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## **Debunking the Power Structure of the Prevalent Western Logic: Interpreting Bob Dylan through the Lens of Derridean Philosophies**

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### **Abstract**

The paper ventures to look into the works of Bob Dylan and how his emergence from humble folk music to the contemporary pan-American ethos to encapsulating the changing tides of the time. The indignation towards the prevalent political situation, the attempt to reach to a stabilized conclusion and defy of stagnation which is overflowing in the lyrics of Dylan finds an uncanny resemblance with the philosophies laid by Jacques Derrida over the huge gamut of his works. Through this paper an attempt has been made to synchronize the different philosophical ideologies of both Derrida and Dylan into a singular unit. Their vouching for the effectiveness of visual representation, tracing back the binary usage of language to decipher the core of the structure and their almost prophetic declaration of a 'New Age' striving for a democratic space leads us to discover a certain uncanny resemblance in both their works. However distinct they might be from their origin, the core of their philosophical intellect was very much similar.

**Keywords:** Deconstruction, Logocentrism, Phenomenology, Trace, Beat Movement.

### **Introduction:**

Changelessness has been a major motif in almost all the works of modern and post-modern writers. The two World Wars as well as the degeneration of the western world came as such a rude shock to the writers and critics that they could not look beyond the stagnant and monotonous existences of the human life. Be it the hopelessness in the works of Albert Camus, meaninglessness in Franz Kafka or, the epiphanic realization of fruitlessness in James Joyce. This concept of changelessness was somewhat counterfeit by Jacques Derrida through his works. He laid his focus on how the western world is ruled by what he calls as the centre<sup>1</sup>, and the continuous change and shift of the centre is the only constant. Hence the changelessness of the post-modern is refuted in his theory of deconstruction.

A point of similarity is very evident through the songs of Bob Dylan as well, who was in fact a contemporary of Derrida himself. If Derrida had laid his emphasis on the literary world, we find Bob Dylan capturing over the cultural forum with his singing prowess. The work of Dylan reached almost a status of revolutionary magnum, especially among the youth for its intellectual and dynamic possibilities. The call of Dylan towards the younger generation in creating a violence free society is an attempt to cultivate the ideas of an ever changing and progressive future. Especially if we look into his war and protest songs we find a genuine attempt on his part to bring out the notion of changing societal graph through his works.

## 1. Changing of Power Structure

Derrida was of the opinion that a central locus was indeed present, which he called as the ‘Original Truth’<sup>2</sup>. But this truth is so distorted and diluted that the meaning of this truth can never really be comprehended. Hence in our every attempt of achieving this truth we constantly find a shift in our centre. This takes us back to the theory established by Plato in his *Republic*<sup>3</sup>, where he says every object has its ideal form constructed somewhere which is beyond our attainable reach. So, anything that we try to form or create is nothing but a replica of its original form. This concept of thrice removed from reality by Plato, or, the shifting of centre in order to achieve the distorted ‘Truth’ by Derrida, can both be stressed in the context of western philosophy. Hence, we can presume that the western philosophy has acted as a medium of discord in their attempt to strive for a balance in the society. This is what we find through the works of Dylan as well where a total disenchantment from the Western world is perceived as he conjures his lyrics against the war situation that was building up during the 1960’s in regard of the Cold War, Vietnam War or the Cuban Missile crisis. One question that is pertinent throughout his entire career of writing is that, what is the purpose of waging war and attempting to show the power dominance of one upon the other, in a situation where change is the only thing that is persistent, a fine example of which we find through the lyrics of *The Times They are A-Changing*. Here Dylan talks about how one should be recipient to continuous change as the shift in nature is inevitable and those who try to go against the tide will be at the loser’s end, as we find through the lines ‘The order is rapidly fading/ And the first one now/ Will later be last/ For the times they are a-changing.’<sup>4</sup>

### 1.1 Debunking the Centre

In his essay *Structure, Sign and Play in the Discourse of Human Sciences*, Derrida in order to critique the structuralists debunk the significance of the centre, which is one of the presuppositions of not just structuralism but is an underlined feature of Western logic. This centre has formed the basis of the structure ever since antiquity, from the time of Plato to be precise. This dependency or, rather par se the security of a proper centre is what Derrida describes as ‘Logocentrism’<sup>5</sup>. Hence western philosophy has always “committed to a belief in some ultimate word, presence, essence, truth or, reality which will act as the foundation for all our thoughts, language and experiences.”<sup>6</sup> Indeed the west wants a sign to imbibe meaning into everything and this is what is referred to as the Transcendental Signifier<sup>7</sup>. Now, we must keep in mind that the philosopher in Derrida urged him to demystify the history of language and to persuade a true meaning of the society. On the other hand, we find Dylan using the same language to bring out and debunk the societal incongruities. In one of his song *Oxford Town*, we find him attacking not just the prevalent structure, but bringing out the insecurities of the people the moment they realize that an attempt is being put up towards the shift of the centre—

“Oxford Town around the bend

Come to the door, he couldn’t get in

All because of the color of his skin.”<sup>8</sup> (Dylan, 1963)

This society fostering the changelessness cannot really comprehend a rebel that might give rise to a separate structure and might eventually transform the present one, by giving rise to a new centre. But just like Derrida, we find Dylan rejoicing in the breaking away of the old customs as that is the only way to celebrate the changing of times- “Two men died ‘neath the Mississippi moon/ Somebody better investigate soon.”<sup>9</sup>

### 1.2 The Importance of Visual Representation

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Visual representation plays a major role in Derrida. He discusses on the importance of geometry and how it is needed for our better understanding of the structure. He questions the binary of fact v/s fallacy while looking at a condition. The problem with binary is that, to challenge one closure we fall in the trap of another closure. For example, in our challenge towards patriarchy and vouching for the cause of feminism we often commit the error of falling into the commonplace knowledge where we tend to equate feminism with male bashing. In the same course of binary, if we consider numeric as empirical, we face the problem of locating the governing principals of the numeric. Here Derrida has given its due respect to geometry where he calls geometry as the defining rule of space utilization through its diagram. This picturesque nature of geometry leads to an understanding about the structure of things and how they get either narrated or disrupted in the course of time. Dylan just like Derrida emphasized on the brilliance of visual representation as it is a better way to engage the mass while narrating the status of the power structure. Dylan's *Subterranean Homesick Blues*<sup>10</sup> thus simply highlights the power of visual imagery and its quick and effective communication capabilities among the masses. We often can find a catalogues of places with vivid visual representations in his early works. There we can find a mystical transcendence in his lyrics with liberates one from the decadent urban spaces leading to experiencing of the country in newer lights. Early Dylan is found to be filled with Biblical imagery and allusions, whereas later in his career we find him more indebted in bringing out the visions of a cramped-out society. Alongside this, the placards of hidden messages and the reading of the lyrics out in the public helped the people to create a connectivity and understanding of the message quicker and in an effective way. Hence, we find the leaning attitude towards diagrams and patters in both the works of Derrida and Dylan.

Derrida questions the relevance of geometry in our understanding of history. History finds its true meaning when it is put on a chronological set up. It is only after we inspect the course of events in a systematic order can we understand and comprehend our present. We have seen a tendency in the likes of Hegel and Marx<sup>11</sup> to bring a meaning into the history of society, as only by inculcating a meaning can we truly appreciate the factors behind a society formation which will in turn lead us to our current state of being. So, we can conjure that the chronological or the systematic study of the history has been the governing principal in our understanding of the society. But Derrida emphasizes on one of his major point of consternation that the centre attempts to exclude everything that fails to adhere to the basic principles of the structure, therefore relegating it to the status of 'marginalized other'<sup>12</sup>. We might look back to the point where he proposes the fact that the centre is continuously shifting. History of mankind does not have any governing principles like geometry where one can prove a theorem with some help of pre-dictated rules. The history of Western epistemology in fact provides us with a trajectory of how the centre has been substituted through the consequent ages. Hence to try and synchronize the events is in its very nature a flawed idea in the reading of Derrida. As pointed out by him that the true nature of the centre is disrupted and any attempt to reorganize the course of the structure is a failure in itself. Both Derrida and Dylan's critic is more diachronic in nature rather than synchronic. Diachronics often experiences a kind of consciousness as something that is always being re-arranging itself. Here we find Dylan continuously questioning the course of history through his protest songs as he throws a gamut of haphazard questions on the face of the government against the war and racial discrimination and further going on to state that the answers are not to be persuaded among the system but are simply to be found blowing in the wind:

“Yes, ‘n’ how many years can a mountain exist

Before it is washed to the seas?

Yes, ‘n’ how many years can some people exist

Before they are allowed to be free?

Yes, 'n' how many times can a man turn his head

And pretend that he just doesn't see?

The answer, my friend, is blowin' in the wind

The answer is blowin' in the wind" (Dylan, 1963)

We find Husserl<sup>13</sup> talking about the origins of Geometry from a perspective of phenomenological epistemology. "Phenomenology is the study of structures of consciousness as experienced from the first-person point of view. The central structure of an experience is its intentionality, its being directed towards something, as it is an experience of or, about some object. An experience is directed towards an object by virtue of its content and meaning (which represents the object) together with appropriate enabling conditions."<sup>14</sup> To this Derrida further questions that if Galileo is the originator of Geometry, do we consider him to create geometry out of nowhere? Is it viable that he created it out of zero? In the negation of such a possibility Derrida points out that a proto-origin of geometry already in existence is challenged to get the modern version of what we know as geometry today. So, as pointed out earlier, Derrida vouches for the originality of a concept which so scattered and diluted that it can never be achieved anymore. It is from this very structure we can indicate that the concepts are imitated to its current form, as we perceive it now. This shift from any institutionalized structure is relevant in epistemological cynicism of Bob Dylan's work as well. We find him in a continuous state of shock and denial of anything concrete to be achieved by the dictated guidelines provided to us by a society which in itself is so very distorted. Where through his songs on one hand we are burdened with the multitudinal questions of various orders, we are knocked at our conscience about the deeds of warfare and discriminations which has now become a part of our life but in reality, is government inflicted upon us. This infliction has so much been rooted in the culture by the dominant devices that today it has become difficult to locate the original centre of such structures. Hence through his lyrics he has attempted to debunk such myths which is considered to be normal in the society but is hollow from its structures. The origin of geometry is as cryptic as the origin of state apparatus as laid out through the philosophies of both the people in concern, here.

## 2. Ambiguity as a Philosophy of Interest

A close scrutiny and analysis of Dylan's work will project out his philosophy towards his art. While most of the artists tend to express out their own ideologies through their writing, or churn out lyrics that emote or signify their life's journey in any way; we have Dylan who never really adhered to any particular branch of philosophy. His works were not confined to a specific philosophy but dealt with a huge number of varied themes and propositions. He has encompassed anything in his work that has been remotely associated with philosophy, be it justice, free will, discrimination, warfare, oppression or epistemological cynicism. To understand Dylan completely one has to read between the supposedly simple lines of his songs. The ambiguities of his writings are immense, which is usually missed in a superficial reading of what may appear as a rather unembellished folk lore. Looking into his lines, like but 'To live outside the law, you must be honest'<sup>15</sup> tends to instigate the one to dig deeper into his philosophies that talks about the hypocrisy and lawlessness of the society. In a way we find him supporting the concept of negative freedom through these lines. A huge number of thought-provoking emotions are handled by him in the garb of multi-dimensional layers of myriad of allusions. This very nature of ambiguity lead the Dylan fans to find out the interpretation of interpretations continuously. In 2001, Dylan himself pointed out, 'These so-called connoisseur of Bob Dylan music, I don't feel they know a thing, or have any inkling of who I am and I'm

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about.’<sup>16</sup> This mystifying nature of him is inexplicable present in his works as well. This very ambiguity of nature brings us closer to what Derrida calls as a ‘free-play’. Derrida in his essays argues on an idea undoubtedly borrowed from Claude Levi-Strauss, and that is the concept of ‘Bricolage’<sup>17</sup>. He adopts Levi-Strauss’ idea and contextualizes that, saying in order to arrive at a conceptual position which is kept pitted outside philosophy one has to be absorbed in the same theory that he intends to critique. Nietzsche’s famed proclamation- ‘God is Dead’ is significant for Derrida as well though it is not imbued with its pejorative associations. Derrida rather hopes that it need not necessarily be read as a destruction or cohesion but as ‘interpretations of interpretation’, a ‘free-play’ of meaning and language that implies plurality. To this he coined a term called ‘Aporia’<sup>18</sup> which he regards as a state which we as human beings should be proud to know or, visit on a regular basis. He points out that confusions and doubts are not embarrassing dead ends but in fact, in the Derridian world view, these ambiguities constitute a symbol of adulthood of the mind.

### 2.1 Ethical Philosophy of Binaries

In his *Violence and Metaphysics*<sup>19</sup> Derrida is seen to express his views on the writings of Emmanuel Levinas<sup>20</sup>, where we find him honoring some of Levinas’ views, again opposing some other. However, his critique of Levinas’ work helped in the formation of a lifelong friendship between the two. Derrida was in favor of the ethical philosophy that was stated by Levinas on the openness towards the ‘Other’. Though Derrida’s moral sense is under the garnish of ambiguity, nevertheless it cannot be neglected that while in regard of the binary structure prevalent in the society, he did voice his support in favour of the dominant other, for example- reason over exasperated emotions. Here as well Derrida shows his support towards the goodwill and credited intensions man should show towards the other they live within the same community. He goes along with the idea that the highest order of good can be achieved if one lives not for himself but for the other. Though he propounded the theory of deconstruction, he did not vouch for the removal of all hierarchies. He knew that kindness should always be privilege over cruel, wit over dullness and generosity over meanness. In the same way he fostered the idea of loving others for the betterment of the society and to create a constructive life of one’s own. But he disagreed on the path that a legitimate face-to-face interactions can only be regarded as ethical and effective. In the era where touch found precedence over sight, Derrida brought out the significance of writing medium among the masses. He challenged the idea of conceiving writing as a dead and unresponsive medium. He was of the view that writing can be as valuable and effective in terms of ethical encounter. He writes in support for writing: ‘writing can assist itself, for it has time and freedom, escaping better than speech from empirical urgencies.’<sup>21</sup>

Dylan on the other hand went on expressing his delineation towards the oppressed in the American society from the beginning of his career. His songs voiced the troubles of the disadvantaged section and as a result hold an immense amount of sympathy within him. He devoted his writings in bringing out the quintessential ‘otherness’ of these people and rejuvenating a new passion to fight for their cause. The singer expressed his solidarity for the oppressed and the downtrodden through the songs like *Chimes of Freedom*<sup>22</sup> and the others where we find his concerns about the evils prevalent in the American society and his attempt to revolutionize them all. In his stance towards the effectiveness of writing he has already enhanced the idea through his blues where he laid out the opinion that better visual graph always intends to throw a better understanding and help in developing a better consciousness among the mass.

### 2.2 Language as the Centre

Language plays a key role in the works of Derrida. He was of the opinion that in order to reach to the 'truth', we need to dissect the language. Whatever is made us to see cannot merely be taken as the only truth. A deeper truth, or, which he calls as the 'Original Truth' can be sought if we delve deep into the politics of language. This seeking process is what he terms as 'Trace'<sup>23</sup> in his earlier works. The term 'trace' is indicative of tracking down the history or finding a path in which the language has proceeded. Gayatri Chakravorty Spivak in the preface to her translation of *Of Grammatology*<sup>24</sup> pointed out, "I stick to 'trace' in my translation ... the reader must remind himself of at least the track, even the spoor contained within the French word." Here, Derrida opined that the meaning of sign is always generated from another sign. This is what we can call as the concept of negation. The idea of negation implies that certain things are considered as negative and obsolete in the society, it is this very obsolescence that we can trace back to our original truth. Hence, trace is reaching to a source through this idea of negation. Derrida further elaborates the importance of tracing back in time because he states that it is impossible for a human being to completely transport oneself to the time and situation of the period of which one is discussing about. For example, today standing at this point in the history of time one can never anticipate Galileo when he was inventing a theory. This is because in due course of time many other scientists had led on their discoveries and each of those had been a catalyst to shape our current mental development. One has acquired so much knowledge that came after him and the mind is already cultivated by that newer knowledge. As a result of which one can never truly achieve the mental status of what Galileo was passing through while inventing a theory, in his times in absence of all the scientific knowledge that came after him. These elapses in true understanding of the state are regarded as negation, and it is through this negation one needs to reach to the source of the history. This constant search of meaning from the signs holds its importance in finding the difference of one sign from the other signs, which we call as the other half of the binary pair. So, we can say a sign itself has a trace which it does not mean, that is through its negation; for example the sign 'light' automatically indicates the absence of 'darkness' or the concept 'manliness' negates the attributes given to a women. To sum up, 'trace' marks an absence of a presence, it is the 'original lack' that is found in the condition of thought and experience. In this regard we may also be considerate of the fact that there is no linear change of the centre. In every change we can find a trace of the predecessor centre being relevant. This again takes us back to his view on language, that a language should be dissected in order to reach to the centre and 'trace' is the contingent unit of the critique of the language as 'language bears within itself the necessity of its own critique.'<sup>25</sup>

Language has affected the works of Dylan as well. His work impersonates the tradition of the great troubadours, his commentary on the current life and society; his wits with intricate imageries are all indicative of his language leniency. One of his famous songs, *Lay Lady Lay*<sup>26</sup> though is grammatically horrendous, but is significant in the idea that if the very centre is distorted how can the path leading to the quest of the original centre be anything but distorted? In the early career of Dylan we find a profound influence of the Beat Movement<sup>27</sup>. The Beat authors like Allen Ginsberg, Lawrence Ferlinghetti propagated individualism and criticized the governmental authority over the public domain through the use of free-verse and vivid word play which usually was accompanied by non-rhyming word. This style of free-verse induced a kind of freedom in his writing where he could affluent his verse without the conventional constraints. He soon became a voice for his generation due to his impactful writings. It is interesting to note however that he distanced himself from the conventions though he was a critique of those very conventionalities. His negation of one form of attitude was in fact a procedure to highlight a different consciousness. Just as Derrida was in search of the original truth in tracing back the history, we find Dylan popularizing the truth by tracing out the idiosyncrasies of the governmental oppressions. In his governmental reproach and in attempt to dawn a new kind of consciousness upon the people of the country the usual kind of pop music was discarded in the process. The new style of language that he emphasized made him the singular representative of the youth as now the earlier dictums got replaced by vivid realities

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which laid bare the state machineries that was instrumental in being detrimental to the human soul and improvement of the society towards a new dawn. In his pattern of writing he did away much with the rhyming scheme. He refused to construct lines that were based on simple rhyming words at the end of each line. Rather he was of the opinion that expressing ones view was far more superior and important than taking recourse to a mere rhyming poetry. Hence in his attempt to trace back the history of decadence he very affluently discarded the use of grammatical conventions. In the negation of the power structure adhering towards the style, format and the grammar lead by the same power structure seems fruitless and that is exactly what we find through the works of Bob Dylan. Though his works are induced by political movements, counter-cultural references or held an anti-war stance, he strictly refrained himself from being called as a political poet. With the development in his career we can categorize him in many different periods of his artistic career. But in all this the only constant has been his use of language. His playfulness with language has always helped in striking the correct cord with his audience. Even till this day he is regarded as the evocative master of a unique style of language.

### 3. Emergence of a ‘New Age’ Philosophy

We find Salman Rushdie commenting about Dylan, “We live in a time of great lyricist-songwriters – Leonard Cohen, Paul Simon, Joni Mitchell, Tom Waits- but Dylan towers over everyone.”<sup>28</sup> Dylan’s works are enriched with varied possibilities of interpretations and are endowed with life lessons for a rejuvenation of a society, specifically that of America. His unabashed attitude in bringing out the human follies, his eccentric word play and his world view of a better haven makes Bob Dylan a never ending task to decipher. Hence even in the era of booming musical individuals who have all found a niche of their own, Bob Dylan has managed to hold his position upright among the rest. The credit to attain this respect and position in his field of work should not be only given to his metaphysical lyrics and a difference in his beat sense, but must also be accorded to his philosophies. Unlike his contemporaries he did not adhere to a specific kind of philosophy but made an amalgamation of varied concepts and ideas throughout his career. This helped a lot in reaching out to a far greater audience who can be influenced by his ideologies. All of this helped Dylan in throwing a mark upon his audience, as he has something to offer to everybody. In his attempt to cater to different sections of the society he philosophized the American national being purged out from its decadence and rejuvenate the youth to a greater tomorrow that would lead to the formation of a new age. The same concept new age has been taken up through the works of Derrida in his *Specters of Marx* where he discusses about the future of mankind and how a new age is inevitable especially in view of the contemporary world events, like the fall of Berlin wall in 1989. Just as Dylan, Derrida constructed his own discursive philosophy which was not based on communism but on the philosophy of responsibility. In his philosophy of a new age we find him relentlessly constructing a society devoid of what he calls as the ten plagues of the capital or, global system. He widely discusses about the wars both at national level as well as the inter-ethnic level of individual countries. A reminiscence of Dylan’s call for the end of war and a wider acceptance of different cultures to elucidate any civil war within the country can be found here. Both of them discussed about the difference is the actuality and what is made to see us through governmental programmes. In this regard Derrida talks about a term he coined as ‘differance’ – here ‘a’ is the graphic representation of what we can see, but is blurred in our speech or pronunciation. This discord between what we hear, and what we see creates a contingency of spacing. This contingency in fact comes as a barrier in our understanding of language. It was this gap in what we hear or get manipulated about to that of the actual reality was the basis of philosophies for both Dylan and Derrida. Though they were different in terms of place, field of work and medium of narration to the audience; we find them unite deeply in their understanding of the world through their unique establishment of individual philosophies.

### Notes

1. Derrida, Jacques. *Structure, Sign and Play in the Discourse of the Human Sciences*. Derrida unlike his former structuralists was of the opinion that all structures have some sort of Centre. This centre is nothing but the philosophical systems and structures, which holds the whole structure together.
2. Shain, Ralph. *Derrida On Truth*. With recent arguing on Derrida's philosophy calling him an anti-realist, Ralph emphasized that Derrida in fact was of the view that truth is an original pure state of being.
3. Plato. *Republic*, Book iii. It is a Socratic dialogue authored by Plato around 375 BC. Plato concerns himself with the poets. He deduces that poets are imitators of the world, and therefore far from the truth.
4. Dylan, Bob. "The Times They are A-Changing", *The Bootleg Series*. With almost an aura of soothsaying he proclaims that those people who are being neglected today will attain a superior position in the coming times because the centre is never stagnant and continuously shifts from one power to another.
5. *Derrida: The Father of Deconstruction*. Logocentrism also means the metaphysics of presence. Derrida's speech is the original signifier of meaning, and the written word is derived from the spoken word. The written word is thus a representation of the spoken word.
6. McKenny, G.P and J.R Sande. *Theological Analyses of the Clinical Encounter*. Here they talk about the Derridean outlook towards the Western world and philosophies, where the west always relies on a particular power structure for understanding of the reality.
7. *Derrida: The Father of Deconstruction*. A transcendental signifier is a meaning which transcends all sign. It is a concept or thought which transcends any single signifier, but which is implied by all determinations of meaning.
8. Dylan, Bob. "Oxford Town", *The Freewheelin'*, 1963. The song was composed on an open invitation from the Broadside magazine, in want of a reflection upon the Ole Mission Riot that was triggered by the enrollment of a black student, James Meredith, in the University of Mississippi.
9. Dylan, Bob. "Oxford Town", *The Freewheelin'*, 1963. Here Dylan lays emphasis on an event that yet has not taken place. But he urges the government when he asks to investigate on the murder case and hail for justice through his song.
10. Dylan, Bob. "Subterranean Homesick Blues", *The Bootleg Series*. It was the lead track in the album *Bringing It All Back*. It entered in the top 10 of UK single chart as well. When he performed the song in front of an audience, he carried with himself a bunch of placard with the lyrics of the song written upon it. It helps the audiences to be a part of the song as they could lip-sync with the singer by seeing the lyrics before them.
11. Both were German philosophers united over the concepts like Historical Materialism, who claimed that history should be viewed dialectically and look at it through the material terms in discovering the development of history.



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12. 'Other' signifies someone who is pitted against the privilege section of the society due to various discriminations like race, creed, color or sex. They are brought down to the margins of the society with providing any basic benefits to them.
13. Husserl is a German Philosopher who introduced the concept of phenomenology. He described it as "the science of the essence of consciousness"
14. *Phenomenology*. Standard Encyclopedia of Philosophy.
15. Dylan, Bob. "Absolutely Sweet Marie", *The Freewheelin'* 1963. The song recorded on 1966 in Tennessee was not performed until 1988, and has intermittently been played since. In regard of the song to an interview published in Paul Zollo's book *Songwriters on Songwriting*, Dylan has to say, "That's about as complete as you can be. Every single letter in that line. It's all true."
16. In a 2001 interview he expressed his views about the Dylan fans and how they have moved from the mark Dylan wanted to ride them on. Almost after a decade in an interview to Rolling Stone he says, "Why is it when people talk about me, they have to go crazy? What... is the matter with them? .... May the Lord have mercy on them. They are lost souls."
17. Levi Strauss, Claude. *The Savage Mind*. Bricolage is the concept of using whatever is in hand and rearranging them to construct something totally new.
18. It is originally a Greek term meaning puzzle. Derrida describes Aporia as a text's most doubtful or contradictory moment, where a writer can openly express doubts about the current topic they are dealing with.
19. Derrida, Jacques. *Violence and Metaphysics*, 1964: an essay on Emmanuel Levinas. Derrida critiques the work of Levinas, dissecting his philosophies into two divisions. One section being with which he accommodates his own views and the other where he rejects the views of Levinas.
20. Emmanuel Levinas was a French-Lithuanian philosopher and a friend to Derrida, despite his critique of Levinas is a two-part essay about his Violence and Metaphysics.
21. Derrida, Jacques. *Violence and Metaphysics*, 1964: an essay on Emmanuel Levinas. Here he challenges the idea of interactions that are made only with the person in front to be superior to interactions done with writing. Derrida here brings out the effectiveness of writing as visual representation always had a great role to play in the theories of Derrida.
22. Dylan, Bob. "Chimes of Freedom", *The Freewheelin'*, 1963. This was written and performed by Dylan and got featured in Tom Wilson produced album *Another Side of Bob Dylan* in 1964.
23. *Derrida: The Father of Deconstruction*. A trace is what a sign differs from. It is the absent part of the sign's presence. it can be defined as the sign left by the absent thing, after it has passed on the scene of its former presence.
24. Spivak, Gayatri Chakravorty. *Of Grammatology* (translation). She was of the opinion that no other word can replace the word 'trace' as given by Derrida, the English language is already very acquainted with the word and all no other word could encapsulate the true essence of what Derrida wanted to express. Hence in her translation she has recourse to keep the word intact.

25. Derrida, Jacques. *Structure, Sign and Play in the Discourse of Human Sciences*. It talks about a deconstructive criticism aiming at showing that any text inevitably undermines its own claim to have a determined meaning; hence the readers can get a license to develop their own meaning while reading a text.
26. Dylan, Bob. "Lay Lady Love", *The Freewheelin'*, 1963. It was originally released in the *Nashville Skyline* of 1969.
27. The Beat Generation was a literary movement started in the 1950's under the influence of American culture and politics of post-war era. It circled around the rejection of economic materialism, true portrayal of human condition, liberation on the sexual front and in hope to build a society free from exploitation. The leading figures include Allen Ginsberg, Herbert Huncke, Burrough, Lucien Carr and Kerouac.
28. In his 2017 elusive welcome to the Nobel Prize Winner, Bob Dylan, Rushdie proclaims his indebtedness to Dylan, and his influences on various works of Rushdie.

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### Bio-note

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