

Bob Dylan

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Bob Dylan

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Close Reading

Q1

According to Mac Hogan, the singer Robert Allen Zimmerman got his name “Bob Dylan” after he arrived at the University of Minnesota, as his performance name. He began calling himself Bob Dillon, claiming that it was his mom’s maiden name, which was stone, a town in Oklahome, a home city of the Woody Guthrie. He later changed to “Dylan” when he arrived in Greenwich Village and changed legally to Dylan later in 1962 while in New York. This form of borrowing was of homage since it attached Dylan to where he came from and gave him an original identity with which he established himself while in the foreign countries.

Q2

Bob Dylan defends himself alongside charges of plagiarism in some of his art by blasting the plagiarism critics and relating his borrowing to the traditional feature of songwriting in folk music. However, when asked to respond to the critics of plagiarism in some of his songs, Bob Dylan does not give his sources enough credit. He angrily responds to the charges that he has plagiarized some of his songs by terming the critics as “wussies and pussies” and claiming that

musical arrogance is part of the folk tradition. Bob ¹Dylan also relates his music plagiarism critics to the listener who superbly shouted “Judas” during the 1966 Dylan performance which happened in Manchester, England. Dylan does not seem to effectively answer the accusations but rather throws random answers to the extent of answering one of the critics directly, (Hogan, pp.699).

Q3

According to Hogan, ³Dylan “is simply following the golden rule”. This statement means that Dylan is right in the idea that he is plagiarizing some of his songs through borrowing, as others could also freely borrow from him, which ¹is part of a long-time existing folkloric tradition. Not only that borrowing is an extended folkloric tradition, but it is also a very important portion of art creation. Therefore, the idea of Dylan borrowing is a free exchange of culture that has traditionally been in existence. By borrowing, Dylan is therefore just after the “golden rule” of borrowing which has been in existence as part of the folkloric tradition. Hogan is completely right because borrowing is an idea that has been existing in the folk music tradition as a free exchange of culture and hence following the same idea is simply following the golden rule, (Hogan, pp. 701).

Q4

According to Marc Hogan, the rest of us cannot follow the golden rule since most people overlook the fact that they have to be treated the same way they treat others. However, we ought to follow the golden rule. This is because it is a moral principle which ensures equality in how people treat one another. It is an attractive guideline to ethical conduct on how people treat one another. It values a high kind of respect and caring approach towards others, which are the most

important aspects of living well with others across the different religious and cultural settings, (Hogan, pp. 701).

Strategies

Q1

Hogan supports Dylan's defense against charges of plagiarism by making claiming that ¹ "not that such a problem would ever stop Dylan". Hogan clearly says that Dylan is advocating for the liberty to expression and at the same time protecting his rooted power, such that if other borrowers shared it, he would perhaps defend them from vengeance, (Hogan, pp. 701).

Q2

Hogan stands ¹ on the idea of "free exchange of culture" as an important portion of artistic creation at the point where he is supporting Dylan. Hogan strongly defends his position by claiming that borrowing has been in existence in the folkloric tradition. He supports his position by claiming that ideas are meant to be stimulated other next ideas and not intended to be fixed in stone and left unchanged. He additionally claims that in art, everyone steals from everyone and that's how art is. Therefore, he strongly stands with and supports the idea of "free exchange of culture"

Q3

Hogan relates ¹ folk tradition in music art to an oil well since an oil well attracts everyone and from it, the people fetch the same oil. In comparison to the folk tradition, the folk tradition is the well, and from which the musicians and song-writers fetch "borrow" similar ideas. The folk tradition being a well, then the folk art will be plagiarized since everybody or all the artists will be getting their ideas from a similar source, (Hogan, pp. 700).

Thinking**Q1**

Euphemism is a mild or vague expression used to express someone or something which may be found to be offensive, harsh, or blunt, and which might suggest something unpleasant. “Borrowing” can be used as a mild expression to refer to “stealing”. In some cases, a person can take someone without the owner’s consent, then when caught, he/she might say he/she had come to borrow just that he/she did not find the owner, so he took intending to return the item. In a case like this, the victim has used “borrowing” as a euphemism” for “stealing”.

Q2

Folkloric refers to the ancient beliefs, tales, myths, and practices of certain people, and which are transmitted orally. Bob Dylan is an American singer-songwriter who gave way to American folk music. Through his folk music, he effectively stirred an amazing influence on music through the use of English words. Bob Dylan achieved this by the use of an extraordinary language that created a substantial body of poet work in his folk music unlike any other artist, Hogan, pp. 700).

Q3

The term “¹Hogan accuses Dylan of “hypocrisy” is too shot and not robust enough. The reason is that the statement does not state what kind of hypocritical action Hogan is accusing Dylan of. Additionally, the statement has used only one name of the characters involved, hence a reader cannot understand well who the statement is addressing. The statement does not also give a slight

elaboration of who Hogan and Dylan are, information which is important in knowing the people being addressed in the statement, (Hogan, pp. 700).

Work Cited

Hogan, Marc. "Judas Priest: Bob Dylan Slams Plagiarism Accusers" back to the Lake: A reader and guide, edited by Thomas Cooley, 3rd ed., W. W. Norton, 2017, pp. 699-701

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