

**Pesmi iz albuma *folklore* avtorice Taylor Swift kot
odsev romantične književnosti**

Tuji Jeziki

Raziskovalna naloga

Kaja Osolin

4.MM

Maja Petričić Štritof

2024/2025

Gimnazija Bežigrad

KAZALO

POVZETEK	1
“MY TEARS RICOCHET” in EMILY DICKINSON	7
JANE EYRE KOT ROMATIČNA REFERENCA.....	8
“INVISIBLE STRING”	8
“MAD WOMAN”	8
“THE LAKES”	11
TEME.....	13
ČUSTVA POSAMEZNIKOV in NJIHOVA PSIHOLOŠKA STANJA.....	13
NOSTALGIA.....	15
“CARDIGAN”	15
“AUGUST”.....	16
“THE 1”	17
ESKAPIZEM IN NARAVA.....	17
DRUŽBENA KRITIKA	18
ZAKLJUČEK	19
VIRI	20
PRILOGE.....	I
Skladba 1: THE 1 – Taylor Swift	I
Skladba 2: CARDIGAN – Taylor Swift.....	II
Skladba 5: MY TEARS RICOCHET – Taylor Swift.....	IV
Skladba 7: SEVEN – Taylor Swift	V
Skladba 8: AUGUST – Taylor Swift.....	VI
Skladba 11: INVISIBLE STRING – Taylor Swift	VIII
Skladba 12: MAD WOMAN – Taylor Swift.....	X
Skladba 13: EPIPHANY – Taylor Swift	XI
Skladba 14: BETTY – Taylor Swift	XII
Skladba 17: THE LAKES – Taylor Swift.....	XIV

POVZETEK

Pesmi iz albuma *Folklore* avtorice Taylor Swift kot odsev romantične književnosti

RAZISKOVALEC: Kaja Osolin, 4.MM

ŠOLA: Gimnazija Bežigrad

MENTOR: Maja Petričič Štritof – Gimnazija Bežigrad

KLJUČNE BESEDE: romantika, Taylor Swift, *folklore*, literatura, eskapizem

POVZETEK NALOGE:

Raziskovalna naloga preučuje, kako album *folklore* Taylor Swift odraža temeljne značilnosti romantične literature. Z analizo besedil in pripovednih tehnik naloga razkriva, kako Swift skozi pesmi raziskuje teme individualnih čustev, hrepenenja, nostalgije, narave in družbene kritike, kar so ključne značilnosti romantike.

Besedila pesmi ustvarjajo introspektiven in čustveno bogat svet, v katerem se osebne izkušnje prepletajo s fiktivnimi zgodbami. Swift skozi simboliko narave poudarja eskapizem in notranjo refleksijo, medtem ko družbene kritike izpostavljajo stisko posameznika v sodobnem svetu.

Posebna pozornost je namenjena vplivu klasičnih literarnih del, kot sta *Jane Eyre* Charlotte Brontë in poezija Emily Dickinson, katerih motivi se pojavljajo v pesmih.

Naloga dokazuje, da *folklore* presega okvire sodobne glasbe in se umešča v širši literarni kontekst. Z uporabo pripovednih tehnik, značilnih za romantično literaturo, Taylor Swift ustvarja most med preteklostjo in sedanjostjo ter romantiko približuje sodobnemu občinstvu.

UVOD

Taylor Swift, rojena 13. decembra 1989 v Readingu v Pensilvaniji, je svetovno priznana pevka in tekstopiska, katere kariera zajema več žanrov, vključno z country, pop in indie folkom. Zanje značilno introspektivno avtobiografsko pisanje skladb, ki izhaja iz njenih korenin v country glasbi, navdušuje občinstva že skoraj 20 let. S številnimi priznanji – vključno s 14 nagradami Grammy in priznanjem, da je prva pevka, ki je štirikrat osvojila nagrado za album leta – je Taylor Swift utrdila svoj status ene najvplivnejših glasbenic svoje generacije.¹

Julija 2020 je Swift izdala album *folklore*, ki je zaznamoval opazen odmik od njenega predhodnjega pop usmerjenega dela. Album karakterizira raziskovanje izmišljenih svetov ter pripovedovanje zgodb s čustveno globino, s čimer se Swift v vrača k svojim country začetkom. Skozi celoten projekt se je Taylor močno zanašala na raziskovanje in izboljševanje svojih pisateljskih sposobnosti, kar jo je na koncu pripeljalo do tega, da je ustvarila celoten album, poln zgodb, od katerih večina niso bile njena lastna izkušnja, saj je dejala: "To je bil prvi album, ki sem ga kdaj izdala, brez potrebe, da bi bil 100 % avtobiografski."² Ker je pevka črpala navdih iz različnih medijev, kot so knjige in filmi, je *folklore* postal odličen primer sodobne glasbe, ki je prinesel novo življenje temam iz zgodnejših literarnih tradicij.

Povezava med romantiko in albumom ni bila navedena v času izdaje albuma, ampak je bila potrjena tri leta kasneje,³ ko je Swift predstavljala album na turneji *The Eras Tour*, rekoč, da si je svojo osebnost v času pisanja predstavljala kot "viktorijansko damo, ki tava po gozdu."⁴ Ta podoba je utrdila prej le domnevano povezavo med romantiko in albumom v mislih oboževalcev, saj viktorijanska doba spada v časovni okvir romantike. Vendar pa ostaja vprašanje, v kolikšni meri se ta vizualna podoba, ki si jo je Taylor Swift zamislila med pisanjem albuma, odraža v vsebini besedil. Zato je namen te raziskave ugotoviti, v **kolikšni meri je mogoče teme albuma, kot so individualna čustva, nostalgija, družbeni kritika in eskapizem v naravo, poleg**

¹ *Folklore: The Long Pond Studio Sessions*, 2020.

² Ibid

³ The Eras Tour se je začela 23.3.2023, s tem da je bil koncertni film posnet v SoFi stadionu v Los Angelesu od 3.8. do 5.8.2023

⁴ *Taylor Swift: The Eras Tour*, 2023.

literarnih referenc, razumeti kot manifestacijo tem, ki so osrednje za romantično literaturo.

Čeprav je tema na videz nišna, je za literarno kulturno dediščino zelo pomembna. V dobi, ko sodobni mediji pogosto dajejo prednost relevantnosti in tukajšnjosti, je predstavljanje zgodovinskih in literarnih idej na dostopen način pomembnejše kot kdaj koli prej. Vključitev tem, ki so jih v svojih delih raziskovali avtorji, kot je Wordsworth, pomeni, da Taylor Swift skozi sodobno reinterpetacijo mlajšemu občinstvu na dostopnejši način predstavlja besedila, ki so oblikovala svetovni literarni kanon, in s tem spodbuja obnovljeno spoštovanje do bogate svetovne literarne zgodovine.

Pri raziskovanju povezave med *folklore* in romantiko bodo primarni viri vključevali intervjuje s Taylor Swift in Aaronom Dessnerjem,⁵ koncertni film *The Eras Tour* in *Folklore: The Long Pond Studio Sessions*, obe poročili iz prve roke, ki predstavljata neposreden vpogled v Taylorine namere, v njen ustvarjalni proces in v navdihe za album. Poleg tega bodo besedila iz *folklore* služila kot primarno gradivo za analizo tem in iskanje literarnih referenc, v tem primeru bo to *Jane Eyre* Charlotte Brontë, ki bo preučena z namenom odkritja tem in pripovednih slogov, ki so morda vplivali na Swift. Sekundarne vire bodo sestavljali znanstveni članki, ki analizirajo *folklore* in njene literarne vplive ter ponujajo kritične interpretacije, ki kontekstualizirajo Swiftovo delo v literarnih tradicijah romantike. Poleg tega bodo raziskave romantične literature pomemben vir za razpravo o temah, ki so vplivale na pisanje pesmi, saj bodo ozadje te analize.

K metodologiji bo pristopljeno tako, da bo v nalogi prva razčlenitev značilnosti romantične književnosti, čemur bo sledila analiza besedil. Odkriti vpogledi bodo nadalje akreditirani in dopolnjeni z najdenimi viri in znanstvenimi članki, z namenom razširitve obsega raziskovanja in analiziranja mnenj različnih ljudi znotraj raziskovalne naloge.

⁵ Glasbenik, ki je sodeloval pri ustvarjanju albuma.

ROMANTIKA: CELOVIT PREGLED

Romantiko, literarno in umetniško gibanje, ki je cvetelo v poznem 18. in začetku 19. stoletja, je zaznamoval globok poudarek na čustvih, individualizmu in čudoviti lepoti narave, ki bodo v tem eseju osrednje točke analize in primerjave. To gibanje je imelo globok vpliv na literaturo in povzročilo radikalen premik v načinu, kako so pisatelji pristopili k temam in likom, kar je Michael Ferber opazil v svojem delu *Romanticism: A Very Short Introduction*, kjer je dejal: "Romantiko je zaznamoval premik v načinu, kako pisatelji gledajo na svet, poudarjajoč čustva nad razumom in individualno izkušnjo nad kolektivnimi normami."⁶

Poudarjanje čustev nad razumom je bilo v središču romantike. Pisatelji so zelo cenili intenzivne osebne občutke in subjektivne izkušnje, pogosto raziskovali teme strasti, žalosti in hrepenenja. Ferber je dodal: "Za romantiko je značilna globoka čustvena resonanca in globoka povezava z naravo, ki odraža premik od racionalizma razsvetljenstva k praznovanju individualne izkušnje,"⁷ in poudaril, da je bila ta osredotočenost na čustva neposreden odziv na razsvetljenski poudarek na logiki in razumu.

Romantični pesniki in romanopisci so verjeli, da je resnico o človeškem stanju mogoče najti z raziskovanjem posameznih občutkov in izkušenj, v svojih delih pa so poleg tega tudi slavili globino človeških čustev, bogastvo domišljije in vzvišene vidike naravnega sveta. Na primer, predgovor Williama Wordswortha k *Preface to Lyrical Ballads* pravi: "Poezija je spontano prelivanje močnih občutkov: izvira iz čustev, zbranih v miru."⁸ V tem, kar se je kasneje "začelo obravnavati kot de facto manifest romantičnega gibanja",⁹ je Wordsworth poudaril pomen osebnih čustev in izkušenj v poeziji, pri čemer je poudaril, kako ti občutki razkrivajo globlje resnice o človeškem stanju. Podobno občutje je izrazil njegov vrstnik Percy Bysshe Shelley v *A Defence of Poetry*, ki je dejal: "Pesniki so nepriznani zakonodajalci sveta." Shelley trdi, da imajo

⁶ Michael Ferber, *Romanticism: A Very Short Introduction*, 2010.

⁷ Ibid

⁸ William Wordsworth and Samuel Taylor Coleridge, *Lyrical Ballads*, 2013.

⁹ Douglas Scott Berman, "The seduction of system': The critical reception of William Wordsworth's preface to 'Lyrical Ballads', 1800-1820" (PhD dissertation, The University of Wisconsin-Milwaukee, 1999), <https://www.proquest.com/docview/304540675>. Accessed on June 30, 2024.

pesniki edinstveno sposobnost, da izrazijo globoke resnice o človeštvu in družbi s svojim raziskovanjem čustev in domišljije.¹⁰

Številni pisci romantične dobe so ustvarili like, ki so bili jezni ali razbiti zaradi strašne žalosti. Disertacija z naslovom *Unresolved Grief in British Romantic Literature* preučuje, kako ti liki doživljajo žalost v izolaciji, in poudarja, da "koncept dvoumne izgube nam pomaga videti težave pri razumevanju izgube, ki kljubuje zaključku"¹¹. Delo analizira, kako pesniki, kot je Wordsworth, prikazujejo nerešeno žalost, zlasti v *The Ruined Cottage*, kjer izkušnja protagonista odraža globok čustveni boj z izgubo. Poleg tega *The Task* Williama Cowperja prikazuje "Noro Kate", žensko, ki je znorela, ko se je njen zaročenec, mornar, odpravil na ekspedicijo in se izgubil na morju. To nakazuje, da je nerešena žalost osrednja tema romantične literature, ki prikazuje, kako liki krmarijo po svojih čustvenih pokrajinah brez jasnih rešitev.¹²

Individualizem je bil še en temelj literature tistega obdobja. Romantiki so zagovarjali idejo o sebi kot edinstveni, ustvarjalni sili. Slavili so posameznikovo prizadevanje za samoizražanje in samoodkrivanje, pogosto pa so upodabljali protagoniste, ki so kljubovali družbenim normam in konvencijam.¹³ Ta poudarek na posamezniku se je razširil tudi na prepričanje v osebno svobodo in avtonomijo. "Romantični junaki so se razlikovali od tradicionalnih literarnih junakov v tem, da so se nagibali k izzivanju, namesto da bi zagovarjali družbene in moralne vrednote svojega časa."¹⁴ Ta osredotočenost na posameznikovo notranje življenje in osebno potovanje je vidna v delih, kot je *Frankenstein* Mary Shelley, kjer protagonistovo iskanje znanja vodi do globokih osebnih in moralnih dilem.

Nazadnje, pogosto upodobljena kot vir navdiha, tolažbe in lepote, je narava igrala osrednjo vlogo v romantični literaturi. Britanski romantiki so na naravo gledali kot na živo, dihajočo entiteto, prežeto z duhovnim pomenom. "Romantični pesniki menijo, da je narava vir razodetja ... najdejo

¹⁰ "A defence of poetry," The Poetry Foundation, June 11, 2024, <https://www.poetryfoundation.org/articles/69388/a-defence-of-poetry>. Accessed on 28 July 2024.

¹¹ Eta Farmacelia Nurulhady, "'a Sort of Pain, Which Is New': Unresolved Grief in British Romantic Literature," LSU Scholarly Repository, n.d., https://repository.lsu.edu/gradschool_dissertations/5976. Accessed on May 2, 2024.

¹² Ibid

¹³ "Romantic Individualism - Romantic Individualism - zpe.gov.pl," n.d., <https://zpe.gov.pl/a/romantic-individualism/Dkz6GiRZ6>. Accessed on May 6, 2024.

¹⁴ "Romanticism: Definition & Key Themes," n.d., <https://saleonard.people.ysu.edu/Romantic%20notes.html>. Accessed on May 6, 2024.

tolažbo v vseh njenih vidikih."¹⁵ To poudarja, kako so romantični pesniki videli naravo kot bistvenega pomena za razumevanje človeškega stanja in kot zatočišče pred družbenimi pritiski. Verjeli so, da bi globoka povezava z naravnim svetom lahko privedla do večjega samozavedanja in razsvetljenja. Vzvišenost – občutek strahospoštovanja in čudenja, ki ga doživljamo v prisotnosti veličastnosti narave – je bila ključna tema romantične poezije in proze. To je mogoče videti v delih pesnikov, kot je Samuel Taylor Coleridge, čigar *Rime of the Ancient Mariner* živo opisuje navdihujočo in grozljivo moč naravnega sveta.¹⁶

¹⁵ Ali Nadeem, "The Representation Of Nature In Romantic Poetry," *International Journal of Creative Research Thoughts (IJCRT)* 11, no. 8 (n.d.), <https://ijcrt.org/papers/IJCRT2308332.pdf>. Accessed on May 18, 2024.

¹⁶ "Rime of the Ancient Mariner | Overview, Summary & Analysis - Lesson | Study.com," study.com, n.d., <https://study.com/academy/lesson/rime-of-the-ancient-mariner-summary-and-analysis.html>. Accessed on May 12, 2024.

“MY TEARS RICOCHET” in EMILY DICKINSON

Taylor Swift je v svojem dokumentarcu *Folklore: The Long Pond Studio Sessions* opisala to pesem kot pesem o ločitvi ali ostrem razhodu, pri čemer je dejala: "To je pesem o tem, kako je nekdo lahko vaš najboljši prijatelj in vaš spremljevalec in najbolj zaupanja vredna oseba v vašem življenju, nato pa lahko odide in postane vaš najhujši sovražnik, ki ve, kako vas poškodovati, prav zato ker je bil nekoč vaša najbolj zaupanja vredna oseba. Spominja me na ljudi, ki gredo skozi ločitev in imajo osebo, s katero so prisegli, da bodo za vedno, nato pa postanejo oseba, o kateri večino časa govorijo."¹⁷

Ta samorefleksija ni ostala neopažena pri Lauri Randazzo, srednješolski učiteljici, ki je opazila povezavo med to pesmijo in Dickinsonovo pesmijo *After great pain a formal feeling comes – (Poem 372)* v svojem blogu, kjer navaja skupno temo "posledice slabega razhoda".¹⁸ Čeprav Taylor Swift sama nikoli ni neposredno navedla svoje daljne sorodnice¹⁹ kot navdih za to pesem, to ni za lase privlečen zaključek, če upoštevamo vse pretekle aluzije Taylor Swift na Dickensonovo v svojih pesmih. "*After Great Pain* razpravlja o izkušnji čustvenega trpljenja - natančneje, o otrli paralizi, za katero govornik pravi, da sledi intenzivnemu šoku ali travmi. Oblika pesmi, ki je izmenično toga in nepravilna, odraža tako odrevenelost kot tesnobo nekoga v tem stanju."²⁰ Vidi se torej, da je med deli mogoče potegniti jasne tematske vzporednice, kljub časovnem razmaku nastanka del.

¹⁷ *Folklore: The Long Pond Studio Sessions*, 2020.

¹⁸ Laura Randazzo, "Taylor Swift: A Modern Dickinson?," Laura Randazzo – Solutions for the Secondary Classroom, April 11, 2024, <https://laurarandazzo.com/taylor-swift-a-modern-dickinson/>. Accessed on July 12, 2024.

¹⁹ Michael Sainato, "Taylor Swift Is Related to Emily Dickinson, Genealogy Company Reveals," *The Guardian*, March 5, 2024, <https://www.theguardian.com/music/2024/mar/04/taylor-swift-emily-dickinson>. Accessed on August 19, 2024.

²⁰ "After Great Pain, a Formal Feeling Comes – Poem Summary and Analysis | LitCharts," LitCharts, n.d., <https://www.litcharts.com/poetry/emily-dickinson/after-great-pain-a-formal-feeling-comes>. Accessed on August 15, 2024.

JANE EYRE KOT ROMATIČNA REFERENCA

“INVISIBLE STRING”

Jane Eyre, roman iz 19. stoletja Charlotte Brontë, je na svojih straneh zapisala eno najbolj znanih ljubezenskih izjav v zgodovini literature: »Včasih imam čuden občutek do tebe – še posebej, ko si blizu mene, kot zdaj: kot da bi imela nekje pod levimi rebri vrstico, tesno in neločljivo vezano na podobno vrstico, ki se nahaja v ustrezni četrtini tvojega majhnega okvirja.«²¹ Besede je izrekel glavni ljubezenski interes, gospod Rochester, in bile usmerjene proti Jane Eyre, protagonistki romana. Ta citat je neposredno povezan s pesmijo Taylor Swift “invisible string,” ki je 11. na seznamu skladb albuma. Besedilo "And isn't it just so pretty to think/ All along there was some/ Invisible string/ Tying you to me?"²² neopravičljivo uporablja isti simbol za povezovanje dveh ljubimcev, kot je to storila Brontë v svojem romanu. Angleški literarni profesor Jonathan Bate je podprl to trditev, saj je v svojem članku v *The Timesu* zapisal, da se ta specifična besedila nanašajo na klasični roman,²³ ki je skladen s soglasjem, ki so ga dosegli poslušalci in oboževalci. Hiperspecifične korelacije med pesmijo in romanom ni mogoče prezreti, zato kaže vpliv tega specifičnega romantičnega dela literature na pisanje te pesmi.

“MAD WOMAN”

"Mad Woman", ki nadaljuje nit Jane Eyre kot vpliv na svetovno pop zvezdo, velja za še eno možno pesem, ki temelji na liku Jane Eyre. To je še dodatno okrepljeno z dejstvom, da si skladbi »Invisible String« in »Mad Woman« sledita zaporedno na seznamu skladb albuma, ki se nahaja na 11. in 12. mestu. Če se osredotočimo na tematsko korelacijo je opazno, da obe deli govorita o ženski, ki je nora. Neposredno vzporednico lahko potegnemo tako z vsebino pripovedi pesmi kot tudi z romantičnim motivom norih likov, ki ga bomo nadalje raziskali v nadaljevanju eseja. V

²¹ Charlotte Brontë. *Jane Eyre*, 1847.

²² Appendix VIII, IX

²³ Anna Lombardi and Michael Keith. “Why Taylor Swift Is a Literary Giant — by a Shakespeare Professor.” *The Sunday Times*, April 14, 2023. <https://www.thetimes.com/article/why-taylor-swift-is-a-literary-giant-by-a-shakespeare-professor-3fmh269bt?region=global>. Accessed on July 27, 2024.

Jane Eyre je ta lik Bertha Mason, prva žena Edwarda Rochesterja, čigar duševno zdravje se po poročni slovesnosti hitro poslabša.

Kot borba s tem "problemom" se njen mož odloči, da jo zaklene na podstrešje s skrbnico, ki je izjemno neprofesionalna in celo pije na delovnem mestu. Opis Berthe v primeru, ko jo Jane sreča, je naslednji: »[figura] je tekla naprej in nazaj. Kaj je bilo, ali je bila zver ali človeško bitje, na prvi pogled ni bilo mogoče povedati ... ugrabila je in režala kot kakšna čudna divja žival, vendar je bila prekrita z oblačili in količina temnih, sivih las, divjih kot griva, je zakrila njeno glavo in obraz.»²⁴ Ta opazka ponazarja, kako so drugi liki v romanu videli Berto; nora do točke, ko je posest sčasoma požgala do tal in se s strehe vrgla v smrt.²⁵ Namesto da bi jo videli kot človeka, vrednega sočutja, jo raje opisujejo kot žival, ki je edina odgovorna za stanje, v katerem je.

Podobno Taylor Swift uporablja aluzije na vse iste dogodke v svoji pesmi. "Now I breathe flames each time I talk" bi se lahko nanašal na požiganje hiše in "It's obvious that wanting me dead has really brought you two together/.../ The master of spin has a couple side flings/ Good wives always know"²⁶ bi se lahko nanašal na dejstvo, da sta se glavna lika poročila zelo kmalu po Bertinem samomoru, pri čemer je gospod Rochester zaprosil za Janeino še pred tem, medtem ko je bil še vedno poročen s svojo takratno ženo. "And you'll poke that bear till her claws come out"²⁷ je zelo jasna aluzija na enačenje norosti in jeze z živalskimi značilnostmi in nagnjenji, kar je vzporedno z Bertinim opisom. Naslednje tri vrstice neposredno naslavljajo idejo, da je pripovedovalca pesmi pripeljala do norosti druga oseba, namesto da bi bila to njihova lastna krivda: "Every time you call me crazy, I get more crazy/ What about that?/ And when you say I seem angry I get more angry/.../You made her like that"²⁸. Ta zadnja vrstica je zelo ostra in obtožujoča izjava, ki vso krivdo pripisuje storilcu.²⁹ Označuje tudi točko v pesmi, pa naj bo to zadnja vrstica, kjer se pripoved spreminja iz prvoosebne pripovedi v tretje osebno. To bi lahko še

²⁴ Brontë, *Jane Eyre*.

²⁵ Vybarr Cregan-Reid, "Jane Eyre | Summary, Characters, Analysis, & Facts," *Encyclopedia Britannica*, October 29, 2024, <https://www.britannica.com/topic/Jane-Eyre-novel-by-Bronte>. Accessed on June 30, 2024

²⁶ Appendix X, XI

²⁷ Ibid

²⁸ Ibid

²⁹ Jen. "Female Rage: Taylor's 'Mad Woman' Meaning, Explained - Swiftly Sung Stories." *Swiftly Sung Stories* (blog), October 26, 2024. <https://swiftlysungstories.com/mad-woman-meaning/>. Accessed on May 10, 2024.

dodatno nakazovalo, da je Taylor Swift pisala zgodbo iz Berthine perspektive, se postavila v Berthine čevlje in razlagala, kako bi napačna dejanja, storjena liku, nanjo psihološko vplivala.

Posamično se lahko vse te reference zdijo posredne ali naključne, vendar skupaj naslikajo isto sliko kot klasični roman. Zato lahko sklepamo, da je tudi na nastanek te pesmi vplivalo Brontëjevo delo.

“THE LAKES”

Dragulj tega albuma, prvi, ki so ga oboževalci in kritiki označili kot pesem najbolj referenčno romantiki, je bonus skladba z naslovom "the lakes". Čeprav se pesem sama po sebi ne nanaša na nobeno romantično delo, naj bi zajela bistvo obdobja. Vrstica “Take me to the Lakes, where all the poets went to die”³⁰ se nanaša na Lake District v Združenem kraljestvu, kjer so v začetku 19. stoletja prebivali ugledni angleški romantični pesniki, skupina imenovana tudi »Lake Poets«, ki so jo sestavljali William Wordsworth, Samuel Taylor Coleridge in Robert Southey.³¹

Poslušalec je videl pomen v vrstici “What should be over, burrowed under my skin,” saj so zapisali: »V tej vrstici se Taylor Swift igra s predlogi 'nad' in 'pod'. Izraz “What should be over” uporablja "konec (over)" v smislu nečesa, kar se konča, kot je odnos. Temu pa sledi fraza “burrowed under my skin”, zaradi katere poslušalec pomisli na »preko (over)« v pozicijskem smislu. Tovrstna predložna besedna igra je vidna v poeziji romantične dobe, na katero pesem veliko namiguje.”³²

Pretirana dramatizacija v vrstici “in heart stopping waves of hurt” posnema poudarek romantične dobe na intenzivnih čustvih in skrajnih občutkih. Poleg tega je vrstica “Tell me what are my words worth”³³ igra besed, ki jo lahko beremo tudi kot [William] Wordsworth, prej omenjeni romantični pesnik.³⁴ Poleg tega Taylor Swift poje o tem, da želi pobegniti iz življenja, ki si ga je pripovedovalka ustvarila, in pobegniti v naravo, da bi se osvobodila družbe: “I’m not cut out for all these cynical clones/ These hunters with cell phones/ Take me to the Lakes where all the poets went to die.”³⁵ To je povezano z romantično predstavo, da naravo vidimo kot pobeg, pa tudi ponujamo sredstva za raziskovanje globokih čustev zaradi moči narave. Nato sledi vrstica “Those Windemere peaks look like a perfect place to cry,”³⁶ ki se nanaša na največje jezero v

³⁰ Appendix XIV, XV

³¹ “Lake Poet | Romanticism, Wordsworth, Coleridge.” *Encyclopedia Britannica*, July 20, 1998. <https://www.britannica.com/topic/Lake-poet>. Accessed on June 25, 2024.

³² “Taylor Swift – the Lakes,” Genius, n.d., <https://genius.com/Taylor-swift-the-lakes-lyrics>.

³³ Appendix XIV, XV

³⁴ Jack. “Song Analysis of ‘The Lakes’ by Taylor Swift - Jack - Medium.” *Medium*, November 27, 2023. <https://medium.com/@lemonsail/song-analysis-of-the-lakes-by-taylor-swift-661ef6febdfe>. Accessed on May 10, 2024.

³⁵ Appendix XIV, XV

³⁶ Ibid

Angliji, ki se nahaja v narodnem parku Lake District. Zaradi vseh teh sklicevanj na bistvene romantične značilnosti je enostavno razumeti, zakaj je ta pesem v ospredju razprav o ideji povezave med obdobjem in *folklore*. Namigovanje pesmi na fizično osebo, pomembno v britanski zgodovini, in lokacijo z bogato zgodovino, ki sega v romantično obdobje, naredi povezavo zelo verjetno, saj je mimo področja možnosti, da bi bila naključna.

TEME

ČUSTVA POSAMEZNIKOV in NJIHOVA PSIHOLOŠKA STANJA

Taylor Swift je uporabila motiv ženske, ki je nora zaradi stvari, ki so se ji zgodile, upodobljen v prej analizirani “mad woman”, odmeva romantično karakteristiko poudarjanja čustev posameznikov in njihovih psiholoških stanj, kar pa zajema tudi like, ki so bili nori ali čustveno razstreseni. Takšen motiv – čeprav ne tako eksplicitno izražen kot v pesmi “mad woman” – je mogoče videti tudi v peti skladbi z naslovom “my tears ricochet,” ki je za razliko od večine tega albuma avtobiografska v izpovednem smislu, »kjer slika s krvjo metaforičnega umorjenega ljubimca, z namenom, da bi zacelila rane svoje izdaje v resničnem življenju«. ³⁷ Kot je bilo že omenjeno, je o takšnih temah pisal ugleden pisatelj romantične dobe, Wordsworth.

V samoproduciranem dokumentarcu *Folklore: The Long Pond Studio Sessions* je Taylor Swift spregovorila o temi pesmi: »To je nekakšna pesem o karmi, to je pesem o pohlepu. To je pesem o tem, kako bi nekdo lahko bil [...] najbolj zaupanja vredna oseba v tvojem življenju, nato pa bi lahko šel in postal tvoj najhujši sovražnik, ki ve, kako te poškodovati, prav zato ker je bil nekoč tvoja najbolj zaupanja vredna oseba.« ³⁸ Zdi se, da ta izjava namiguje na Scotta Borchetto, nekdanjega menedžerja Taylor Swift, s katerim si je bila zelo blizu vse dokler ni prodal “master” posnetkov njenih pesmi Scooterju Braunu za njenim hrbtom, kar jo je na koncu prikrajšalo možnosti lastitve pravic do svojih pesmi. ³⁹ Taylor je v intervjuju leta 2019, leto dni pred izdajo *folklore*, celo izjavila: »Vedela sem, da bo prodal mojo glasbo, vedela sem, da bo to storil. Nisem mogla verjeti, komu jih je prodal, ker sva se neskončnokrat pogovarjala o Scooter Braunu. In

³⁷ Thom Donovan. “The Haunting Reality Behind the Meaning of ‘My Tears Ricochet’ by Taylor Swift.” *American Songwriter*, February 2, 2024. <https://americansongwriter.com/the-haunting-reality-behind-the-meaning-of-my-tears-ricochet-by-taylor-swift/>. Accessed on July 22, 2024.

³⁸ *Folklore: The Long Pond Studio Sessions*.

³⁹ Ben Sisario and Joe Coscarelli, “Taylor Swift’s Feud With Scooter Braun Spotlights Musicians’ Struggles to Own Their Work,” *The New York Times*, November 17, 2020, <https://www.nytimes.com/2019/07/01/arts/music/taylor-swift-master-recordings.html>. Accessed on November 16, 2024.

sedaj ima 300 milijonov razlogov, da priročno pozabi na te pogovore (s sklicevanjem na ceno, ki jo je bil Borchetta plačan)."⁴⁰

Neutrudni poskusi Taylor Swift in njene ekipe, da bi odkupili njene "master" posnetke niso nikoli obrodili sadove, in glede na to, da je večkrat izrazila jezo in izdajo, ki jo čuti vse od takrat,⁴¹ lahko domnevamo, da pesem s tako bridkimi opisi besa govori o posledicah izgube pravic za njenih prvih šest studijskih albumov.⁴² To dokazuje verz "and when you can't sleep at night you hear my stolen lullabies,"⁴³ ki odraža Swiftino nenehno vokalizacijo tega, kako zelo jo je izguba svoje glasbe resnično prizadela. Uporaba vrstic "Cause when I'd fight, you used to tell me I was brave"⁴⁴ in "you can aim for my heart, go for blood/ but you would still miss me in your bones"⁴⁵ prikazuje ljubezen, ki je nekoč bila, ki se tekom pesmi spremeni v sovraštvo, saj se pripovedovalec sprašuje "Even on my worst day, did I deserve babe/ all the hell you gave me?"⁴⁶ Maščevalnost kažejo vrstice "If I'm on fire, you'll be made of ashes too" in "I didn't have it in myself to go with grace/ and so the battleships will sink beneath the waves."⁴⁷ To pesem si lahko razlagamo kot prikaz osebe, ki sta jo bes in izdaja pripeljala do točke obupa in norosti, kjer pa se hkrati spopada z žalovanjem za svojo preteklostjo. Rana se še ni zacelila, saj je od prodaje "master" posnetkov do izida albuma minilo le leto dni. Pripovedovalca – izraz, ki je v tem primeru lahko sinonim za Swift samo – še vedno preganja situacija, saj pravi: "And I still talk to you, when I'm screaming at the sky."⁴⁸ Ta pesem zato močno odraža idejo raziskovanja čustev in psiholoških stanj posameznikov, ki je jedro romantične literature.

⁴⁰ *CBS Sunday Morning*. "Taylor Swift on 'Lover' and Haters," August 25, 2019. <https://www.youtube.com/watch?v=nDzhoofkRJI>. Accessed on July 21, 2024.

⁴¹ Ibid.

⁴² Donovan, "The Haunting Reality Behind 'My Tears Ricochet.'"

⁴³ Appendix IV, V

⁴⁴ Ibid

⁴⁵ Ibid

⁴⁶ Ibid

⁴⁷ Ibid

⁴⁸ Ibid

NOSTALGIA

“CARDIGAN”

Skladba številka 2 z naslovom "cardigan" popolnoma uteleša romantično idealizacijo hrepenenja po preteklosti. Ta pripovedna pesem je del trojice skladb v tem albumu – "august," "cardigan" in "betty" – ki skupaj tvorijo povezano zgodbo o ljubezenskem trikotniku med Jamesom, Betty in Augustine, izmišljenimi liki, ki jih je ustvarila Swift.⁴⁹ Jamesa in Betty je Swift uradno poimenovala sama, tako ju namreč naslavlja v intervjujih oziroma v njenih pesmih, medtem ko so lik Augustine poimenovali oboževalci.⁵⁰

Betty in James sta bila par, ko je James poleti odšel na počitnice in prevaral Betty s poletno romanco, dekletom po imenu Augustine. Taylor v pesmi "cardigan" ponudi bolj zrelo, otožno perspektivo na zgodbo, ki jo pripovedujeta preostali dve pesmi. Prikaže Betty, kako kot starejša razmišlja o svojih najstniških letih. To nostalgčno hrepenenje je najbolje izraženo v prvih dveh refrenih. Prvi refren poudarja fizične vidike njune najstniške zveze: “But I knew you/ Dancin' in your Levis/ Drunk under a streetlight, I/ I knew you/ Hand under my sweatshirt/ Baby, kiss it better, I.”⁵¹ Drugi refren pa se bolj osredotoča na čustveno plat njunega razmerja:⁵²“But I knew you/ Playing hide-and-seek and/ Giving me your weekends, I/ I knew you/ Your heartbeat on the High Line/ Once in twenty lifetimes.”⁵³

Nenehno ponavljanje fraze "I knew you" v obeh refrenih ustvarja melanholičen ton, saj Betty obuja spomine in hrepeni po razmerju, kakršnega je poznala, preden je izvedela za prevaro. Zaradi pripovednega sloga, ki ga Swift uporabi v tej pesmi, si lahko poslušalci predstavljajo dogajanje kot v filmskem prizoru. S svojim pisanjem zna poslušalca popeljati v preteklost skupaj z Betty, da lahko doživi vzpone njunega razmerja, preden ga je nezvestoba nepopravljivo uničila.

⁴⁹ *Folklore: The Long Pond Studio Sessions*.

⁵⁰ Ibid

⁵¹ Appendix II, III, IV

⁵² Arielle Anderson. “What Does ‘Cardigan’ by Taylor Swift Mean? — the Pop Song Professor.” *The Pop Song Professor*, July 28, 2020. <https://www.popsongprofessor.com/blog/2020/7/28/what-does-cardigan-by-taylor-swift-mean>. Accessed on July 25, 2024.

⁵³ Appendix II, III, IV

To dodatno poudarja tudi dosledna raba preteklega časa skozi celotno pesem, saj Swift večinoma ne piše v sedanjiku, prihodnjik pa je popolnoma odsoten.

“AUGUST”

Hrepenenje, osrednja tema romantične literature, ki se navezuje na nostalgijo, je raziskano v pesmi "august", kjer je predstavljena Augustinina perspektiva kot "druge ženske." Njena želja, da bi jo James ljubil in da bi bila predmet njegove naklonjenosti,⁵⁴ se kaže v vrsticah "Salt air, and the rust on your door / I never needed anything more"⁵⁵ in "Your back beneath the sun / wishing I could write my name on it,"⁵⁶ kjer izraža svojo željo, da bi bila uradno z Jamesom in ga metaforično "označila" kot svojega, čeprav je v podzavesti vedela, da to nikoli ne bo mogoče. To željo še bolj poudari v vrstici "Will you call when you're back at school?"⁵⁷, s katero obupano hrepeni po njegovi pozornosti in času. Izgleda, kot da bi ga prosila, naj to ne ostane le poletna romanca. Ta občutek se nato odrazi v vrstici "I remember thinking I had you,"⁵⁸ kar kaže na njeno zanikanje resnice in na možnost, da sploh ni vedela, da je bil James ves čas v zvezi. Vrstici "Back when we were still changing for the better / wanting was enough / for me, it was enough"⁵⁹ in "To live for the hope of it all / cancel my plans just in case you called"⁶⁰ prikazujeta njeno obupano potrebo po Jamesu, saj se je bila pripravljena zadovoljiti z najmanjšim možnim, samo da bi doživela ljubezen, po kateri je hrepenela. Na koncu, v vrsticah "But I can see us lost in a memory / August slipped away into a moment in time / 'cause it was never mine,"⁶¹ Augustine z razmišlja o preteklosti in počasi sprejme dejstvo, da je bil ta trenutek le bežen in nikoli resničen. To poudari tudi v vrstici "so much for summer love / saying us cause you weren't mine to lose."⁶²

⁵⁴ *Folklore: The Long Pond Studio Sessions.*

⁵⁵ Appendix VI, VII, VIII

⁵⁶ Ibid

⁵⁷ Ibid

⁵⁸ Ibid

⁵⁹ Ibid

⁶⁰ Ibid

⁶¹ Ibid

⁶² Ibid

“THE 1”

Še ena pesem v albumu odraža temo nostalgije in hrepenenja – to je uvodna skladba "the 1." "Tako kot mnoge pesmi v *folklore* tudi "the 1" preučuje razmerje, ki se je že končalo. Zdi se, da je pripovedovalka v mnogih pogledih že prebolela bolečino izgube, a se še vedno sprašuje, kako sta lahko prišla tako blizu skupnemu življenju in se nato razšla. Ko govori s svojim nekdanjim ljubimcem, želi vedeti, ali bi lahko naredila kaj drugače, da bi ostala skupaj."⁶³

To razmišljanje se dvakrat ponovi v refrenu pesmi: “But we were something, don't you think so?/ Roaring twenties, tossing pennies in the pool/ And if my wishes came true/ It would've been you.”⁶⁴

Ker več pesmi na albumu odraža temo nostalgije in hrepenenja, lahko sklepamo, da je bil to še en vidik literature tistega obdobja, ki se je odrazil v vsebini albuma, kar dodatno potrjuje idejo, da je bila romantična literatura navdih za Swift.

ESKAPIZEM IN NARAVA

Celoten koncept, okoli katerega je bil album ustvarjen, je močno povezan z romantiko, saj so zgodbe v pesmih večinoma izmišljene. Nastale so kot posledica tega, da je bil ves svet, med drugim tudi Swift, zaprt med epidemijo Covid-19. V času, ko je bila prisiljena ostati doma, se je odločila lotiti projekta, kakršnega do takrat še ni ustvarila in ga od potem tudi ni ponovila – s pomočjo pripovedovanja izmišljenih zgodb si je omogočila pobeg pred grozljivim stanjem sveta. Vsaka pesem v tem albumu, ne glede na to, ali je neposredno povezana z deli romantike ali ne, uporablja eskapizem in pripovedno usmerjeno pesnjenje, ki poslušalcu ponuja priložnost za pobeg v svet žive domišljije in čustvene globine. V tem svetu se osebne izkušnje prepletajo z izmišljenimi zgodbami, kar omogoča raziskovanje zapletenih občutkov ljubezni, izgube in samospoznavanja.

Wordsworth je pogosto pisal o svojih osebnih izkušnjah v naravi ter poudarjal, kako so oblikovale njegova čustva in misli. Njegove pesmi odražajo globoko povezanost z naravnim

⁶³ Anderson, “What Does ‘the 1’ by Taylor Swift Mean?”

⁶⁴ Appendix I, II

svetom in ga prikazujejo kot nekaj, kar neposredno vpliva na človeško dušo.⁶⁵ Ta ideja je močno prisotna v večjem delu albuma, še posebej v pesmih, kot sta "seven" in že omenjena "the lakes."

Narava je osrednji motiv skladbe "seven". Swift poje o želji po pobegu nazaj v otroštvo in igranju na gugalnicah, kar je razvidno iz verzov: "please picture me/ in the trees/ [...] in the swing/ over the creek."⁶⁶ Tako kot v pesmi "cardigan" tudi ta v poslušalcu vzbudi živo podobo, vendar se tokrat umetnica opira na naravo kot sredstvo za ustvarjanje te podobe. Doktorska kandidatka Lope Romera je o tej temi povedal naslednje: "Ko govorimo o izgubi nedolžnosti, je romantična doba naravo pogosto prikazovala kot središče čistosti in iskrenosti. Podobno Swift to povezavo s pokrajino reinterpreтира z razvijanjem zgodbe o otroškem prijateljstvu, ki se predaja trajajoči nedolžnosti mladosti – še neomadeževani s stranpotni družbe – medtem ko uživa v mirnosti narave, s čimer odmeva romantično idejo iskanja tolažbe in spokojnosti v divjini."⁶⁷

DRUŽBENA KRITIKA

V romantični književnosti je bila folklor uporabljen za raziskovanje in kritiko družbenih struktur, vključno s sloji, spolom in gospodarstvom – ideja, ki jo Swift najbolj izrazito uporabi v trinajsti skladbi "epiphany". Glavni namen te pesmi je ozavestiti težave, s katerimi so se reševalci soočali med pandemijo, pri čemer travmo primerja s grozotami, ki so jim bili priča vojaki v prvi svetovni vojni. Aaron Dessner, sodelavec in producent albuma, je za *Vulture* povedal: "Pesem je delno zgodba o njenem dedku, ki je bil vojak, in delno zgodba o medicinski sestri v sodobnem času. [...] V preteklosti so bili junaki le vojaki. Danes so to tudi zdravstveni delavci."⁶⁸

Tako kot je naša sodobna družba v času pandemije doživljala hitre spremembe, je podobno veljalo za britansko družbo v obdobju romantike, pri čemer je književnost odražala vse večjo ozaveščenost o družbenih problemih in osebnih žrtvah.

⁶⁵ Will Christie. "Wordsworth and the Language of Nature." *The Wordsworth Circle* 14, no. 1 (January 1, 1983): 40–47. <https://doi.org/10.1086/twc24041018>. Accessed on September 2, 2024.

⁶⁶ Appendix V, VI

⁶⁷ Victoria Lope Romera. "Did All the Poets Die in 'The Lakes'? A Reinterpretation of the Romantic Literary Tradition in Taylor Swift's folklore (2020)." PhD dissertation, Autonomous University of Barcelona, 2024. <https://ddd.uab.cat/record/299110>.

⁶⁸ Brady Gerber. "Taylor Swift Folklore: Aaron Dessner Breaks Down Every Song." *Vulture*, July 27, 2020. <https://www.vulture.com/2020/07/taylor-swift-folklore-aaron-dessner-breaks-down-every-song.html>. Accessed on July 22, 2024.

ZAKLJUČEK

Skratka, album *folklore* Taylor Swift uteleša bistvo romantične književnosti, saj prepleta njene temeljne teme – čustva posameznikov, nostalgijo, eskapizem skozi naravo in družbeno kritiko – s sodobnim pripovedovanjem. Raziskovanje globokih psiholoških stanj, kot ga najdemo v pesmih "mad woman" in "my tears ricochet", odseva romantično fascinacijo z žalovanjem, norostjo in čustvenimi pretresi. Tema nostalgije, še posebej v skladbah "cardigan", "august" in "the 1", odraža romantično idealizacijo hrepenenja in minevanja časa ter s tem poudarja globoko povezanost obdobja s spomini in osebnimi izkušnjami.

Poleg tega folklore zajema romantično spoštovanje narave kot zatočišča in vira navdiha, kar je najbolj vidno v pesmih "seven" in "the lakes". Swiftina uporaba naravnih podob in njena želja po pobegu se ujemata z romantičnimi pesniki, ki so slavili naravo zaradi njene sposobnosti vzbujanja globokih čustev in samorefleksije. Poleg tega družbena kritika, predstavljena v albumu, zlasti v pesmi "epiphany", nadaljuje romantično tradicijo obravnavanja družbenih problemov skozi umetniški izraz.

Navsezadnje, Swiftin album deluje kot most med romantično književnostjo in sodobno glasbo ter dokazuje, da so teme iz 18. in 19. stoletja, aktualne še danes. S prepletanjem romantičnih idealov v svoje besedilo ne le obuja temeljna načela tega gibanja, temveč jih tudi približa novi publiki, s čimer zagotavlja njihov trajni vpliv v sodobni umetniški razpravi.

VIRI

“After Great Pain, a Formal Feeling Comes – Poem Summary and Analysis | LitCharts,” n.d. <https://www.litcharts.com/poetry/emily-dickinson/after-great-pain-a-formal-feeling-comes>. Accessed on August 15, 2024.

Anderson, Arielle. “What Does ‘Cardigan’ by Taylor Swift Mean? — the Pop Song Professor.” *The Pop Song Professor*, last modified July 28, 2020. <https://www.popsongprofessor.com/blog/2020/7/28/what-does-cardigan-by-taylor-swift-mean>. Accessed on May 6, 2024.

Anderson, Arielle. “What Does ‘the 1’ by Taylor Swift Mean? — the Pop Song Professor.” *The Pop Song Professor*, last modified July 28, 2020. <https://www.popsongprofessor.com/blog/2020/7/28/what-does-the-1-by-taylor-swift-mean>. Accessed on July 25, 2024.

Brontë, Charlotte. *Jane Eyre*, 1847.

Berman, Douglas Scott. “‘The seduction of system’: The critical reception of William Wordsworth’s preface to ‘Lyrical Ballads’, 1800-1820.” PhD dissertation, The University of Wisconsin-Milwaukee, 1999. <https://www.proquest.com/docview/304540675>. Accessed on June 30, 2024.

CBS Sunday Morning. “Taylor Swift on ‘Lover’ and Haters,” last modified August 25, 2019. <https://www.youtube.com/watch?v=nDzhoofkRJI>. Accessed on July 21, 2024.

Christie, Will. “Wordsworth and the Language of Nature.” *The Wordsworth Circle* 14, no. 1 (January 1, 1983): 40–47. <https://doi.org/10.1086/twc24041018>. Accessed on September 2, 2024.

Cregan-Reid, Vybarr. “Jane Eyre | Summary, Characters, Analysis, & Facts.” *Encyclopedia Britannica*, last modified October 29, 2024. <https://www.britannica.com/topic/Jane-Eyre-novel-by-Bronte>. Accessed on June 30, 2024.

Donovan, Thom. “The Haunting Reality Behind the Meaning of ‘My Tears Ricochet’ by Taylor Swift.” *American Songwriter*, last modified February 2, 2024. <https://americansongwriter.com/the-haunting-reality-behind-the-meaning-of-my-tears-ricochet-by-taylor-swift/>. Accessed on July 22, 2024.

Folklore: The Long Pond Studio Sessions, 2020.

Ferber, Michael. *Romanticism: A Very Short Introduction*, 2010.

Genius. "Taylor Swift – the Lakes," n.d. <https://genius.com/Taylor-swift-the-lakes-lyrics>.

Gerber, Brady. "Taylor Swift Folklore: Aaron Dessner Breaks Down Every Song." *Vulture*, last modified July 27, 2020. <https://www.vulture.com/2020/07/taylor-swift-folklore-aaron-dessner-breaks-down-every-song.html>. Accessed on July 22, 2024.

Jack. "Song Analysis of 'The Lakes' by Taylor Swift - Jack - Medium." *Medium*, last modified November 27, 2023. <https://medium.com/@lemonsail/song-analysis-of-the-lakes-by-taylor-swift-661ef6febdfe>. Accessed on May 10, 2024.

Jen. "Female Rage: Taylor's 'Mad Woman' Meaning, Explained - Swiftly Sung Stories." *Swiftly Sung Stories* (blog), last modified October 26, 2024. <https://swiftlysungstories.com/mad-woman-meaning/>. Accessed on May 10, 2024.

"Lake Poet | Romanticism, Wordsworth, Coleridge." *Encyclopedia Britannica*, last modified July 20, 1998. <https://www.britannica.com/topic/Lake-poet>. Accessed on June 25, 2024.

Lombardi, Anna, and Michael Keith. "Why Taylor Swift Is a Literary Giant — by a Shakespeare Professor." *The Sunday Times*, last modified April 14, 2023. <https://www.thetimes.com/article/why-taylor-swift-is-a-literary-giant-by-a-shakespeare-professor-3fmh269bt?region=global>. Accessed on July 27, 2024.

Lope Romera, Victoria. "Did All the Poets Die in 'The Lakes'?": A Reinterpretation of the Romantic Literary Tradition in Taylor Swift's folklore (2020)." PhD dissertation, Autonomous University of Barcelona, 2024. <https://ddd.uab.cat/record/299110>.

Nadeem, Ali. "The Representation Of Nature In Romantic Poetry." *International Journal of Creative Research Thoughts (IJCRT)* 11, no. 8 (n.d.). <https://ijcrt.org/papers/IJCRT2308332.pdf>. Accessed on May 18, 2024.

Nurulhady, Eta Farmacelia. "'a Sort of Pain, Which Is New': Unresolved Grief in British Romantic Literature." *LSU Scholarly Repository*, n.d. https://repository.lsu.edu/gradschool_dissertations/5976. Accessed on May 2, 2024.

Randazzo, Laura. "Taylor Swift: A Modern Dickinson?" *Laura Randazzo – Solutions for the Secondary Classroom*, April 11, 2024. <https://laurarandazzo.com/taylor-swift-a-modern-dickinson/>. Accessed on July 12, 2024.

“Realism and Social Commentary | 18th and 19th Century Literature Class Notes | Fiveable,” n.d. <https://fiveable.me/18th-and-19th-century-literature/unit-3/realism-social-commentary/study-guide/8FW35QDtssAvQcOp>. Accessed on July 6, 2024.

“Rime of the Ancient Mariner | Overview, Summary & Analysis - Lesson | Study.com,” n.d. <https://study.com/academy/lesson/rime-of-the-ancient-mariner-summary-and-analysis.html>. Accessed on May 12, 2024.

“Romanticism: Definition & Key Themes,” n.d. <https://saleonard.people.yasu.edu/Romantic%20notes.html>. Accessed on May 6, 2024.

“Romantic Individualism - Romantic Individualism - zpe.gov.pl,” n.d. <https://zpe.gov.pl/a/romantic-individualism/Dkz6GiRZ6>. Accessed on May 6, 2024.

Sainato, Michael. “Taylor Swift Is Related to Emily Dickinson, Genealogy Company Reveals.” *The Guardian*, last modified March 5, 2024. <https://www.theguardian.com/music/2024/mar/04/taylor-swift-emily-dickinson>. Accessed on August 19, 2024.

Sisario, Ben and Coscarelli Joe. “Taylor Swift’s Feud With Scooter Braun Spotlights Musicians’ Struggles to Own Their Work.” *The New York Times*, last modified November 17, 2020. <https://www.nytimes.com/2019/07/01/arts/music/taylor-swift-master-recordings.html>. Accessed on November 16, 2024.

Taylor Swift: The Eras Tour, 2023.

Taylor Swift – the lakes. (n.d.). Genius. <https://genius.com/Taylor-swift-the-lakes-lyrics>. Accessed on June 27, 2024.

The Poetry Foundation. “A defence of poetry,” last modified June 11, 2024. <https://www.poetryfoundation.org/articles/69388/a-defence-of-poetry>. Accessed on July 28, 2024.

Wordsworth, William, and Samuel Taylor Coleridge. *Lyrical Ballads*, 2013.

PRILOGE

Skladba 1: THE 1 – Taylor Swift

I'm doing good, I'm on some new shit
Been saying "yes" instead of "no"
I thought I saw you at the bus stop, I didn't though
I hit the ground running each night
I hit the Sunday matinée
You know the greatest films of all time were never made

I guess you never know, never know
And if you wanted me, you really should've showed
And if you never bleed, you're never gonna grow
And it's alright now

But we were something, don't you think so?
Roaring twenties, tossing pennies in the pool
And if my wishes came true
It would've been you
In my defense, I have none
For never leaving well enough alone
But it would've been fun
If you would've been the one
(Ooh)

I have this dream you're doing cool shit
Having adventures on your own
You meet some woman on the internet and take her home
We never painted by the numbers, baby
But we were making it count
You know the greatest loves of all time are over now
I guess you never know, never know
And it's another day waking up alone

But we were something, don't you think so?
Roaring twenties, tossing pennies in the pool
And if my wishes came true
It would've been you
In my defense, I have none
For never leaving well enough alone

But it would've been fun
If you would've been the one

I, I, I persist and resist the temptation to ask you
If one thing had been different
Would everything be different today?

We were something, don't you think so?
Rosé flowing with your chosen family
And it would've been sweet
If it could've been me
In my defense, I have none
For digging up the grave another time
But it would've been fun
If you would've been the one
(Ooh)

Retrieved from: Genius. "Taylor Swift – the 1," n.d. <https://genius.com/Taylor-swift-the-1-lyrics>.

Skladba 2: CARDIGAN – Taylor Swift

Vintage tee, brand new phone
High heels on cobblestones
When you are young, they assume you know nothing
Sequin smile, black lipstick
Sensual politics
When you are young, they assume you know nothing

But I knew you
Dancin' in your Levi's
Drunk under a streetlight, I
I knew you
Hand under my sweatshirt
Baby, kiss it better, I

And when I felt like I was an old cardigan
Under someone's bed
You put me on and said I was your favorite

A friend to all is a friend to none

Chase two girls, lose the one
When you are young, they assume you know nothing

But I knew you
Playing hide-and-seek and
Giving me your weekends, I
I knew you
Your heartbeat on the High Line
Once in twenty lifetimes, I

And when I felt like I was an old cardigan
Under someone's bed
You put me on and said I was your favorite

To kiss in cars and downtown bars
Was all we needed
You drew stars around my scars
But now I'm bleedin'

'Cause I knew you
Steppin' on the last train
Marked me like a bloodstain, I
I knew you
Tried to change the ending
Peter losing Wendy, I
I knew you
Leavin' like a father
Running like water, I

And when you are young, they assume you know nothing

But I knew you'd linger like a tattoo kiss
I knew you'd haunt all of my what-ifs
The smell of smoke would hang around this long
'Cause I knew everything when I was young
I knew I'd curse you for the longest time
Chasin' shadows in the grocery line
I knew you'd miss me once the thrill expired
And you'd be standin' in my front porch light
And I knew you'd come back to me
You'd come back to me

And you'd come back to me
And you'd come back

And when I felt like I was an old cardigan
Under someone's bed
You put me on and said I was your favorite

Retrieved from: Genius. "Taylor Swift – Cardigan," n.d. <https://genius.com/Taylor-swift-cardigan-lyrics>.

Skladba 5: MY TEARS RICOCHET – Taylor Swift

We gather here, we line up, weepin' in a sunlit room
And if I'm on fire, you'll be made of ashes, too
Even on my worst day, did I deserve, babe
All the hell you gave me?
'Cause I loved you, I swear I loved you
'Til my dying day

I didn't have it in myself to go with grace
And you're the hero flying around, saving face
And if I'm dead to you, why are you at the wake?
Cursing my name, wishing I stayed
Look at how my tears ricochet

We gather stones, never knowing what they'll mean
Some to throw, some to make a diamond ring
You know I didn't want to have to haunt you
But what a ghostly scene
You wear the same jewels that I gave you
As you bury me

I didn't have it in myself to go with grace
'Cause when I'd fight, you used to tell me I was brave
And if I'm dead to you, why are you at the wake?
Cursing my name, wishing I stayed
Look at how my tears ricochet

And I can go anywhere I want

Anywhere I want, just not home
And you can aim for my heart, go for blood
But you would still miss me in your bones
And I still talk to you (When I'm screaming at the sky)
And when you can't sleep at night (You hear my stolen lullabies)

I didn't have it in myself to go with grace
And so the battleships will sink beneath the waves
You had to kill me, but it killed you just the same
Cursing my name, wishing I stayed
You turned into your worst fears
And you're tossing out blame, drunk on this pain
Crossing out the good years
And you're cursing my name, wishing I stayed
Look at how my tears ricochet

Retrieved from: Genius. "Taylor Swift – My Tears Ricochet," n.d. <https://genius.com/Taylor-swift-my-tears-ricochet-lyrics>.

Skladba 7: SEVEN – Taylor Swift

Please picture me in the trees
I hit my peak at seven
Feet in the swing over the creek
I was too scared to jump in
But I, I was high in the sky
With Pennsylvania under me
Are there still beautiful things?

Sweet tea in the summer
Cross your heart, won't tell no other
And though I can't recall your face
I still got love for you
Your braids like a pattern
Love you to the Moon and to Saturn
Passed down like folk songs
The love lasts so long

And I've been meaning to tell you

I think your house is haunted
Your dad is always mad and that must be why
And I think you should come live with me
And we can be pirates
Then you won't have to cry
Or hide in the closet
And just like a folk song
Our love will be passed on

Please picture me in the weeds
Before I learned civility
I used to scream ferociously
Any time I wanted
I, I

Sweet tea in the summer
Cross my heart, won't tell no other
And though I can't recall your face
I still got love for you
Pack your dolls and a sweater
We'll move to India forever
Passed down like folk songs
Our love lasts so long

Retrieved from: Genius. "Taylor Swift – Seven," n.d. <https://genius.com/Taylor-swift-seven-Lyrics>

Skladba 8: AUGUST – Taylor Swift

Salt air, and the rust on your door
I never needed anything more
Whispers of "Are you sure?"
"Never have I ever before"

But I can see us lost in the memory
August slipped away into a moment in time
'Cause it was never mine
And I can see us twisted in bedsheets
August sipped away like a bottle of wine
'Cause you were never mine

Your back beneath the sun
Wishin' I could write my name on it
Will you call when you're back at school?
I remember thinkin' I had you

But I can see us lost in the memory
August slipped away into a moment in time
'Cause it was never mine
And I can see us twisted in bedsheets
August sipped away like a bottle of wine
'Cause you were never mine

Back when we were still changin' for the better
Wanting was enough
For me, it was enough
To live for the hope of it all
Cancel plans just in case you'd call
And say, "Meet me behind the mall"
So much for summer love and saying "us"
'Cause you weren't mine to lose
You weren't mine to lose, no

But I can see us lost in the memory
August slipped away into a moment in time
'Cause it was never mine
And I can see us twisted in bedsheets
August sipped away like a bottle of wine
'Cause you were never mine

'Cause you were never mine
Never mine
But do you remember?
Remember when I pulled up and said "Get in the car"
And then canceled my plans just in case you'd call?
Back when I was livin' for the hope of it all, for the hope of it all
"Meet me behind the mall"
(Remember when I pulled up and said "Get in the car")
(And then canceled my plans just in case you'd call?)
(Back when I was livin' for the hope of it all, for the hope of it all)

("Meet me behind the mall")
Remember when I pulled up and said "Get in the car"
And then canceled my plans just in case you'd call?
Back when I was livin' for the hope of it all (For the hope of it all)
For the hope of it all, for the hope of it all
(For the hope of it all, for the hope of it all)

Retrieved from: Genius. "Taylor Swift – August," n.d. <https://genius.com/Taylor-swift-august-lyrics>.

Skladba 11: INVISIBLE STRING – Taylor Swift

Green was the color of the grass
Where I used to read at Centennial Park
I used to think I would meet somebody there
Teal was the color of your shirt
When you were sixteen at the yogurt shop
You used to work at to make a little money

Time, curious time
Gave me no compasses, gave me no signs
Were there clues I didn't see?
And isn't it just so pretty to think
All along there was some
Invisible string
Tying you to me?
Ooh-ooh-ooh-ooh

Bad was the blood of the song in the cab
On your first trip to LA
You ate at my favorite spot for dinner
Bold was the waitress on our three-year trip
Getting lunch down by the Lakes
She said I looked like an American singer

Time, mystical time
Cutting me open, then healing me fine
Were there clues I didn't see?
And isn't it just so pretty to think
All along there was some

Invisible string
Tying you to me?
Ooh-ooh-ooh-ooh

A string that pulled me
Out of all the wrong arms, right into that dive bar
Something wrapped all of my past mistakes in barbed wire
Chains around my demons
Wool to brave the seasons
One single thread of gold
Tied me to you

Cold was the steel of my axe to grind
For the boys who broke my heart
Now I send their babies presents
Gold was the color of the leaves
When I showed you around Centennial Park
Hell was the journey, but it brought me heaven

Time, wondrous time
Gave me the blues and then purple-pink skies
And it's cool, baby, with me
And isn't it just so pretty to think
All along there was some
Invisible string
Tying you to me?
Ooh-ooh-ooh-ooh
Me
Ooh-ooh-ooh-ooh

Retrieved from: Genius. "Taylor Swift – Invisible String," n.d. <https://genius.com/Taylor-swift-invisible-string-lyrics>.

Skladba 12: MAD WOMAN – Taylor Swift

What did you think I'd say to that?

Does a scorpion sting when fighting back?

They strike to kill, and you know I will

You know I will

What do you sing on your drive home?

Do you see my face in the neighbor's lawn?

Does she smile?

Or does she mouth, "Fuck you forever"?

Every time you call me crazy, I get more crazy

What about that?

And when you say I seem angry, I get more angry

And there's nothing like a mad woman

What a shame she went mad

No one likes a mad woman

You made her like that

And you'll poke that bear 'til her claws come out

And you find something to wrap your noose around

And there's nothing like a mad woman

Now I breathe flames each time I talk

My cannons all firin' at your yacht

They say, "Move on," but you know I won't

And women like hunting witches too

Doing your dirtiest work for you

It's obvious that wanting me dead

Has really brought you two together

Every time you call me crazy, I get more crazy

What about that?

And when you say I seem angry, I get more angry

And there's nothing like a mad woman

What a shame she went mad

No one likes a mad woman

You made her like that

And you'll poke that bear 'til her claws come out

And you find something to wrap your noose around
And there's nothing like a mad woman

I'm taking my time, taking my time
'Cause you took everything from me
Watching you climb, watching you climb
Over people like me
The master of spin has a couple side flings
Good wives always know
She should be mad, should be scathing like me, but
No one likes a mad woman

What a shame she went mad
You made her like that

Retrieved from: Genius. "Taylor Swift – Mad Woman," n.d. <https://genius.com/Taylor-swift-mad-woman-lyrics>.

Skladba 13: EPIPHANY – Taylor Swift

Keep your helmet, keep your life, son
Just a flesh wound, here's your rifle
Crawling up the beaches now
"Sir, I think he's bleeding out"
And some things you just can't speak about

With you I serve, with you I fall down, down
Watch you breathe in, watch you breathing out, out

Something med school did not cover
Someone's daughter, someone's mother
Holds your hand through plastic now
"Doc, I think she's crashing out"
And some things you just can't speak about

Only twenty minutes to sleep
But you dream of some epiphany
Just one single glimpse of relief
To make some sense of what you've seen

With you I serve, with you I fall down, down (Down)
Watch you breathe in, watch you breathing out, out
With you I serve (With you I serve), with you I fall down (Down), down (Down)
Watch you breathe in (Watch you breathe in), watch you breathing out (Out), out (Out)

Only twenty minutes to sleep
But you dream of some epiphany
Just one single glimpse of relief
To make some sense of what you've seen

Retrieved from: Genius. "Taylor Swift – Epiphany," n.d. <https://genius.com/Taylor-swift-epiphany-lyrics>.

Skladba 14: BETTY – Taylor Swift

Betty, I won't make assumptions
About why you switched your homeroom, but
I think it's 'cause of me
Betty, one time, I was riding on my skateboard
When I passed your house
It's like I couldn't breathe

You heard the rumors from Inez
You can't believe a word she says
Most times, but this time, it was true
The worst thing that I ever did
Was what I did to you

But if I just showed up at your party
Would you have me? Would you want me?
Would you tell me to go fuck myself
Or lead me to the garden?
In the garden, would you trust me
If I told you it was just a summer thing?
I'm only seventeen, I don't know anything
But I know I miss you

Betty, I know where it all went wrong
Your favorite song was playing
From the far side of the gym

I was nowhere to be found
I hate the crowds, you know that
Plus, I saw you dance with him

You heard the rumors from Inez
You can't believe a word she says
Most times, but this time, it was true
The worst thing that I ever did
Was what I did to you

But if I just showed up at your party
Would you have me? Would you want me?
Would you tell me to go fuck myself
Or lead me to the garden?
In the garden, would you trust me
If I told you it was just a summer thing?
I'm only seventeen, I don't know anything
But I know I miss you

I was walking home on broken cobblestones
Just thinking of you when she pulled up like
A figment of my worst intentions
She said, "James, get in, let's drive"
Those days turned into nights
Slept next to her, but
I dreamt of you all summer long

Betty, I'm here on your doorstep
And I planned it out for weeks now
But it's finally sinkin' in
Betty, right now is the last time
I can dream about what happens when
You see my face again

The only thing I wanna do
Is make it up to you
So I showed up at your party
Yeah, I showed up at your party

Yeah, I showed up at your party

Will you have me? Will you love me?
Will you kiss me on the porch
In front of all your stupid friends?
If you kiss me, will it be just like I dreamed it?
Will it patch your broken wings?
I'm only seventeen, I don't know anything
But I know I miss you

Standing in your cardigan
Kissin' in my car again
Stopped at a streetlight
You know I miss you

Retrieved from: Genius. "Taylor Swift – Betty," n.d. <https://genius.com/Taylor-swift-betty-lyrics>

Skladba 17: THE LAKES – Taylor Swift

Is it romantic how all my elegies eulogize me?
I'm not cut out for all these cynical clones
These hunters with cell phones

Take me to the Lakes, where all the poets went to die
I don't belong and, my beloved, neither do you
Those Windermere peaks look like a perfect place to cry
I'm setting off, but not without my muse

What should be over, burrowed under my skin
In heart-stopping waves of hurt
I've come too far to watch some namedropping sleaze
Tell me what are my words worth

Take me to the Lakes, where all the poets went to die
I don't belong and, my beloved, neither do you
Those Windermere peaks look like a perfect place to cry
I'm setting off, but not without my muse

I want auroras and sad prose
I want to watch wisteria grow right over my bare feet

'Cause I haven't moved in years
And I want you right here
A red rose grew up out of ice frozen ground
With no one around to tweet it
While I bathe in cliffside pools
With my calamitous love and insurmountable grief

Take me to the Lakes, where all the poets went to die
I don't belong and, my beloved, neither do you
Those Windermere peaks look like a perfect place to cry
I'm setting off, but not without my muse
No, not without you

Retrieved from: Genius. "Taylor Swift – the Lakes," n.d. <https://genius.com/Taylor-swift-the-lakes-lyrics>.