

**AUTHENTICITY OF INDIVIDUAL CHOICE IN FREEDOM  
DEPICTED IN BOB DYLAN'S SONG LYRICS**

**UNDERGRADUATE THESIS**

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DEPARTEMENT OF LANGUAGES AND LITERATURE  
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UNIVERSITAS BRAWIJAYA  
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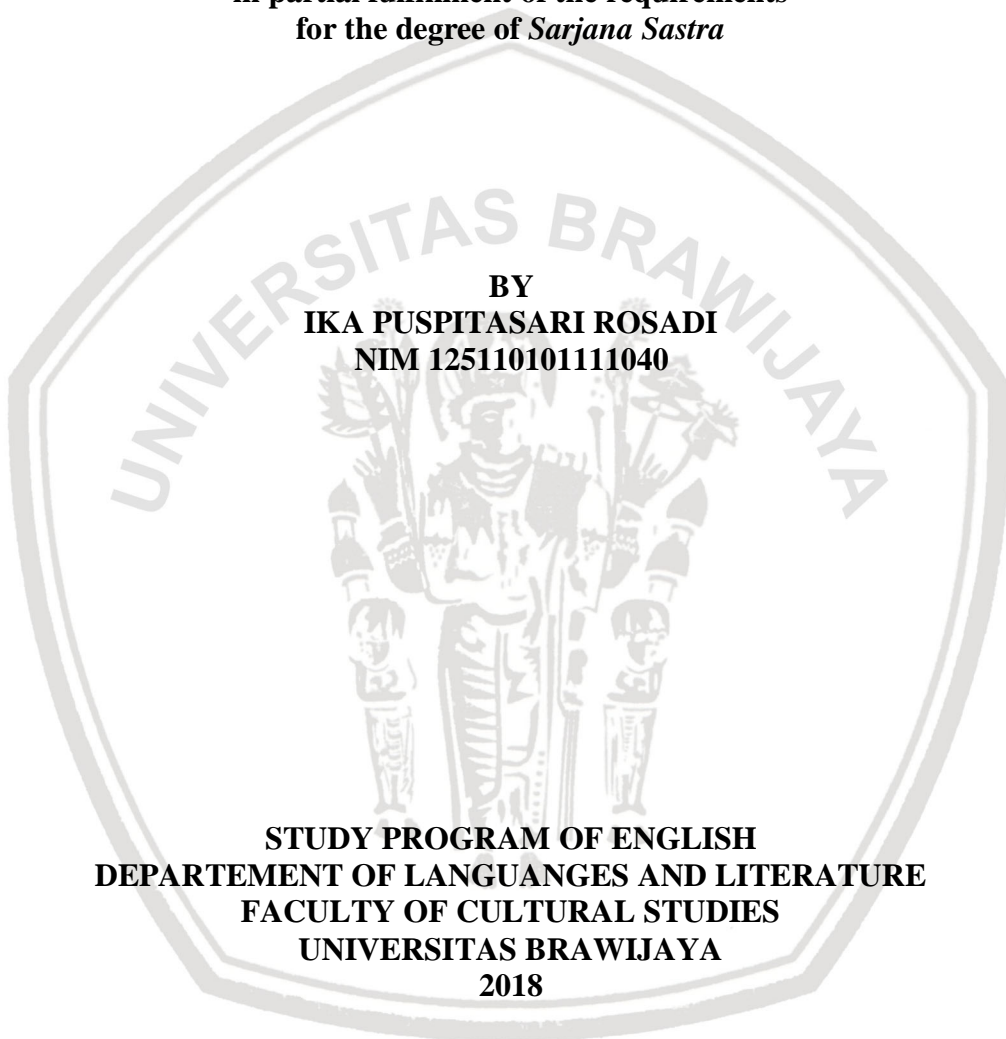
**AUTHENTICITY OF INDIVIDUAL CHOICE IN FREEDOM DEPICTED IN BOB  
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**UNDERGRADUATE THESIS**

**Presented to  
Universitas Brawijaya  
in partial fulfillment of the requirements  
for the degree of *Sarjana Sastra***

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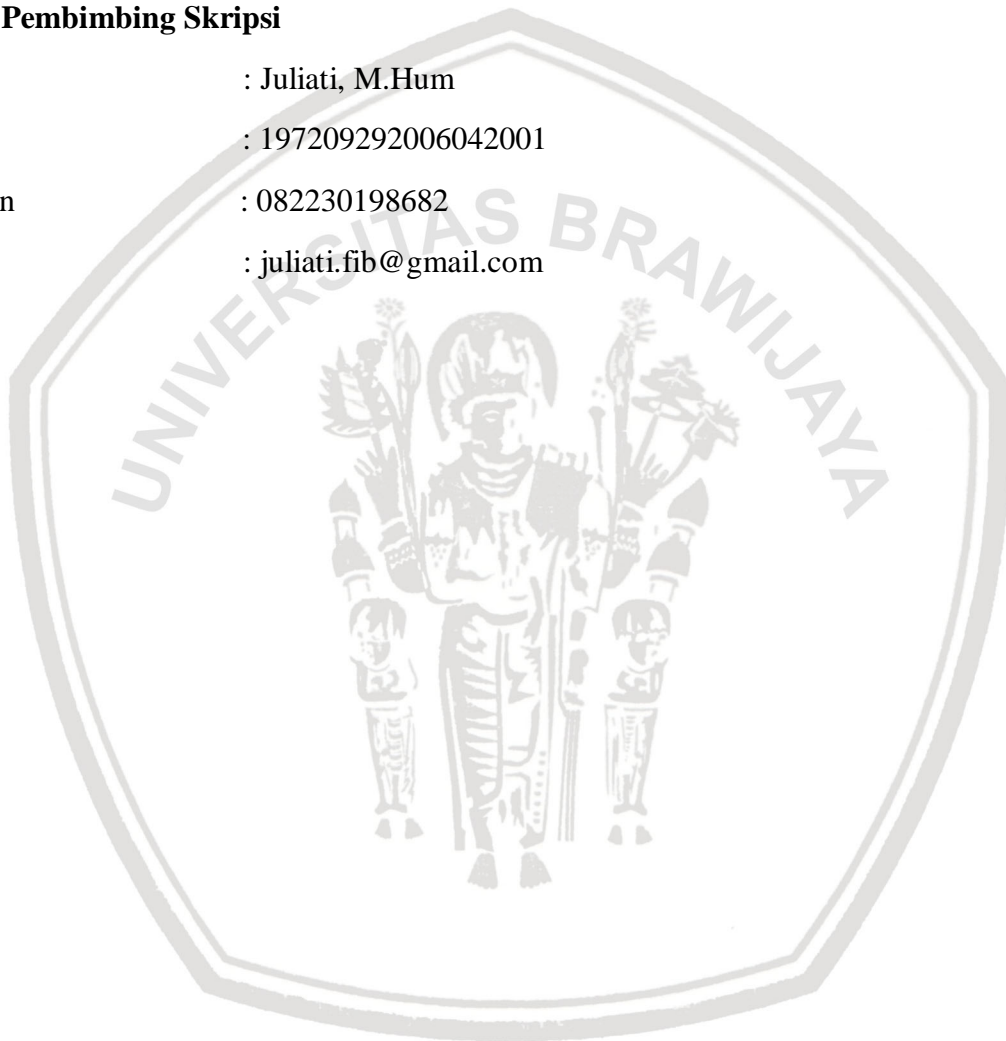
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Secondly, the researcher would like to deliver her gratitude to Juliati, M.Hum, for the patience, time, and suggestions in every stage of this research as a supervisor. A high appreciations is also dedicated to Sri Budi Utami, M.A as the examiner for the suggestions for the betterment of this undergraduate thesis.

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Last but not least, extremely thanks to Sasha Muhiddin for the help, prayer, support, in this long path to finish this undergraduate thesis from the start. Also thanks to those whose names the researcher is not able to mention one by one. Hopefully this undergraduate thesis can be useful for everyone, moreover the students of English Department in Faculty of Cultural Studies.

Malang, July 2018

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## ABSTRACT

Puspitasari Rosadi, Ika. 2018. *Authenticity of Individual Choice in Freedom Depicted in Bob Dylan's Song Lyrics*. Study Program of English, Department of Languages and Literature, Faculty of Cultural Studies, Universitas Brawijaya. Supervisor: Juliati.

Keywords: Existentialism Theory, Bob Dylan, Song Lyrics, Biographical Approach.

All humans are born to be free and live their life through their own decision. Personal decision or individual choice has been made through personal experience. The phenomenon of man's existence in his life has become a concern for several people who later develop the theory of existentialism. Based on the existentialism definition by Paul Kleinman in his book of *Philosophy 101*, humans should find their own existence in this world. There are some literary works that expose authenticity of individual choice in freedom. Since much of the story of American music is also caught up in the search for authenticity, there are some songs which expose the issue of human existence such as Bob Dylan songs.

There are 3 songs that chosen by the writer as it was proven by the fact that Dylan was the first American to win the Nobel Prize in literature. Bob Dylan's works on "*The Lonesome Death of Hattie Carroll*," "*Desolation Row*," and "*Not Dark Yet*" are selected as the object of this research as they reflect both authentic connection and autonomous freedom. This study tries search to the authenticity of individual choice of freedom which is reflected in Bob Dylan's three selected song lyrics.

This study used biographical approach as the tools to analyse the data. Biographical approach is employed to examine the relation between Bob Dylan's biography with his literary works. This method is used to understand and comprehend a literary work by studying deeper about the author life. The existentialism theory is used to analyse Bob Dylan's song lyrics which is concern on authenticity of individual choice.

The result of this study explains that Bob Dylan has portrayed himself as having more superior moral values and moral sense than those of the rest American 60's generation, encouraging his listeners to free themselves from any political actions, possessive love, and any social structures, and holding faith and accepting mortality despite a very grim situation.

Based on the research findings, the writer offers some suggestion which will be valuable for the future related research. The writer believes that it will be beneficial in conducting research dealing with Bob Dylan's other lyrics in different periods, whether older or newer periods. Thus, findings related with how Bob Dylan had experienced any authenticity changing can be obtained.

## ABSTRAK

Puspitasari Rosadi, Ika. 2018., *Keaslian Keputusan Individu dalam Kebebasan yang Digambarkan dalam Lirik Lagu Bob Dylan*. Program Studi Sastra Inggris, Jurusan Bahasa dan Sastra, Fakultas Ilmu Budaya, Universitas Brawijaya. Pembimbing: Juliati.

Kata kunci: Teori Eksistensialisme, Bob Dylan, Lirik Lagu, Pendekatan Biografi.

Setiap manusia dilahirkan untuk bebas dan menjalani hidup berdasarkan keputusannya sendiri. Keputusan personal atau pilihan pribadi dibuat setelah melalui pengalaman pribadi. Fenomena kehidupan manusia dalam menjalani hidup menjadi perhatian untuk beberapa orang yang kemudian mengembangkan teori eksistensialisme. Berdasarkan definisi teori eksistensialisme menurut Paul Kleinmann di bukunya yang berjudul *Philosophy 101*, manusia harus menemukan jati dirinya di dunia ini. Ada beberapa karya sastra yang membahas keaslian keputusan individu dalam kebebasan. Banyak lagu Amerika yang juga membahas tentang hal ini, ada beberapa lagu yang membahas masalah keberadaan manusia seperti lagu Bob Dylan. Ada 3 lagu yang dipilih oleh penulis karena terbukti bahwa Dylan adalah orang Amerika pertama yang memenangkan nobel sastra di bidang literatur. Karya Bob Dylan yang berjudul “The Lonesome Death of Hattie Carroll,” “Desolation Row,” dan “Not Dark Yet” dipilih sebagai obyek penelitian ini karena menggambarkan koneksi otentik dan kebebasan otonom. Rumusan masalah penulis adalah bagaimana keaslian keputusan individu dalam kebebasan digambarkan dalam lirik lagu Bob Dylan yang berjudul “The Lonesome Death of Hattie Carroll,” “Desolation Row,” dan “Not Dark Yet”?

Penelitian ini menggunakan pendekatan biografi untuk menganalisa data. Pendekatan biografi digunakan untuk menguji hubungan antara kehidupan Bob Dylan dan karya sastranya. Metode ini digunakan untuk mengerti dan memahami sebuah karya sastra dengan cara mempelajari lebih dalam mengenai kehidupan sang pencipta karya sastra. Teori eksistensialisme digunakan untuk menganalisa lirik lagu Bob Dylan yang fokus pada keaslian keputusan individu.

Hasil dari penelitian ini menjelaskan bahwa pada lirik lagu *The Lonesome Death of Hattie Carroll*, Bob Dylan menyatakan karakteristik. Di lirik ini, Bob Dylan menunjukkan bahwa dirinya memiliki nilai moral dan rasa moral yang lebih baik dibandingkan dengan generasi orang Amerika taun '60 lainnya. Pada lirik lagu *Desolation Row*, dia mendorong pendengarnya untuk membebaskan diri mereka dari berbagai macam aksi politik, cinta yang mengekang, dan struktur social. Sedangkan pada lirik lagu *Not Dark Yet*, Bob Dylan memperlihatkan

keasliannya dengan cara memegang takdir dan menerima kematian meskipun mengalami situasi suram.

Berdasarkan kesimpulan penelitian, penulis menganjurkan beberapa masukan yang akan berguna untuk penelitian selanjutnya. Penulis yakin bahwa hal itu akan bermanfaat untuk penelitian selanjutnya yang melibatkan lirik lagu Bob Dylan yang lain, versi yang lebih baru ataupun yang lebih lama. Sejauh ini, temuan tentang bagaimana Bob Dylan telah mengubah keasliannya dapat ditemukan.



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First of all, the researcher would like to thank to Allah SWT, the almighty for the chance, guidance and blessing her to complete this undergraduate thesis successfully.

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Malang, July 2018

Ika Puspitasari Rosadi

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## CHAPTER I

### INTRODUCTION

#### 1.1 Background of the Study

All humans were born to be free and live their life through their own decision. When someone makes a personal decision, society has no power to affect his/her decision. Personal decision or individual choice was made through personal experience. Phenomenon of man's existence in this life has become a concern for several people who later develop the theory of existentialism. Based on existentialism definition by Paul Kleinman in his *Philosophy 101* book, humans should find their own existence in this world. In other words, human have to create their own freedom. In order to find it, human should find their own meaning of life and finding oneself. There are several themes in existentialism based on Paul Kleinman's *Philosophy 101*, there are individual, choice, anxiety, authenticity, and absurd. In existentialism, individual choice is unique to every individual and based on outlook, beliefs, and experiences, not external forces or society (2013:42-45). Someone makes decision with their personal responsibilities; it means that there will be no regret because he/she understands the risks and consequences when he/she made it. Someone's individual choice may be different from the other individual choice because they have different personal experience even though they live in the same environment and same society. This is why individual choice is authentic because when someone makes individual choice, it surely is based on their own decision. This authenticity of



individual choice may lead someone's life into freedom based on their own assumption. In order to find someone's authenticity of individual choice in freedom, he/she should fight against the nature and society to be the best. Authenticity of individual choice in freedom is important, because freedom is universal and every human born to be free. They make decision how to live their life and set their goal.

There are some literary works that expose authenticity of individual choice in freedom. For example; *The Fall* by Albert Camus, *Nausea* by Jean Paul-Sartre, *The Metamorphosis* by Franz Kafka, and *The Unbearable Lightness of Being* by Milan Kundera. Not only those works, nowadays there are songs that talk about existentialism issues, especially in terms of authenticity. Since much of the story of American music is also caught up in the search for authenticity, there are some songs which expose the issue of human existence such as Bob Dylan song. Bob Dylan was chosen by the writer due to his popularity among other American musicians, and Dylan's imagination and craft bring philosophy to life, using poetry to make philosophical abstractions vivid and concrete (Porter, 2011:614). It was proven by the fact that Dylan was the first American to win the Nobel Prize in literature since Toni Morrison in 1993. Dylan was awarded such Nobel Prize in 2016 for having created new poetic expressions within the great American song tradition (Telegraph: 2016). Song lyric itself is considered as a literature (Webster's New World Dictionary) which is worth using for this thesis as author choice of research. Bob Dylan's works on "The Lonesome Death of Hattie Carroll," "Desolation Row," and "Not Dark Yet"

were selected as the object of this research as they reflect both authentic connection and autonomous freedom.

Freedom relates to independence which becomes the goal of man and society live. The personal authenticity is capable of supporting individual autonomy to seek dignity and grace outside of the superficial everydayness of modern life. Dylan's music simply reflects American promise of freedom, where freedom is understood as autonomy, meaning the power of individual self-determination and self-creation.

According to Wittmann (2009:91), Sartre's concept of self-determination refers to a characteristic of a person that leads them to make choices and decisions based on their own preferences and interests, to monitor and regulate their own actions and to be goal-oriented and self-directing.

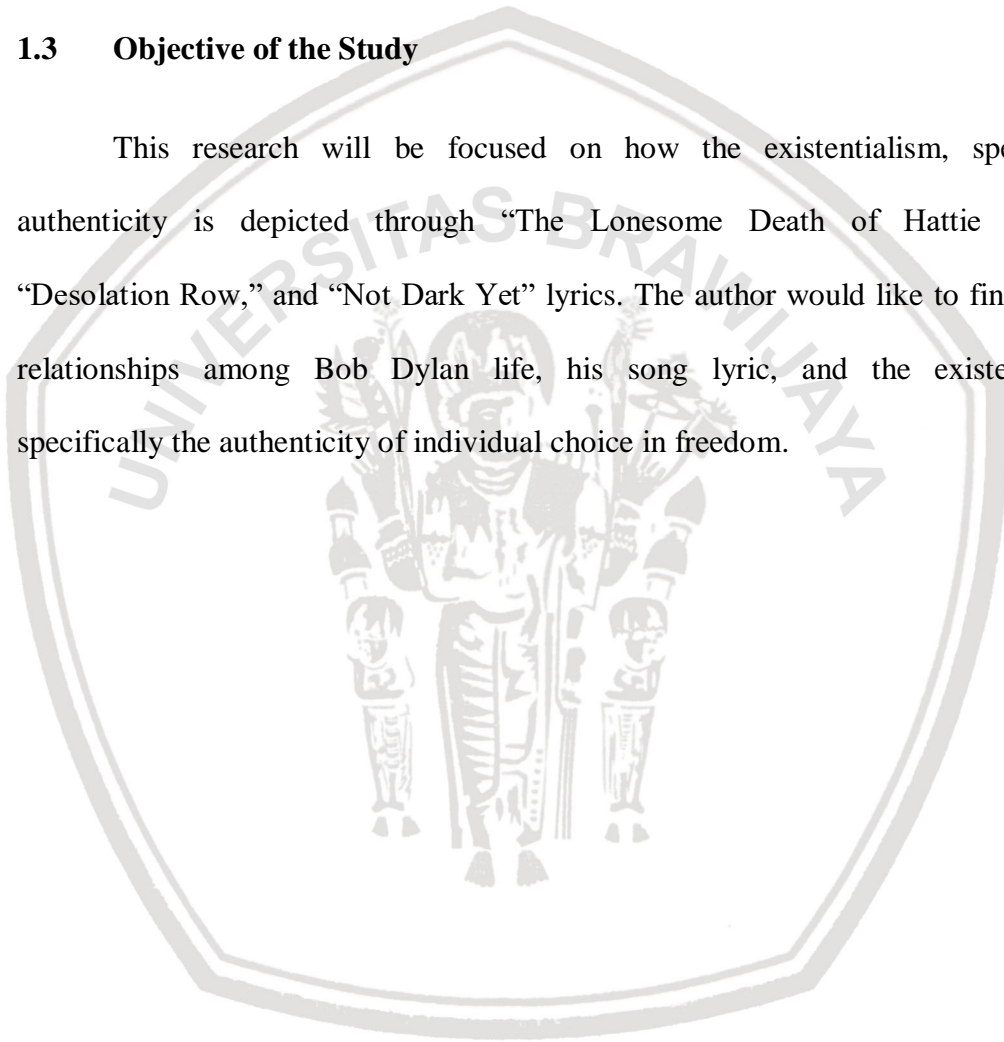
Anselm's claimed (2015:24) beyond simply being rational and free in some and free in some "modest" way, we are uniquely in the image of God in that, unlike everything else, we can participate in our own self-creation by making ourselves better on our own. The purpose of freedom is that we should be able to imitate God, not just by being good creatures—any creature is a good creature—but by being good from ourselves. We exist in absolute dependence on God, but He has opened for us a small space for independent action and self-creation. Hence, we need to have a fundamental requirement, free choice.

## 1.2 Problem of the Study

How is authenticity of individual choice of freedom reflected in Bob Dylan's song lyrics of "The Lonesome Death of Hattie Carroll," "Desolation Row," and "Not Dark Yet"?

## 1.3 Objective of the Study

This research will be focused on how the existentialism, specifically authenticity is depicted through "The Lonesome Death of Hattie Carroll," "Desolation Row," and "Not Dark Yet" lyrics. The author would like to find out the relationships among Bob Dylan life, his song lyric, and the existentialism, specifically the authenticity of individual choice in freedom.



## CHAPTER II

### REVIEW OF RELATED LITERATURE AND RESEARCH METHOD

This Chapter discusses review of the related literature. There are some parts in this chapter including Theoretical Framework, Previous Studies and Research Method.

#### 2.1 Theoretical Framework

This chapter is used to present the related theory and approaches. As stated in the introduction Chapter I, this research will be based on the Existentialism theory introduced by Jean Paul-Sartre in his *Existentialism is a Humanism* essay and Existentialism theory as it explained by Paul Kleinman in his *Philosophy 101* book. As further step, this research would also use biographical approach.

##### 2.1.1 Existentialism

In existentialism theory, human is a subject. Existentialism concerns in human acts, feels, and lives. During human life, there are some steps to pass. There is certain step in which human feels disorientated and confused, absurdity, in living meaningless world. Everybody could be an existentialist, despite of their background and beliefs. According to Jean Paul-Sartre in his *Existentialism is a Humanism* essay (1945, par.7):

“... man first exists, encounters himself and emerges in the world, to be defined afterwards. Thus, there is no human nature, since there is no God to conceive it. It is man who conceives himself, who propels

himself towards existence. Man becomes nothing other than what is actually done, not what he will want to be.”

From the passage above, it can be inferred when human was born to this world, human knows that human exists as a human and recognizes human life in this world. However, human may be unconscious because human has not decided his/her choice yet. A human should conceive himself/herself towards existence through his/her own experience. According to Sartre's atheistic existentialism, God does not exist. Human should push himself/herself to live. Sartre also said that we live alone that is what he said when he expressed his most famous statement, man is condemned to be free (Wittmann, 2009:26).

Moreover, as stated by Sartre in *Existentialism is a Humanism*, man chooses himself, not only an individual must choose for himself, but also when choosing himself, he is choosing for all men (2007:24). Here, it shows that Sartre believes that a man creates an image of himself as he ought to be in every action.

Based on Sartre's notions related to the self-creation, individual comes with his/her identity but cannot be affected by his/her background and history when making decision. Because individual made his/her own choice based on personal experience, he/she should live in balance with his/her freedom (2007:48-49). If an individual does not live in harmony with his/her freedom (in this case his/her choice) he/she is not authentic. It can be concluded that authenticity is a form of self-identity

when the unity of the self is understood as a task for the for-itself rather than as a given.

Moreover, Sartre (2007: 50) showed the connection between individual freedom with those of the others. Individual freedom depends entirely on the freedom of others, and that the freedom of others depends on our own. When operating the level of complete authenticity, it should be acknowledged that existence precedes essence, and that man is a free being who, under any circumstances, can only ever will his freedom while at the same time acknowledging the freedom of others.

Based on Paul Kleinman (2013, page 23-26) there are several themes in existentialism based on Paul Kleinman's *Philosophy 101*, there are:

1. The Individual

Humans exist because they were born to this world, but not every human is conscious about their meaning of life. Every human has the ability to think and act independently in order to determine their own values and purpose defined by their real life, every human is called as 'The Individual' (Kleinman, 2013:23). Moreover, Kleinman discussed further that the personal dependability becomes a center component of existentialism. Hence, an individual has a complete freedom to create decisions which determine his nature.

## 2. Choice

Choice that has been made by individual will determine individual's nature. Choice made through individual's own outlook, beliefs, and experiences without external influences or society to discover who and what he/she is (Kleinman, 2013:24). Thus, according to Kleinman (2013: 25), in reaching authenticity, an individual must completely be in harmony with his/her freedom. In existentialism, to be in harmony with oneself, an individual should live accordingly. Therefore, the process of decision making should be expected to accommodate one's identity while it should also accommodate his background and history.

## 3. Anxiety

Anxiety can also be called as a moment of crisis in existentialism because this is the moment when individual feels something that is really different in his/her life about the universe around him/her. He doubts his life which is determined by individual's choice forces someone to re-evaluate aspects of his/her life. Anxiety, angst, and dread will influence one's responsibility and decision making in discovering meaning and values of life (Kleinman, 2013:28). To discuss further, existential anxiety can be viewed as a condition when human mind experiences a type of stress from wondering how to act towards something unknown. Kleinman depicted (2013:30) the world surrounding an individual may affect one's

contemplation of his/her existence leading to thoughts and feelings of freedom and responsibility giving burden to find purpose in life; thus, the individual experiences existential anxiety.

#### 4. Authenticity

Individual comes with his/her identity but may not be affected by his/her background and history when he/she makes decisions and live in balance with his/her freedom. If an individual does not live in harmony with his/her freedom (in this case his/her choice) he/she is not authentic. It can be concluded that authenticity is a form of self-identity when the unity of the self is understood as a task for the for-itself rather than as a given (Kleinman, 2013:25).

#### 5. The Absurd

This theme appears when individual does not really understand about his/her reasons when deciding his/her choices, so everything becomes absurd. This description may appear when individual fails to provide any insight into meaning or value. Individual, according to existentialism, should come to term with the fact and realize his/her inability and impossibility in understanding the world. The world has no meaning other than the meaning we grant to it (Kleinman, 2013:26).



### 2.1.2 Biographical Approach

Based on Miller and Day (2012:17-18), biographical approaches are designed to allow the interviewee maximum leeway in expressing their own life history from their own perspective. In addition, the interview has the capacity to reveal the psychological processes and transformations that a person has gone through during their life to arrive at the current sense of self and identity.

In line with this approach, in literary, biography is detailed description or account of someone's life. To take it further, according to Nigel Hamilton (2007:16), a biography became the correct dictionary designation for a written record of a particular human life. More than list of basic facts (education, work, relationship, and death), it depicts the subject's experience of those events. Moreover, it presents the subject's life story, highlighting various aspects of life, and it may include an analysis of the subject's personality.

Biographical approach is employed to examine the relation between author's biography with author's literary works. In addition, a particular poem or song is subject to this kind of analysis simply by nature of its material in relation to the background of the author's personal experience. On the light of the previous details, biographical approach used to understand and comprehend a literary work by studying deeper about the life of the author. George Alexander Kennedy in his *The*

*Cambridge history of literary criticism: Classical criticism*, chapter "Peripatetic Biographical Criticism" (2008:205), stated that:

"The works of authors were read as sources of information about their lives, personalities and interests. Some of this material was then used by other commentators and critics to explain passages in their works. The process became a circular one in that, though Peripatetic biographers utilized external evidence where available, they had little to go on and quarried the texts for hints"

There are several singers who write their own lyrics inspired based on their own life. One of whom is Bob Dylan becoming a prominent lyricist writing with strong philosophical themes and values (Porter, 2011:22).

## 2.2 Previous Study

There are two previous studies on existentialism theory. The first study is Sartre's Existentialism in Ursula Will Jones's *Vusi Makusi* (Achmad Budi, 2015). This research analyzes why Makusi chooses himself to be someone who has a strong decision in everything using Sartre's existentialism. This thesis focuses on the main character named Makusi as the main character in the short story creates his essences, who becomes an optimist. The reason of using this research as previous study is because Achmad Budi's study is similar to this study.

The second study is Mar'atus thesis titled *Megamind's Existential Crisis* in Megamind. This research analyzed Megamind's existential crisis dealing with some processes that he has to pass using Sartre's existential theory.

There is a similarity from those previous studies, they used existentialism theory. Both studies focused on the main character. Although these studies have some similarities, these studies different in case of the object of the study they used. Achmad Budi (2015) concerned to how the main character in the short story creates his essences becoming an optimist person.

While Mar'atus (2015) concerned on how Megamind deals with some processes that he has to pass during his existential crisis using existentialism theory by Jean-Paul Sartre. While this study employs existentialism theory with biographical approach to analyze how authenticity of individual choice is depicted through Bob Dylan's lyrics. These two previous studies help the writer in choosing the theory and approach for this study.

### **2.3 Research Method**

In doing the research, there are several steps taken: choosing the object of the study, collecting the data, analyzing and interpreting the data, and drawing conclusion.

#### **2.3.1 Deciding the Object Material**

The study uses "The Lonesome Death of Hattie Carroll," "Desolation Row," and "Not Dark Yet" song lyrics by Bob Dylan as the objects of the study in this thesis. The writer is interested in this object because the song lyrics are about

Existentialism main themes, Authenticity of Individual Choice in Freedom using Jean-Paul Sartre's Existentialism. Therefore, these lyrics employing Bob Dylan's skills in engaging the listeners' intellectual nature related with philosophical theme will be beneficial to reveal the objective of the study.

### **2.3.2 Collecting the Data**

To collect the type of data, the writer reads the song lyrics several times to understand the implicit content, and the writer takes whole song lyrics using biographical approach as the data to use as evidence to support the analysis and the arguments.

### **2.3.3 Analyzing and Interpreting the Data**

The writer chooses biographical approach to prove that Bob Dylan has put authenticity of individual choice in freedom in his song lyrics. The specific philosophy theory is the use of Jean-Paul Sartre's existentialism theory. Furthermore, the writer wants to find out the relation between Bob Dylan's life and his song lyric meanings. The theory is used to analyze the whole song lyrics divided into several quotations as evidence in this thesis.

### 2.3.4 Drawing Conclusion

The writer concludes the types of Bob Dylan's way of life and experiences which are depicted in "The Lonesome Death of Hattie Carroll," "Desolation Row," and "Not Dark Yet" song lyrics.



## CHAPTER III

### FINDING AND DISCUSSION

This chapter tries to present and discuss Jean-Paul Sartre's Existentialism which is found in Bob Dylan's lyrics "The Lonesome Death of Hattie Carroll", "Desolation Row", and "Not Dark Yet". Moreover, the author of this thesis will use bibliographical theory to know Bob Dylan's choices on his individual choice of freedom from those three songs which are selected by the writer.

To begin with, the first lyric of "The Lonesome Death of Hattie Carroll" will be analyzed and discussed. The complete lyric is as follows:

#### 3.1 "The Lonesome Death of Hattie Carroll"

	Line
William Zanzinger killed poor Hattie Carroll	1
With a cane that he twirled around his diamond ring finger	2
At a Baltimore hotel society gathering	3
And the cops were called in and his weapon took from him	4
As they rode him in custody down to the station	5
And booked William Zanzinger for first-degree murder	6
But you who philosophize disgrace and criticize all fears	7
Take the rag away from your face	8
Now ain't the time for your tears	9
William Zanzinger, who at twenty-four years	10
Owens a tobacco farm of six hundred acres	11
With rich wealthy parents who provide and protect him	12
And high office relations in the politics of Maryland	13
Reacted to his deed with a shrug of his shoulders	14
And swear words and sneering, and his tongue it was snarling	15
In a matter of minutes, on bail was out walking	16

But you who philosophize disgrace and criticize fears	17
Take the rag away from your face	18
Now ain't the time for your tears	19
Hattie Carroll was a maid in the kitchen	20
She was fifty-one years old and gave birth to ten children	21
Who carried the dishes and took out the garbage	22
And never sat once at the head of the table	23
And didn't even talk to the people at the table	24
Who just cleaned up all the food from the table	25
And emptied the ashtrays on a whole other level	26
Got killed by a blow, lay slain by a cane	27
That sailed through the air and came down through the room	28
Doomed and determined to destroy all the gentle	29
And she never done nothing to William Zanzinger	30
And you who philosophize disgrace and criticize all fears	31
Take the rag away from your face	32
Now ain't the time for your tears	33
In the courtroom of honor, the judge pounded his gavel	34
To show that all's equal and that the courts are on the level	35
And that the strings in the books ain't pulled and persuaded	36
And that even the nobles get properly handled	37
Once that the cops have chased after and caught 'em	38
And that the ladder of law has no top and no bottom	39
Stared at the person who killed for no reason	40
Who just happened to be feelin' that way without warnin'	41
And he spoke through his cloak, most deep and distinguished	42
And handed out strongly, for penalty and repentance	43
William Zanzinger with a six-month sentence	44
Oh, but you who philosophize disgrace and criticize all fears	45
Bury the rag deep in your face	46
For now's the time for your tears	47

Basically, this song title of “The Lonesome Death of Hattie Carroll” can be interpreted with: (1) Lonesome, according to Merriam Webster Dictionary, means sad or dejected as a result of lack of companionship or separation from others (solitary or lonely); (2) Death means the end of life; and (3) Hattie Carroll is the name of a black-

skin woman which is mentioned in the lyric. Therefore, the overall meaning of the title is a solitary death of a black-skin helper woman. Solitary here can also mean the lack of publication or attention from media or public eyes.

This lyric was written in 1963 by Bob Dylan to respond the killing of a Baltimore maid by a drunken aristocrat, and he was released in 1964's. By writing "The Lonesome Death of Hattie Carroll", Dylan criticizes the judge's decision to give the nobleman only a "six-month sentence." Bob Dylan thinks that the judge has overseen fair judgment by giving a light sentence. This lyric clearly shows some important issues like war, racism, and especially social injustice which is commonly done by people of power and higher statuses.

Through this lyric, Bob Dylan wants to represent himself as independently having different moral values than most common Americans that belonged to be generally accepted in America in 1960s. Moreover, he differentiates himself among other people to show his independency of choosing his own moral value by showing injustice that we have committed and flaws in America's common justice practices (Hughes, 2009:108). This is expressed in:

But you who philosophize disgrace and criticize all fears	31
Take the rag away from your face	32
Now ain't the time for your tears	33

Here Bob Dylan shows disagreement by people "who philosophize disgrace and criticize and criticize all fears." He seems to judge on those people who cannot see



clear cases good ethic and immorality in “take the rag away from your face.” Someone who covers their face, off course, cannot see and judge their surrounding clearly. To analyze further, the word “rag” can also mean something bad and awful. Maybe Bob Dylan wants to symbolize “the rag” with inappropriate and unlawful behaviors. Furthermore, those people have their moral sense in complicated rationalizations which covers up the knowledge of this moral reality, exemplified by their “philosophizing disgrace and criticizing of all fears”. He, in addition, also suggests how to correctly response to this moral incapability in “now ain’t the time for your tears.” He continues to mock and disbelieve of people who show fake sadness related to this injustice behavior. Too add, by writing “now’s the time for our tears,” Dylan protests legal discrimination and the influence of money and privilege on the law as unfair and unethical. Furthermore, he frequently returns to the theme of the United States’ failure to retain equality before law and to protect the rights of African American in particular. Finally, Bob Dylan, as someone who is brave enough to state and choose his own judgment, also suggests that it is time for take action instead of only showing sadness and grief.

According to Bob Dylan, one should live justly for its own sake showing freedom from normally accepted values (Hughes, 2009:108). It is presented in his criticism on aristocrats and the haves on his lyric as follows:

William Zanzinger, who at twenty-four years	10
Owns a tobacco farm of six hundred acres	11

With rich wealthy parents who provide and protect him	12
And high office relations in the politics of Maryland	13
And that even the nobles get properly handled	37

On the part of “William Zanzinger, who at twenty-four years,” Bob Dylan shows how young the murderer was. He maybe wants to emphasize the immature state of the murderer. Meanwhile, on “Owns a tobacco farm of six hundred acres,” and “With rich wealthy parents who provide and protect him,” he tries to suggest how financially powerful and spoiled the murderer was. He also provides common political power and special benefits which was usually enjoyed by American aristocrats with their wealth on “And high office relations in the politics of Maryland,” and “And that even the nobles get properly handled.”

Bob Dylan describes the homicide of a kitchen maid, Hattie Carroll, at the hands of the son of a Baltimore aristocrat, William Zanzinger, who killed Hattie Carroll by:

Got killed by a blow, lay slain by a cane	27
That sailed through the air and came down through the room	28
Doomed and determined to destroy all the gentle	29
And she never done nothing to William Zanzinger	30

He shows that nobles, who are commonly called as gentlemen, may not have this specific characteristic of gentle. Bob Dylan speaks of Hattie Carroll’s death as a symbol of the destruction of “all gentle.” The word “gentle” can refer to gentlemen or even take form in more general term, goodness. By this strong inversion, Bob Dylan wants to show that people who have born in aristocratic families have destroyed their

claim to gentleness and goodness. They pass judgment on themselves, they will do everything within their power to save their families and relatives from any harms, including avoiding any court orders. Even if the judge will not obey their willingness, they will find way to give pressure even threaten the judge to follow their needs mostly by using their political power, connection, and wealth (Hughes, 2009:108). It has been passed on to the servant class in this lyric in:

And he spoke through his cloak, most deep and distinguished	42
And handed out strongly, for penalty and repentance	43
William Zanzinger with a six-month sentence	44

On the part of lyric of “And he spoke through his cloak, most deep and distinguished,” Bob Dylan portrays the judge with usual or common charisma from his appearance and his charismatic voice. However, once again, Bob Dylan expresses his satirical tone on “And handed out strongly, for penalty and repentance. William Zanzinger with a six-month sentence.” Here, basically, he wants to show the contrast meaning by telling how suitable and severe of the sentence of a murder case by only having six-month sentence. These parts of the lyric are expressed because Bob Dylan wants to show his individual choice of viewing himself even above the common social and legal orders. Bob Dylan’s attempts to define the terms ‘good’ and ‘bad’ bring into play of being authentic in ethical notions of responsibility and justice.

To discuss further, Bob Dylan tries to shift the focus away from individuals to wider social issues. If activists are often trying to put a ‘human face’ on political issues which can seem difficult to personalize, Bob Dylan often does the opposite,

moving the focus away from individuals and specific events, and pointing to larger social causes and meanings (Detmarr, 2009:68).

To clearly picture Bob Dylan under Sartre's existentialism context, the writer presents his view towards truth and justice according to one of his interviews, "There does come a time, though, when you have to face facts and the truth is true whether you wanna believe it or not, it doesn't need you to make it true." The idea that "the truth is true whether you wanna believe or not" is known as the objective of truth. But the more basic notion that "you have to face facts" is normative, which means that whether for moral or pragmatic reasons we ought to believe in truth and ought not to believe what is false. Of course, we can always succumb to bad faith and put aside such norms and belief. (Detmarr, 2009:96)." Here, by connecting to the lyric, one notion can be drawn that Bob Dylan holds himself to a higher standard of moral judgment.

### 3.2 "Desolation Row"

	<b>Line</b>
They're selling postcards of the hanging	1
They're painting the passports brown	2
The beauty parlor is filled with sailors	3
The circus is in town	4
Here comes the blind commissioner	5
They've got him in a trance	6
One hand is tied to the tight-rope walker	7
The other is in his pants	8
And the riot squad they're restless	9
They need somewhere to go	10
As Lady and I look out tonight	11

From Desolation Row.	12
Cinderella, she seems so easy	13
"It takes one to know one," she smiles	14
And puts her hands in her back pockets	15
Bette Davis style	16
And in comes Romeo, he's moaning,	17
"You belong to Me I Believe."	18
And someone says, "You're in the wrong place, my friend	19
You'd better leave."	20
And the only sound that's left	21
After the ambulances go	22
Is Cinderella sweeping up	23
On Desolation Row.	24
Now the moon is almost hidden	25
The stars are beginning to hide	26
The fortune-telling lady	27
Has even taken all her things inside	28
All except for Cain and Abel	29
And the hunchback of Notre Dame	30
Everybody is making love	31
Or else expecting rain	32
And the Good Samaritan, he's dressing	33
He's getting ready for the show	34
He's going to the carnival tonight	35
On Desolation Row.	36
Ophelia, she's 'neath the window	37
For her I feel so afraid	38
On her twenty-second birthday	39
She already is an old maid	40
To her, death is quite romantic	41
She wears an iron vest	42
Her profession's her religion	43
Her sin is her lifelessness	44
And though her eyes are fixed upon	45
Noah's great rainbow	46
She spends her time peeking	47
Into Desolation Row.	48
Einstein, disguised as Robin Hood	49
With his memories in a trunk	50

Passed this way an hour ago	51
With his friend, a jealous monk	52
NOW, he looked so immaculately frightful	53
As he bummed a cigarette	54
Then he went off sniffing drainpipes	55
And reciting the alphabet	56
You would not think to look at him	57
But he was famous long ago	58
For playing the electric violin	59
On Desolation Row.	60
Dr. Filth, he keeps his world	61
Inside of a leather cup	62
But all his sexless patients	63
They ARE trying to blow it up	64
Now his nurse, some local loser	65
She's in charge of the cyanide hole	66
And she also keeps the cards that read	67
"Have Mercy on His Soul"	68
They all play on the penny whistle	69
You can hear them blow	70
If you lean your head out far enough	71
From Desolation Row.	71
Across the street they've nailed the curtains	72
They're getting ready for the feast	73
The Phantom of the Opera	74
In a perfect image of a priest	75
They are spoon-feeding Casanova	76
To get him to feel more assured	77
Then they'll kill him with self-confidence	78
After poisoning him with words	79
And the Phantom's shouting to skinny girls	80
"Get outta here if you don't know"	81
Casanova is just being punished for going	82
To Desolation Row.	83
At midnight all the agents	84
And the superhuman crew	85
Come out and round up everyone	86
That knows more than they do	87
Then they bring them to the factory	88
Where the heart-attack machine	89

Is strapped across their shoulders	90
And then the kerosene	91
Is brought down from the castles	92
By insurance men who go	93
Check to see that nobody is escaping	94
To Desolation Row.	95
Praise be to Nero's Neptune	96
The Titanic sails at dawn	97
Everybody's shouting	98
"Which side are you on?"	99
And Ezra Pound and T. S. Eliot	100
Fighting in the captain's tower	101
While calypso singers laugh at them	102
And fishermen hold flowers	103
Between the windows of the sea	104
Where lovely mermaids flow	105
And nobody has to think too much	106
About Desolation Row.	107
Yes, I received your letter yesterday	108
About the time the door knob broke	109
When you asked me how I was doing	110
Or was that some kind of joke?	111
All these people that you mention	112
Yes, I know them, they're quite lame	113
I had to rearrange their faces	114
And give them all another name	115
Right now I can't read too good	116
Don't send me no more letters no	117
Not unless you mail them	118
From Desolation Row.	119

Desolation Row was released in 1965 as the closing track for Bob Dylan's sixth album *Highway 61 Revisited*. This song has reached its popularity for its unusual length (11:12). With "Desolation Row", Bob Dylan manages something even he had never achieved before, writing a very long song without any specific story to tell. Instead, Bob Dylan relies almost only on placing familiar characters in strange

and disturbed scenarios, revealing a series of increasingly disturbing situations. Here, Bob Dylan tries to once again reveal no ordinary tale. According on his interview by Clinton Heylin from the second half of 1965, he claimed to be inspired by “all of these about roses growing out of people’s brains and lovers who are really geese and swans that turn into angels” (2009:263). It indicates that Bob Dylan shows his intention to free himself as well as his listeners from the unpleasant universal “norms” depicted by him as “Desolation Row”. As viewed by Boucher and Bowning (2004:18), society is standing on the abyss and the only way to safe themselves from the madness is no other than “Desolation Row”. As a counter point to his critique of the political system, Dylan is commonly recognized to show the romantic-image of the outlaw.

The song makes reference to two American fathers of modernist poetry in “And Ezra Pound and T. S. Eliot / Fighting in the captain’s tower”; as these lines illustrate, the song, like their poetries, is full of indirect references. The range includes Shakespeare (Romeo and Ophelia), Hollywood (Bette Davis), and the Bible (Cain and Abel, the Good Samaritan). Each verse describes a different scene, but they are connected to the others only by the concluding words “Desolation Row.” Such writing has surprised music industry, unique to Bob Dylan among rock stars: interpretation. At least four books are written to interpret Bob Dylan’s lyrics, the most recent of which, *Dylan’s Visions of Sin* by Boston University professor, Eliot scholar, and right-wing culture warrior, Christopher Ricks – is 517 pages. As stated in



*Cambridge Companion to Bob Dylan*, this high modernist takes on Bob Dylan is plausible because he is perceived as an artist and not as a mere performer. Bob Dylan's high-culture borrowings and allusions are literary rather than musical (2009:135-136). Therefore, the writer of this thesis becomes increasingly interested to analyze this lyric despite its length.

To begin with, we may start by understanding this lyric from the title of "Desolation Row". The word "desolation," according to Merriam Webster Dictionary, means a state of complete emptiness or destruction. Moreover, the word "row" means a number of people or things in a more or less straight line. Here, we can assume that Bob Dylan wants to portray a specific place that has been destroyed by something or alienated location.

On "Desolation Row", Bob Dylan shows his way to be morally different by guiding his listeners to call into enlightenment. Indeed, here he wants to show that he has reached the state of having greater knowledge and understanding about many subjects or situations that are expressed on this long lyric. Bob Dylan offers consistent criticism by simply describing social structures and the limit of reasons while not providing any solutions about this condition, triggering his listeners' curiosity to obtain the "true" meaning of the verses, keeping his listeners engaged. This song has become one of the darkest Dylan's songs, where no hope for escape from domination is faced.

Here comes the blind commissioner	5
They've got him in a trance	6
One hand is tied to the tight-rope walker	7
The other is in his pants	8

One of his visions having different moral ground is related to governmental context. Bob Dylan's depiction of government representatives, "blind commissioner" and in a state of "trance," shows how he does not fully expect to have good governance from any form of government representatives. "Blind" means government officials do not want to see the needs of society while "in a trance" suggests that they will think about themselves. All they want is their own pleasure and ecstasy. Moreover, "tied" suggests how he views that government will not do anything to fulfill public interests. To add details how government will only think about their own interest, Bob Dylan depicts government officials as focusing only on their self-enjoyment in "the other (hand) is in his pants." It is very strong symbolization because "hand in pants" can be interpreted as masturbation. This is indeed a very harsh protest song by picturing government as an entity which only thinks about their own pleasure and does not want to see and do anything to improve the wealth of their people.

Another topic of enlightenment offered by Bob Dylan is by not tolerating possessive love.

And in comes Romeo, he's moaning,	17
"You belong to Me I Believe."	18
And someone says, "You're in the wrong place, my friend	19
You'd better leave."	20

Bob Dylan uses the Shakespearean love icon “Romeo” to show disagreement about the universal ideal of love, by being possessive showing by “You belong to Me I Believe.” On line 19, he writes “someone” to probably strengthen its anonymity as one who has reach enlightenment in the topic about love by his refusal on the common concept of love in “You’re in the wrong place, my friend. You’d better leave.” Bob Dylan who is commonly pictured as a modernist shows his individual choice viewed of new form of love, by giving freedom instead of restraining or applying a lot of limitations especially to women.

“Desolation Row” is a song having a great encouragement to be enlightened by detaching oneself from a society which will control a member of the society by getting him/her blindly follow common values and norms. Furthermore, on “Desolation Row”, he mentions some forces opposing to your independence, government, business, friend, lovers. It is “an urban protest song.” Bob Dylan underlined this theme on his interview session to Rolling Stone publisher Jann Wenner that “Desolation Row”—along with everything “that kind of New York type period, when all the songs were just ‘city songs’”—was heavily influenced by his good friend, poet Allen Ginsberg—“His poetry . . . sounds like the city.” “Desolation Row” went further still, returning the words of popular song to a time when they had a power no other media could match. Or as Ginsberg himself put it, “It was an artistic challenge to see if great art can be done on a juke box”. And he proved it can (Clinton, 2009:264).

### 3.3 “Not Dark Yet”

	Line
Shadows are fallin' and I've been here all day	1
It's too hot to sleep and time is runnin' away	2
Feel like my soul has turned into steel	3
I've still got the scars that the sun didn't heal	4
There's not even room enough to be anywhere	5
It's not dark yet but it's gettin' there.	6
Well, my sense of humanity has gone down the drain	7
Behind every beautiful thing there's been some kind of pain	8
She wrote me a letter and she wrote it so kind	9
She put down in writin' what was in her mind	10
I just don't see why I should even care	11
It's not dark yet but it's gettin' there.	12
Well, I've been to London and I been to gay Paris	13
I've followed the river and I got to the sea	14
I've been down on the bottom of the world full of lies	15
I ain't lookin' for nothin' in anyone's eyes	16
Sometimes my burden is more than I can bear	17
It's not dark yet but it's gettin' there.	18
I was born here and I'll die here against my will	19
I know it looks like I'm movin' but I'm standin' still	20
Every nerve in my body is so naked and numb	21
I can't even remember what it was I came here to get away from	22
Don't even hear the murmur of a prayer	23
It's not dark yet but it's gettin' there.	24

According to Merriam Webster Dictionary, the word “dark” means wholly or partially black. It is commonly used to represent evil, misery or fear. The writer agrees with Bell arguing “Not Dark Yet” being unquestionably one of the great Bob Dylan songs. This lyric suggests how Bob Dylan persists to hold on his faith and

hope despite his bleak mood due to his battle with his illness long before he was hospitalized (2015:78).

It's too hot to sleep and time is runnin' away	2
Feel like my soul has turned into steel	3
I've still got the scars that the sun didn't heal	4
Don't even hear the murmur of a prayer	23
It's not dark yet but it's gettin' there.	24

Here, Bob Dylan shows his willingness to struggle over his misery and desperate moment (as symbolized by the word “dark”) shown by “even hear the murmur of a prayer,” a very grim situation from the key statement “time is running away.” When a sick person hears someone else’s prayer, it can be meant that he is in a very serious situation and needs “God’s support.” Moreover, the seriousness of Bob Dylan’s condition is emphasized by “time is running away.” It shows that he feels close to her death.

Even though Bob Dylan in this song use first person pronoun, he has contradicted himself often enough down the years when the subject of self-portraits has come up. Sometimes he has warned journalists against taking personal pronouns too seriously reminding them the nature of art and liberty imagination needs and demands (Bell, 2015:79). We can draw summary that Bob Dylan wants to criticize the Americans, or even universe, about holding lose faith on desperate times as exemplified by his serious illness.

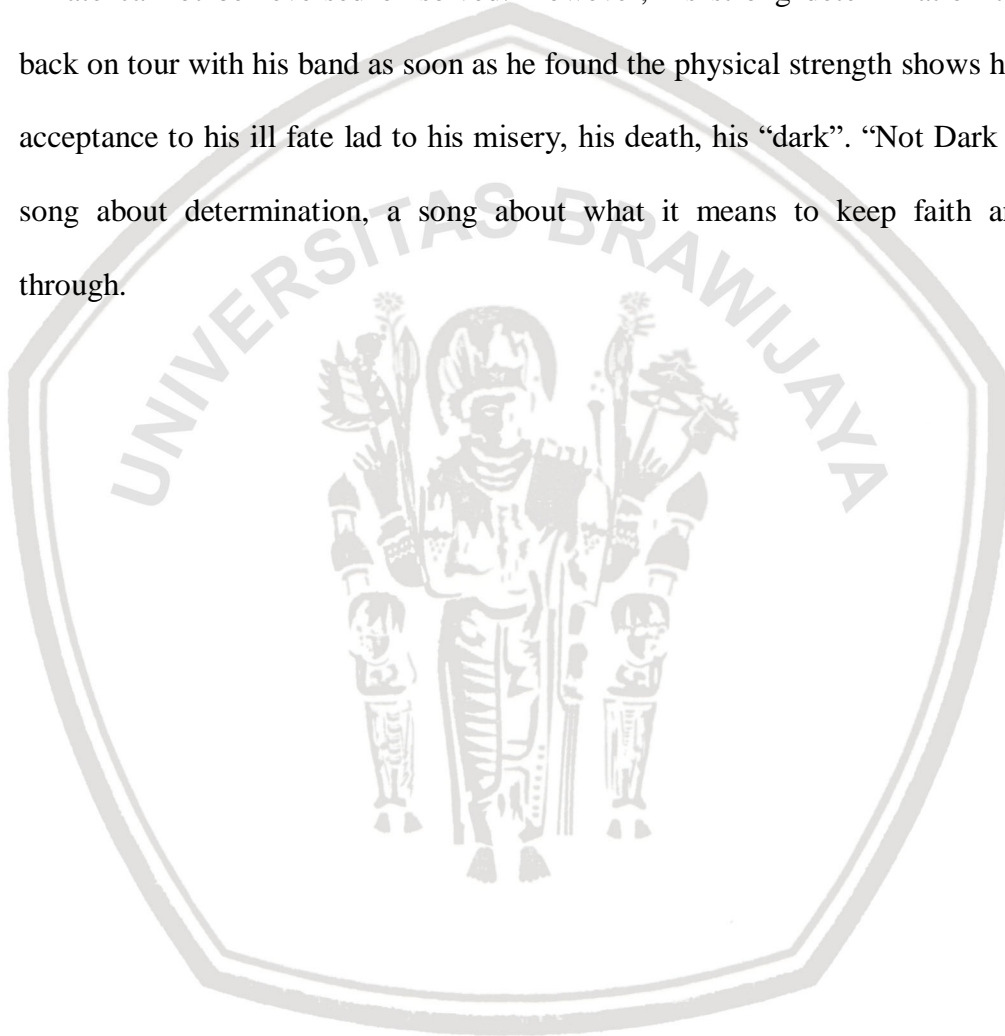
Furthermore, by writing these lines, Bob Dylan shows his views, according to many of the critics reviewing the album, towards mortality showing by his words “time is running away” (Andrew, 2017:205). He expresses his acceptance and courage toward inescapable death. It suggested the reality of an aging man (Bob Dylan, by the way, was closing in on sixty), driven by desire, anguish, longing, and a raging mind.

I've still got the scars that the sun didn't heal	4
There's not even room enough to be anywhere	5
It's not dark yet but it's gettin' there.	6

“I’ve got still got the scars that the sun didn’t heal,” Bob Dylan sings, which refers perhaps to the sun literally, or else the hurting parts that even praying (sun) could not heal them from his sickness. “There’s not even room enough to be anywhere,” he continues to express that there was no cure or alternative solutions to his sickness, “It’s not dark yet, but it’s getting there,” this shows his acceptance towards his death that is caused by his illness.

Surprisingly, these lyrics turned out to be true in the future. Shortly after recording *Time Out of Mind*, Bob Dylan began experiencing chest pain which became worse and worse. Following his daughter’s advice, he checked himself into a Santa Monica hospital for a cardiac evaluation. As it turns out, he had developed a potentially fatal case of histoplasmosis. Consequently, his upcoming tour was cancelled, and he lived for a time with great pain and difficulties in breathing (Andrew, 2017:206). As interviewed by Guitar World (174), he said, “Maybe one

month, or two or three days out of the year, the banks around the river get all mucky, and then wind blows a bunch of the swirling mess in the air. I happened to inhale a bunch of that. That's what made me sick. It went into my heart area, but it wasn't anything really attacking my heart." As ever, "the steady thrust of death" means his ill-fate cannot be reversed or solved. However, his strong determination to getting back on tour with his band as soon as he found the physical strength shows his mental acceptance to his ill fate led to his misery, his death, his "dark". "Not Dark Yet" is a song about determination, a song about what it means to keep faith and come through.



## CHAPTER IV

### CONCLUSION AND DISCUSSION

This chapter is divided into two sub chapters. The first is the conclusion of this research and the second is the suggestion for the future research that concerning in the same topic.

#### 4.1 Conclusion

From the analysis, the writer of this research found Bob Dylan's unique characteristics of his individual choices, representing his freedom of being authentic towards normal norms and beliefs especially towards his fellow Americans. These findings are captured and analyzed from three of Bob Dylan songs, "The Lonesome Death of Hattie Carroll", "Desolation Row" and "Not Dark Yet".

The first Bob Dylan self-declared characteristic was found in "The Lonesome Death of Hattie Carroll" lyric. On this lyric, Bob Dylan shows himself as having more different moral values and sense than those of American 60's generation which experienced extreme degree of discrimination especially for minorities and colored skins. Consequently, Bob Dylan was declared as the mouthpiece of 60s generation and the protest movement (Lemieux, 2006:27). He declared himself as possessing



clearer view and better perspective than American justice system and social classes, as a fundamental ground of aristocracy.

Moreover, the writer concludes that Bob Dylan tried to picture himself as unique individual having the best interpretation and approach to social distorted reality, by not attaching and referring himself from social structures and normal thinking. Furthermore, as mentioned in the “Desolation Row” lyric, he encourages his listeners to free themselves from any political actions, possessive love, and social structures.

Finally, in his *Not Dark Yet* song, Bob Dylan shows his authenticity by holding faith and accepting his misfortune despite a very grim situation one may experience. He instructs others to welcome and to have courage to accept death. By having this unique characteristic, one can avoid desperation and be able to keep doing what he/she wants to do.

#### **4.2 Suggestion**

Based on the research findings, the writer offers some suggestions which will be valuable for the future related research. The writer believes that it will be beneficial in conducting research dealing with Bob Dylan’s other lyrics in different periods, whether older or newer periods. Thus, findings related with how Bob Dylan had altered his authenticity can be acquired.

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