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An Investigation into Different Perspectives on the Concept of Celebrity and Celebritized

Asst. Lecturer. Avin Hidayat Ahmed *
College of Education / Garmian University
aveen.hidayat@garmian.edu.krd

&

Asst. Prof. Dr. Aseel Muhammad Faiq
College of Languages/ Sulaimani University
aseel.faiq@univsul.edu.iq

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Abstract

Celebrity is the condition of being famous, known and recognized in each community due to the attention given by social media to specific (celebrated) figures. Different notions have been attached to the term like fame, heroism, star, ideology, media, power, and commodity to gain different meanings. A common definition identifies a celebrity with fame. A celebrity is well-known due to their well-knownness. This fame has been ascribed to celebrity figures due to specific positions or achievements (such as Prince William and Prince Harry of the British royal family, Paris Hilton, Miley Cyrus, and so on). The term has taken on new, contemporary definitions that outline a fresh viewpoint in which a celebrity builds their potential for fame not by holding notable positions or accomplishing lofty goals but by setting themselves apart from their rivals in the public eye. The current paper aims to unveil the different meanings of the celebrity concept focusing on the latest identification and highlighting some new terminologies that appeared recently, such as those of 'celebrification' (the process of being a celebrity due to specific achievements, achievement-based fame) and 'celebritization' (the process of being raised to the level of a celebrity due to the media and entertainment, media-driven renown). It is believed that the concept's meaning has been developed greatly throughout history due to mass media advances. Hence worth searching and tracing.

* **Corresponding Author:** Asst. Lecturer. Avin Hidayat, **E.Mail:** aveen.hidayat@garmian.edu.krd
Tel: +9647740875317, **Affiliation:** Garmian University -Iraq

The paper ends with the basic conclusion, which states that the meaning has been revised and gives a new definition to the concept of celebrity.

Keywords: celebrity, celebritization, fame, heroism, ideology, power, media, commodity

تحقيق في وجهات نظر مختلفة حول مفهوم المشاهير والإرتقاء لمستوى الشهرة

م.م أفين هدايت أحمد

جامعة كرميان/ كلية التربية/ قسم اللغة الإنكليزية

و

أ.م.د أسيل محمد فائق

جامعة السليمانية/ كلية اللغات/ قسم اللغة الإنكليزية

الملخص: مفهوم المشاهير هو حالة أن تكون مشهوراً ومعروفاً ومعتزلاً بك في كل مجتمع نظراً للاهتمام الذي توليه وسائل التواصل الاجتماعي لشخصيات معينة (مشهورة). مفاهيم مختلفة ترتبط بهذا المصطلح مثل الشهرة ، البطولة ، النجومية ، الأيديولوجيا ، الإعلام ، القوة ، والسلع لاكتساب معاني مختلفة. هناك تعريف شائع يربط المشاهير بالشهرة. المشهور هو معروف بسبب شهرته. تُنسب هذه الشهرة إلى شخصيات مشهورة بسبب مناصب أو إنجازات محددة (مثل الأمير وليام والأمير هاري من العائلة المالكة البريطانية ، وباريس هيلتون ، ومايلي سايروس ، وما إلى ذلك). لقد اتخذ المصطلح تعريفات جديدة ومعاصرة تحدد وجهة نظر جديدة بيني فيها أحد المشاهير إمكاناته في الشهرة ليس من خلال شغل مناصب بارزة أو تحقيق أهداف سامية ولكن من خلال تمييز أنفسهم عن منافسيهم في نظر الجمهور. تهدف الورقة الحالية إلى الكشف عن المعاني المختلفة لمفهوم المشاهير مع التركيز على أحدث التعريفات وإبراز بعض المصطلحات الجديدة التي ظهرت مؤخراً ، مثل مصطلح "سلبريفكيشن" (عملية كونك من المشاهير بسبب إنجازات محددة ، والشهرة القائمة على الإنجاز) و "سلبريتاييزيشن" (عملية الارتقاء إلى مستوى المشاهير بسبب وسائل الإعلام والترفيه والشهرة التي تحركها وسائل الإعلام). من المعتقد أن معنى المفهوم قد تطور بشكل كبير عبر التاريخ بسبب التقدم في وسائل الإعلام. ومن ثم تستحق البحث والتعقب. تنتهي الورقة بالاستنتاج الأساسي الذي ينص على أن المعنى قد تم تعديله وان تعريف جديد قد ظهر لمصطلح المشاهير.

الكلمات الدالة: شهرة، سلبريتاييزيشن، بطولة، أيديولوجية ، قوة ، أعلام، سلعة .

Intriduction

Interest in the idea of celebrity has grown significantly during the past 20 years, particularly among academic researchers. The word 'celebrity' is usually swapped with words such as 'stardom, fame, renown, reputation, glory, acclaim, notoriety, VIP, personality'. However, although these words seem related, they are not pure synonyms. They all have their own subtle differences (Jenner, 2020: 86). Celebrity is a social thing. It does not exist in isolation. People of different backgrounds now have more access to platforms where they might become celebrities because of new media, particularly the Internet (Dyer, 2007: 35). In other words, people may become famous in a variety of ways, including via their line of work, because of media appearances, or as a result of a unique occurrence. Celebrity resides in the virtual world. Without discussions about celebrities, there would be no renown or celebrity, and without a forum for such discussions, celebrities would not even exist (Gayle, 2019:13). The celebrity (as an individual), the media, the public, and the celebrity industry are therefore the fundamental components of the celebrity apparatus. Current definitions of fame may be categorized using these four elements based on how much they emphasize each one. To clarify this point, one can see that an individual may be characterized as a celebrity due to his/her special qualities. These characteristics include being an excellent vocalist, an actress with talent, or being exceptionally photogenic or lovely (Ferris, 2007: 372-373). Speaking about celebrities and how celebrity studies become a distinct field of its own, one has to hit upon new terminologies such as 'celebrification' and 'celebritization' processes. Although the two terms appear to be used almost interchangeably, there is a subtle difference between them. The two refer to the change that occurs in somebody's life. *Celebrification* comprises the changes at the individual level: How regular individuals or public personalities, such as actors, academic stars, celebrity politicians, or so-called socialites, are elevated to celebrity status (Braudy, 1986: 7). *Celebritization*, on the other hand, takes place at the level of social fields rather than the person. It is a meta-process that suggests alterations in the definition of fame and how it is ingrained in society and culture. It speaks of the focus shifting from media-driven renown to achievement-based recognition, leading to a rise in famous in both geography and time (Cashmore, 2006: 7). To become famous, one no longer has to accomplish anything or have a specific ability; being in the media and merely being recognized is now considered sufficient (Driessens, 2012:645). This explanation clarifies the title of the paper: people are celebrities due to their distinctive achievements, or they may be celebrities (celebritized) being mass media products (see section 4.1 below for more clarification).

One more term that needs clarification before one embarks on the definition of 'celebrity' is the **celebrity industry**. This term refers to the view that celebrities are manufactured with the idea of 'profit'. Celebrities are frequently thought to have attributes, referred to as "celebrity capital," that make them valuable. This means that some things, events, and problems get premium value from celebrities, making them more desirable or effective (Gayle, 2019: 52).

The current paper tries to survey the definitions of celebrity and show the different views and notions attached to the term. The study hypothesizes that there is no stable definition for the term that can apply to all (famous) figures and that any person, including the writers of the current paper and the readers, maybe raised to the level of celebrity. The trick is only in finding the way. Read the following sections, and you may decide on taking it that way.

2. The Concept of Celebrity

Celebrity studies researchers emphasize how common celebrities are in our daily lives and a wide range of social contexts. Living in a society where pictures of celebrities, heroes, and other renowned individuals are shared and devoured regularly, people should have a wider understanding that **celebrity culture** is not only limited to circulating images of stars and particular celebrities with mere "attributed celebrity status" (Rojek, 2001). However, it is inextricably linked to consumer interests when celebrities use their celebrity to establish themselves as product brands. It exists as a collection of people's wishes for more celebrity viewing. (Driessens, 2014:110). There is a global phenomenon known as "celebrity culture," where individuals from all over the world are said to absorb celebrity (Penfold, 2004: 289). A "celebrity culture" must have three essential components: institutions, embodied ideals, and a focus on hypes. The promotional businesses and media channels, including well-liked talk programs, gossip periodicals, and the boulevard sections of reputable newspapers, are the institutions of celebrity culture. Celebrity culture places a premium on exposure, the desire to stand out, and being marketed. This is complemented by various hypes that put certain superstars in the spotlight while keeping others in the background (Epstein 2005, Cited in Driessens, 2012:113).

People assume that they can easily provide the answer when asked, 'what is a celebrity?'. However, digging deep, they may find the complication of the task. According to the Oxford Dictionary, a celebrity is "the state of being well known" (<http://oxforddictionaries.com/definition/celebrity?q=celebrity>). This definition is similar to that of Daniel Boorstin's (1992: 57), who used tautology to describe a celebrity as "a person who is known for his well-knownness". This concept of "well-knownness" (sometimes called "*famous for being famous*") has been widely used throughout the literature. The term describes someone who becomes famous for no clear reason. A celebrity of this kind has no talent or abilities. However, he captures a position of well-knownness (whatever the acquisition method). American socialite 'Paris Hilton' is one celebrity that falls under this type¹ (Holmes & Redmond, 2006:10-12). In other words, someone might become famous because of their familial connections (royals), their abilities and accomplishments (such as artists, athletes, or criminals), or because of the media, such as reality TV contestants or so-called socialites (Rojek 2001, 2012).

This idea of Boorstin's 'well-knownness' drives to another question "**what turns a famous person into a celebrity?**" Gabler (2000) finds that the grand answer to that is the narrative: people's desire to read about certain individuals. The fact that people are fascinated by the stories of Matthew Perry's drug addiction, Tom Cruise, Nicole Kidman's divorce, Russell Crowe's serial relationships, the love child of Jesse Jackson, and the Hillary/Bill relationship makes all of these people famous. At the other end of the spectrum, one may find famous people who are not celebrities. People with no narrative, such as Dick Cheney and Queen Elizabeth, may have renown but are not celebrities (Gabler, 1998: 11). A feasible definition is, then, that a celebrity is "**human entertainment**" In this context, the term "entertainment" did not relate to traditional performers but rather to a person who, simply by being, offered enjoyment for others. Celebrity creates a source of common experience around which society can build a nationwide community (Gabler, 2000:5). This concept encompasses most characters that get so ingrained in people's minds that many claims to feel a stronger connection to and more enthusiasm for them than for their own intimate personal connections. That is, there would be a parasocial intimacy between people and the celebrity (Horton & Wohl, 1993). Such celebrity figures may range from movie and television stars to

criminals and riotous people (ibid). Gabler's definition (2000) is adopted in the current paper.

3. Types of Celebrity

Different classifications may be found to categorize celebrities. Some focus on **time** criterion, i.e., whether the celebrity is *conventional* or *instant*. The last category includes those who become famous in a flash and are sometimes referred to as transitory or B-grade celebrities since they only receive brief notoriety that may go away in time. Other classifications used the **medium** as its determining factor. For example, celebrities can be conventional personalities well-known for a skill, like acting or athletics, or online (social media) people whose star power originates from digital material they create for their own self-promotion. Finally, other classifications differentiated celebrities according to their **achievements**. For example, Rojek (2001:4) distinguished *achieved* celebrity and *ascribed* celebrity in which the former is known due to their own accomplishments, while the latter attain the status of celebrity due to the foundation laid to them by society.

Maintaining that a celebrity is human entertainment, hence the decisive criterion is **entertainment**; One may discover that other types of celebrities exist, ranging from movie and pop music stars whose lives are the subject of gossip columns and publications to businesspeople (and politicians) like Donald Trump, Bill and Hillary Clinton, Ralph Lauren, and accused criminals like O.J. Simpson. This diversity demonstrates that despite their differences, these people all share a passion for telling stories that pique public and media interest. Alternatively put, stories with entertainment value (Gabler, 2000:6).

A better way to classify celebrities is by attaching them to specific concepts. The following sections survey some of these concepts according to which celebrities may be categorized.

4. Different Perspectives of the Term 'Celebrity'

There is a confusing disagreement among scholars about the concept of 'celebrity'. Each scholar stressed a specific meaning and looked at the concept from a specific perspective. For example, Boorstin (1992) looked at a celebrity according to fame; Dyer (2004) and Marshall (1997) concentrated on the commodity of celebrity, whereas Couldry (2003) concentrated more on the celebrity as a product of media. Such diversity maybe ascribed to different factors, including media attention, achievement and talent, bogus event, publicity, media industries (brand's promotion) and many others.

4.1 Celebrity & Fame

The word "celebrity" is often confused with **fame** which has become somewhat synonymous and originally associated with it. While some scholars clearly distinguish between fame and celebrity (Trevor Parry- Giles, 2008), others use the terms as completely interchangeable (Van de Rijt et al., 2013). The former viewpoint discovered that celebrity and renown are separate ideas, with celebrity being well recognized based on the marketing of one's personality and famous being widely known for having achieved something spectacular (Giles, 2008:5). The latter view maintains that the decisive feature of celebrity is *fame*. This view of celebrity is in line with that of Leung and Cheng (2017: 6) who state that the term celebrity is often used to describe famed, known and outwardly brilliant persons in various professions, notably those in the entertainment and media sectors. A clearer explanation is found in Rojek (2001) 's

classification of celebrities concerning fame. He identifies three classes of celebrities as *ascribed*, *achieved*, and *attributed*. The first type of celebrity is popularity derived from a person's ancestry, the second type comes from aptitude and proficiency in their area, and ascribed celebrity refers to when a person is "known for well-knowingness." (Boorstin, 1961: 57).

An important issue to consider while dealing with celebrity-fame relations is which precedes which. Does fame precede celebrity? or does **celebrity come first**? As far as the latter, clear examples can be found in *presidents' wives* who are considered first ladies and celebrities due to the acquired identity (Gayle, 2019: 44). Abigail Adams is one clear example whose notoriety or acquired popularity derived from her position as the first lady at a crucial era in American history. As far as the case in which **fame precedes celebrity**, one can find Charles Lindbergh as a good example of this case. Lindbergh remarkable accomplishments precede his being a celebrity and a shift of focus on his private life (ibid). Albert Einstein further illustrates how renown may come before and lead to stardom. Einstein's contributions were not immediately acknowledged during his lifetime; many of his most significant works were completed before he was appointed a professor at a university. Einstein is one of the most well-known figures of the 20th century in the 21st century, and several publications have tried to reveal details of his personal history and life, which is typical of celebrity treatment. According to Time magazine, his name and picture were among the most well-known in the world, which named him the "person of the century" (ibid). The distinction between Einstein and Lindbergh is that although Einstein's achievement was not overshadowed by his fame, Lindbergh's was.

If one draws a line between fame and celebrity, they will discover that a person may either be both famous and a celebrity, or only one of the two (or neither). The above paragraph shows how a celebrity can be famous and the other way round how a famous figure can be a celebrity. The other case to consider here is when **a celebrity exists but without fame**. This is the case of Oscar Wilde, whose intention to become well known outstripped his real accomplishments. One of the keys to his success was his tendency to dress outrageously and attention-seeking manner. If he did not invent celebrity, he certainly contributed to the idea that one could become well known for promoting oneself. The other opposite view is when one has **fame without celebrity**. This case fits the Wright brothers, Orville and Wilbur, who, through ingenuity, bravery, and persistence, invented the aeroplane, an event that changed the course of modern transportation. Once the Wright brothers had achieved flight, the press who wanted interviews and stories pursued them. They faced the same kind of public scrutiny that would befall anyone who has accomplished such an important feat. Fame did not change them much. They never made much money from their invention, living simple and austere lives. Wilbur died at age 45 of typhoid fever. Orville lived to be 76 years old and benefitted a bit more from material success, but still, while comfortable, was worth relatively little at his death. Clearly, for these two men, "rich" and "famous" were not connected and were not pursued (Gayle, 2019: 49).

4.2 Celebrity & Heroism

Bringing up the theme of heroism about celebrity, one must touch upon the achievements that celebrities may accomplish. Two perspectives may be found here. One maintains that a **celebrity embodies the ideal type of hero** which emerges from the mass audience, in which the notion of personal worth and value is centred on the public. A celebrity always serves as a cultural hero in each culture, and people engage with a certain type of celebrity culture to learn about it, be entertained by it, and feel a

part of it (Hofstede 1991; Paek 2005; Ting-Toomey & Chung 2005). The other perspective sees **celebrities as just 'famous people'** with no condition of high performance required. They are simply media personalities with little to distinguish themselves except a complex marketing scheme to "sell" them to the public (Gayle, 2019:53).

Boorstin (1961: 58) asserted that the development of public relations, electronic communication, and mass media made it feasible to manufacture celebrity without a direct link to noteworthy behaviour or accomplishment. Instead of producing big accomplishments, the star increases their potential for fame by setting themselves apart from their rivals in the public eye. Thus, unlike heroic characters who are defined by their deeds or by their enormous simple qualities, celebrities are characterized mostly by trivial aspects of their personalities (Boorstin, 1971, Cited in Turner, 2014:5). In other words, the celebrity has supplanted the hero, whose renown is generated by mass media without consideration for character or achievement; the signals of grandeur are mistaken for its existence. The hero's notoriety is due to a distinctive deed or outstanding, meritorious character. As a result, it is the media's portrayal of the "pseudo-event," as described by Boorstin (1961:57). This is a fully media-focused event that was planned and orchestrated; as a result, its significance is increased by the volume of media attention it receives rather than by any other more objective evaluation of its significance. Its human counterpart, the celebrity, is the "human pseudo-event," created for the media and assessed on the scope and efficacy of their media prominence. Celebrity is a product of media-driven culture, where artifice has replaced truth and merit, and attention is no longer intertwined (Gamson, 2015:274). Boorstin believes that performing predominating the ranks of celebrity is not unexpected because they are adept at subtly differentiating their personas (Boorstin, 1971: 65).

When looking at such contemporary figures, it is not the lack of accomplishment but rather the media's glossing over that accomplishment in favour of personal reports and scandals that make the contemporary figure a celebrity rather than a person of fame, according to this reasoning. It would appear then that being a celebrity is a construction of various media, just as being famous is also such a construction (ibid). A clear example to clarify this issue is Princess Diana of the British Royal Family². Diana has been made a celebrity not because of her deeds and actions being an active philanthropist and spokesperson for various causes. She has been judged on an emotional and affective basis, not because of a lack of depth of character and heroic substance, but rather the way such people are constructed in the media. Thus, Diana's life has been reduced to celebrity-hood rather than being acknowledged as a hero/ role model for her achievements and good deeds (Gayle, 2019:55). Additionally, the perspective that portrays famous people as phony, vulgarized heroes has highlighted historically novel traits. Modern media have the unmatched ability to rapidly put someone on the cultural radar without necessarily relying on the person's publicly acclaimed deeds or character. This is made possible by the more effective generation, manipulation, and replication of pictures. Since some celebrities are "acquired" and some are "achieved," the current celebrity system does not need them to be outstanding in terms of achievement, ability, or character (Rojek, 2001: pp. 16–18).

4.3 Celebrity & Power

As per Marshal, celebrities were a brand-new social class that stood between those in institutional authority and the alienated people in an odd and contradictory way. Even while they delighted in the glory and adulation of the audience, their magnetic presence lacked any genuine authority. Additionally, he suggests that celebrities are a class of

people "whose institutional authority is very restricted or nonexistent, but whose doings and style of life excite a considerable and sometimes even maximal degree of attention." (Marshal, 2014:15-16). The influence of celebrity status may be seen in the worlds of business, politics, and the arts, as it defines success in each field. The status of a celebrity also bestows upon the holder a certain amount of discursive power: in society, the celebrity has a voice that is heard above all others and is presented to the media as genuinely substantial. In a certain sense, success and accomplishment in the social realm are represented by celebrities. In a cultural sense, fame is one way to resolve issues related to an individual's place in society and his or her capabilities. Therefore, the power of celebrities is to symbolize the social world's active formation of identity (ibid: xix). When fame becomes a commodity, the celebrity gets the ability to influence and form relationships with their audience (Turner, 2004:13 cited in Aarvold, 2017:11). Although fame is a kind of power, it may also bring about financial gain (by, for instance, selling one's name to a product), an extended social network (by, for instance, meeting influential people), and opportunities to enter other fields, such as politics, based on one's notoriety. In addition to many other instances from throughout the world, actor Arnold Schwarzenegger became governor of California. Singer Gilberto Gil served as minister of culture in Brazil. One may observe that these celebrities use their reputation to further their political ambitions in fields unrelated to those in which they first rose to recognition (Driessens, 2013:8). Celebrities use language and discourse to exert power in a variety of ways, which may have replicated their influence in politics. The ascension of Donald Trump, a former reality show magnate, to the position of U.S. president is, therefore, the most obvious illustration of this tendency. Celebrities have assumed increasingly sophisticated positions within the administration after this election, such as Kim Kardashian and jail reform (Izadi, 2018) (Aarvold, 2017: 28).

4.4 Celebrity & Ideology

Other scholars define a celebrity according to its **impact on the individual and the public**. Celebrities are "tastemakers," influencing societal perceptions and fashion trends via their behaviour (Miller 2004, Cited in Hunter 2009: 22). The "typical ways of behaving, feeling, and thinking in contemporary society, methods that have been socially, culturally, and historically established" are modeled after celebrities (Bell, 2010: 74). In modern culture, someone with a high public profile—typically enhanced by media appearances—and who is thus easily recognizable by others is referred to be a celebrity. While we may all assert that people we know may identify us, superstars are distinguished from regular people by their great or exceptional talents, appearance, personalities, and lifestyles (Gunter, 2014: 2). Celebrities are famous characters that pique people's interest. They are also role models able to start societal trends or spur certain behaviours in public. However, with great power comes tremendous responsibility (ibid). Thus, according to this perspective, famous individuals are those "whose institutional authority is extremely restricted or non-existent, but whose doings and style of life excite a large and sometimes even a maximum degree of attention." (Alberoni 1972: 72 Cited in Turner, 2014: 22-23). Marshal (2014: 7) holds that celebrities are cultural units that serve as models for people's attitudes and actions, which is similar to Marshal's. Indispensable to society, celebrities play significant roles in contemporary culture and interpersonal connections. These people are crucial in spreading fundamental ideologies throughout the whole community.

4.5 Celebrity & Commodity

In addition to the above perspectives, another view sees celebrity as a **commodity**. David Marshall is one of many who promotes the notion of celebrities as commodities (1997). According to David Marshall (1997: x), the celebrity represents and legitimizes the related ideas of market capitalism and individuality since they "participate freely as a marketable commodity in public life." Commercial interests and other public personalities are drawn to celebrities. Sponsors compensate them for endorsing products. They are sought out to appear with (certain) individuals or in certain settings solely to forward certain messages (election for politicians, health care messages, educational support, etc.). They were not only considered to be well-known and well-liked but also successful and purposefully created as a commodity. Sociologists from the Frankfurt School, Max Horkheimer and Theodor Adorno, initially presented this viewpoint in the 1940s while researching the so-called capitalist "culture industry." (Horkheimer & Adorno 1944), then taken to cover the aspect of celebrity construction, the so-called "celebrity industry" which manufactures celebrities with only profit in mind. Such an industry cranks out bankable celebrities with little regard for real talent or achievement (Gayle, 2019: 52). Therefore, the goal was to create a market-oriented perspective inside such a framework. Celebrities are frequently thought to have attributes, referred to as "celebrity capital," that make them valuable. Accordingly, celebrities are seen to be able to give distinctive worth to things, occasions, and problems, making them more valuable or useful.

Many scholars (Turner 2014; Rojek 2001; Cashmore 2006; Bonner & Marshall, 2000; Redmond & Holmes 2007) contend that celebrities are brand names and cultural icons or identities; they are ideal products of capitalist markets as they function as marketing tools as well as locations where the audience's agency is obvious, and they represent the accomplishment of individualism—the triumph of the human and the familiar—as well as its commodification and commercialization. Celebrities are seen by Rojek (2001:90) as human commodities that fill the hole left by "the death of God and the collapse of the church" in "the culture of distraction today." Cashmore (2006: 269) maintains that in addition to being the most glittering product of consumer culture, celebrities are its biggest boosters; celebrities both sell and are sold. Cashmore (ibid) has concluded that "celebrity culture's most basic imperative is material: it encourages consumption at every level of society".

A celebrity is a product marketed by the advertising, public relations, and media sectors that create those depictions and their impact. It is also a social formation on a cultural level (Turner, 2014: 10). In the meanwhile, Gunter (2014:3) notes that celebrities are not just social role models whose deeds or words can have a wide-ranging impact; they are also cultural commodities, and their worth is increasingly determined by their capacity to bring in money for others. As a result, superstars may be worth a large amount of money to those who employ them to advance their objectives. Celebrities serve as both consumption objects and vehicles, promoting and legitimizing consumer culture through product endorsements even as they are themselves propagated by it (Cashmore: 2006: 269).

4.6 Celebrity & Media

Another view considers celebrity as a **product of media representation and new technologies**. According to this view Luckhurst and Moody's (2005: 1) define a celebrity as "the condition of being much talked about" so the issues of *where* they much talked about for modern celebrities are associated with media technologies. Giles (2008: 5) reveals that "the brutal reality of the modern age is that all famous people are

treated like celebrities by the mass media, whether they be a great political figure, a worthy campaigner, an artist touched by genius or a serial killer; the newspapers and television programs responsible for their publicity do not draw a meaningful distinction between how they are publicized". Celebrities are perceived as members of the social elite who participate in the public relations apparatus of a talk show and gossip magazine placements, television and movie roles, and special event appearances. (McCracken,1986, Cited in Lunardo&Gergard, 2015:5). The term celebrity must be understood as a modern phenomenon of mass-circulation newspapers, TV, radio and film. In plain words, *a media effect combined with public appetite*. The content becomes determined through the simple fact of participation in the relevant medium (television land), and this wows the public (Herwitz, 2008:41). This viewpoint holds that celebrities are anyone who has achieved media renown, regardless of where that popularity originated (Stewart & Giles, 2019:4).

5. Conclusion

There is much to be talked about celebrity in general and celebrity entertainers in particular. Different scholars have identified the term celebrity; however, the latest line to identify the concept is the idea of 'entertainer'. Because they are adept at subtly differentiating their personas, entertainers predominate among the ranks of celebrities. These contemporary celebrities could only be known for grabbing the public's attention. Accordingly, any normal figure can be a celebrity due to social media, regardless of their content or talent. By a specific entertaining activity (not achievement) or propagation of personal knowledge, anyone can be celebritized to raise as a celebrity. Herein, the change has occurred from accomplishment-based fame to media-driven celebrity. Importantly, media representation heavily influences current celebrity; media has become an industrial production of giving birth to different forms and meanings to celebrity like influencers, bloggers, YouTubers and internet personalities who have been celebritized because they excite a level of public interest.

Notes

¹Paris Hilton is one celebrity has been described as "famous for being famous." She has since grown her business into a multibillion-dollar empire.

²Abigail Adams lived in the United States from 1744 to 1818, during a period when women were not permitted to hold office or aspire to positions of leadership. , nor were allowed to own property, publish their own writings, or be much more than someone's wife. Abigail Smith married John Adams at the age of 19, looking forward to a life as a wife and mother.

³John Adams and Keanu Reeves are two other examples of this type. For more information see (Gayle, 2019 : chapter 3)

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