Years of Pilgrimage, Third Year, The Fountains of the Villa d'Este" especially. Besides there are marvelous Preludes and Arabesques by Debussy; Nocturnes, Waltzes, Mazurkas by Chopin, and fascinating piano pieces by Scriabin.

But again on the Watchtower, the song was indeed a musical Frankenstein, with many dubbed guitar phrasings within, and nonsensical (but noxious) fade away at the end, made it a piece of musical shit. And the mechanic imitation of the musical *rallentando tempo* (viz. becoming progressively slower) in the midst of the tune produced by slowing down dubbing machine is acoustically analogous to the washing machine spin slowing down at the end of the spinning cycle. According to Hendrix's sound engineer E.Kramer<sup>[18]</sup> there were made innumerable overdubbing of the guitar passages, thus the song was actually an acoustic illusion and not a real thing. Even the bassist Noel Redding gave up the whole business and left. What is more, Hendrix was never able to perform it live in such a manner as it sounds on the record. This was a real disappointment to witness playing him quite dilettantish and charlatanic the songs likeable to listen on records. Besides, his versions of the tunes composed by other musicians, e.g. "Wild Thing" is a musical shit example ten times worse in comparison with the version by the English band the Troggs. Even if Hendrix were to live for a century more he will not be able to make any better music than that, for the drugs destroyed him completely.

Rock people were not aware, they believed naively, like Paul McCartney<sup>[19]</sup> that LSD and similar substances will enhance their brain capacity. His greatest achievement were the infantile childish songs like "Ob-la-di-bla-da". But the truth is quite different. Only at the beginning period of consumption a drug may have a beneficial "speed" (viz. enhancing) effect on the brain capacity, but soon the imposed velocity of (ab)usage causes premature aging and degeneration of the nervous system and the brain itself. Only proper meditation coupled with relaxation can indeed enhance brain capacity. Therefore, Hendrix (and other rock music fellows) sounded so dull and pale at live performances (it was too much noise, and noise only, nothing else). The rock music in general has altogether suffered a defective structure, viz. songs were too short, utilizing mostly "fade away" fashion without proper musical codas. The complete diagnosis of rock music creativity can be defined as nervous prostration which results in premature ejaculation and finally ends in impotence.

The attempts of imitating Delta country blues performers by rock musicians mostly brings acoustic disaster onto listeners, e.g. Eric Clapton's covering "Crossroad Blues" (composed and performed by Robert Johnson) has nothing to do with the original (which is a deeply meditative and introspective piece) and instead of its authentic fascinating rhythm Clapton made of it his own "speedy" masturbating rhythm.

Bob Dylan too has made the use of country and blues in his performances, but he is fair to admit that he is not

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at the level of such grandeur figures of the authentic blues as Charlie Patton and other great blues performers of the past.

Bob himself has lost much of his initial level of Testosterone, and become meek, innocuous and pacified. The aging unavoidably takes its due.

### Etiology of the Noxious "Fade away" Rock Fashion

The "fade away" recording technique (viz. music pieces without a proper musical *coda* viz. "acausal ones, having no tail") "invented" during 60's of the Rock Era have had a far-reaching and manifestly negative implications: musical, social, psychological, medical, philosophical, educational, or rather anti-educational. Instead of devoting themselves to hard study of the principles of musical art, rock musician chose rather an easy short cut way to master the matter by gathering "the blissful flashes of inspiration" abundantly provided by LSD and other hallucinogenic substances. They have evolved into quite a new sort of humans, viz. "Gatherers of Illusions". Obviously "invented" during long hours of drug abuse in the recording studios, it gives a false impression of superiority over present moments of existence by illusive "infinite" of performance that seemingly keeps the listener in touch with eternity, which in turn makes an insane addiction to the tune psychologically demanding its reiteration again and again to infinity. The technique actually produces a "psychic" addiction to the auditory substitute for actual "material drug substance". The effect is analogous exactly to narcotic usage addiction whereby the initial small doses of drugs (which become less effective or ineffective altogether during the prolonged period of use) demand to be augmented at every new intake in order to keep the drug potency at the required level of effectiveness as with the initial stages of consummation.

Another method of prolonging "psychedelic" effect of music has been developed among those proponents of the so termed "symphonic rock" merging all kinds of styles into monumental sphinx-like compositions (produced mostly by mechanical "overdubbing" and not by actual and real performance) of prolonged duration (viz. protraction of usual 3-5 min tunes into 15-20 min or half an hour and more) apparently as a result of mental stupor induced by overuse of hallucinogenic drugs.

This is analogous to neurotic conditions of satyriasis (men) and nymphomania (women) viz. compulsive disorders which urge one to have sexual intercourse with many partners of opposite sex but unable to satisfy oneself completely.

It was sad to see Jimi Hendrix in his last years in the state of obvious psychic stupor how he tended to protract his compositions to 15-20 minutes, apparently losing his (mind and artistic) inventiveness.

### In Place of Conclusion

Regrettably, Bob Dylan's social engagement becoming barren and powerless seems to have failed completely.

These days, since the death on May 25<sup>th</sup> 2020 of George Floyd an Afro-American victim of the US inhumane regime, all the world is witnessing an unconceivable brutality, racism and total absence of human compassion from the state officials on the streets of American cities. And, man, what an event filled with religious and revolutionary symbolism of incomparable significance: for the May 25<sup>th</sup> religiously is the Day on which the Cristian Church celebrates the Third Findings of the Head of St. John the Baptist, the victim of pro-Roman regime in ancient Roman province of Judea; furthermore, the same date was celebrated as the birthday of Joseph Broz Tito, a founder and leader (along with Jawaharlal Nehru of India) of the Non-Aligned Countries movement, and the life-long president of Socialist Yugoslavia, the day which was symbolically devoted to Socialist Youth and celebrated as the Youth Day in former Yugoslavia, the country which became a Victim of the end of the Cold War era and shattered into pieces during the 90's "with a Little Help (or rather a Lot of Help) from Its Western 'Friends' from Europe and Abroad".

As for Bob, he has become a nice (=decent) guy and the favorite one of the establishment, receiving numerous awards. This is a little bit (or for some rather a lot of bit) disappointing.

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