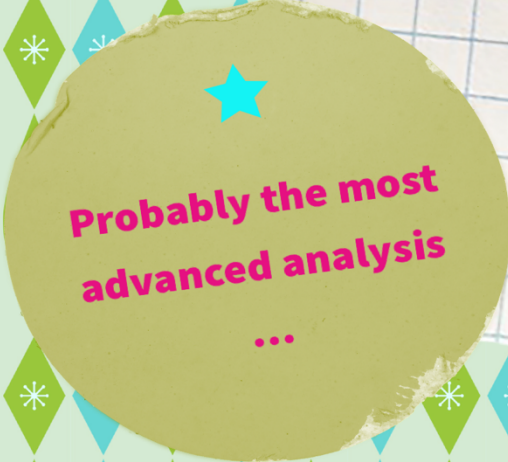




**Casian
Anton**

**On The
Famous
Feud**



**Probably the most
advanced analysis**

...

CASIAN ANTON (born July 30, 1988) Private Researcher in International Relations with concerns in the study of interdisciplinary methodology and world state. MA in *Security and International Relations* ('Lucian Blaga' University of Sibiu, Romania, 2013), BA in *International Relations and European Studies* (Petru Maior's University of Târgu Mureș, Romania, 2011), Erasmus Student to *University of Social Science and Humanities* (Warsaw, Poland, 2012-2013).

Revi Project 88

Series *Propaganda and Mass-Media*:

1. On the **Famous** Feud (2022);
2. Black and White Music: A Journey Behind the Musical Notes (2021).

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**Casian
Anton**

**On The
Famous
Feud**

**PAPERBACK
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'On The Famous Feud (Paperback Colour Edition)'

The Famous Feud Project: Book 2 of 2

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SECOND EDITION

*To Kanye West, Kim Kardashian West,
Taylor Swift, Katy Perry and
Western Mass-Media:*

'This goes out to all you people going bed with
a ten and waking up with a two.'
(Katy Perry, *This Is How We Do*, 'Prism,' 2013)

'We think we know someone, but the truth
is that we only know the version of them
that they've chosen to show us.'
(Taylor Swift, *reputation*, volume 1, 2017)

'A wise man should be humble enough to admit
when he's wrong and change his
mind based on new information.'
(Kanye West, *Twitter*, February 2016)

'Cause all of my enemies started out friends.'
(Taylor Swift, 'The Archer', *Lover*, 2019)

'You play stupid games, you win stupid prizes'
(Taylor Swift, 'Miss Americana & The Heartbreak Prince', *Lover*, 2019)

'Lifelike, this is what your life like, try to live
your life right, People really know you,
push your buttons like typewrite'
(Kanye West, 'Follow God', *Jesus is King*, 2010)

'Use this gospel for protection, It's a hard road to Heaven'
(Kanye West, 'Use this Gospel', *Jesus is King*, 2019)

'I just wanted you to know'
(Kanye West, 'Famous', *The Life of Pablo*, 2016)

'[...] Just thought you should know'
(Taylor Swift, 'Miss Americana & The Heartbreak Prince', *Lover*, 2019)

'If you wanna see the true character of person watch
the way they treat someone who can't do anything for them.
Question everything, Follow the innate feelings inside you,
Free to take ideas and update them at your will,
Truth is my goal'
(Kanye West, *Tweets from Twitter*, 2018)

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FOREWORD: the end of the FAMOUS journey

The first research task was set by my English teacher in year 11 at Grup Școlar Agricol in Sighișoara, Romania. The research was about a planet in the solar system. For many days I spent my afternoons in the reading room at the 'Zaharia Boiu' Municipal Library in Sighișoara; here, a tall gentleman with grey moustache and thick glasses (never knew his name) was always calm and willing to search books that I wanted to explore. One keyword was enough for him to arrive with a pack of rusted books where I could find exactly what I needed. Since early stages of the research, I was determined to create the best poster in the group about planet Earth; later, same week, I completed the whole solar system (9 pages). Each paragraph with information was new for me and I wanted to know and understand as much as I could write on the A3 pages. The last stage of the posters was to translate the information from Romanian into English, which I did with a dictionary; in the end, my classmate Ovidiu Răzăilă decided to help me with the final translation. The posters were a phenomenal success. At the same time, my naturally? enthusiasm was still at high level as at the start of the research, and I continued to visit the library's reading room (mostly during rainy days), where I explored W.I.T.C.H. magazines and DC Comics books (Justice League as favourite).

In the first year at Petru Maior University of Târgu Mureș, I had access for the first time and non-stop to a PC; until this point in time, I only used the computer from 'Zaharia Boiu' Library and an internet cafe in Sighișoara. Myself and Ovidiu, now both students at the same university, decided to buy the PC, and my sister, Lucia-Garofița, contributed with half of the cost. It took me a couple of months to improve my ICT skills. The first PowerPoint presentation for the course *Introduction in International Relations* had 65 slides, compared to classmates who came with 10-12 slides, full of colour, short and clear ideas.

During free time Ovidiu was busy with reading news about famous people in cinema, music, fashion etc. In high school we used to speak mostly about books and

movies, and at university Ovidiu was deeply engaged in a research between himself and famous people born on the same day as him; later that year, he also told me about famous people born on the same day as me. What a sparkling life they have!

Surprisingly, more than a decade later, I found myself interested in one of the famous feuds of all time: Taylor Swift versus Kanye West. The first idea for a research report about the **Famous** feud arrived in my mind somewhere in September 2016 after reading few negative articles about Taylor Swift. At this time, I heard one song from her catalogue, Red.¹

On the **Famous** Feud ends the **Famous** journey that lasted six years. Under normal conditions, I need about 6-10 months to finish a project, but in this case it didn't happen. Every time I wanted to publish the version I considered final, an event in my personal life and feud prevented me. In 2021, while on vacation, I decided to return to this research and published the first part, *Black and White Music*². Today, I am happy that I have finished this project, and I hope that is well received by readers interested in the feud between artists, the idea of analysing this feud from the point of view of the narrative line, along with the identification of patterns which reveal the character, the strategies of communication and interpretation of the main players, but also the role of the Western mass-media in presenting the feud to fans and to the general public.

For me, **Famous** was the first productive and profound journey in the music industry and famous artists, but at the same time it is the last research of this type. Moving forward, I have to travel only in the round world of the world state, the matrix world of structures of explanation, and stories created over the years. I hope your life journey is not as **Famous** as the one in these pages, but better.

CASIAN ANTON
England

¹ I discovered the song in the spring of 2014 from a post on Facebook, and while I was involved in the *Laboratory of Politics and International Relations*.

² Casian Anton, *Black and White Music: A Journey Behind the Musical Notes*, 2021, Amazon. 2022 for printed edition.

Introduction: on the **FAMOUS** feud

THE FAMOUS PROBLEM

21 months after the release of her multi-platinum and blockbuster album, namely *1989*, Taylor Swift was one of the most famous pop artist in the world and was named the 21st century Pop Princess, America's Sweetheart³, an innocent and clean model for the young female generation of the Western world, but also for other parts of the world. However, a video posted in July 2016, on the Snapchat account of the famous Kim Kardashian⁴, changed the narrative line of Taylor Swift and her positive image around the world. The video contained heavily edited parts of the telephone conversation from January 2016 between Kanye West and Taylor Swift, and the background narrative of the creation of the controversial song *Famous*. In February 2016 Taylor Swift rejected the story of the events revealed by Kanye West on his Twitter account. However, hours later, Kanye West tweeted that Taylor Swift gave her blessing about the song. In July 2016, in the video posted by Kim Kardashian, Taylor Swift's voice confirmed Kanye West's side of the story by saying over the telephone conversation: 'Umm, yeah I mean go with whatever line you think is better. It's obviously very tongue in cheek either way. And I really appreciate you telling me about it, that's really nice.' [...] 'And you know, if people ask me about it I think it would be great for me to be like,' Look, he called me and told me the line before it came out. Jokes on you guys, We're fine.' [...] 'You guys want to call this a feud; you want to call this throwing shade but right after the song comes out I'm going to be on a GRAMMYS red carpet and they're going to ask me about it and I'll be like, 'He called me.' The telephone conversation from January 2016, the release of the song *Famous* in February 2016, and the different views of the actual telephone conversation published by Taylor Swift and Kanye West, were the catalyst and the start of the second part of the feud (the first part was in September 2009). The Western mass-media, fans of both sides and ordinary people reacted with negative and positive comments and memes; also, in June and July 2016 two social forces were created by fans on both camps: the social force of Kim Kardashian and Kanye West, and the social force of Taylor Swift.⁵

³ Spencer Cain, 'Taylor Swift: Has America's Sweetheart Become Overexposed?', *Stylecaster*, August 24, 2012, available at: <https://stylecaster.com/entertainment/entertainment/152897/taylor-swift-americas-sweetheart-overexposed/>, last accessed: June 26, 2022; Alice Vincent, 'Taylor Swift: the rise, fall and re-invention of America's sweetheart', *Telegraph*, January 25, 2020, available at: <https://www.telegraph.co.uk/music/artists/taylor-swift-rise-fall-re-invention-americas-sweetheart/>, last accessed: June 26, 2022; Joanna Buoniconti, 'From "America's sweetheart" to "Miss Americana," Taylor Swift is at her most vulnerable in latest Netflix documentary', *Amherst Wire*, February 7, 2020, available at: <https://amherstwire.com/32221/tvmovies/from-americas-sweetheart-to-miss-americana-taylor-swift-is-at-her-most-vulnerable-in-latest-netflix-documentary/>, last accessed: June 26, 2022.

⁴ The ex-wife of the famous rap artist Kanye West; in June 2016, a month before the videos published by Kim Kardashian, there was already a trailer of an interview with GQ magazine in which she announced the existence of a video evidence showing a different character of Taylor Swift.

⁵ Various parts from this report were also used in *Black and White Music: A Journey Behind the Musical Notes*, August 2022, Amazon (printed edition). The reason behind this use is simple: it was a single report in two parts: 1. *On the Famous Feud* and the 2. *Music of the Famous Feud* (a comparison research of the music released by Kanye West and Taylor Swift, then later extended to other artists). In this chapter some of

Kim Kardashian and Kanye West's social force have declared the release of a small edited part of the telephone conversation as a final blow to Taylor Swift; according to Ellie Woodward, Kim Kardashian, through one short video posted on Snapchat, successfully demonstrated a white female character with two faces, and the role of the false white victim she played throughout her entire career.⁶

In July 2016, hours after Kim's video from Snapchat, Taylor Swift published her response with a screenshot (on Instagram) suggesting that it was written before Kim Kardashian's revelation. Taylor Swift's post on Instagram did not help her side of the story, but reinforced the idea that she knew there was evidence of her involvement in the song *Famous*, which she declined to confirm it as expected by Kanye West, Kim Kardashian and a minor number of Western mass-media journalists and bloggers.

Taylor Swift's social force rejected Kanye's version of the telephone conversation, and continued to support Taylor Swift's point of view: she heard the song for the first time at the same time as the general public, and did not approve the lyrics used by Kanye West in the song *Famous*: 'I feel like me and Taylor might still have sex / Why? I made that bitch famous (God damn) / I made that bitch famous.' Taylor Swift replied: '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 can't '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.'⁷

The feud between the three celebrities is important because it covers a major topic in the USA: the allegations made by black people about the persistent racism of the white people against them, and other minorities. In the *Famous* case, between Taylor Swift (the 'privileged white woman': a concept and movement advanced by various activists (including by Black Lives Matter) that is describing the benefits and the positive outcome for white women, which are in high contrast with the negative outcome for black women) and Kanye West (the black man persecuted by white people, including by Taylor Swift by refusing to confirm and accept his narrative about the background details of the song).

the reasons are used from *Black and White Music: A Journey Behind the Musical Notes*, but modified to accommodate specific explanations and needs for this report.

⁶ Ellie Woodward, 'How Taylor Swift Played The Victim For A Decade And Made Her Entire Career', *Buzzfeed*, January 31, 2017, available at: https://www.buzzfeed.com/elliewoodward/how-taylor-swift-played-the-victim-and-made-her-entire-career?utm_term=.eqJNKE2B6#.kiP4wEOYB, last accessed: June 26, 2022.

⁷ Gina Mei, 'Taylor Swift Just Responded to Kim Kardashian's "Famous" Call Out', *Cosmopolitan*, July 18, 2016, available at: <https://www.cosmopolitan.com/entertainment/celebs/news/a61476/taylor-swift-responds-kim-kardashian-famous-call-out-kanye/>, last accessed: June 26, 2022.

In some Western mass-media agencies and the social force of Kim Kardashian and Kanye West, Taylor Swift's response was unconvincing leading to several articles about the causes and reasons for the feud between them. In July 2016, the popular opinion agreed with Kanye West and Kim Kardashian's side of the story. The mechanisms for interpreting the parties involved in the *Famous* feud are multiple, and there is still a great interest in debating the perpetrators and the victims of the feud.

THE LITERATURE OF THE FAMOUS FEUD

There is a rich literature of articles written and promoted by Western mass-media. In the first stage of the research I gathered in a word document 1175 articles; the articles were arranged in two categories: United States of America (henceforth USA) and United Kingdom (henceforth UK) with the name of the news agency and a link to the website source, so I can access it anytime. I gathered links about the *Famous* feud from the following news agencies (available in the USA, UK and Australia): Slate Magazine, People, Vanity Fair, Cosmopolitan, Glamour Magazine, Elle, Vulture, Marie Claire, Forbes, Ok! UK, Radar Online, GQ, The Sun, Metro, Evening Standard, Telegraph, Daily Star, The Guardian, The Independent, Express, AOL.co.uk, Mirror, Huffington Post, Daily Mail, Pagesix, Billboard, CBS News, Business Insider, Bazaar, New York Daily, Gossip Cop⁸, Rolling Stone, People, E Online, Lifestyle, The Atlantic, TMZ, W Magazine, Latinpost, Daily Beast, Buzzfeed, Los Angeles Time, US Magazine, TIME. I managed to read over 500 articles, then I got bored and did not want to continue this research.

Based on this research, there are three debate camps (from higher to lower number of people involved in the debates) about the *Famous* Feud:

the first debate camp (high as number of supporters, and includes mostly random people, but also a very low number of fans and journalists): it is an *overall opinion* about which player of the feud is saying the truth, or is lying about the storyline of an event from the feud;

- in this camp the knowledge and intuition of the random person about the players of the feud is presented with a feeling of 'mostly being true';
- to reach a conclusion about a player, the random person does not use a specific analysis based on a specific methodology to find substantial evidence to support the player(s) of the feud;
- in this camp, the opinion (based on the need to say something good or bad about the players) advanced by a random person creates (maybe inevitable and with no direct intention) a feel of 'gaslighting' than 'enlightening';

the second debate camp (high as number of genuine fans): it is based on *conclusions acquired* after *using a specific methodology* (either created and used by genuine fans interested in getting an in-depth understanding of the events of the feud, or one that exists in the literature about methods of research);

⁸ The best source for accuracy: I gathered 33 links about the feud; the articles are not available at time of publishing this report, they were deleted from the website.

INTRODUCTION: on the FAMOUS feud

- 🔒 in this camp, the knowledge is considered to have a higher quality and version of truth than the knowledge in the first debate camp;
- 🔒 the methodology is clearly stated in the opinion, and it is difficult to argue against it; however, if there is an argument against the opinion, then it is based on the methodology applied by fans where most of the time it consist on:

questioning the character of the player of the feud in describing the full storyline of the event that caused or advanced the feud; where there is a lack of information about the whole or parts of the event (which can support or reject a logical order and outcome of the event), fans prefer to side with their personal favourite player of the feud;

the third debate camp (formed only by journalists): it is based on two levels: *1. the knowledge gathered over the years by journalists about the whole narrative of the feud, and 2. about other events from the life of the players of the feud* (these events are being used to advance and support an argument from level 1);

- 🔒 this camp is *self-considered as holder of the final truth* and mostly neutral about the conclusions of the feud;
- 🔒 it does not engage in deciding who is the victim and who is the perpetrator;
- 🔒 the history of the feud and the *character* of the players of the feud is promoted and remembered to a higher extent, and possible forevermore, by the journalists in the third debate;

Between all three debate camps, there is a thin line that is crossed intentionally and unintentionally by all persons of interest about their favourite artists.

During a new event in the feud, all three debate camps are caught in a war for justice for the players of the feud, which is on three levels:








the first level: it is between the first and the second debate camps; these two debate camps have a high power to gaslight and uplift artists and supporters;

the second level: it is between the second and the third debate camp: it is a battle of genuine fans and journalists and the methodology used to acquire logical and fair conclusions about the players of the feud;

the third level: it is a mix between all three debates camps and used in a way to justify the conclusions of the feud; the existence of different conclusions acquired by journalists, which are in visible contrast with the conclusions acquired by genuine fans, creates a visible wave of untrust in mass-media; this contradiction encourage genuine fans to create and promote *look-like-an-ultimate-support* for the victim of the feud: fans never believe the narrative written and promoted by mass-media (even if it is true to some extent), and continue to support the player of the feud at the highest level possible (can be measured in the number of songs played on streaming platforms, pure album and song sales, number of tickets sold for concerts etc).

Overall, this report is in the same bubble of research of the feud as with the investigations released by various Western mass-media news agencies.⁹ However, I exposed the difference between the existent literature written and published by Western mass-media and used in this report, and my own strategy of presentation of the feud.

Differences:

-  if Western mass-media created and presented a neutral timeline of the events of the feud, I **used the timeline** of the events written by Western mass-media
 -  **a.** to find the key moments of the feud; **c.** what is missing from the feud;
 -  **to observe, identify and extract patterns of behaviour:**
 - a.** Kanye West's behaviour toward and in reference to Taylor Swift;
 - b.** Taylor Swift's behaviour toward and in reference to Kanye West;
 - c.** Kim Kardashian's behaviour toward and in reference to Taylor Swift;
 - d.** Taylor Swift's behaviour toward and in reference to Kim Kardashian;
-  if Western mass-media mentioned and analysed at low level the knowledge of Taylor Swift about the song **Famous**,
 -  I assessed three points of view:
 - 1.** Kanye West about the permission from Taylor Swift to use the lyrics in the song Famous;
 - 2.** Kim Kardashian saying that Taylor Swift knew everything about the song;
 - 3.** Taylor Swift about her part in making the song and the character assassination;
 -  I analysed:
 - 4.** Taylor Swift's knowledge (general and in percentage) about the song Famous;
 -  I **investigated:** the **song** and **albums sales** that are part of the feud; **the impact** of the feud on song and albums sales; the **number of producers** and **lyricists** of the songs from the feud; the **sources of inspiration** and **originality** of the albums released in 2010 by Kanye West and Taylor Swift; the **rating** on Metacritic, and the **connection** between the feud of **Kanye West** and **Taylor Swift**, and **Katy Perry** and Taylor Swift.

⁹ For the full list of articles connected to this report, see chapter V.1 *The Famous Feud in Western Mass Media*.

INTRODUCTION: on the FAMOUS feud

- 📍 if Western mass-media mentioned and presented the events of the feud, sometimes with more explanations around the events of the feud and the players,
 - 📍 I explored mechanisms and strategies of interpretation and communication of the feud used by Kanye West, Kim Kardashian, Taylor Swift and the Western mass-media;
- 📍 if Western mass-media wrote over a thousand articles about the feud, including theories about the background narrative and reasons to support the feud by the players of the feud,
 - 📍 I selected and arranged key information about the feud, and other information existent in mass-media but not connected yet with the feud;
 - 📍 I created a chapter where I wrote various hypothetical and negative reasons as possible answers to the following question: why *Famous* feud was created and supported for more than 10 years? the hypothetical reasons and answers are based on the information used in this report;
 - 📍 I created a comparative analysis of the album release dates; I found an original and unique pattern of album release that is happening in 2008, 2009 and 2016 and involves Taylor Swift, Kanye West and Beyoncé; at time of publishing, and based on the research conducted, this pattern was not described by the Western mass-media, or fans on both camps.

THE AIM OF THE FAMOUS RESEARCH

In this report I investigated the *Famous* feud between Kim Kardashian, Kanye West and Taylor Swift from 10 points of research:

1. to expose, to extract, to understand the role of the Western mass-media about: **a.** the key moments of the *Famous* feud; **b.** specific information about the events from the *Famous* feud; **c.** to find what is missing from the *Famous* feud timeline;
2. to analyse the narrative line of the feud in order to identify patterns of behaviour: Kanye West's behaviour toward and in reference to Taylor Swift; Taylor Swift's behaviour toward and in reference to Kanye West; Kim Kardashian's behaviour toward and in reference to Taylor Swift; Taylor Swift's behaviour toward and in reference to Kim Kardashian;
3. to assess three points of view made by Kanye West, Kim Kardashian and Taylor Swift:

3.1 *Kanye West wrote on Twitter*: '3rd thing I called Taylor and had a hour long convo with her about the line and she thought it was funny and gave her blessings';

3.2 Kim Kardashian in the interview with GQ magazine from 16 June 2016 and during her show *Keeping Up with The Kardashians* (season 12, episode 11): 'She totally approved that. [...] 'She totally knew that that was coming out;'

3.3 the affirmation made by Taylor Swift in July 2016: 'Being falsely painted as a liar when I was never given the full story or played any part of the song (underline by author) is character assassination';

4. to analyse the song *Famous* to see how much in percentage Taylor Swift knew about the song before its release;
5. to analyse the impact of the *Famous* feud on the albums sales and songs for Kanye West, Taylor Swift and Katy Perry;
6. to identify and expose the mechanisms and strategies of interpretation and communication used by Kim Kardashian, Kanye West, Taylor Swift and the Western mass-media;
7. to explore possible reasons for creating, supporting and promoting the *Famous* feud by Kim Kardashian, Kanye West, Taylor Swift and the Western mass-media;
8. to analyse the core argument of the 'false white victimhood' attributed to Taylor Swift;
9. to analyse the core argument of Ellie Woodward about the existence of a false worldview attributed to Kanye West which is that of a: 'black man terrorising the 'innocent' white woman', because of Taylor Swift;
10. to find out who is the victim and who is the perpetrator of the *Famous* feud.

POTENTIAL FAMOUS CONTRIBUTIONS:

- 🌀 this report was born out of the urgent need to provide clearer, more transparent information and better-founded examples to explain the *Famous* feud in a different way than what Kim Kardashian, Kanye West and Taylor Swift offered through music, interviews and other media content;
- 🌀 black and white people are in need of answers, and this report is a meditative resource about the *Famous* feud;
- 🌀 in this report interested fans and members of the general public about Taylor Swift, Kanye West and Kim Kardashian will find the space to read about it and confront their knowledge with the investigation's findings;
- 🌀 the report can be used to calm the realities of racism, and can provide a point of reference in future discussions and evolutions of this feud;
- 🌀 this report explored the background strategies of Kanye West, Kim Kardashian and Taylor Swift to maintain popularity and fame in an ever-changing world: sacrifices, intelligence, methods of communications, side effects and a minimal view of the efficiency of their strategies in the long term;
- 🌀 by no means this report is made with the intentional purpose to present the players of the feud in a negative light; I followed and interpreted raw numbers, analysed interviews by Kanye West, Kim Kardashian, Taylor Swift and articles written by journalists and bloggers;

INTRODUCTION: on the FAMOUS feud

- © 'On the *Famous* feud' report it is a unique and original investigation, there is no other research which explores this feud on various levels; at the time of publishing, this report is the most advanced analysis of the *Famous* feud.

THE JOURNEY OF THE FAMOUS RESEARCH

September 2016	I had the first idea of the report after reading few negative articles about Taylor Swift (including the interview of Kanye West and Kim Kardashian West for Harper's Bazaar); this happened at a time when I heard one song from her catalogue, named <i>Red</i> ;
November 2016	by the end of the month, I was able to outline and finish the plan of the research;
December 2016	I bought the first album in my life, <i>1989</i> , with the purpose to create a comparison between Kanye West and Taylor Swift's music; I decided to make my own playlists with favourite songs from Kanye West and Taylor Swift's discography;
June 2017	the first version of this report; I planned to release it on same day with the album <i>Witness</i> by Katy Perry (June 9, 2017), for the world to 'witness' this report, but Taylor Swift decided to release her music on all streaming platforms and ruined my plan; I had to plan a new release date;
August 30, 2017	the next date of publication was on the one-year anniversary of Kanye West's speech at the MTV Music Awards; I considered this day a symbol and a suitable reaction to create a balance of the feud; however, on August 21, 2017 Taylor Swift decided to return with a new album, <i>reputation</i> ; I decided that it was better to wait for Taylor Swift to make her own move, given that she was the main target of the West family (Kanye West and Kim Kardashian West were married at the time);
August 2018	in August 2018 I started a new job and, unfortunately, I did not have time to revisit the report and publish it; from this moment, I let the report to rest in the folder;
April 2019	in April 2019 I returned to the report and decided that it is better to include more information about the feud; for this reason, the information used in this report include various sources from different years, 2016-2022; the new information in the report can be observed by checking the 'date of publication', and the date with 'last accessed' of the online sources used;
Middle of March 2020	in the middle of March 2020, the side effects on a large scale of the Covid 19 pandemic changed my daily routine and I had time to revise the report's findings; I added new information and planned to publish the report on July 16: the symbol day of the <i>Famous</i> feud;
July 2020	news were pouring on Twitter about Kanye West's decision to announce and release a new album: I wanted to listen to his album hoping to find information that could change the report's conclusions; however, on July 23, Taylor Swift announced <i>folklore</i> album and, again, I postponed the release date of the report for another day;
Summer 2020	I added <i>folklore</i> in the report and set a release date for late August 2020, but Kanye West decided to push the announcement for <i>Donda</i> album; again, I waited for this album, so I can offer Kanye West the same treatment as I did with Taylor Swift's <i>folklore</i> ; at the same time, the volume of work increased, and I had to find a new release date;
December 2020	Taylor Swift decided to release her second surprise album, <i>Evermore</i> , which I included in the report; at this point I decided not to plan further release date, to delete the report, and to deal with other important research ideas;
July 2021	in July 2021, while on vacation, after listening to the new version of the song <i>The Lakes (Original Version)</i> , I remembered the report and came up with the plan to divide it: the first part to be <i>On the Famous Feud</i> : an analysis of the feud and events between Kanye West and Taylor Swift (around 200 pages); the second part about black and white artists and the source of their music (around 200 pages);
August 2021	I changed the order of the report, and published the first part with the name <i>Black and White Music: A Journey Behind the Musical Notes</i> ; I also added new points of research;

April 2022	I decided that <i>Black and White Music</i> had enough time and space for publicity, to be read by fans and the general public; at this time, I did not plan any release date for the second part of the report;
July 2022	the decision to release the second part of the report, <i>On the Famous Feud</i> , was made on my way back home; few hours later was available online.

In the first chapter, *THE PLAYERS AND THE METHODOLOGY OF THE FAMOUS FEUD*, I described the main research methods and the limits of the research.

In the first part of the second chapter, *THE FAMOUS FEUD TIMELINE*, I investigated the timeline of the *Famous* feud in the Western mass-media from three points of view:

- a) the key moments of the *Famous* feud,
- b) specific information about the events from the *Famous* feud,
- c) what is missing from the *Famous* feud timeline.

To achieve this purpose, I created a

1. *General timeline of the Famous feud in the Western mass-media*: UK, USA; Australia is not part of Western mass-media, but I decided to include it as an optional view of the *Famous* feud presented in a country outside what is considered 'Western world';
2. *I analysed the events of the timeline* for each research target (USA, UK, Australia),
3. *then I compared the results between the research targets* to create a general view of Western mass-media from the three points of view written above. The final results were added in a table and in the form of a figure, and were used as an extra source of information to analyse and compare the events of the feud in the Western mass-media.

In the second part of this chapter, I wrote the details of the events from the *Famous* feud. This timeline includes only the conversations and interviews of Kanye West, Kim Kardashian and Taylor Swift. The *events of the feud were used to investigate* the narrative line of the relationship between Kanye West and Taylor Swift from September 2009 (MTV Music Awards) to November 2017 (the release of Taylor Swift's *reputation* album) and between Kim Kardashian and Taylor Swift (from June 2016 to March 2020), *with the purpose to find patterns of behaviour* that either may show unknown information, or what we know already can be presented in a new way that may be use for an in-depth, yet enlightening, understanding of the feud.

In chapter three, *HOW MUCH TAYLOR SWIFT KNEW ABOUT THE SONG FAMOUS*, I assessed three points of view:

1. *Kanye West wrote on Twitter*: '3rd thing I called Taylor and had a hour long convo with her about the line and she thought it was funny and gave her blessings';

INTRODUCTION: on the FAMOUS feud

2. *Kim Kardashian in the interview with GQ magazine from 16 June 2016 and during her show 'Keeping Up With The Kardashians' (season 12, episode 11): 'She totally approved that. [...] 'She totally knew that was coming out;'*
3. *the affirmation made by Taylor Swift in July 2016: 'Being falsely painted as a liar when I was never given the full story or played any part of the song (underline by author) is character assassination';*

and analysed:

4. *Taylor Swift's general knowledge of the song Famous in percentage:* the content of this section was created with the purpose to check in percentage how much Taylor Swift knew about the song *Famous*.

The information presented in chapter three is also for lovers of details, numbers and charts.

In chapter four, *THE IMPACT OF THE FAMOUS FEUD*, I investigated:

1. the impact of the *Famous* feud on music album sales: the first week in the USA between Taylor Swift and Kanye West;
2. global sales of the songs that are the cause of the feud: *Famous* for Kanye West, *Look What You Made Me Do* for Taylor Swift, and *Swish, Swish* for Katy Perry;
3. the impact of the *Bad Blood – Swish, Swish* feud on global album sales between Taylor Swift and Katy Perry;
4. the number of producers and lyricists of the songs involved in the *Famous* feud: *Famous* for Kanye West, *Look What You Made Me Do* for Taylor Swift;
5. the sources of inspiration and originality of the albums released after the MTV VMA event in 2009: Taylor Swift's album: *Speak Now*, and Kanye West's album: *My Beautiful Dark Twisted Fantasy*;
6. the rating available on Metacritic;
7. the connection between the *Famous* feud and the *Bad Blood – Swish, Swish* feud, Taylor Swift versus Katy Perry.

Although being presented as a feud of Taylor Swift with Katy Perry, actually this feud is linked to some extent with the *Famous* feud; this *link* is explored in the final part of the chapter.

Chapter five, *FAMOUS FEUD: STRATEGIES OF INTERPRETATION AND COMMUNICATION* is about revealing the mechanisms and strategies of interpretation and communication of the *Famous* feud used by Kanye West, Kim Kardashian, Taylor Swift and the Western mass-media. There is strong evidence in favour of Taylor Swift, however, various journalists came to conclusions about Taylor Swift that shocked me, for example Amy Zimmerman in her article published by *The Daily Beast* wrote about Taylor Swift: 'has been tapping into virginal white victim tropes her entire career.'¹⁰ After reading this

¹⁰ Amy Zimmerman, 'Taylor Swift's History of Suing Friends, Fans, and Foes—and Now Kimye?', *The Daily Beast*, July 23, 2016, available at: <https://www.thedailybeast.com/taylor-swifts-history-of-suing-friends-fans-and-foesand-now-kimye>, last accessed: June 26, 2022.

article, I decided to explore more news sources to see how Taylor Swift is presented by various journalists. I found over one thousand articles written about the feud; I arranged the articles in two categories: USA and UK with the name of the news agency and a link to the website source. I gathered links about the *Famous* feud from the following news agencies: Slate Magazine, People, Vanity Fair, Cosmopolitan, Glamour Magazine, Elle, Vulture, Marie Claire, Forbes, Ok! UK, Radar Online, GQ, The Sun, Metro, Evening Standard, Telegraph, Daily Star, The Guardian, The Independent, Express, AOL.co.uk, Mirror, Huffington Post, Daily Mail, Pagesix, Billboard, CBS News, Business Insider, Harper's Bazaar, New York Daily, Gossip Cop, Rolling Stone, People, E Online, Lifestyle, The Atlantic, TMZ, W Magazine, Latinpost, Daily Beast, BuzzFeed, Los Angeles Time, US Magazine and TIME.

From over one thousand articles, I managed to read over 500 articles. Simply put: I got bored of the drama, and I could not read anymore. The statements released by Taylor Swift and her management team, regarding her involvement in the song *Famous* released by Kanye West, are also analysed. This text analysis is done with the purpose to expose the inability of journalists and bloggers to follow and understand the logical flow of Taylor Swift's statements, and reach logical conclusions regarding this feud. After the text analysis, I created a table with a list of the negative content written by various journalists (names included) and published in popular and highly acclaimed news agencies in the USA and in the UK (name of the news agencies, title and date of publication is included). In the end, I offered snap-shots with negative representation of Taylor Swift by various journalists through their articles about the *Famous* feud, despite missing in-depth and clear evidence of her true involvement in the creation of the song *Famous*.

In chapter six, **FAMOUS REASONS FOR A FAMOUS FEUD**, I wrote various hypothetical and negative reasons as possible answers to the following question: why *Famous* feud was created and supported for more than 10 years? The hypothetical reasons and answers are based on the information used in this report. Furthermore, the hypothetical and negative reasons can provide a better understanding of the strategies used to fuel voluntarily and involuntarily the feud by Kanye West, Kim Kardashian, Taylor Swift and the Western mass-media. Maybe there is a possibility that these hypothetical and negative reasons to have some truth and could help in making a better understanding of the events between Kanye West, Kim Kardashian and Taylor Swift. There are more negative reasons for Kanye West because he started the feud. Also, in this chapter, I found an intriguing pattern that is happening in 2008, 2009 and 2016 and involves Taylor Swift, Kanye West and Beyoncé.

Finally, **WHO IS THE FAMOUS VICTIM AND WHO IS THE FAMOUS PERPETRATOR**, I reformulated the purpose of this report, and the conclusions I reached for each point of research.

Author note

Thank you for taking the time to read this research paper.

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On The Famous Feud

IN THIS REPORT I INVESTIGATED THE FAMOUS FEUD BETWEEN KIM KARDASHIAN, KANYE WEST AND TAYLOR SWIFT FROM 10 POINTS OF RESEARCH. THIS REPORT WAS BORN OUT OF THE URGENT NEED TO PROVIDE CLEARER, MORE TRANSPARENT INFORMATION AND BETTER-FOUNDED EXAMPLES TO EXPLAIN THE FAMOUS FEUD IN A DIFFERENT WAY THAN WHAT KIM KARDASHIAN, KANYE WEST AND TAYLOR SWIFT OFFERED THROUGH MUSIC, INTERVIEWS AND OTHER MEDIA CONTENT.

THIS REPORT EXPLORED THE BACKGROUND STRATEGIES OF KANYE WEST, KIM KARDASHIAN AND TAYLOR SWIFT TO MAINTAIN POPULARITY AND FAME IN AN EVER-CHANGING WORLD: SACRIFICES, INTELLIGENCE, METHODS OF COMMUNICATIONS, SIDE EFFECTS AND A MINIMAL VIEW OF THE EFFICIENCY OF THEIR STRATEGIES IN THE LONG TERM.

I'M GONNA LET YOU FINISH READING IT, BUT 'ON THE FAMOUS FEUD' IT IS A UNIQUE AND ORIGINAL INVESTIGATION, THERE IS NO OTHER RESEARCH WHICH EXPLORES THIS FEUD ON VARIOUS LEVELS, AT THE TIME OF PUBLISHING, THIS REPORT IS THE MOST ADVANCED ANALYSIS OF THE FAMOUS FEUD.



CASIAN ANTON (BORN 1988) PRIVATE RESEARCHER IN INTERNATIONAL RELATIONS WITH CONCERNS IN THE STUDY OF INTERDISCIPLINARY METHODOLOGY AND WORLD STATE. MA PROGRAM IN SECURITY AND INTERNATIONAL RELATIONS (2013), BA PROGRAM IN INTERNATIONAL RELATIONS AND EUROPEAN STUDIES (2011)



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