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**INTERTEXTUAL AND MULTIMODAL ANALYSIS OF “LOOK WHAT
YOU MADE ME DO”: AN INFORMED TRANSLATION**

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Firma del alumno

Dedicado a las mujeres de mi vida: mamá, abuela, Mar, amigas, Nils Sjöberg y, por supuesto, Coral, gracias a ti por acompañarme en el camino de este proyecto.

“I wanna be defined by the things that I love

Not the things I hate

Not the things I’m afraid of

*I’m afraid of the things that haunt me in the
middle of the night*

I just think that you are what you love”

(Swift, 2019)

Resumen

Este proyecto ofrece una traducción informada del inglés al español de la canción “Look What You Made Me Do” (2017), de la artista Taylor Swift. La traducción se hará según un encargo de traducción ficticio, creado por el propio traductor. Previamente, la traducción será informada por un análisis intertextual y multimodal de diferentes textos. Dichos textos son la letra de la canción “Look What You Made Me Do” y su vídeo musical. Más tarde, se grabará una maqueta de dicha traducción, siguiendo el encargo de traducción ficticio.

Palabras clave

Traducción, traducción musical, intertextualidad, multimodalidad, Taylor Swift

Abstract

This project offers an informed translation from English to Spanish of the song “Look What You Made Me Do” (2017), by Taylor Swift. The translation will be done following a fictional translation brief, created by the translator. This translation will be previously informed by a linguistic, multimodal and intertextual analysis of different texts. The texts that will be analysed in the corpora will be the lyrics of the song “Look What You Made Me Do” and its music video. The translation will be demo-recorded at the end of the project, as a part of the fictional translation brief.

Key words

Translation, music translation, intertextuality, multimodality, Taylor Swift

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1. Introduction

The project entitled *Intertextual and multimodal analysis of “Look What You Made Me Do”*: an informed translation offers an informed translation from English to Spanish of the song “Look What You Made Me Do”¹ (2017), by Taylor Swift. This translation will be informed by a previous linguistic, multimodal, and intertextual analysis of texts. The analysed text will be the song (LYD) and its music video (LYDv)².

These texts, images, and videos associated with them will be intertextually and multimodally analysed. On the one hand, the intertextual analysis will be based on Riffaterre (1978; 1984)’s frameworks and Taylor Swift’s ‘Easter Eggs’ study. Other authors such as Klimovich (2014) and Royce (2006) will be used as departing points. An intertext is a text which may be enriched by other previous and later texts in relation to their grammar, signs, and references.

(LYD) is a good representation of what an intertext is. Taylor Swift tends to hide the intertextual references as they were ‘Easter Eggs’. This is the name that the artist gives to the hidden messages in many of her songs and which are one of the examples of this intertextuality that is about to be studied. Most of these intertextual signs in (LYD) make reference to the artist’s previous life, previous songs, and the relation between them. Another important point will be social media nowadays, how it is used to send important messages or to make a great impact.

About the multimodal analysis, the project will be framed in previous works from Kress and van Leeuwen (1996) and Forceville (2007). The work of Romero and Soria (2016), Rodríguez (2005) and Toolan (2008) will likewise be mentioned in this section, in relation to verbal metaphors, literature, and film adaptation, as well as story narration. Multimodality is a field in which at least two semiotic modes merge. In this case, (LYD) and (LYDv) mix and integrate the verbal mode, sound mode, and visual mode.

When it comes to translation, the project will be based on frameworks from Baker (1992), Low (2016), and Franzon (2008). The translation will be informed and justified by

¹ From now on, it will be mentioned as (LYD). This acronym responds to the words ‘look’, ‘you’, and ‘do’. These are the three most important words from the song title, because it makes direct references to the addressee [look, you] and also the addresser [do] actions.

² From now on, it will be mentioned as (LYDv). This acronym is made of the (LYD) acronym, plus the [v] for ‘video’.

their previous works, prevailing the translator's opinion. This translation will be based on a fictional translation brief. As the artist Taylor Swift has done with (LYD), rhetorical devices may need special treatment in the translation. This would be done aiming at creating a translation which may be as faithful as possible.

The translation will be later recorder, as a part of the fictional translation brief. The Spanish version of (LYD) will be recorded, mixed, and produced making use of the free software Audacity (1998-2018).

A more personal goal for this project is to potentially widen the audience who enjoys listening to the artist's lyrics, especially Spanish people who might be less familiarized with its background. This could be a great opportunity to increase the number of people in Spain who listens to the artist.

This project will be divided into seven different sections. Following this first section, the theoretical framework may be found. This section is divided as well in three different parts: music translation, intertextuality, and multimodality.

Following it, section three stands for the corpora research. This section is as well divided into three different parts. First, the context of the corpora; second, the analysis of (LYD) lyrics; and third, the analysis of (LYDv).

The next section will focus on the translation from English to Spanish of (LYD). First, a fictional translation brief may be found, followed by the translation itself. In this same section, the translation will be justified. Finally, the recording of the Spanish version will be explained.

Following these sections, there will be three more final sections. First, the conclusions of the project. They will be followed by the bibliography, divided into primary and secondary bibliography. Finally, the project's annexes may be found. Attached to this document may be found the project report and the .mp3 file with the Spanish version of (LYD).

2. Theoretical framework

This project is framed within the areas of study of music translation, intertextuality, multimodality, and corpus research. The corpus compiled includes the context of the song (LYD), the lyrics of (LYD), and the music video for (LYD).

Regarding the field of translation, this one is defined as “the activity or process of changing the words of one language into the words in another language that have the same meaning” (Dictionary, 2020). But translation is much more than just putting the words from one language into another one. Translating is a job included in the service sector, which requires a human process. It is likewise related to many other fields, such as technology, science, or culture. In this case, the focus will be on culture, since the ultimate goal of this project is to translate the song “Look What You Made Me Do” (LYD) from English into Spanish. This translation will be based on a former intertextual and multimodal analysis of the original English version.

2.1. Music translation – in other words

The work of two pioneer scholars in the field of music translation can represent the foundations and starting point for this project: Peter Low (2016) and Johan Franzon (2008). Concerning the field of contrastive linguistics applied to translation, Mona Baker (1992)’s framework will be analysed.

Low (2016) distinguishes those translations in which the purpose is for the text to be read from the ones which are singable translations. As the purpose of translating the song (LYD) is that it can be sung in Spanish, this project will focus on the second group of Low (2016)’s taxonomy.

When it comes to Franzon (2008), the author defines five different strategies to render music translations. These strategies are (i) not translating the song, (ii) not taking the music into account, (iii) giving priority to music, (iv) creating a new music piece, and (v) adapting the translation to the music. The strategies will be described in section 2.1.3. The project will focus on Franzon (2008)’s strategies that aim at framing a translation to be sung.

2.1.1. Contrastive Linguistics applied to translation (Baker, 1992)

As a prior step to the study of music translation, the area of translation itself must be defined. Contrastive linguistics applied to translation studies proves to be a useful resource when making decisions of non-equivalence across languages at different linguistic levels. In this respect, Mona Baker (1992), and concerning word or phrases lexical meaning, offers a taxonomy of eight strategies when there may not be a one-to-one lexical correspondence (1992, pp. 26-42):

- i. Translation by a more general word (superordinate) in the hierarchical structure, being less specific.
- ii. Translation by a more neutral or less expressive word.
- iii. Translation by cultural substitution, trying to use a cultural reference which may be similar or equivalent in the TL [Target Language]. Following this strategy helps the reader to understand better the TT [Target Text].
- iv. Translation using a loan word or loan word plus explanation. It is very useful when the word appears several times in the text. If an explanation is needed, it would only appear the first time in which the word is mentioned. This strategy is becoming more and more popular, due to globalization.
- v. Translation by paraphrase using a related word, which happens when the word or phrase has a different grammar form.
- vi. Translation by paraphrase using unrelated words, when the word or phrase in the ST [Source Text] is not lexicalised in the TT.
- vii. Translation by omission, if the word or phrase is not crucial to understand the main text's message.
- viii. Translation by illustration, if it refers to a physical entity that can be illustrated.

These translation strategies proposed by Baker (1992) will be a departing point for those cases in which a one-to-one correspondence is not possible. However, and as the main aim of the translation of the song (LYD) is for it to be singable, it cannot be treated as a static text and other factors must be considered as explained in the following 2.1.2. and 2.1.3. sections.

2.1.2. The Pentathlon Approach (Low, 2016)

First of all, Low (2016) offers four guidelines, or “tips”, as the author names them, for a music translation: (i) the translator must start with the key phrase, which is not automatically or necessarily located in the introductory section; (ii) identify the crucial parts of the text; (iii) decide the priorities for the song, which are the main messages framing the song; and (iv) ponder on the role of rhymes. Once all these features have been considered, there may be some features of the ST which are not well transferred in the TT, as they may have not been prioritised (Low, 2016, pp. 78-95).

Low (2016) proposes that most of the considerations in music translation can be summed up under five headings: singability, sense, naturalness, rhythm, and rhyme. These five criteria represent the metaphor of a ‘Pentathlon’, as the author compares the image of the “five criteria to the five events in which athletes must compete to maximize their points, events as different as a shot-put and a 100-metre sprint” (Low, 2016, pp. 78-94). Therefore, as athletes in sports, translators must try to achieve the maximum score possible in every field. The following is a more detailed account of each criterion, which in this project, to remind us of Low (2016)’s metaphor, are referred to through a subheading alluding to Pentathlon events.

i. Singability, the long jump

This one is the most important criteria when it comes to (LYD) translation, as the song will be translated so that it is singable. Low (2016) introduces this criterion as:

“The criterion of Singability is judged by the phonetic suitability of the TT for singing, with reference to the physical organs involved in singing — the mouth, throat, lungs and vocal folds. This is best assessed by singers who usually sing in the TL.” (Low, 2016, pp. 78-94)

It affects directly the choice of vowels and consonants and it is best evaluated by professional singers and singing-teachers, as they understand the physical challenges that can be found in the words and music of a song. Low (2016) makes four recommendations for translators when it comes to this matter: try to have open-ended syllables, avoid consonant clusters, be sparing with plosive consonants [T, D, P, B, K, G], and pay close attention to vowels.

ii. Sense, the javelin throw

This criterion is one of the most important ones in translation in general, as a text must have sense in both the TL and the SL [Source Language]. The aim of sense is that the reader should not notice that the text is a translation. So, once the translation is rendered, the translator must ask himself or herself if the meaning has been well transferred (Low, 2016).

Sense focuses on the meaning, the content, and the intent. Sometimes it is incorrectly handled when the verbal meaning in TT is different from the ST meaning (i.e.: metaphors). This is why sense requires naturalness, which stands as the third criterion. For translations in which these problems can be found, Low (2016) proposes that this criterion could be transferred through non-literal choices, such as near-synonyms or superordinates.

iii. Naturalness, the discus throw

Naturalness is best assessed by native speakers of the TT, because it will be easier for them to know how natural the style of the text is. Naturalness is closely related to sense, since the most natural a text is in the TL, the most sense it will have.

The aim of naturalness is trying to make the reader think that the text has been created originally in the TL. Low (2016, pp. 78-94) considers that “translations which sound translated — sometimes called “overt” translations — do not work properly in performance”. It seems difficult to understand an unnatural text and it causes the loss of connection between the singer and the audience. In this case, it would not be worthy to create the translation.

iv. Rhythm, the *stadion* or running race

Rhythm refers to the match of the lyrics to the music: how does one adjust to the other, and vice versa. This criterion is best achieved by musicians, singers or dancers. Since it is a great challenge for a translator, other experts’ support may be useful concerning rhythm (Low, 2016).

The rhythm of the pre-existing music with its downbeats, bar-lines, and note-lengths must be respected. This rhythm may not be confused by the poetic rhythm. When it comes to poetic rhythm, Low (2016) recommends to use the following strategies and guidelines:

- (a) “Downbeats matter more than Syllable-count” (Low, 2016, pp. 95-115). It means that it may be possible that the translator might add or condense words or phrases, modifying the number of syllables, searching for naturalness. Doing this would make it impossible to score 100% in rhythm, as, in this respect, some syllables may be added or subtracted.
- (b) In a singable translation, punctuation will be given by the music, so stress may be determined by the fixed stress on certain words or syllables.
- (c) Line-endings are often stressed syllables, although in Spanish songs it is common to find lines ending with an unstressed A or O.
- (d) It is desirable to have a perfect sequential alignment of TT to ST. Although it is usually not crucial, it is appreciated that highlights on a song are rendered at the same location.
- (e) It is easier to translate longer than short phrases. When it comes to the short ones, there may be pauses in the middle of some words to maintain rhythm and naturalness.
- (f) It is recommended not to “tweak” the phrases, which means making small adjustments. Sometimes it is compulsory to achieve naturalness. The translator may tweak the melody or the number of notes to render a better translation.

v. Rhyme, the wrestling

Although rhyme is the least significant one of the five criteria, it is important and highly desirable to music translation, particularly in singable texts. Low (2016) defines it as follows:

“The criterion of Rhyme focuses on a specific formal feature of the TT, the sounds of the line-endings. Rhymes typically match final vowel and preceding consonant or final consonant and preceding vowel. How well does the TT rhyming match the rhyming found in the ST? This is the easiest criterion to assess, and usually the least important.” (Low, 2016, pp. 94-114)

It is difficult to find a perfect equivalent for a rhyming pair. This is why it is not always needed and can be omitted in some lines, modifying the original rhyme-scheme. Anyway, the translator should not miss the last rhyme-word, since this is the final word of the semantic unit and the musical unit. Low (2016, pp. 95-114) proposes some guidelines, such as

“working backwards”, which would involve starting translating the last lines and, then, the first ones; using rhyming dictionaries and thesauri.

The former five criteria proposed in Low (2016)’s framework will be the departing points in the translation of (LYD). Low (2016)’s Pentathlon Approach theory will, at the same time, be complemented by Johan Franzon (2008)’s model about music translation strategies.

2.1.3. Music translation strategies (Franzon, 2008)

Franzon (2008) focuses his research on questioning if the purpose of the song translation is for it to be sung or not. (LYD)’ purpose is for it to be sung, so, just as with Low (2016)’s theory, the project will only focus on the strategies suggested for the singable translations. Franzon (2008) proposes five different ways of rendering this type of translations:

- i. Deciding not to translate the song, which would be the translator’s or artist’s determination, despite its controversy.
- ii. Translating the lyrics without taking the music into consideration, which would not be useful for singable translations.
- iii. Giving priority to the music, rhythm, and rhyme and writing new lyrics with no overt relation to the original ones. This kind of translation could be included in the area of transcreation, which is more and more common nowadays.
- iv. Translating the lyrics without considering the music. This is the opposite of strategy (ii); i.e., a brand-new music composition would be created, involving other experts of the area.
- v. Adapting the translation to the original music, making strategies, and wondering what is necessary to understand the main significance(s).

Bearing in mind the five different strategies in Franzon (2008), the most suitable ones for the translation of (LYD) are numbers (iii) and (v). As explained in strategy (iii), rhythm and rhyme are both important for the translation of (LYD). Sometimes, the literal message may disappear, as the expression is normally longer in Spanish than in English. This is related to strategy (v), which stands for changing grammatical structures when it is necessary. Strategy (i) would not be relevant for this project. Strategy (ii) does not apply to singable translations. Strategy (iv) would require the engagement of another expert in the area of music composition.

In conclusion, regarding the field of translation, the project will tend to score the maximum in each criterion of Low (2016)'s Pentathlon Approach, following Baker (1992)'s translation strategies and Franzon (2008)'s music translation strategies.

2.2. Intertextuality – associations with other texts

Intertextuality is a phenomenon that characterises the song (LYD). It is thus, a compulsory step to recognize every intertextual reference to achieve a comprehensive understanding of the text and be able to render a satisfactory translation. For this purpose, the project will draw on theories by Michael Riffaterre (1978, 1984) and focus on Taylor Swift's 'Easter Eggs'.

2.2.1. The poem's significance (Riffaterre, 1978, 1984)

Michael Riffaterre (1984) defines intertextuality not as a text collection, but as “a corpus of texts, textual fragments, or textlike segments of the sociolect that shares a lexicon and, to a lesser extent, a syntax with the text we are reading” (Riffaterre, 1984, p. 142). The aim of intertextuality is thus to complement the experience of textuality and to create an image on the reader's mind which would be enriched by going through the intertext.

Furthermore, Riffaterre (1978) talks about the poem's significance – in this case, the song's significance –, sign production and text production. When Riffaterre (1978) writes about the poem's significance, the author refers to the language, the words, or phrases which have been used in a poem. This language normally differs from common linguistic usage, although grammar as everyday language may be used poetically, producing a “semantic indirection”. Riffaterre (1978) argues that this semantic indirection may result from displacing, distorting, or creating.

- i. Displacing involves a movement of the sign, in either metaphor or metonymy.
- ii. Distorting underlines a new meaning which seems to make no sense or which produces ambiguity;
- iii. Creating alludes to composition and language: “when textual space serves as a principle of organization for making signs out of linguistic items that may not be meaningful otherwise” (Riffaterre, 1978, p. 2), such as symmetry or rhyme.

Sign production is pertinent to the poem's significance. The reader may recognize its poeticity, without any given context. The poetic sign is determined by hypogramic derivation, defined by the author as "a word or phrase poeticized when it refers to a pre-existent word group" (Riffaterre, 1978, p. 23).

Finally, in the text production, the significance is generated by conversion or expansion. In this project, these concepts will be understood in a broader sense so as to be able to apply them to other semiotic modes, apart from the verbal one. Conversion consists on transforming one sign into several. This could be seen in relation to the visual mode in (LYDv), when Taylor Swift is presented as several versions of herself at the same time, "the old Taylors". Expansion transforms several signs into a "collective" one; e.g., Taylor Swift as a snake, in reference to the signs of every event with Kim Kardashian, later on explained in the corpora section (*see 3.1.*).

2.2.2. Taylor Swift's 'Easter Eggs'

Besides, the artist Taylor Swift is known for commonly hiding intertextual references in her music. The artist calls these references 'Easter Eggs', as they are hidden, 'waiting' for someone to search for them and show to the rest of the world. These 'Easter Eggs' mainly refer to her past life, previous songs, and music videos, as it will be seen in the corpus research section (*see 3.*).

In conclusion, in this project, intertextuality will achieve a major role in the interpretation of the social context of (LYD), the use of language in social media, the different links between the song and other songs by Taylor Swift, Kanye West or Katy Perry, and the connection to different cultural references which will be later on analysed in the corpus section (3).

Natalia V. Klimovich (2014) links the fields of translation and intertextuality, finding the connection in the same nature of the translation process. As such, the author says that a translation should be treated as an intertextual reference itself to the TT. Besides, the author proposes to focus on the peculiarities of the original text and not on the social and culturological functions of a translation. These peculiarities will lead to different connections towards the language and the cultural system.

Furthermore, intertextuality is likewise linked to multimodality, as developed in the following section 2.3. Following Columbia University Professor Terry Royce (2006), a multimodal text cannot be conceived as a unique text. This is because such a text is based on previous texts, mostly the ones which are taken for granted and take part in general knowledge.

2.3. Multimodality – merging words and images

The last area in which this project will be based on is multimodality. This field explores at least two different semiotic modes and approaches them both individually and in an integrated way, to convey a final message. The project will be based in theories by Günther Kress and Theo van Leeuwen (1996) and Charles Forceville (2007). The project will likewise draw on Esther Romero and Belén Soria (2016), Elena Rodríguez (2005), and Michael Toolan (2008) in relation to verbal novel metaphor, film adaptation, and narrative story progression.

2.3.1. The Grammar of Images (Kress & van Leeuwen, 1996)

According to Kress and Leeuwen (1996), “the integration of different semiotic modes is the work of an overarching code whose rules and meanings provide the multimodal text with the logic of its integration” (Kress & van Leeuwen, 1996, p. 194). The authors focus their work on multimodality as it appears on images. These images or ‘visuals’ may represent people, places or things. They may or may not be considered to be real, or even actually exist (Kress & van Leeuwen, 1996).

There is a relation of three composed by (i) image, (ii) interpretant, and (iii) composition. The interpretant is the person(s) who determines if the representation in the image is real or not. This would depend on the background or context in which they are. The third element is the composition. It is related to the different elements of the image, the relation between them and their relation to the interpretant (Kress & van Leeuwen, 1996). The composition may appear in three different ways:

- i. Information value. It stands for the placement of the elements (left/right, top/bottom, centre/margin), and the placement of the different viewers (Kress & van Leeuwen, 1996). For instance, Taylor Swift in the ‘Taylor mountain’ scene during the (LYDv) vs. the position of the interpretant watching the video. As it

will be later explained, the elements' position in the scene create the image of a mountain with "the old Taylors".

- ii. Saliency. It represents the placement of the objects (foreground/background) in the image and their importance (Kress & van Leeuwen, 1996). An illustration of saliency could be the 'Easter Eggs' hidden in (LYDv). They may be placed in the background, so it will be more difficult to discover them.
- iii. Framing. It represents the connections and disconnections between the objects of an image (Kress & van Leeuwen, 1996). For example, the snakes in the (LYDv). These snakes are connected to (LYD)'s context, as they make reference to the appellative given to Swift.

As seen in the examples, this type of compositions may not only apply to static images. They also apply to visuals combining images and text, videos and the colours used (Kress & van Leeuwen, 1996). The (LYDv) is a big composition, created with different colours, scenes, and elements. The position of elements in (LYDv) is interesting, i.e., Taylor Swift tends to appear in the centre of the image. Depending on the interpretant(s) and their background, they may or may not understand the 'Easter Eggs'.

2.3.2. Charles Forceville (Forceville, 2007)

This project will make use of Charles Forceville (2007)'s framework of pictorial and multimodal metaphors. They happen when the source domain, which is the place from which the metaphor departs, creates the representation in a target domain, which is the place represented in the source domain. They are divided into four categories: (i) contextual metaphor, (ii) hybrid metaphor, (iii) simile, (iv) integrated metaphor, and (v) multimodal metaphor:

- i. The contextual metaphor occurs in a visual context. A thing is represented in a place where it does not belong (Forceville, 2007). E.g., the tilted tombs in (LYDv) stands for the 'tilted stage' in (LYD). This 'tilted stage' is, at the same time, another contextual metaphor, as it references Kanye West and Katy Perry's stages.
- ii. The hybrid metaphor happens when an impossible entity appears in a world in which it does not pertain (Forceville, 2007). For instance, in (LYDv), Taylor Swift is represented in some scenes as she was a snake herself.

- iii. The simile compares directly two different realities, linking them (Forceville, 2007). For example, “A is like B”. In (LYD), Taylor Swift embodies the appellative given by Kim Kardashian of a ‘snake’. So, in this case, Taylor Swift is like a snake.
- iv. The integrated metaphor is inspired by Thomas Van Rompay (2005)’s research. The author emphasizes that a product is a source of pleasurable or meaningful experience and not just a practical or convenient one (Forceville, 2007). This last category is mainly applied to advertising discourse, as the shape of a product may make reference to another target domain.
- v. The multimodal metaphor has the need of at least two different semiotic modes to be created (Forceville, 2007). In the case of (LYD), the song combines verbal mode, sound mode, and, in (LYDv), visual mode.

As seen in the examples, not every category of multimodal metaphors is applicable to the analysis of the corpus object of study in this project. The contextual metaphor, hybrid metaphor, and simile may appear in (LYD), but most of all in (LYDv), as seen later on section 3.3.

2.3.3. Other signs of multimodality

Multimodality may appear in (LYD) through the use of rhetorical devices, the story narration and its adaptation to the (LYDv). Besides, the intertextuality in (LYD) is a multimodal sign itself, as it makes uses of at least two different semiotic modes, being references to other songs or to its context.

Rhetorical devices may be found in (LYD), and the most relevant ones are metaphors. Metaphors in (LYD) are mostly verbal metaphors, as defined by Romero and Soria (2016). To experience a more completed information about a concrete domain, these metaphors take some other information from other domains. Both domains do not have to be previously related. For example, the ‘tilted stage’ in (LYD) as a means to describe Kanye West and Katy Perry’s stages.

(LYD) is a song alone and it may be seen as a short story. In fact, (LYD) is a short part of a longer story, the one told in the album *reputation* (Swift, 2017). In short stories, information may be condensed, there are short sentences and the narrative progression happens faster (Toolan, 2008). (LYD) story will be explained in the corpus section (*see*

section 3.) and it stands for references to Kanye West, Kim Kardashian, Katy Perry, and Swift's ex-boyfriends.

The story of (LYD) is visually adapted in (LYDv). As it happens with the cinematographic adaptation of books, this is a challenging task. The interpretant(s) may visualize in their heads the images in a different way in which they are represented (Rodríguez Martín, 2005).

This project aims at offering an enriched translation of (LYD) through the insight of music translation, intertextuality, and multimodality. The translation will be based in the following corpora research, in which this theoretical framework will be used. Once the translation is done, the decisions made will be justified in relation to the theoretical framework.

3. Corpora

The corpus object of study is subdivided into two different texts: (LYD) lyrics and (LYDv) texts. Moreover, there is a reference corpus that includes other songs, images, videos, tweets and messages in social media that will be mentioned in this section. The section offers a contextualisation of the song (LYD) (3.1.), followed by an intertextual and multimodal analysis of (LYD) in 3.2. and of (LYDv) in 3.3. The titles of the following sections address the song title, “Look What You Made Me Do” (Swift, Antonoff, Fairbrass, Fairbrass, & Manzolli, 2017), from different perspectives. In this way, section 3.1. alludes to the reasons why the artist released this song – why did they made her do it. Section 3.2. in turn makes reference to the words used by the artist in the song (LYD) – what they made her do. Finally, section 3.3. analyses the images used to visualise the lyrics in (LYDv) – looking at what they made her do.

3.1. Context of (LYD) – why did they made her do it

The first part of the intertextual and multimodal analysis will be the context of (LYD). It is necessary to understand Swift’s background to completely comprehend the song’s message. This section aims to uncover what made her write (LYD). It will be divided into three different parts: the enmity with Kanye West and Kim Kardashian (3.1.1.), her relationships with men (3.1.2.), and the rivalry with Katy Perry (3.1.3.).

Taylor Swift was born on the 13th of December 1989. This is the reason why the singer refers to number 13 as her lucky number (Vena, 2009). She released her first studio album in 2006, *Taylor Swift* (2006), by the independent record label Big Machine Records. This record label has been part of her career from the beginning until 2018 (Douglas, 2019). Even though the sound of the album was not commercial due to its country roots, it entered the Billboard 200 list, peaking at #5 on January 19th, 2008 (Billboard, 2020). Most of this album’s singles entered the Hot 100 list by Billboard, the most important music list worldwide. The song “Teardrops On My Guitar” (Swift & Rose, 2007) was the most successful one, peaking at #13 (Billboard, 2020).

It was not until 2008 that Swift released the album that made her famous worldwide, peaking at #1 in Billboard 200 (2020): *Fearless* (2008). In this album, the artist mixes country with pop music. It includes some of her most famous songs such as “You Belong With Me” (Swift & Rose, 2009), which was #2 in the Hot 100 (Billboard, 2020) or “Love

Story” (Swift, 2008), peaking at #4 in the same list (Billboard, 2020). The last one has become one of Swift’s hymns (Maldonado, 2018). It was at this moment when the story behind the (LYD) song started.

3.1.1. Kanye West, Kim Kardashian and snakes

In 2009 MTV’s Video Music Awards (VMA), Swift performed the song “You Belong With Me” (Swift & Rose, 2009). The artist performed the song in New York City’s subway, as seen in *Figure 1*. Later, she won Best Female Video’s category for the video of that same song (White, 2009). The artist was nominated alongside Beyoncé, Katy Perry, Kelly Clarkson, Lady Gaga, and Pink (Stone, 2009).



Figure 1: (2018, August 8). Taylor Swift Performs 'You Belong with Me' at the 2009 Video Music Awards | MTV [Screenshot]. Retrieved from https://www.youtube.com/watch?v=-R3OrW_mXbM

During her acceptance speech, the artist said to be surprised because of having won such an award to such biggest artists. Then Kanye West, a famous American rapper known for being politically incorrect, jumped into the stage and took the microphone from Taylor, as seen in example (1).

(1) “Taylor Lautner: (...) Best Female Video goes to... Taylor Swift!

Taylor Swift: Thank you so much! I always dreamed about what it would be like to maybe win one of these someday, but I never actually thought that it would happen... I sing country music, so thank you so much for giving me a chance to win a VMA Award, I...

Kanye West: Yo, Taylor... I’m really happy for you, Imma let you finish, but Beyoncé has one of the best videos of all time! One of the best videos of all time! (...)

At that moment, Swift represented a timid girl who had just won her first award. The language that the artist uses is correct (“I never actually thought that it would happen”), almost formal. On the other hand, Kanye West represents a politically incorrect man, saying exactly what he thinks. West uses a much informal (“Yo”, “Imma”, etc.) use of language than Swift. This could be an example of how West was used to being famous when Swift was starting in the industry. After that incident, Beyoncé won Best Video of the Year. The artist invited Swift to go up the stage and “have her moment”, as seen in (2) (Entertainment, 2009).

(2) “Beyoncé: (...) I remember being seventeen years old, out for my first MTV Award with Destiny’s Child and it was one of the most exciting moments in my life. So, I’d like for Taylor to come out and have her moment.

Taylor Swift: Maybe we could try this again? (...)”

Beyoncé, trying to disassociate from West’s incident, let Swift talk and express her gratitude for the award. The artist compared her situation when she was younger to Swift’s situation (2). West’s incident may be seen now as an act of misogyny, but not at that moment. However, this sequence of events resulted in a harsh criticism evolving around the figure of Taylor Swift.

The artist was said to be too sensitive. Nobody at the moment publicly thought that Swift was a teenager and West’s act would have consequences in her life. Besides, she was criticized for having too many relationships. Gossip magazines wrote about her boyfriends, or about how the artist wrote songs following the break-up of these relationships (Fox, 2018).

Also, after receiving her first Video Music Award (VMA) in 2009, the artist has received many more awards through the years. Every time she receives one, she gets surprised. Because of that, she is said to make a “fake face”. Media says that she should have got used to them already (Suhocki, 2016). Moreover, the artist has been criticized for having created an “army” of fans. They are said to look the same as her and the rest of Swift’s friends. These last ones were named by the media as “the squad”. This “squad” is composed by Karlie Kloss, Gigi Hadid, or Cara Delevingne. They are mostly models, or singers, skinny girls (Vanderberg, 2020).

All these events are evidence of misogyny in the music industry. We could ponder whether Swift would be subject to this criticism if she was a male singer, as these severe

comments do not seem to be associated to them. In 2019, the artist released a song about the contrast between male and female status in the music industry. This song is called “The Man” (Swift & Little, 2019). The lyrics can be found in the annexe section (*see 7.1.*). In that song, Swift uses such a sarcastic language: “They'd say I played the field before I found someone to commit to” (Swift & Little, 2019), making reference to the criticism about her relationships, commented later on this section.

On the other hand, the artist’s popularity has progressively increased following every album that she has released. Nowadays, she is one of the most successful artists of pop music in the world, with many #1 in Billboard 200 and the HOT 100 lists (Billboard, 2020).

Since the VMA 2009’s incident, Swift and West’s story has had a lot of highs and lows. These are portrayed in (LYD)’s lyrics, participating in the net of connections that prove to be necessary for an informed translation. First, West apologized for the event. He said that he made a mistake, as he was playing with somebody’s emotions and, at that point, it stopped being a spectacle (Pak, 2019). During next year’s VMA, Swift premiered a new song called “Innocent” (Swift, 2010). In this song, the artist seems to be singing about West, as she says: “32, and still growing up now. Who you are is not what you did. You’re still an innocent” (Swift, 2010). As she sings, at the time West was 32 years old and the artist seems to be justifying him. The complete lyrics of the song can be found under annexe 7.2.

Three years later, West took back his apology. During an interview with The New York Times, he said that he did not “have one regret” (Caramanica, 2013). Swift stayed out of polemics, until 2015. During the 57th Annual Grammy Awards, West and Swift took some pictures together. In the pictures, they seem happy, connected, posing as real friends, as seen in *Figure 2*.



Figure 2: Mazur, K. (2015, February 8). Kanye West and Taylor Swift attend the 57th Annual Grammy Awards [Picture]. Retrieved from <https://time.com/3700540/grammys-2015-taylor-swift-kanye-west/>

Later in 2015, Kanye West was honoured with the Video Vanguard Award at the VMA. The artist was presented by Swift in the following speech:

“I’ve been a fan of his for as long as I can remember because Kanye defines what it means to be a creative force in music, fashion, and, well, life. So, I guess I have to say to all the other winners tonight, I’m really happy for you, and Imma let you finish, but Kanye West has had one of the greatest careers of all time.” (MTV, 2015)

In this presentation, Swift used a more informal language that the singer usually does. For instance, she uses contractions, e.g., “I’ve been a fan”, “Imma let you finish”. The aim was probably to echo West’s way of talking during 2009’s VMA incident. The artist included a direct intertextual reference to West’s statement, as she says “Imma let you finish”, previously said by West in 2009. This reference could be made to make the public understand that their relationship was good at that point, laughing at that past moment. The next year, Kanye West released the album *The Life Of Pablo* (West, 2016). As a part of the album, there is a song named “Famous” (West, et al., 2016). In this song, the artist sings (3):

(3) “I feel like me and Taylor might still have sex

Why? I made that bitch famous (Goddam)

I made that bitch famous” (West, et al., 2016)

These lyrics may make reference to 2009’s VMA incident, as from that moment, Taylor became more famous. Besides, in the video of West’s song (2016), a lot of naked famous people’s wax figures appear in a big bed (*Figure 3*). From left to right, they are: George Bush, Anna Wintour, Donald Trump, Rihanna, Chris Brown, Taylor Swift, Kanye West, Kim Kardashian, Ray J, Amber Rose, Caitlyn Jenner, and Bill Cosby. They represent famous American figures who have had controversial affairs in the past, for instance, Rihanna sued Chris Brown for abuse. The videoclip likewise makes reference to Vincent Desiderio’s *Sleep* (*Figure 3*), which also represents a lot of people sleeping in a big bed together.

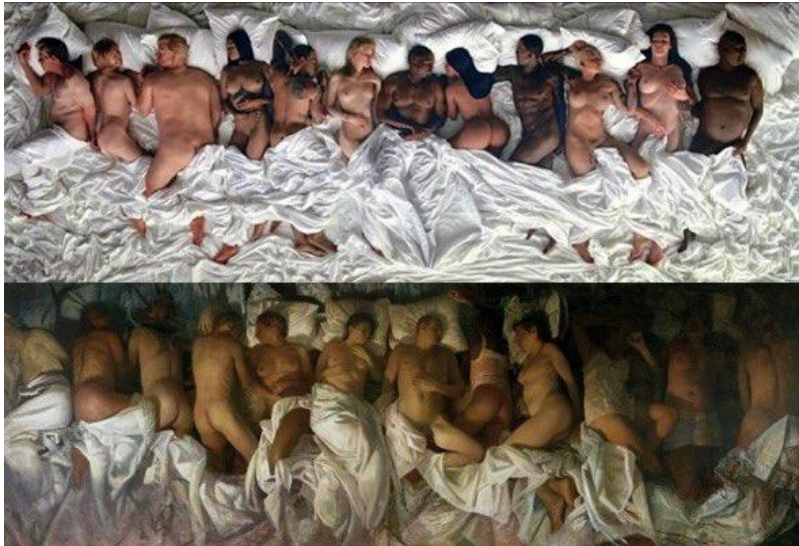


Figure 3: @reyablo. (2016, June 25). Up, West's "Famous" videoclip [Picture]. Down, Vincent Desiderio's *Sleep* painting [Illustration]. Retrieved from: <https://twitter.com/reyablo/status/746551311424851968>

After the release of the song, Swift publicly complained about being featured in the video and about West calling her “that bitch” in the song. Kim Kardashian, West’s wife, responded posting several videos via Snapchat. In those videos, she is recording West, who is having a telephone conversation with Swift. He tells her if she agrees on him saying that they “might still have sex” in “Famous” (West, et al., 2016). This telephone conversation will be later dramatized by Swift in (LYD). At the end of those videos, Swift agrees on the proposals (Rikka, 2020). The controversy with Kardashian’s Snapchat videos is that they included several interruptions, which means that she may have edited them before posting them.

On the 17th of July, the day after Kardashian posted the videos, Taylor Swift responded with a tweet (4). In this tweet, the artist wrote about the event, saying that she did not know that West was calling her “that bitch” and explaining how devastated she was because she wanted them “to have a friendly relationship”.

- (4) “That moment when Kanye West secretly records your phone call, then Kim posts it on the Internet.

Where is the video of Kanye telling me he was going to call me ‘that bitch’ in his song? It doesn’t exist because it never happened. You don’t get to control someone’s emotional response to being called ‘that bitch’ in front of the entire world. Of course, I wanted to like the song. I wanted to believe Kanye when he told me that I would love the song. I wanted us to have a friendly relationship. He promised to play the song for me, but he never did. While I wanted to be supportive of Kanye on the phone

call, you cannot ‘approve’ a song you haven’t heard. Being falsely painted as a liar when I was never given the full story or played any part of the song is character assassination. I would very much like to be excluded from this narrative, one that I have never asked to be a part of, since 2009.” (@ThrowbackTaylor, 2019)

As seen in the example (4), Swift was so sad and surprised at the moment (“I wanted to believe Kanye”, “I would very much like to be excluded from this narrative”). Once again, the artist used a very formal language compared to the common use of language on social media. This was done by not using contractions (“you cannot”, “I have never been asked”), and with complex sentences (“While I wanted to be supportive of Kanye on the phone call, you cannot ‘approve’ a song you haven’t heard”). Through more formal linguistics choices, the artist wanted to make a statement, highlighting the idea of creating a big impact. Even though her message was clear and she tried her best, people still did not believe her. The day after that, Kim Kardashian posted a tweet (5). In the tweet, the influencer said:

(5) “Wait it’s legit National Snake Day?!?!?They have holidays for everybody, I mean everything these days!” (@KimKardashian, 2016)



Figure 4: @KimKardashian. (2016, July 18). Wait it’s legit National Snake Day?!?!?They have holidays for everybody, I mean everything these days! [Screenshot]. Retrieved from: <https://twitter.com/KimKardashian/status/754818471465287680>

As seen in *Figure 4*, Kardashian made a much more concise statement, not directed straight to Swift. She used a more common use of language on social media, with several question marks and emojis. From that moment, people started calling Taylor a “snake”, posting the emoji everywhere. Taylor Swift was subject to strong criticism following the publication of this tweet. This criticism included some of her friends such as Kendall Jenner, Kim Kardashian’s step-sister.

Later in 2020, the complete video recorded and posted by Kim Kardashian via Snapchat was filtered. It confirmed that West never mentioned Swift that he was calling her “that bitch”, which was actually the reason why she complained. Once again, misogyny hit Swift in the industry, but this time, although too much later, she managed to confront it. As this happened after the release of (LYD), it would be interesting for a future analysis.

3.1.2. Relationships and songs

Another part of the (LYD) story is the criticism that the vocalist has always suffered because of dating many different men. Just because of that, the media says that she is a mean person, a “snake”, who does not love anybody. This is another trace of misogyny. The most important relationships to understand the story behind (LYD) are her three latest ones: Calvin Harris, Tom Hiddleston, and Joe Alwin.

Calvin Harris is a famous music producer and DJ who dated Taylor from February 2015 to June 2016. They kept their relationship very secret. Swift wrote a song produced by Harris, having to use a pseudonym, Nils Sjöberg. This song is “This Is What You Came For” (Sjöberg & Harris, 2016), interpreted by Rihanna. The lyrics of the song can be found under annexe 7.3.



Figure 5: (2016, July 4) Taylor Swift via Instagram. [Picture] Retrieved from: <https://www.insider.com/this-is-what-you-came-for-lyrics-taylor-swift-calvin-harris-song-2016-7>

The rumours of their relationship came when Taylor Swift posted an Instagram photo (Figure 5) in which the artist appears with a jacket with the cover of the single (Figure 6). The song was finally such a great success though Taylor Swift did not get any credit for it.



Figure 6: (2016) "This Is What You Came For" single cover. [Illustration] Retrieved from: <https://www.discogs.com/es/Calvin-Harris--Rihanna-This-Is-What-You-Came-For/master/1002109>

(LYD) and the relationship between Harris and Swift are connected because of Nils Sjöberg. This pseudonym will appear later in (LYDv), written in a tombstone (*see* 3.3.1.). At the moment, it was the confirmation of their relationship and that Swift had written the song "This Is What You Came For" (Sjöberg & Harris, 2016).

The next relationship related to (LYD) is the one that Swift had with Tom Hiddleston. He is an actor who dated the artist from June 2016 to September of that same year. Although their relationship is not directly connected to (LYD), it is to *reputation* (Swift, 2017). Taylor dedicated a song to him in the album called "Getaway Car" (Antonoff & Swift, 2017). In this song, the artist sings about how the actor was like a getaway car from her relationship with Calvin Harris. As she says at the beginning of the song, "Nothing good starts in a getaway car" (Antonoff & Swift, 2017). The complete lyrics of the song can be found under annexe 7.4. Besides, in (LYDv) Swift makes a representation of every boyfriend that she has had in a scene, commented on 3.3.8. these "boyfriends" are wearing a t-shirt, previously worn by Hiddleston.

Finally, Joe Alwin has to be mentioned, as he is Swift's current boyfriend since May 2017. The artist dedicated most of *reputation* (Swift, 2017) to him and later, *Lover* (Swift, 2019). Because of Swift's past relationships, they keep their partnership very private. It is known that Alwin helped Swift when the artist disappeared from the spotlight, after the incidents with West and Kardashian. Swift talks about this time in her poem *Why she disappeared* (Swift, 2017), published in the *Reputation vol. 1 magazine* (Swift, 2017). The poem can be found under annexe 7.5.

This poem may be divided into two different parts. In the first part, Swift compares the situation with falling (“When she fell, she fell apart. Cracked her bones on the pavement she once decorated”). In the second part, the artist recovers from her pain, comparing it to rising (“When she finally rose, she rose slowly”), thanks to her boyfriend (“Standing broad-shouldered next to her was a love that was really something”).

3.1.3. Katy Perry and bad blood

Finally, the last meaningful part to the story behind (LYD) is her relationship with the singer Katy Perry. They were both good friends and had been very supportive to each other. In 2014, Swift hired three dancers for her “Red Tour”, who used to work for Katy Perry. Those three dancers joined Perry in her “Prism Tour”, which started a few months later than the “Red Tour”. Swift was as a result left without any dancers for her show.

In the same year, Swift released a song called “Bad Blood” (Martin, Shellback, & Swift, 2014) (annexe 7.6.) from her *1989* (Swift, 2014) album. As the artist said during an interview with Rolling Stone magazine, it was about another female pop star who “did something so horrible that made them straight-up enemies”, adding that “she basically tried to sabotage an entire arena tour. She tried to hire a bunch of people out from under me” (Eells, 2014). Taylor Swift used the pronoun ‘she’, referring to Perry and their concern with the dancers, who were referred to as “a bunch of people”.

Perry reacted to this interview with a cryptic tweet (*Figure 7*). In the tweet, Perry indirectly compared Swift with Regina George, who is the villain of the film *Mean Girls* (Michaels, 2004). In the film, Regina George is the most popular girl in high school and everybody likes her, but she turns out to be a mean, calculated person. Later, Perry explicitly named Swift, talking several times about their bad relation publicly.



Figure 7: @katyperry (2014, September 9). Watch out for the Regina George in sheep’s clothing... [Screenshot] Retrieved from: <https://twitter.com/katyperry/status/509247190280065025>

The next year, Taylor Swift released the video for the song “Bad Blood” (Martin, Shellback, & Swift, 2014). In the video, most of her “squad” appeared. It involved a fight between two superheroines. One of them is Taylor Swift herself; the other one is the singer Selena Gomez. The video may represent the fight between Swift and Perry, with Gomez embodying Perry.

After all of these concerns with famous people, the media, and boyfriends, Swift disappeared from the spotlight. During this time, the artist recovered thanks to the help given by his boyfriend Joe Alwin, as previously mentioned. In 2017, the artist returned. First, she deleted all of her Instagram photos, tweets, and messages on social media. Then, the new era was beginning. Now it is time to see what they made her do.

3.2. (LYD) lyrics – what they made her do

The analysis of “Look What You Made Me Do” will provide a deeper knowledge of its meaning and background. The references mentioned in the previous section (*see 3.1.*), how they relate to the song’s meaning, and ultimately to the suggested translation will be commented on here.

(LYD) was released on the 25th of August, 2017. It was the lead single for Taylor Swift’s so-called *reputation* (Swift, 2017) studio album and its new era. An era is, in pop culture, everything that involves a new album release, including the tour, the songs, the promotion, and the music videos.

The artist announced the date previous days in advance via Instagram by posting three different videos of the body of a snake (Harmon, 2017). This would be the first snake reference that Taylor made during the *reputation* era. This era took place from 25th August 2017 with the release of (LYD) to 21st November 2018, when she finished her “reputation Stadium Tour” in Tokyo, Japan. The song rapidly became a hit, peaking at #1 in the Billboard Hot 100 only three weeks following its release (Billboard, 2020). (LYD) is a pop song. Its lyrics’ structure is similar to the most common one in modern pop music (*Table 1*).

1	2	3	4	5	6	7	8	9
Verse 1	Pre-chorus	Chorus	Verse 2	Pre-chorus	Chorus	Bridge	Chorus	Outro

Table 1: Common pop song structure (Atlanta Institute of Music and Media, 2019)

Nevertheless, there is something that distinguishes this song from other songs following this same pattern: the bridge is divided into two parts. The first part is sung, and the second one talked. This will be a crucial aspect when translating the song, as in the second part, the singability (Low, 2016) will be secondary. Besides, the chorus is repeated twice at the end, as an equivalent of the outro.

3.2.1. First verse – the tilted stage

The song starts with an instrumental introduction. During the first verse (6), Swift sings about Kanye West and Katy Perry.

(6) “I don't like your little games

Don't like your tilted stage

The role you made me play

Of the fool, no, I don't like you” (Swift, Antonoff, Fairbrass, Fairbrass, & Manzolli, 2017)



Figure 8: Mazur, Kevin. (2017, August 25). Kanye West on his tilted stage [Picture]. Retrieved from <https://mashable.com/2017/08/25/taylor-swift-kanye-west-single/?europe=true>

When Swift sings about a ‘tilted stage’, the artist may be making reference to two different things. First, the phrase could refer to the actual tilted stage (*Figure 8*) in which Kanye West performed during his “Saint Pablo Tour”, in 2016. Besides, it may refer to the stage in which Katy Perry performed during the 2017 Grammy Awards (*Figure 9*).



Figure 9: Winter, Kevin. (2017, February 12). Katy Perry performs during the 59th Grammy Awards at the Staples Center on Feb. 12, 2017, in Los Angeles [Picture]. Retrieved from <https://www.usmagazine.com/entertainment/news/grammys-2017-katy-perry-performs-chaine>

As it was commented on in the previous section, Swift had former public problems with both singers, so the artist could be making reference to any of them. In this case, the ‘tilted stage’ significance is generated by expansion (Riffaterre, 1978), as it makes reference to two different signs, *Figure 8* and *Figure 9*.

3.2.2. Second verse – the perfect crime

The second verse (7) of (LYD) may make reference to West and Perry. Moreover, Swift makes reference to Kim Kardashian’s Snapchat videos.

(7) “I don't like your perfect crime

How you laugh when you lie

You said the gun was mine

Isn't cool, no, I don't like you (oh!)” (Swift, Antonoff, Fairbrass, Fairbrass, & Manzolli, 2017)

The first part of the verse may refer to the controversy with West’s “Famous” (2016) and Kim Kardashian’s Snapchat videos that followed the release of the song (*see 3.1.*). As it

seems, West and Kardashian had the ‘perfect crime’ already planned. They recorded the telephone conversation, although Kardashian probably posted an edited version of this conversation. The ‘role’ that she had to play refers to the role of the snake (*Figure 4*).

In that ‘perfect crime’, Swift was the one to blame, as “you [West and Kardashian] said the gun was mine [hers]” (Swift, Antonoff, Fairbrass, Fairbrass, & Manzolli, 2017). The artist makes a direct reference to the addressee, as she sings ‘you’. Besides, during the event, West justified the lyrics in “Famous” (West, et al., 2016). By posting a tweet (*Figure 10*), West alleged that Swift was the one who told him to include the lyrics.

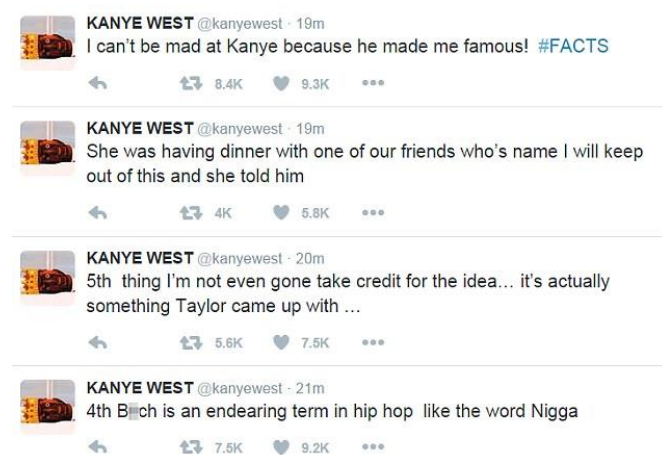


Figure 10: Burn! Kanye claimed last week that he was responsible for Taylor's popularity as he introduced a song where he talked about having sex with the pop star [Screenshot]. Retrieved from <https://www.dailymail.co.uk/tvshowbiz/article-3451485/Kanye-West-admit>

The song’s lines (7) may likewise allude to Perry as well. The artist made an appearance on James Corden’s “Carpool Karaoke” series in 2017. This one is an infamous American TV show in which singers drive with Corden while singing and chatting. Perry talked about her conflict with Swift and said that it was Swift the one who started their fight (Corden, 2017). So, the sign for “you said the gun was mine” could also be linked to a double or expanded reference (Riffaterre, 1978).

3.2.3. Pre-chorus – the underlined name

In the pre-chorus (8), Swift creates different metaphors including cultural references and her previous life.

(8) “But I got smarter, I got harder in the nick of time

Honey, I rose up from the dead, I do it all the time

I've got a list of names and yours is in red, underlined

I check it once, then I check it twice, oh!” (Swift, Antonoff, Fairbrass, Fairbrass, & Manzolli, 2017)

During the pre-chorus (8), Swift uses an implicit metaphor. As she sings “I rose up from the dead”, the artist may be referring to the metaphor of a phoenix who resurrects from the ashes. The addresser, Swift, embodies the phoenix. The interpretant (Kress & van Leeuwen, 1996) may create a mental image representing the sign (Riffaterre, 1978) of Swift returning to the spotlight as a strong empowered woman. Also, Swift sings directly to the addressees of the song when she says ‘honey’ in the second line of (8). This adjective has two different senses in English: (1) reference to an appreciated person; (2) so as to refer to a person in a condescendingly way. Definitely, in this case, Swift may be using option (2).

Moreover, the same second line (8) is closely related to the Ouroboros symbol. This is “an Ancient Egyptian symbol of a snake eating its own tail that represents eternity, cyclicity, and the infinite cycle of life and death” (Genius, 2017). Swift embodies this snake, as the artist does it rises up from the dead “all the time”.

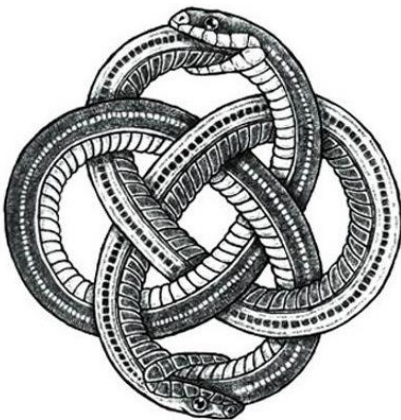


Figure 11: (2013, December 1). Ouroboros [Illustration]. Retrieved from <https://imgur.com/IGOdGbH?r>

In this reinterpretation, Swift, the addresser, embodies that snake to foreground her coming back to scenarios and public life. The snake is likewise strongly connected to the emojis of the snake tweeted by Kardashian (Figure 4). Finally, the image of this snake appears in the (LYD) lyric video (Odd, 2017), as seen in Figure 12. In this way, Taylor Swift manages to readdress the sign of the snake, from a negative to a positive reading, from a scornful description to a characterisation of empowerment and life.



Figure 12: Odd. (2017, August 24). The Ouroboros represented in the (LYD) lyrics video [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3K0RzZGpyds>

Swift sings about a ‘list of names’ which may be related to the 2014 Katy Perry’s tweet (Figure 7). This list makes reference to Regina George’s “Burn Book” (Figure 13), from the film *Mean Girls* (Michaels, 2004). In this book, the character writes names and phrases of those people she hates.



Figure 13: (2015, June 1). Frame from the film *Mean Girls* [Screenshot]. Retrieved from <http://bucketorange.com.au/could-regina-george-be-sued-in-australia-for-writing-the-burn-book/>

In the last line of the pre-chorus, Swift intertextually refers to the song “Santa Claus Is Coming To Town” (Coots & Gillespie, 1932). The artist makes a parallelism between this song’s structure and the (LYD)’s one, as seen in (9a) (9b).

(9a) “He is making a list, he’s checking it twice” (Coots & Gillespie, Santa Claus Is Coming To Town, 1932)

(9b) “I checked it once, then I checked it twice” (Swift, Antonoff, Fairbrass, Fairbrass, & Manzolli, Look What You Made Me Do, 2017)

The sign for this intertextual reference may stand for the fact that Santa Claus checks if the kids have been kind or not (9a). On the other hand, Swift’s list (9b) is full of the mean people from whom she wants to get revenge. Moreover, the parallel structure leads the reader

to focus on and establish connections between those lexical choices that differ. That is, ‘Santa Claus’ (9a) and the ‘I’ pronoun (9b) referring to Taylor Swift. In this way, the artist is characterised by the features and positive connections of Santa Claus, in great contrast with Kardashian’s choice of a snake.

Lists seem to be a recurrent resource in Taylor’s lyricism. As such, the artist likewise sings “I got a long list of ex-lovers” in her single “Blank Space” (Swift, Martin, & Shellback, 2014). In this case, Taylor Swift ridicules the misogyny that she constantly suffers from the media and the public due to her intimate relationships that the artist has (*see* 3.1.2.). The complete lyrics of this song may be found under annexe 7.7.

3.2.4. Chorus – look what you made me do

The chorus (10) samples the rhythm (Low, 2016) of two different songs, “I’m Too Sexy” (Fairbrass, Fairbrass, & Manzoli, 1991) and “Operate” (Peaches, 2003). The second one is a song that also appears in a scene from the *Mean Girls* film (Michaels, 2004). First, the artist makes reference to a song written by three of the (LYD)’s songwriters. And in relation to *Mean Girls* (Michaels, 2004), the film is likewise mentioned in Perry’s tweet (*Figure 7*). The connection between the film, the tweet, and its reference is explained in 3.1.3.

(10) “Ooh, look what you made me do

Look what you made me do

Look what you just made me do

Look what you just made me

Ooh, look what you made me do

Look what you made me do

Look what you just made me do

Look what you just made me do” (Swift, Antonoff, Fairbrass, Fairbrass, & Manzoli, 2017)

In its lyrics, the artist repeats constantly the title of the song, “look what you made me do”. Repetition can be here used as a strategic device to underline that the way that she is acting is justified by former reasons. The addresser, Swift, talks directly to the addressees, West, Perry, and the media.

3.2.5. Third verse – the kingdom

In the third verse (11) of (LYD), Swift sings about the music industry as it was a kingdom. Also, the artist references Perry and the criticism on the media.

(11) “I don't like your kingdom keys

They once belonged to me

You ask me for a place to sleep

Locked me out and threw a feast (what!?)” (Swift, Antonoff, Fairbrass, Fairbrass, & Manzolli, 2017)

The sign (Riffaterre, 1978) for the ‘kingdom’ may be the music industry. First, it was owned by Taylor Swift herself (Billboard, 2020). Referring to this, the artist sings that the ‘kingdom keys’ were hers. But, when she disappeared from the public eye, this ‘kingdom’ was conquered by Katy Perry (Billboard, 2020), which is why the artist has now the keys. The addresser, Taylor Swift, refers directly to the addressee, Katy Perry, to make her know that she is returning to the music industry and the spotlight. The difference between the past and now is that Swift does not want those ‘kingdom keys’ anymore. This is a situation for which Swift has been criticised in the past (Saunders, 2015).

The following lyrics, “you asked me for a place to sleep”, characterise Swift as a kind white American girl, which she used to represent. In the song, the artist represents this idea because she is asked for something [“a place to sleep”]. As she seems to be young and innocent, she is deceived [“locked me out”]. The artist discusses this idea in her documentary *Miss Americana* (Wilson, 2020).

The last two lines may also refer to two different events. First, the addresser, Swift, may refer to the addressees, West and Kardashian. The sign (Riffaterre, 1978) may stand for the “Famous” (West, et al., 2016) controversy (*see 3.1.1.*): [West] “asked me [her] for a place

to sleep”, when he asked Taylor if she agreed about including this line in the song’s lyrics. But, then [Kardashian] “locked me [Swift] out and [West and Kardashian] threw a feast”, when she published the Snapchat videos.



Figure 14: De Cuir, Dent. (2017, May 12). Katy Perry served as food in the "Bon Appétit" video [Screenshot]. Retrieved from: <https://www.youtube.com/watch?v=dPI-mRFEIH0>

Also, ‘feast’ might stand for one more sign (Riffaterre, 1978). It may be intertextually linked to “Bon Appétit” video (Perry, 2017). As seen in *Figure 14*, Perry appears in that video representing food, creating a contextual metaphor (Forceville, 2007), in which it can be seen the target domain PERRY, and the contextual clues hinting the source domain FOOD.

3.2.6. Fourth verse – the drama and the karma

In the fourth verse (12) of the song, Swift alludes the former incidents and criticism in her life. This verse is the last one in the song.

(12) “The world moves on, another day, another drama, drama

But not for me, not for me, all I think about is karma

And then the world moves on, but one thing's for sure (sure)

Maybe I got mine, but you'll all get yours” (Swift, Antonoff, Fairbrass, Fairbrass, & Manzolli, 2017)

The next lyrics’ structure (13b) may result in a parallelism with Britney Spears’ song “Piece of Me” (13a) (Åhlund, Karlsson, & Winnberg, 2007). Spears’ verse may refer to the same topic as one of the main ones in (LYD), as she refers to the media and the severe criticism against women in the music industry.

(13a) “I’m Miss Bad Media Karma, another day, another drama” (Åhlund, Karlsson, & Winnberg, 2007)

(13b) “The world moves on, another day, another drama

But not for me, all I think about is karma” (Swift, Antonoff, Fairbrass, Fairbrass, & Manzolli, 2017)

In this case, the ‘drama’ is not linked to Swift’s persona, as she has already got over them (*see 3.1.*). The drama is now directly linked to the addressee instead. The addressee is not a concrete person or group of people, but a representation of all of her detractors. The association thus reaches the significance by conversion (Riffaterre, 1978). Moreover, the ‘karma’ may be referring to Perry’s “Swish Swish” (Perry, et al., 2017). This song is said to be about Swift, as Perry sings “karma’s not a liar, she keeps receipts” (Perry, et al., 2017). These ‘receipts’ will be discussed in the following section (*see 3.3.11.*).

3.2.7. Bridge, part 1 – trust nobody

As already mentioned at the beginning of this section, the bridge of the song is divided into two parts. In the first part, the artist repeats four times the same lines (14). It may be seen as if she were repeating them to herself, like a mantra.

(14) “I don’t trust nobody and nobody trusts me

I’ll be the actress starring in your bad dreams” (Swift, Antonoff, Fairbrass, Fairbrass, & Manzolli, 2017)

When she sings “I don’t trust nobody and nobody trusts me”, she may refer once again to the controversy with Kanye West’s “Famous” (West, et al., 2016): everybody thought that Swift was a liar (*Figure 4*) when Kardashian posted the phone call Snapchat videos (*see 3.1.1.*). Besides, the second part of these lines, “I’ll be the actress starring in your bad dreams” is an intertextual reference to the song “Blank Space” (Swift, Martin, & Shellback, 2014) (*annexe 7.7.*). In this song, Swift embodies the ‘nightmare’ concept, as she sings “Darling, I’m a nightmare dressed like a daydream”, creating a verbal metaphor (Romero & Soria, 2016).

3.2.8. Bridge, part 2 – the old Taylor

The second part of the bridge is different from the rest of the song. The text becomes static and makes use of a genre-mixing (Bourne & Dueñas, 2017, pp. 38-43), as it represents a telephone call. Because it is a static text, its singability (Low, 2016) will not determine the translation. In that conversation, the interpretant (Kress & van Leeuwen, 1996) can only listen to one of the two people talking.

(14) ““I'm sorry, the old Taylor can't come to the phone right now”

“Why?”

“Oh, 'cause she's dead!” (oh!)” (Swift, Antonoff, Fairbrass, Fairbrass, & Manzolli, 2017)

In this case, the addresser may represent a personification of Taylor Swift's reputation, as the artist says that “the old Taylor is dead” (14). This ‘death’ is a figurative one, as the ‘old Taylor’ may stand for the innocent, kind white American girl. Due to all the suffering, that girl has died. During an interview with Rolling Stone, the artist explained these lyrics:

“I needed to grow up in many ways. I needed to make boundaries, to figure out what was mine and what was the public's. That old version of me that shares unflinchingly and unblinkingly with a world that is probably not fit to be shared with? I think that's gone. But it was definitely just, like, a fun moment in the studio with me and Jack [Antonoff] where I wanted to play on the idea of a phone call — because that's how all of this started, a stupid phone call I shouldn't have picked up.” (Hiatt, 2019)

As learnt from her words, the artist wanted the public to forget about the idea of what Swift was. Also, the singer makes reference to her telephone conversation with West, recorded by Kardashian (*see 3.1.1.*). After that “stupid phone call” publication, people “killed” Swift's reputation. They started publishing several trending hashtags such as ‘#TaylorSwiftIsOverParty’, or ‘RIP Taylor’.



Figure 15: Cianflone, Robert. "In Loving Memory of... Taylor Swift" mural in Melbourne. Retrieved from https://www.insider.com/australian-artist-paints-a-giant-mural-in-loving-memory-of-taylor-swifts-career-2016-7?utm_content=buffer21263&utm_medium=social&utm_sou

As seen in *Figure 15*, everybody “cancelled” Swift: “In Loving Memory of... Taylor Swift. 1989-2016. NO TAGS PLEASE RESPECT THE DEAD”. This was the reason why she disappeared, and the final event that made her write (LYD). In the following section, these metaphors, intertextual references, and use of language will find a way of expression in (LYDv).

3.3. (LYDv) – looking at what they made her do

Like the song lyrics, the videoclip of the song, (LYDv) is strongly characterised by intertextual references, rhetorical figures, and ‘Easter Eggs’. The video (2017) was directed by Joseph Kahn, who had worked with Taylor Swift in other videos such as the ones for “Blank Space” (Swift, Martin, & Shellback, 2014) or “Bad Blood” (Martin, Shellback, & Swift, 2014).

The video was published on YouTube two days following the release of the song, on the 27th of August 2017. It broke the record of the most-watched video during the first 24 hours, being played 43.2 million times (McInntyre, 2017). The video caused a great impact on pop culture due to its references to Taylor Swift’s past life.

This section will be divided into eleven different parts. Each one corresponds to one of the most important scenes of (LYDv), which will be analysed and discussed following the video’s narrative. The video starts in the cemetery, just where Swift’s reputation was after the

previous incidents (*see 3.1.*), both in figurative and literal way (*Figure 18*). It finishes with a scene in which the old – and new – Taylors have a conversation.

3.3.1. The cemetery

Accompanying the instrumental introduction, a dark image of a cemetery appears. In this cemetery, tombs are arranged in the shape of the letters 'T S' (*Figure 16*). These letters stand for the initial ones of Taylor Swift's name. Besides, some crows cawing appear, creating an ambience of mystery.



Figure 16: Kahn, Joseph. (2017, August 27). Tombs patterns with the initial letters 'TS' in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

The camera takes a closer look into the cemetery. This one is full of tombs, fog, and crows, shading the image with a dark, gothic effect. The camera gets closer to a tomb, placed in the centre of the background (Kress & van Leeuwen, 1996) (*Figure 18*). Before arriving at it, there is another tomb next to it placed on the left (Kress & van Leeuwen, 1996) of the image. Although it is not very clear, in that tomb it is written "A JOSEPH KAHN FILM", as seen marked in red in *Figure 17*. The headline already introduces the videoclip as a film in itself. This mixture of genres echoes the intertextual richness which is about to be commented. The interpreter may understand that the artist and the director want to go further with the video, to cause a greater impact through an interwoven net of references and layers of meaning that will be discussed in this section.



Figure 17: Kahn, Joseph. (2017, August 27). "A JOSEPH KAHN FILM" tomb in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

The tomb in the centre comes to the foreground of the image, having more importance than any other element in it (Kress & van Leeuwen, 1996). In the tombstone, *Figure 18*, it is written: “HERE LIES TAYLOR SWIFT’S REPUTATION”. The picture establishes two different connections. First, it refers to the context of the song (*see 3.1.*), as the artist’s reputation metaphorically died (*Figure 15*). A second reference of an intertextual nature is to be found in the title of her upcoming album, *reputation* (Swift, 2017). The name of the album’s sign (Riffaterre, 1978) stands for the previous first reference (*see 3.1.*). Swift makes this reference in the album title to make clear that she is talking about her previous life, the controversy, and the criticism.



Figure 18: Kahn, Joseph. (2017, August 27). “HERE LIES TAYLOR SWIFT’S REPUTATION” tombstone in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

As the first verse of the song starts, a zombie version of Taylor Swift appears from behind the grave. As seen in *Figure 19*, the artist is placed in the centre, foreground (Kress & van Leeuwen, 1996) of the image. It almost looks like the artist was resurrecting, or “rising up from the dead”, as she will sing in a later verse. This image represents a hybrid metaphor (Forceville, 2007), as there is a combination of zombie and human in one impossible entity. The artist wants to make the interpretant (Kress & van Leeuwen, 1996) visualize the image of her returning to the public eye, creating a big impact as she is placed in the centre of the picture, without not many distinguished elements around the artist.



Figure 19: Kahn, Joseph. (2017, August 27). Taylor Swift coming from behind the grave in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

Continuing in the cemetery, now the image expands and the interpretant may see more elements in the composition. In the centre, foreground (Kress & van Leeuwen, 1996), zombie-like Taylor Swift stands with a ripped blue dress, among tombs and graves around her (*Figure 20*). These tombs are tilted, as the ‘stage’ in (LYD)’s lyrics. Mirroring this position highlights the lyrics and the reference.



Figure 20: Kahn, Joseph. (2017, August 27). Taylor Swift and the tilted tombs in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

This image’s sign expands (Riffaterre, 1978) into two different messages. First, as already mentioned, there is a contextual metaphor (Forceville, 2007). The TILTED TOMBS [source domain] are TILTED STAGES [target domain], as West and Perry’s ones (*Figure 8* and *Figure 9*). Besides, the image refers to the “Out Of The Woods” music video (Kahn, 2015). This song’s video was the last one from her previous era, from the album 1989 (Swift, 2014). The video was directed by Joseph Kahn, (LYDv)’s director. Also, Swift seems to be wearing the same dress (*Figure 20*) as the one in that video, as seen in *Figure 21*. As “Out Of The Woods” (Swift & Antonoff, 2014) was her latest single off in the album 1989 (Swift, 2014), the image may represent the start of her reputation’s death.



Figure 21: Kahn, Joseph. (2015, December 31) Taylor Swift in the "Out Of The Woods" music video [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=JLf9q36UsBk>

Following the music video, a still zombie characterised Swift sings “the role you made me play”. Swift appears in the centre of the image (Kress & van Leeuwen, 1996), with

a spade. On the left of the image (Kress & van Leeuwen, 1996), there is a tomb with the inscription “NILS SJÖBERG” (*Figure 22*). This message’s sign (Riffaterre, 1978) stands for the pseudonym that the artist used in the credits for the song “This Is What You Came For” (Sjöberg & Harris, 2016), as seen on *3.1.1*. Swift using this pseudonym in (LYDv) confirms that she wrote the song.



Figure 22: Kahn, Joseph. (2017, August 27). Taylor Swift and the “NILS SJÖBERG” tomb in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

Before changing the scene, the image shows Swift in the centre (Kress & van Leeuwen, 1996), with her hands crossed on her breast, and her eyes closed. This time, and in great contrast with *Figure 22*, she is not a zombie anymore, as she is dressed with a pink gala dress (*Figure 23*).

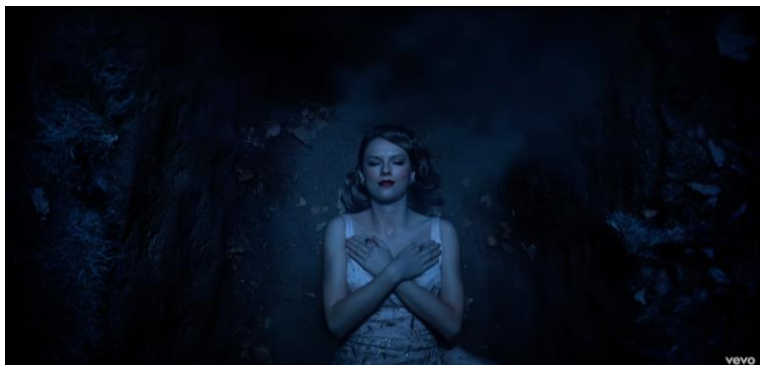


Figure 23: Kahn, Joseph. (2017, August 27). Taylor Swift being buried in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

This dress seems to be the same that the artist wore to the Met Gala 2014, as seen in *Figure 24*. This was the artist’s first public appearance of the 1989 era. It seems that zombie-like Swift is burying her past 1989 era, to start a new one: the reputation era.



Figure 24: Gtresonline (2014, May 06). Taylor Swift in the Met Gala 2014 [Picture]. Retrieved from <https://www.diariofemenino.com/articulos/actualidad/famosos/taylor-swift-rihanna-kendall-jenner-las-mas-guapas-de-met-2014/>

This image's sign (Riffaterre, Semiotics of Poetry, 1978) may stand for the end of the "old Taylor", who represents the kind white American girl (*see 3.1.*). Also, the image represents a contextual metaphor (Forceville, 2007). The MET GALA 2014 [target domain] (*Figure 24*) is a CEMETERY [source domain] (*Figure 23*).

3.3.2. The bathtub

The scene changes and another one starts. Swift appears in the centre (Kress & van Leeuwen, 1996) of the image again. This time, she is "buried" in a bathtub full of sparkling jewels (*Figure 25*). JEWELLERY [target domain] is WATER [source domain], representing a contextual metaphor (Forceville, 2007).

Two different signs (Riffaterre, 1978) may come to the interpretant (Kress & van Leeuwen, 1996)'s mind while regarding this image. The first one stands for Kim Kardashian. The second one, for David Mueller. Both references need to be explained further.

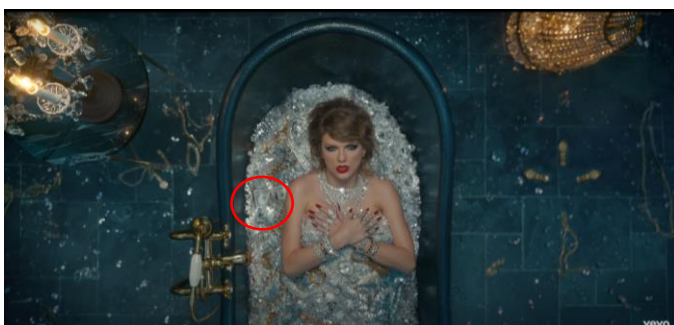


Figure 25: Kahn, Joseph. (2017, August 27). Taylor Swift in the bathtub in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

When it comes to the Kardashian's sign (Riffaterre, 1978), it may be divided into two different ones at the same time. First, some of the jewellery has the shape of snakes (*Figure 26*), referencing Kardashian's tweet (*Figure 4*). Nevertheless, there is a stronger connection to the influencer. The year before (LYD) was released, Kim Kardashian was robbed in a Paris hotel a significant amount of jewellery worth almost six million dollars. Kardashian said that when the gunman entered her hotel room, she hid in the bathtub. Swift may be embodying Kardashian hiding in the bathtub. In this case, Swift hides with the jewellery, being almost buried.



Figure 26: Kahn, Joseph. (2017, August 27). Snake's jewellery in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

When it comes to Mueller's sign (Riffaterre, 1978), there is a detail in *Figure 25* which may be unnoticed by some interpretants (Kress & van Leeuwen, 1996). Among all the jewellery, there is a one-dollar bill on Swift's right hand-side. It is marked with red so it is easier to be found. This one-dollar bill's sign (Riffaterre, 1978) makes reference to a previous event in Swift's life. In 2013, during a Meet and Greet event, a radio DJ called David Mueller sexually assaulted Swift, as seen in *Figure 27*.



Figure 27: TMZ. (2013). David Mueller (right) assaulting Taylor Swift (centre) [Picture]. Retrieved from <https://www.thecinmaholic.com/where-is-the-dj-david-mueller-now/>

Although this moment can be seen in the picture, Mueller sued Swift for lying and for being the reason why he got fired from the radio in which he used to work. In response, Swift countersued for one symbolic dollar. A jury found in favour of Swift, who alleged:

“He took his hand and put it up my dress and grabbed onto my ass cheek, and no matter how much I scooted over it was still there. It was not an accident, it was completely intentional, and I have never been so sure of anything in my life”.
(DAVID MUELLER v. TAYLOR SWIFT, 2017)

This image and case are an example of the acts of misogyny suffered by Swift and other women in the music industry (*see 3.1.*). In this case, although there is a picture that confirms the event, nobody still believed Swift. The next scene is one of the most important ones, as it is linked to the most significant sign in (LYD) and the reputation era: snakes.

3.3.3. The snakes’ kingdom

As the pre-chorus starts, the image changes, and now Taylor Swift sits in a golden throne at the top of a staircase. The artist is placed in the centre of the image, although in the background (Kress & van Leeuwen, 1996). This distribution, arrangement of events, and camera shot is planned so as to give the interpretant a wider image of what is happening in the scene. Snakes are crawling up the stairs and towards her (*Figure 28*).



Figure 28: Kahn, Joseph. (2017, August 27). Swift seated in a throne in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

The image’s sign (Riffaterre, 1978) refers to Kardashian’s tweet (*Figure 4*). From this moment, the artist changes its previous bad connotations, embodying the snake. This reference continued along the reputation era.



Figure 29: Kahn, Joseph. (2017, August 27). “ET TU BRUTE” quotation in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

There is a second intertextual reference in this scene. In the armrest of the golden throne, and in the front columns, there is a quotation: “ET TU BRUTE” (Figure 29). In English, it means “and you, Brutus?”. These were the last words pronounced by Julius Caesar in William Shakespeare’s play Julius Caesar (1599). Caesar, after being betrayed by Cassius and others, addresses his closest friend Brutus, who likewise betrays him. Swift embodies Caesar with this reference, as she was betrayed by fans and colleagues in the music industry after the incidents with West and Kardashian (*see 3.1.1.*).



Figure 30: Kahn, Joseph. (2017, August 27). Swift with a cup of tea in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

In the last part of the snakes’ kingdom, the image represents Swift in its centre (Kress & van Leeuwen, 1996), seated in the throne. The artist is holding a cup of tea, offered by the snakes around her (Figure 30). The artist uses this image to address directly to one of the people who betrayed her: Kendall Jenner.



Figure 31: @kendalljenner. (2016, July 20). tea time [Picture]. Retrieved from https://www.instagram.com/p/BIGMybEDk_z/?hl=es

As seen in *Figure 30*, Swift is imitating Kendall Jenner's posture in *Figure 31*. Jenner was one of the members of Taylor's "squad". Jenner is Kardashian's sister, so, during their conflict (*see 3.1.1.*), the model took sides with Kardashian. The day that Kardashian published the videos of West and Swift's conversation (*see 3.1.1.*), Jenner posted a picture on Instagram (*Figure 31*), in which the caption was "tea time" (@kendalljenner, 2016). In pop culture, the expression "tea time" stands for "the moment of the truth". The word 'tea' is pronounced the same as the letter 'T', first initial letter of 'truth'.

To sum up, this scene is mostly dedicated to Kardashian and the start of the embodiment of the snake's sign (Riffaterre, 1978). In the next scene, Swift mainly addresses the media and Katy Perry.

3.3.4. The car accident

This scene starts as Swift sings (LYD) chorus. In it, the artist has a car accident. There are a lot of reporters and journalists who, instead of helping her, are taking photos of her (*Figure 32*).

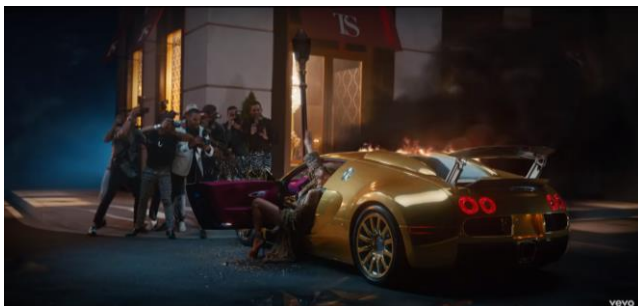


Figure 32: Kahn, Joseph. (2017, August 27). The car accident in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

With this scene, Swift addresses directly the media. The reporters' sign (Riffaterre, 1978) stands for the people who betrayed her after the Snapchat videos (*see 3.1.1.*). The car crash may represent how Swift was feeling on the inside. The artist was sad, defenceless, and not able to explain herself. She wrote about these feelings in the poem *Why she disappeared* (Swift, 2017).



Figure 33: Kahn, Joseph. (2017, August 27). Swift holding a Grammy Award in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

Following the scene, the artist addresses Perry as well. The camera takes a closer look at the image, locating Swift in the centre (Kress & van Leeuwen, 1996). The artist is holding a Grammy Award, which is one of the most important ones in the music industry (*Figure 33*).

There are several reasons why the interpretant (Kress & van Leeuwen, 1996) may understand that Swift addresses Perry. First, Swift's hairstyle is very similar to Perry's one (*Figure 34*) at this moment. Besides, Swift's hair style looks very different from the one that features during the rest of (LYDv). Moreover, Swift holds a Grammy Award in *Figure 33*, which highlights in contrast that Perry was not awarded a Grammy. The absence of awards in her career is precisely the reason why Perry is strongly criticised, despite succeeding to record many songs yet.

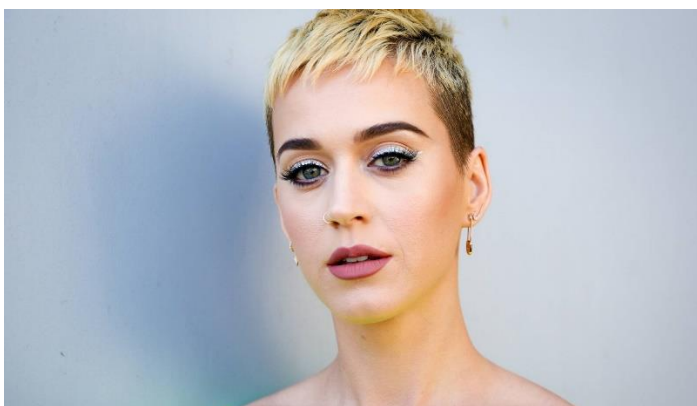


Figure 34: Fury, Richy. (2017, May). Katy Perry in California last May [Picture]. Retrieved from https://elpais.com/elpais/2017/06/12/gente/1497267324_549409.html

The third evidence to understand this scene as being addressed to Katy Perry is Swift's leopard coat (*Figure 35*), reinforced by the presence of an actual leopard in the background of the image. The leopard sign (Riffaterre, 1978) stands for "katycats". This is the name of Perry's fans, and it refers to Felidae or cat family.



Figure 35: Kahn, Joseph. (2017, August 27). Swift holding a Grammy Award in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

The leopard is likewise wearing a necklace with the number 13. This one is Swift's lucky number (*see 3.1.*). This references from Swift to Perry are done with some sarcasm, as Swift laughs at Perry not having any Grammy. In relation to (LYD) and its translation, this fact can be seen as part of the general feeling of revenge in the song. The next scene is an almost literal representation of (LYD)'s lyrics at the moment that it happens.

3.3.5. The birdcage

In the next scene, Swift is represented in the centre of the image with an orange suit. The artist is placed inside an enormous cage, guarded by six men dressed in black, as seen in *Figure 36*.



Figure 36: Kahn, Joseph. (2017, August 27). Swift holding a Grammy Award in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

The scene represents almost exactly the lyrics of the song at the moment (11): Swift is ‘locked out’. It may represent a contextual metaphor (Forceville, 2007), SWIFT [source domain] is ANIMAL [target domain] inside a cage. The orange suit may seem similar to the interpretant (Kress & van Leeuwen, 1996) to the ones that convicts wear in prison.

At the end of the scene, meanwhile, the artist sings “threw a feast”, she holds a lobster and a glass of champagne. Besides, the aliments’ sign (Riffaterre, 1978) may stand for typical ‘feasts’ aliments. This feast may establish a connection with “Bon Appétit” videoclip (De Cuir, 2017), as seen in 3.2.

3.3.6. The streaming company

During the fourth verse, Taylor appears alongside four other girls inside the huge strongbox of a company. The artist is placed in the centre (Kress & van Leeuwen, 1996) of the image. At the beginning of the scene, as seen in *Figure 37*, they are wearing cats’ masks.

The masks’ sign may be a case of expansion (Riffaterre, 1978), as it makes reference to two things. First, it may allude to the previously mentioned Perry’s fans, the “katycats”. Second, it may as well stand for Swift’s own love for cats.



Figure 37: Kahn, Joseph. (2017, August 27). Swift inside a strongbox in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

There is a second sign (Riffaterre, 1978) related to “katycats” in the scene, as the design of the sweatshirt worn by Swift features a printed leopard. Besides, the sweatshirt has a message written at the bottom: “BLIND FOR LOVE”, which may stand for Swift’s relationships (*see 3.1.3.*).



Figure 38: Kahn, Joseph. (2017, August 27). Swift robbing a streaming company in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

At the end of the scene, the camera amplifies the image and the interpretant (Kress & van Leeuwen, 1996) may see that Swift is robbing a streaming company (Figure 38). The evidence is that, in the background of the image, there is a message: “STREAM CO.”. This message together with the scene may refer to a previous event in Swift’s life. In 2014, the artist removed all of her albums from every free streaming company, such as Spotify. In the scene thus Swift is robbing her own music from every streaming platform (Alter, 2014). In this case, MONEY IS MUSIC, and STREAMING PLATFORMS are BANKS. Casually coinciding with Perry’s new album release, Swift placed her music back three years later, in 2017.

3.3.7. The ‘bitch’ squad

During the second pre-chorus, a pink room appears in the scene, as seen in Figure 39. Taylor is framed in its centre, background (Kress & van Leeuwen, 1996), looking at the camera. The artist is holding a whip, dressed with black-rubber clothes. Looking at her, there are dozens of women. These women’s skin looks like it was made out of plastic. On the left and the right-hand sides of the image, in the background (Kress & van Leeuwen, 1996), there are two big screens. Both screens are projecting two images: an illustration of a cat and the message “SQUAD”.



Figure 39: Kahn, Joseph. (2017, August 27). Swift and her “squad” in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

This scene may stand for Taylor's "squad" critics (*see 3.1.*). Swift embodies the figure of a dominatrix or a dictator in *Figure 39*. The girls represent her friends: they are all skinny, beautiful, model-like. Moreover, they look like they were made out of plastic, representing their lack of personality. Swift seems to be indoctrinating them with the messages "SQUAD", to refer to them, and the illustration of a cat, which again shows Swift's love for cats. Swift uses this image sarcastically, directing it to the media criticism about her friends.

3.3.8. I love TS

As the second chorus starts, the scene changes. The artist enters a room in which there are eight men dressed in black (*Figure 40*). The moment that they see her, they are depicted as nervous and start doing random things, as her presence commands respect. Then, the artist places herself in the centre (Kress & van Leeuwen, 1996) of the image, with the men behind her, as seen in *Figure 40*.



Figure 40: Kahn, Joseph. (2017, August 27). Swift and dancers in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

The scene's sign (Riffaterre, 1978) may stand for Swift's ex-boyfriends (*see 3.1.3.*). The eight men may embody each one of Swift's previous boyfriends before Joe Alwin. In this case, these men would be Joe Jonas, Taylor Lautner, John Mayer, Jake Gyllenhaal, Connor Kennedy, Harry Styles, Calvin Harris, and Tom Hiddleston.



Figure 41: Twitter. Tom Hiddleston wearing the "I <3 T.S." t-shirt. Retrieved from <https://www.excelsior.com.mx/funcion/2017/02/08/1145038#imagen-1>

As the scene follows, the dancers open their jackets and their t-shirts can be seen. They are all wearing a crop-top with an embroidered message: “I <3 TS”. This t-shirt’s sign (Riffaterre, 1978) may stand for a t-shirt worn by Tom Hiddleston (*Figure 41*), one of Swift’s former partners. The actor wore that t-shirt when he was still dating Swift (*see 3.1.3.*).

3.3.9. The old Taylors mountain

During the bridge of the song, the artist is pictured in the centre (Kress & van Leeuwen, 1996) of the image, at the top of what it looks like a mountain (*Figure 42*). The artist is wearing a black sweatshirt with a message in it: “rep”. These letters stand for *reputation* (Swift, 2017), the album that would follow (LYD). In the background (Kress & van Leeuwen, 1996), there is a big letter ‘T’. The letter’s sign (Riffaterre, 1978) stands for Taylor’s initial letter.

This image represents a contextual metaphor (Forceville, 2007). The ARTIST [source domain] may be represented as sharing features with JESUS CHRIST [target domain]. In this respect, the ‘T’ may represent her cross. Both also positioned at the top of a mountain. This metaphor may thus represent Swift as the Messiah.

Besides, the ‘mountain’ pictured in the image is one made of people who stand for Swift’s previous life moments. The artist is dressed with the same outfit as in the “Red Tour”, the “Fearless Tour”, the “You Belong With Me” video (White, 2009), among many others.



Figure 42: Kahn, Joseph. (2017, August 27). The “old Taylors” mountain in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

The composition may establish a parallelism with the one in *Figure 28*. Besides, this structure may represent Taylor’s reputation “killing” her past. Taylor’s reputation would be embodied by the one on the top of the mountain. It represents that the artist had such a bad reputation that it ended killing the young, kind, naïve girl that she was.

Swift's past is personified in the "old Taylors". Swift's past "dead" might be represented at the end of the scene, when "Taylor's reputation" breaks the mountain and "old Taylors" start falling. At the same time, the phone call during the bridge starts.

3.3.10. The phone call

During the second part of the bridge, another scene starts. This one alternates with "the old Taylors" falling. Swift appears in the centre of the image, but not even her complete face can be seen (*Figure 43*). In the background, the interpretant (Kress & van Leeuwen, 1996) may recognize Swift's lips. In the foreground, there is a golden phone, being held by Swift. Swift's hand is full of snakes' rings.



Figure 43: Kahn, Joseph. (2017, August 27). The phone call in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

The composition may stand for the incident with Kardashian and West (*see 3.1.1.*). The interpretant (Kress & van Leeuwen, 1996) may recognize different pieces of evidence. First, the artist is recorded during a phone conversation, similar to the one that she had with West and was recorded by Kardashian. Second, the rings that she is wearing are linked to Kardashian's tweet in *Figure 4*, reinforcing the connection.

Later in 2019, Swift created two different intertextual references related to this part of the song (LYD) and (LYDv). When the reputation era finished, the Lover era started. The first single was the song "ME!" (Little, Swift, & Urie, 2019).



Figure 44: Meyer, David; Swift, Taylor. (2019, April 25). (1) The pink snake in the ME! music video. (2) The phone in the ME! music video [Screenshots]. Retrieved from <https://www.youtube.com/watch?v=FuXNumBwDOM>

At the beginning of its music video, a pink snake appears, and it turns into butterflies, as seen in *Figure 44 (1)*. This image's sign (Riffaterre, 1978) may be the resurrection, reincarnation. Just as the caterpillar becomes a butterfly, the snake – portraying Taylor Swift – becomes a butterfly, too.

Besides, the artist sings “I know that I went psycho on the phone” (Little, Swift, & Urie, 2019) while *Figure 44 (2)* appears in the video. The lyrics thus may make reference to this (LYDv) scene (*Figure 43*), as the telephone appears, too, although this time it is a pink one, rhyming in colour with the snake.

With this further intertextual reference, Swift may be saying that the public should not take too seriously her reputation era and that the “old Taylor” is not actually dead. This point would be an interesting one to analyse in further research, expanding the corpus with Taylor's next artistic production.

After the pre-chorus, the previous scenes appear again, one by one. When the song finishes, (LYDv) continues, giving the interpretant (Kress & van Leeuwen, 1996) more clues about the song's sign (Riffaterre, Semiotics of Poetry, 1978). This time, not with the song, but with a scene in which “old Taylors” have a conversation.

3.3.11. The final scene

At the end of the video, when (LYD) has already finished, fourteen different Taylors have a dialogue. As seen in *Figure 45*, each one of them represents an “old” Taylor, although there are some of them who are “new”, as they have just appeared in (LYDv). From left to right, they may be identified as:

- i. Biker Taylor. She appears earlier in (LYDv), but the scene is not relevant to understand (LYD)'s message. The meanings associated with this characterisation of Taylor's self has not been deciphered or exploited yet in the song or video, though it may be interesting to think that this representation might be subject to later connections or ‘Easter Eggs’ in Swift's future work.
- ii. Streaming company robber Taylor. She appears earlier in (LYDv), as she has already been discussed in 3.3.6.
- iii. Taylor's reputation. She appears earlier in (LYDv), as she has already been discussed in 3.3.9.

- iv. “Red Tour” Taylor. She represents the time in which Swift changed her music style, from country to pop.
- v. “Fearless Tour” Taylor. She represents the youngest Taylor in the scene, embodying her innocence.
- vi. Car accident’s Taylor. She appears earlier in (LYDv), as she has already been discussed in 3.3.4.
- vii. VMA 2009 Taylor. She represents the moment in which she won the Best Female Video VMA and West went to the stage (*see 3.1.1.*).
- viii. Met Gala 2014 Taylor. She represents the start of the 1989 era, the previous era to reputation. This Taylor already appeared in (LYDv), as seen in 3.3.1.
- ix. “I <3 TS” Taylor. She appears earlier in (LYDv), as discussed in 3.3.8.
- x. “You Belong With Me” video Taylor. She represents the character who made her won her first VMA. She also represents the old Taylor’s innocence.
- xi. Zombie-like Taylor. She appears earlier in (LYDv), as discussed in 3.3.1.
- xii. “Shake It Off” video Taylor. She represents the character portrayed by Swift in the first video of the 1989 era.
- xiii. Queen of snakes Taylor. She appears earlier in (LYDv), as discussed in 3.3.3.
- xiv. Birdcage Taylor. She appears earlier in (LYDv), as she has already been discussed in 3.3.5.



Figure 45: Kahn, Joseph. (2017, August 27). The Taylors dialogue in the (LYDv) [Screenshot]. Retrieved from <https://www.youtube.com/watch?v=3tmd-ClpJxA>

Also, on the scene’s background (Kress & van Leeuwen, 1996), there is a big black plane. On the top of the plane, another Taylor is graffitiing the word “Reputation”. This Taylor does not represent any previous moment and does not participate in the conversation either. As the Biker Taylor, this one may represent a future ‘Easter Egg’ in Swift’s work. The conversation among the portrayed Taylors (15) refers to moments in Swift’s career.

(15) ““You Belong With Me” video Taylor: You guys!

Zombie-like Taylor: Stop making that surprise face, it’s so annoying!

“Shake It Off” video Taylor: Yeah, you can’t possibly be that surprised all the time.

“I <3 TS” Taylor: What’s with that bitch?

Zombie-like Taylor: Don’t call me that!

“Fearless Tour” Taylor: Y’all!

“Red Tour” Taylor: Oh, stop acting like you’re all nice, you’re so fake!

(Fearless Tour Taylor starts crying)

Biker Taylor: There she goes, playing the victim again.

Met Gala 2014 Taylor: What are you doing?

Car accident’s Taylor: Getting receipts, I’m gonna edit those later!

VMA 2009 Taylor: I would very much like to be excluded from this narrative.

All Taylors [but VMA 2009 Taylor]: Shut up!” (Kahn, 2017)

There is only one Taylor in the real world, while the different Taylors are portraying other people’s opinions. First, “You Belong With Me” video Taylor seems to be surprised by something as Swift has always been criticized for being surprised every time that she wins an award, although she has many of them (*see 3.1.*). In fact, the zombie-like Taylor and the “Shake It Off” video Taylor respond to her as they were embodying the sign (Riffaterre, 1978) of the media and their criticism.

Then, the “I <3 TS” Taylor references “Famous” (West, et al., 2016) lyrics, as she calls Taylor a ‘bitch’ (*see 3.1.*). The zombie-like threatens her and tells her not to call her that. This part of the scene conversation may allude to the fact that Taylor did not know that West was calling her a ‘bitch’ in the song (*see 3.1.*).

Right after that, “Fearless Tour” Taylor complains and starts crying. This may be a behaviour foregrounds a characteristic of younger Taylor, who used to represent kindness and

innocence. “Red Tour” Taylor and Biker Taylor’s intervention may represent the media again, as the artist is said not to be real (*see 3.1.*).

Then, Met Gala 2014 Taylor is surprised by what Car accident’s Taylor is doing. She is “getting receipts” and will edit them later. This time, Car accident’s Taylor stands for two signs (Riffaterre, 1978). First, she is referring to “Swish Swish” (Perry, et al., 2017) lyrics (*see 3.2.6.*). Second, the artist alludes to the fact that Kardashian recorded the videos [got receipts] and edited them before posting them (*see 3.1.1.*).

Finally, VMA 2009 Taylor talks. She quotes Swift’s last moment of her statement (*see example (4) in 3.1.1.*) after Kardashian published the Snapchat videos. After that, the other Taylors tell her to shut up. This fragment of the conversation may stand for the media, Kardashian, West, and Perry at the same time.

People tried to silence Swift, treated her as she was a liar, and did not believe her, maybe just because she was a woman, in an act of misogyny. Or because she was a young girl, not portraying their maturity. Finally, Taylor Swift decided to speak out through the creation of this song and video. These intertextual links and associations will play a key role in the translation that is suggested in the following section, as they will be crucial to choose one or another translation option. The decisions will be further justified.

4. Translation

Thanks to the previous corpora analysis (*see* 3.), an informed translation of (LYD) from English to Spanish has been possible to be made. This section addresses the fictional translation brief proposed for (LYD), the suggested translation of the song, as well as an explanation and justification of the decisions taken during the translation process.

4.1. Fictional translation brief

In this part of the section 4., a fictional translation brief will be proposed. It will be arranged as if it were a message sent from Republic Records, Swift's record label, to Pedro Merino Cabello (16).

(16) "Mr. Merino:

We are writing from Republic Records (Universal Music Group) to ask for a translation assignment.

Taylor Swift will be soon re-recording some of her greatest hits. As to expand her brand to a bigger trade, the artist wants to record versions in other languages of a sample of her work. Spanish has been the language chosen for the song "Look What You Made Me Do" (Swift, Antonoff, Fairbrass, Fairbrass, & Manzolli, 2017).

We would like you to create the translation, including a justification with the decisions taken. Moreover, it would be useful for us so as to assess its quality to have alongside the translation a demo record of your version, if possible. The documents may be sent in .pdf (translation and justifications) and in .mp3 (demo Spanish version) formats. The deadline for delivering this assignment would be 15th June 2020.

If you would like to accept the assignment, you may send an email with the proposed budget before 8th June 2020.

Yours truly,

Naomi Smalls, Universal Music Group CEO"

After receiving this message, the translator [Pedro Merino Cabello] accepts the translation brief, completing the translation according to the provided guidelines.

4.2. Translation

In this part of the section, the proposed translation can be found. The structure in this part compares the original English version of (LYD) in (a) examples, on the left, and the Spanish version in (b) examples, on the right.

(1a) “Look What You Made Me Do”	(1b) “Lo que me has hecho hacer”
(2a) I don't like your little games	(2b) No me gustan tus juegos
(3a) Don't like your tilted stage	(3b) Ni tu escenario inclinado
(4a) The role you made me play	(4b) Fui parte de un guion
(5a) Of the fool, no, I don't like you	(5b) Pero no, tonta no soy yo
(6a) I don't like your perfect crime	(6b) Odio tu crimen perfecto
(7a) How you laugh when you lie	(7b) Y tu risa de embustero
(8a) You said the gun was mine	(8b) Dijiste que disparé
(9a) Isn't cool, no, I don't like you (oh!)	(9b) Pero no callaré otra vez (¡oh!)
(10a) But I got smarter, I got harder, in the nick of time	(10b) Y ahora soy más fuerte y lista, pronto lo veréis
(11a) Honey, I rose up from the dead, I do it all the time	(11b) De las cenizas resurjo como el ave Fénix
(12a) I've got a list of names and yours is in red, underlined	(12b) Tengo una lista negra y tu nombre aparece, sí
(13a) I check it once, then I check it twice, oh!	(13b) Y lo pinté con rojo sangre, ¡oh!
(14a) Ooh, look what you made me do	(14b) Oh, lo que me has hecho hacer

(15a) Look what you made me do	(15b) Lo que me has hecho hacer
(16a) Look what you just made me do	(16b) Lo que me has hecho hacer tú a mí
(17a) Look what you just made me	(17b) Lo que me has hecho
(18a) Ooh, look what you made me do	(18b) Oh, lo que me has hecho hacer
(19a) Look what you made me do	(19b) Cómo me has hecho ser
(20a) Look what you just made me do	(20b) Lo que me has hecho hacer tú a mí
(21a) Look what you just made me do	(21b) Lo que me has hecho hacer
(22a) I don't like your kingdom keys	(22b) Te di las llaves del reino
(23a) They once belonged to me	(23b) Que mías un día fueron
(24a) You asked me for a place to sleep	(24b) No tenías dónde dormir
(25a) Locked me out and threw a feast (what?!)	(25b) Y me echaste, ¡bon appétit! (¿qué!)
(26a) The world moves on, another day, another drama, drama	(26b) El mundo gira un día más, un nuevo drama, drama
(27a) But not for me, not for me, all I think about is karma	(27b) Pero no para mí, yo ya solo pienso en el karma
(28a) And then the world moves on, but one thing's for sure (sure)	(28b) Y el mundo gira un día más, pero yo (pero yo)
(29a) Maybe I got mine, but you'll all get yours	(29b) Ya tuve el mío así que hoy ya no
(30a) I don't trust nobody	(30a) No confío en nadie

and nobody trusts me	y nadie confía en mí
(31a) I'll be the actress starring in your bad dreams	(31b) Protagonista de tus pesadillas fui
(32a) “I'm sorry, the old Taylor can't come to the phone right now”	(32b) “Lo siento, la antigua Taylor no puede ponerse al teléfono”
(33a) “Why?”	(33b) “¿Por qué?”
(34a) “Oh, 'cause she's dead!” (oh!)	(34b) “Oh, ¡porque está muerta!” (¡Oh!)

There are some lyrics of the song that are repeated which have not been posted in this section so as not to be redundant. That is the chorus, the pre-chorus, and the first part of the bridge. The justification of every decision taken in the proposed translation will be explained in the following section.

4.3. Translation justifications

Departing from the evidence provided after applying the frameworks of Baker (1992), Franzone (2008), Low (2016), Riffaterre (1978; 1984), Kress and Leeuwen (1996), and Forceville (2007) to the analysis of the main corpus, the translation from English to Spanish of (LYD) has been created. Decisions associated with the translation process were difficult to make concerning the chosen strategies, as depending on the verse, one may be more relevant than another. There are different versions of the translated song which will be found under the annexe (*see* 7.8.). The following section provide a detail account of the decisions taken during the translation process.

4.3.1. Song title

The title is one of the most important parts of the song, as it may attract the public to listen to the song.

(1a) *Look What You Made Me Do*

(1b) *Lo que me has hecho hacer*

A possible literal translation for (1a) is “mira lo que me has hecho hacer”. As the title appears in the chorus of the song (*see* 4.3.5.), its singability (Low, 2016) has to be taken into

account. That is the reason why the word ‘look’ has been omitted in (1b), following the strategy proposed by Baker (1992). Besides, this kind of omission follows Low (2016)’s first “tip”, as the key phrase and its significance remains in the translation.

The verbs ‘to make’ and ‘to do’ are both translated into Spanish as ‘hacer’. In Spanish, this section involves a strategic use of repetition involving this verb. In translations related to poetic texts, it seems an added value to make use of rhetorical devices or any other linguistic licences, although they may not appear in the original version. Moreover, and as an original rhetorical device may be omitted during the translation process, this is a way of compensating it.

When it comes to the font, it is common to find every word of a song title in uppercase letters in English. This is not usual in Spanish, neither recommended. Fundéu (2020). recommends using the uppercase letter just in the first word of a song title, which, in this case, is “Lo”, as seen in (1a).

4.3.2. First verse – the tilted stage

The first verse of the song presents different references that have been translated almost literally, although some parts have been omitted.

(2a) *I don't like your little games*

(2b) *No me gustan tus juegos*

(3a) *Don't like your tilted stage*

(3b) *Ni tu escenario inclinado*

(4a) *The role you made me play*

(4b) *Fui parte de un guion*

(5a) *Of the fool, no, I don't like you*

(5b) *Pero no, tonta no soy yo*

In (2a), the adjective ‘little’ has been omitted when rendering the message into Spanish, as seen in (2b). This has been done following Baker (1992)’s strategy of omission and Low (2016)’s first “tip” of focusing on the key phrase. In this case thus the word ‘little’ is omitted in (2b) at the expense of maintaining lyrics’ rhythm (Low, 2016).

There are two different options for (3a): (i) maintaining the poetic rhythm (Low, 2016), but omitting the adjective ‘tilted’ and its related net of meanings analysed in section 3. by translating “ni tu escenario”; (ii) making a literal translation, adding syllables to the verse and modifying Low (2016)’s poetic rhythm. Option (ii), as seen in (3b), is the most suitable

one. As discussed in the corpus section dedicated to the song lyrics (*see* 3.2.), the ‘tilted stage’ refers to Katy Perry and Kanye West’s stages, and it is likewise echoed in the tilted tombs featured in (LYDv). Besides, adding these syllables naturalness (Low, 2016) will be improved, too, as the accent in the words will match the strongest beats of the song.

(4a) has been translated using Baker (1992)’s strategy of translating the expression into a more neutral one and Riffaterre (1978)’s expansion. This has been necessary to score the maximum in the five Low (2016)’s criteria. For (5a), the sign (Riffaterre, 1978) is maintained, although its literal message has been changed into a more neutral one. As a result, in (5b) the message “I don’t like you” is lost. This omission (Baker, 1992) is irrelevant, as it is a recurrent message in (LYD) and there will be more chances to render it.

4.3.3. Second verse – the perfect crime

The second verse of the song has been translated in a freer way than the first one, although its significance has been maintained.

(6a) *I don't like your perfect crime*

(6b) *Odio tu crimen perfecto*

(7a) *How you laugh when you lie*

(7b) *Y tu risa de embustero*

(8a) *You said the gun was mine*

(8b) *Dijiste que disparé*

(9a) *Isn't cool, no, I don't like you (oh!)*

(9b) *Pero no callaré otra vez (¡oh!)*

Although a literal translation has been possible to be made in (6b), the parallelism device between (2a) and (6a) is lost, although a semantic relation has been reached with “no me gusta” and “odio”. Nonetheless, it has been possible to score the maximum in Low (2016)’s criteria, as the message has sense, naturalness, maintains the rhythm and rhyme, and it is singable. (7a)’s sign is maintained in (7b), although the literal message has been changed following Baker (1992)’s strategy of paraphrasing the sentence with related words. In (7a), the person is the one who lies. In (7b), the person is a liar, or ‘embustero’.

The strategy used in (8a) is similar to the one used in (7a). The significance remains in (8b), but the sentence has been paraphrased using related words (Baker, 1992). In (8a), the person [Taylor Swift] is said to own a gun. In (8b), the person [Taylor Swift] is said not to

only own a gun but to ‘shoot’ it. In Spanish, the semantic value makes the criticism towards Swift even worse than in English.

(9a) has been paraphrased using unrelated words, as the strategy proposed by Baker (1992). The meaning of (9b) in English is “but I will not shut up anymore”. As it happened with (5b), the message “I don’t like you” is lost in (9b). Nonetheless, (9a)’s significance remains in (9b), as the artist’s attitude seems to be one of the madness towards someone. Rendering this message, the interpretant (Kress & Leeuwen, *Regarding Images: The Grammar of Visual Design*, 1996) may be able to interpret the emotion underlining the lyrics.

4.3.4. Pre-chorus – the underlined name

In the pre-chorus, the references in the original version have been explicitly stated. The last part has been rendered freely.

(10a) *But I got smarter, I got harder,* (10b) *Y ahora soy más fuerte y lista,*
in the nick of time *pronto lo veréis*

(11a) *Honey, I rose up from the dead,* (11b) *De las cenizas resurjo como*
I do it all the time *el ave Fénix*

(12a) *I’ve got a list of names and* (12b) *Tengo una lista negra y*
yours is in red, underlined *tu nombre aparece, sí*

(13a) *I check it once,* (13b) *Y lo pinté con rojo sangre, ¡oh!*
then I check it twice, oh!

(10a)’s message “in the nick of time” has been paraphrased using related words in (10b) (Baker, 1992). Besides, music and rhythm have been given priority (Franzon, 2008). The word ‘but’ in (10a), a contrastive conjunction, in Spanish, ‘pero’, has been changed for ‘and’ in (10b), an addition conjunction, in Spanish, ‘y’. The change of the cohesive device was due to an aesthetical factor, as the previous verse, (9b), also starts with the word ‘pero’. Nonetheless, in the second pre-chorus of the song, ‘pero’ has been maintained.

The verbal metaphor (Romero & Soria, 2016) in (11a), “I rose up from the dead” has been changed by conversion according to Riffaterre (1978). In (11b), the metaphor has been specified: the artist personifies the myth of the Phoenix, creating a rhetorical device. In (11a), the artist makes a direct reference to the person(s) whom she is talking to, with the vocative ‘honey’. This term of address has been omitted in (11b) due to a matter of rhythm (Low, 2016).

There is a previous version of the translation that can be found in the attached documents (*see* 7.8.) in which the vocative has been rendered: “cari, de las cenizas resurjo una y otra vez”. Although this option is a more literal one, the final version has been chosen due to a matter of rhyme (Low, 2016): ‘veréis’ in (10b) rhymes to a greater extent with ‘Fénix’, in (11b), than with ‘vez’, as the accent in ‘Fénix’ has been changed to maintain the singability.

The intertextual reference to the film *Mean Girls* in (12a) is lost in (12b). The message has been changed by expansion (Riffaterre, 1978) into a general term, a ‘blacklist’, in Spanish, ‘lista negra’, yet the significance remains the same. The key phrase (Low, 2016)’s sign has been maintained.

In addition, (12a) has been expanded in (12b-13b). As a result, (13a) has been omitted (Baker, 1992). (12a) has been rendered by paraphrasing the message using related and unrelated words (Baker, 1992). In (12b-13b), the name is not ‘underlined’ as it is in (12a), although its colour is ‘bloody red’. In this case, it is more relevant to the translation to maintain the key phrase (Low, 2016) and the significance of the fact that the name is included in a ‘blacklist’ among others, but the names of West, Kardashian, and Perry, who are the people whom Swift is talking to in the moment, are the most important ones.

4.3.5. Chorus – look what you made me do

The explanation of why (14a), (15a), (18a), and (21a) have been rendered as (14b), (15b), (18b), and (21a) has been already specified in the title section (4.3.1.), but there are some further aspects that need to be mentioned in relation to the grammatical pattern and some compensation decisions. (16a), and (20a)’s original structure has changed in (16b), and (20b) to maintain the poetic rhythm (Low, 2016). The direct reference lost in (5b) and (9b) in relation to the addressees [Kanye West, Kim Kardashian, Katy Perry, the media] is added in these verses.

<i>(14a) Ooh, look what you made me do</i>	<i>(14b) Oh, lo que me has hecho hacer</i>
<i>(15a) Look what you made me do</i>	<i>(15b) Lo que me has hecho hacer</i>
<i>(16a) Look what you just made me do</i>	<i>(16b) Lo que me has hecho hacer tú a mí</i>
<i>(17a) Look what you just made me</i>	<i>(17b) Lo que me has hecho</i>
<i>(18a) Ooh, look what you made me do</i>	<i>(18b) Oh, lo que me has hecho hacer</i>
<i>(19a) Look what you made me do</i>	<i>(19b) Cómo me has hecho ser</i>
<i>(20a) Look what you just made me do</i>	<i>(20b) Lo que me has hecho hacer tú a mí</i>
<i>(21a) Look what you just made me do</i>	<i>(21b) Lo que me has hecho hacer</i>

In (17a), the artist makes a pun with the lyrics by cutting the last part of the verse and transforming the message. This is the reason why, although it has not been done in (17b) as a matter of rhythm, the structure has been transformed in (19b). In English, a literal translation for (19b) could be “how you have made me”. The significance in (17a) and (19b) is the same, although the message has changed by expansion (Riffaterre, 1978) as well as opting for Baker (1992)’s strategy of paraphrasing using related words.

4.3.6. Third verse – the kingdom

The third verse has been the freer part rendered of the song. It has been done this way to score the maximum in Low (2016)’s criteria, following Franzon (2008)’s strategy of adapting the translation to the original music.

<i>(22a) I don't like your kingdom keys</i>	<i>(22b) Te di las llaves del reino</i>
<i>(23a) They once belonged to me</i>	<i>(23b) Que mías un día fueron</i>
<i>(24a) You asked me for a place to sleep</i>	<i>(24b) No tenías dónde dormir</i>
<i>(25a) Locked me out and threw a feast</i>	<i>(25b) Y me echaste, ¡bon appétit!</i>
<i>(what?!)</i>	<i>(¿qué!)</i>

In (22a) and (23a), the lyrics say that the ‘kingdom keys’ owned by the other person(s), were ‘once’ hers. In (22b) and (23b), the singer herself gives the keys to the other person(s). The strategy used has been paraphrasing using related words (Baker, 1992). An association to the artist’s innocent intended portrayal is created here, as the translation highlights the kindness of the persona, which is critically said to be fake by press and people on social media (*see 3.1.*).

Rhythm and rhyme (Low, 2016) would be lost if (24a) and (25a) were translated literally. Therefore, a different strategy was used. This is why (24a) has been rendered as “you did not have a place to sleep”, following Baker (1992)’s strategy of paraphrasing with related words. The significance remains in the translation, but the translated song is more neutral in the portrayal of the participant in the song by deleting the request for “a place to sleep”.

(25a) has been rendered by paraphrasing with unrelated words (Baker, 1992). The message “locked me out”, has been changed for “kicked me out” in (25b). This is a way of scoring the maximum in Low (2016)’s Pentathlon Approach and with which the significance remains the same. The second part of (25a) is an implicit intertextual reference to the song and music video for “Bon Appétit” (De Cuir, 2017). The decision here has been to change the message into a more explicit one in (25b), maintaining its significance.

4.3.7. Fourth verse – the drama and the karma

(26a) and (27a) have been rendered literally, except for the strategic use of repetition of the expression “not for me”. Despite this fact, it has been possible to put the essence of the message in the same place as they are in the original song, scoring practically the maximum in Low (2016)’s Pentathlon Approach.

(26a) The world moves on, another day, *(26b) El mundo gira un día más,*

another drama, drama *un nuevo drama, drama*

(27a) But not for me, not for me, *(27b) Pero no para mí,*

all I think about is karma *yo ya solo pienso en el karma*

(28a) And then the world moves on, *(28b) Y el mundo gira un día más,*

but one thing's for sure (sure)

pero yo (pero yo)

(29a) Maybe I got mine,

(29b) Ya tuve el mío así que hoy ya no

but you'll all get yours

In the original song, there is a parallelism in the structure of (26a) and (28a). The rhetorical device and its sign (Riffaterre, 1978) remain the same in (26b) and (28b), although the message has been paraphrased using related words (Baker, 1992).

The second part of (28a) and (29a) have been rendered freely, by paraphrasing using unrelated words (Baker, 1992). Although the significance of (29a)'s first part is still in (29b), its second part, has been omitted due to a matter of rhythm and rhyme (Low, 2016).

4.3.8. Bridge, part 1 – trust nobody

The first part of the bridge has been rendered mostly literally. The only difference is that in (31a) the verb 'to be' is phrased in the future tense, meanwhile in (31b), it is in a past tense. This change has been done because of a matter of rhythm and rhyme (Low, 2016). The interpretant (Kress & Leeuwen, 1996) may understand that the artist was "protagonista de tus pesadillas" last night, or, at least, recently, bearing in mind (LYD)'s context (*see 3.1.*).

(30a) I don't trust nobody

(30a) No confío en nadie

and nobody trusts me

y nadie confía en mí

(31a) I'll be the actress starring

(31b) Protagonista de tus pesadillas fui

in your bad dreams

4.3.9. Bridge, part 2 – the old Taylor

The second part of the bridge has been translated literally. This is the most flexible part of the song, as it is spoken and can be treated as a static text. Rhythm and rhyme (Low, 2016) do not determine the translation.

(32a) "I'm sorry, the old Taylor can't

(32b) "Lo siento, la antigua Taylor no

come to the phone right now"

puede ponerse al teléfono"

(33a) “Why?”

(33b) “¿Por qué?”

(34a) “Oh, 'cause she's dead!” (oh!)

(34b) “Oh, ¡porque está muerta!” (¡Oh!)

4.4. Recording of the Spanish version of (LYD)

The recording of the Spanish version was done using a karaoke instrumental version (King, 2017) of the original song. This version will only be used for academic purposes as part of the Final Year Dissertation.

When it comes to the piece edition, the software used has been *Audacity* (1998-2018). This song is composed of the instrumental (King, 2017) and forty-five voice stems; i.e., pieces of audio. These stems have been first recorded with a mobile phone's recorder. Later, they were mixed, produced, and edited making use of the above-mentioned software.

The most frequently used effect when editing the stems has been reverberation. Besides, rhythm change, repetition, vocoder, and other effects were applied and integrated during the production process. This was done so as to make the demo record as similar as possible to the original song, aiming at shrouding the song with an aura of mystery and sarcasm. The .mp3 file with the final product can be found attached to this document.

5. Conclusions

This project has offered an informed translation of the song (LYD) from English to Spanish. There are several points that need to be commented in relation to its conclusions. These conclusions are related to the content and methodology, as well as to the corpus object of study and its reference corpus, including the translation itself. At the end of this section, a possible future research can be found.

The theoretical framework was one of the most complex sections in this project to build, so as to identify the models that could answer to the goal of an informed translation of (LYD), acknowledging intertextuality, multimodality, and translation in an integrated way.

The same nature of the project's goal, a translation of (LYD) that would result a singable outcome, was the source of its complexity. The translation has been supported by three different frameworks, but not even all of them are related to music. Baker (1992)'s framework focuses on general translation. Besides, Low (2016)'s and Franzon (2008)'s frameworks are very recent. The framework has proved the need of further research in the field of music translation, as songs cannot be treated as static texts.

Low (2016)'s pioneer framework addressing music translation has proven to be a key tool to approach the translation of (LYD). Results in this project show that it is an almost impossible task to achieve a one hundred percent in every Pentathlon's field. On some occasion, a concrete field may be more relevant than the other ones, but the opinion prevailing will always be the translator's one. In the case of (LYD), the most pertinent field has been singability. Although a literal translation could have been possible to be made, the singability has prevailed mostly in detriment of the literal message; e.g., "protagonista de tus pesadillas fui".

As the Pentathlon Approach (Low, 2016) is a pioneer research, it has been supported with Baker (1992)'s and Franzon (2008)'s frameworks. On the one hand, Franzon (2008) proposes general strategies for translating a song. Some of them have been applied but some others have not. Franzon (2008)'s work is not as innovative as it could be Low (2016)'s framework. In fact, the proposed strategies could be used with static texts as well. On the other hand, Baker (1992)'s framework has been necessary to justify the lexical and grammatical choices. Sometimes the grammatical category of a word or phrase has been

changed basing on Baker (1992)'s research so as to maintain the song's singability; e.g., "dijiste que disparé".

The intertextual and multimodal analysis of the corpus object of study has proven the need for translators to be informed and updated. A comprehensive background of the context of the text is necessary to render an informed translation. The corpus involves references not only related to pop culture, but to culture in general, as it can be the play *Julius Caesar* (Shakespeare, 1599).

About intertextuality, it is an ancient research field that has the need to be updated nowadays. In any case, it would be almost impossible to acknowledge every reference in a text. This may be related to an inherent characteristic of the translator's role, as there is the need to be always updated and looking for new reliable information.

This project has offered a review of every possible reference in a way of summarize and study them. These references are named 'Easter Eggs' and they may appear in different forms: as a part of the lyrics, e.g., "tilted stage"; as an image, e.g., the snakes in (LYDv); or as a linguistic sign, e.g., the final scene in (LYDv) and they way in which every Taylor talks. These references reflect Swift's past life, pop culture, and culture in general. They have been part of the corpus object of study and the reference corpus. Although some of them are clearer than others, they are just hypothesis, as Swift has never explained any of them. Probably the artist will be the only person who will ever know about every reference in her music and videos, e.g., the biker Taylor in (LYDv).

The treatment of the intertextual and multimodal references has been crucial to be able to translate the song. Among the linguistic and translation elements, 'Easter Eggs' have been a priority in the translation. The results have been satisfactory in most cases, although sometimes the references have been translated in different parts of the song or rendered with a more general message. For instance, Swift talks directly to the addressee in the first and verses of the song. As it was impossible to translate this reference in the same parts, it has been included in the chorus: "lo que me has hecho hacer tú a mí".

When it comes to the treatment of the rhetorical devices, they represent intertextual and multimodal references themselves, e.g. the repetition of the song title in the chorus, "look what you made me do". As it happens with the references, rhetorical devices may be lost in the translation. (LYD) is a poetic text, so, when possible, it may be necessary to include the

lost device in other part of the song. For instance, the metaphor “rise up from the dead” has been rendered in a more explicit way in Spanish, “de las cenizas resurjo como el ave Fénix”.

As before mentioned, there are some aspects that could not be treated in the final project. They would be interesting to be used in future research. For example, when it comes to the theoretical framework, other authors such as S. S. Peirce could be included. Besides, using the same theoretical framework, the project could be amplified, for example, focusing on the cinematographic adaptation related to (LYDv), part of Rodríguez (2005)’s framework.

The translation proposed by Kevin & Karla of (LYD) (2017) could be compared to the one done in this project. They may be similar in some parts, but different in others because of the lexical choices, as Kevin & Karla is a Chilean band and this project is directed towards Spanish-speakers from Spain. It could be analysed the way of rendering the intertextual and multimodal references in the shape of ‘Easter Eggs’ and the difference from this project’s translation.

The research could be continued also following the references in the rest of the album *reputation* (Swift, 2017). The aim of the songs included in the album are related to the context of (LYD), the lyrics and (LYDv). These songs could be intertextually and multimodally analysed to be able to render an informed translation, just as it has been done with (LYD).

Another possible future research could be analysing the intertextual and multimodal references that followed the release (LYD) and (LYDv). For example, as already commented in section 3.3.10., Swift makes reference to them in “ME!” (Little, Swift, & Urie, 2019). Moreover, (LYD)’s impact in pop culture and the treatment towards Swift from the media could be analysed.

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7. Annexe

7.1. “The Man” (Swift & Little, 2019) lyrics

“I would be complex
I would be cool
They'd say I played the field before
I found someone to commit to
And that would be okay
For me to do
Every conquest I had made
Would make me more of a boss to you
I'd be a fearless leader
I'd be an alpha type
When everyone believes *ya*
What's that like?
I'm so sick of running
As fast as I can
Wondering if I'd get there quicker
If I was a man
And I'm so sick of them
Coming at me again
'Cause if I was a man
Then I'd be the man
I'd be the man
I'd be the man
They'd say I hustled
Put in the work
They wouldn't shake their heads
And question how much of this I deserve
What I was wearing, if I was rude
Could all be separated from my good ideas and power moves
And they would toast to me, oh, let the players play
I'd be just like Leo, in Saint-Tropez
(...)

What's it like to brag about raking in dollars
And getting bitches and models?
And it's all good if you're bad
And it's okay if you're mad
If I was out *flashin'* my dollars
I'd be a bitch, not a baller
They'd paint me out to be bad
So, it's okay that I'm mad” (Swift & Little, 2019)

7.2. “Innocent” (Swift, 2010) lyrics

“I guess you really did it this time
Left yourself in your warpath
Lost your balance on a tightrope
Lost your mind *tryin'* to get it back
Wasn't it easier in your lunchbox days?
Always a bigger bed to crawl into
Wasn't it beautiful when you believed in everything?
And everybody believed in you?
It's alright, just wait and see
Your string of lights is still bright to me
Oh, who you are is not where you've been
You're still an innocent
You're still an innocent
Did some things you can't speak of
But at night you'll live it all again
You wouldn't be shattered on the floor now
If only you had seen what you know now then
Wasn't it easier in your firefly-*catchin'* days?
And everything out of reach, someone bigger brought down to you
Wasn't it beautiful *runnin'* wild 'til you fell asleep?
Before the monsters caught up to you?
It's alright, just wait and see
Your string of lights is still bright to me

Oh, who you are is not where you've been
You're still an innocent
It's okay, life is a tough crowd
32 and still *growin'* up now
Who you are is not what you did
You're still an innocent
Time turns flames to embers
You'll have new Septembers
Every one of us has messed up too
Lives change like the weather
I hope you remember
Today is never too late to
Be brand new
It's all right, just wait and see
Your string of lights are still bright to me
Oh, who you are is not where you've been
You're still an innocent
It's okay, life is a tough crowd
Thirty-two and still *growin'* up now
Who you are is not what you did
You're still an innocent
You're still an innocent
Lost your balance on a tight rope, oh
It's never too late to get it back” (Swift, 2010)

7.3. “This Is What You Came For” (Sjöberg & Harris, 2016) lyrics

“Baby, this is what you came for
Lightning strikes every time she moves
And everybody's watching her
But she's looking at you, oh, oh
We go fast with the game we play

Who knows why it's *gotta* be this way

We say nothing more than we need

I say "your place" when we leave" (Sjöberg & Harris, 2016)

7.4. "Getaway Car" (Antonoff & Swift, 2017) lyrics

"He was the best of times, the worst of crimes

I struck a match

And blew your mind, but I didn't mean it

And you didn't see it

The ties were black, the lies were white

And shades of grey in candlelight

I wanted to leave him

I needed a reason

X marks the spot

Where we fell apart

He poisoned the well, I was *lyin'* to myself

I knew it from the first Old Fashioned, we were cursed

We never had a shotgun shot in the dark

You were *drivin'*

The getaway car

We were *flyin'*

But we'd never get far

Don't pretend it's such a mystery

Think about the place where you first met me

We're *ridin'*

In a getaway car

There were sirens in the beat of your heart

Should've known I'd be the first to leave

Think about the place where you first met me

In a getaway car, oh-oh

No, they never get far, oh-oh-ahh

No, nothing good starts

In a getaway car
It was the great escape
The prison break
The light of freedom on my face
But you weren't *thinkin'*
And I was just *drinkin'*
While he was *runnin'* after us
I was *screamin'*, "Go, go, go!"
But with three of us, honey, it's a side show
And a circus *ain't* a love story
And now we're both sorry
We were jet-set, Bonnie and Clyde
Until I switched to the other side
It's no surprise I turned you in
'Cause us traitors never win
I'm in a getaway car
I left you in a motel bar
Put the money in a bag and I stole the keys
That was the last time you ever saw me" (Antonoff & Swift, 2017)

7.5. *Why she disappeared* (2017), a poem by Taylor Swift

"When she fell, she fell apart.
Cracked her bones on the pavement she once decorated
as a child with sidewalk chalk
When she crashed, her clothes disintegrated and blew away
with the winds that took all of her fair-weather friends
When she looked around, her skin was spattered with ink
forming the words of a thousand voices
Echoes she heard even in her sleep:
"Whatever you say, it is not right."
"Whatever you do, it is not enough."
"Your kindness is fake."
"Your pain is manipulative."

When she lay there on the ground,
She dreamed of time machines and revenge
and a love that was really something,
Not just the idea of something.
When she finally rose, she rose slowly
Avoiding old haunts and sidestepping shiny pennies
Wary of phone calls and promises,
Charmers, dandies and get-love-quick-schemes
When she stood, she stood with a desolate knowingness
Waded out into the dark, wild ocean up to her neck
Bathed in her brokenness
Said a prayer of gratitude for each chink in the armor
she never knew she needed
Standing broad-shouldered next to her
was a love that was really something,
not just the idea of something.
When she turned to go home,
She heard the echoes of new words
"May your heart remain breakable
But never by the same hand twice"
And even louder:
"without your past,
you could never have arrived-
so wondrously and brutally,
By design or some violent, exquisite happenstance
...here."
And in the death of her reputation,
She felt truly alive." (Swift, 2017)

7.6. "Bad Blood" (Martin, Shellback, & Swift, Bad Blood, 2014) lyrics

"'Cause, baby, now we got bad blood
You know it used to be mad love
So, take a look what you've done

'Cause, baby, now we got bad blood
Now we got problems
And I don't think we can solve them
You made a really deep cut
And, baby, now we got bad blood
Did you have to do this? I was thinking that you could be trusted
Did you have to ruin what was shiny? Now it's all rusted
Did you have to hit me, where I'm weak? Baby, I couldn't breathe
And rub it in so deep, salt in the wound like you're laughing right at me
Oh, it's so sad to think about the good times, you and I
Did you think we'd be fine? Still got scars on my back from your knife
So, don't think it's in the past, these *kinda* wounds they last and they last.
Now did you think it all through? All these things will catch up to you
And time can heal but this won't, so if you're coming my way, just don't
Oh, it's so sad to think about the good times, you and I
Band-aids don't fix bullet holes
You say sorry just for show
If you live like that, you live with ghosts
Band-aids don't fix bullet holes
You say sorry just for show
If you live like that, you live with ghosts
If you love like that blood runs cold” (Martin, Shellback, & Swift, Bad Blood, 2014)

7.7. “Blank Space” (Swift, Martin, & Shellback, 2014) lyrics

“Nice to meet you, where you been?
I could show you incredible things
Magic, madness, heaven sin
Saw you there and I thought
Oh my God, look at that face
You look like my next mistake
Love's a game, want to play?
New money, suit and tie
I can read you like a magazine

Ain't it funny, rumors, lie
And I know you heard about me
So hey, let's be friends
I'm dying to see how this one ends
Grab your passport and my hand
I can make the bad guys good for a weekend
So, it's *gonna* be forever
Or it's *gonna* go down in flames
You can tell me when it's over
If the high was worth the pain
Got a long list of ex-lovers
They'll tell you I'm insane
'Cause you know I love the players
And you love the game
'Cause we're young and we're reckless
We'll take this way too far
It'll leave you breathless
Or with a nasty scar
Got a long list of ex-lovers
They'll tell you I'm insane
But I've got a blank space baby
And I'll write your name
Cherry lips, crystal skies
I could show you incredible things
Stolen kisses, pretty lies
You're the king baby I'm your Queen
Find out what you want
Be that girl for a month
Wait the worst is yet to come, oh no
Screaming, crying, perfect storm
I can make all the tables turn
Rose gardens filled with thorns
Keep you second guessing like
"Oh my God, who is she?"

I get drunk on jealousy
But you'll come back each time you leave
'Cause darling I'm a nightmare dressed like a daydream
Boys only want love if it's torture
Don't say I didn't say I didn't warn ya
Boys only want love if it's torture
Don't say I didn't say I didn't warn ya” (Swift, Martin, & Shellback, Blank Space, 2014)

7.8. (LYD)’s translation drafts

First verse

No me gusta tu juego / No me gustan tus juegos
Ni tu escenario, ¡no! / Ni tu escenario inclinado
Fui parte de tu guion / Fui parte de un guion
Pero no, esa no soy yo / Pero tonta no soy yo / Pero no, tonta no soy yo

Second verse

No me gusta (...) / Odio tu crimen perfecto
(Y) tu risa de embustero / Y tu risa de embustero
Dijiste que fui yo / Dijiste que disparé
La que disparó / Pero no, no me gustas tú / Pero no callaré otra vez

Pre-chorus

Pero ahora soy más fuerte y lista, pronto lo veréis / Y ahora soy más fuerte y lista, pronto lo veréis
De las cenizas resurjo como el ave Fénix / De las cenizas resurjo una y otra vez / Cari, de las cenizas resurjo una y otra vez
Tengo una lista negra y tu nombre aparece, sí
Y lo miré una y otra vez, ¡oh! / Y lo pinté con rojo sangre, ¡oh!

Chorus

Oh, lo que me has hecho hacer
Lo que me has hecho hacer

Lo que me has hecho hacer tú a mí
Lo que me has hecho
Oh, lo que me has hecho hacer
Cómo me has hecho ser
Lo que me has hecho hacer tú a mí
Lo que me has hecho hacer

Third verse

Te di las llaves del reino
Que más un día fueron
No tenías dónde dormir
Y me echaste a patadas de allí / Y me echaste, ¡bon appétit! (¿qué!)

Fourth verse

El mundo gira un día más, un nuevo drama, drama
Pero no para mí, yo ya solo pienso en el karma
Y el mundo gira un día más, pero yo
Yo tuve el mío, pero hoy ya no / Ya tuve el mío así que hoy ya no

Bridge, part 1

No confío en nadie y nadie confía en mí
Protagonista de tus pesadillas fui / Protagonista de tus pesadillas, sí
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Bridge, part 2

“Lo siento, la antigua Taylor no puede ponerse al teléfono”
“¿Por qué?”
“Oh, ¡porque está muerta!”