CHAPTER 2

REVIEW OF LITERATURE

2.1. The purpose of review of literature:

The research work tries to analyse the celebrity texts in Indian print media, the discursive practices that are in current use in the Press. In this connection, it has become essential to look at other research or literary works in the relevant field. Most of the works on celebrity syndrome are conducted by authors abroad and research work conducted in the area of celebrity journalism in India is very less. The research works undertaken on the topic of celebrity are mostly on celebrity culture, media’s celebrity construction, gossip items on stars and production-consumption of celebrity as part a of celebrity culture. Hence, this chapter ‘Review of Literature’ reviews various research works focussing on this topic including discussions of pioneering works by Dyer (2004, 2011), Marshall (2011), Schickel (2000) and their theorising of the celebrity-don.

2.2. Literature on celebrity discourse and celebrity culture:

The concept of celebrity was developed in the middle of the eighteenth century which actually tells what is to be cherished, despised and destroyed in the subsequent creation of modern society. The concept of celebrity or the business of renowned along with its complexities is acknowledged along since 250 years. Fred Inglis (2010) in his book A Short History of Celebrity has shown how the concept of celebrity has been developed and how the celebrity has replaced the archaic concept of renown. Inglis (2010) shows that fame and power express themselves by the spectacles or celebrities due to rise of urban democracy and expansion of media. In 1770, the display of image of Queen Elizabeth I in London showed fame and its aura and advent of visibility of ‘spectacles’ in the world of commodity. Consumerism of eighteenth century London, invention of fashion industry of Paris and mass circulation of newspapers especially gossip columns by New York and Chicago Press
are underlying forces to construct celebrity. Inglis (2010) exerts that from 1919, film and radio developed the concept of stardom and advertising industry highlighted the glitter of money which made celebrities desirable and glamorous. He (ibid) shows in the book that history of nineteenth century makes grounds for the manufacturing of celebrity which began from 1920 and continues to sustain till today. Propaganda and stardom were the forces behind the manufacturing process. The author (ibid) describes that the time period, approximately from 1945 to 1975 were serene decades in the history of celebrity reign. During this period, television started to dominate other media and with the advent of television, celebrity stories started to take a different turn in the process of celebrity making. It began the rise of intimacy between the audience and the unknown celebrity. John F. Kennedy was first celebrity politician to use television for power performance in 1960 and this power packed process of making celebrity continues till present day. The author (ibid, p. 17-18) contends, “The domestic passions and civil affections of the historical present are compressed into and dramatised for us by the public lives of private and ordinary people suddenly awarded fame.”

Marshall (2011) defines celebrity in his book as an elevated individual who “as a concept of the individual moves effortlessly in a celebration of democratic capitalism” (Ibid, p. 4). “Celebrities are the production locale for an elaborate discourse on the individual and individuality that is organized around the will to uncover a hidden truth…… to uncover the ‘real’ person behind the public persona” (Dyer, as cited in Marshall, 2011, p. 4). Marshall (ibid) adds that Latin celebrem means famous and thronged and French word celebre means well-known public. Marshall (2011) identifies celebrity as “it describes a type of value that can be articulated through an individual and celebrated publicly as important and significant. The term is linked to past power structures (i. e., the church) and now has connotations that link it to modern power structures (i. e., capitalism)” (Ibid, p. 7). He (ibid) describes that the development of celebrity is linked to the social world and its ways of making sense. “The process of making sense through these individuals is simultaneously an activity of the members of dominant culture, who are instrumental in the procreation of the celebrity sign, and of the members of subordinate cultures, who are for the most part the audience that remakes the sign. Because of its
embodiment of collective configurations within individual representations, the
celebrity is a locus of formative social power in consumer capitalism” (Ibid, p. 51).
Throughout the book he (ibid) asserts that celebrities are form of cultural power. He
(ibid) invented three conceptual tools for the study of celebrity- 1. Celebrity as a form
of rationalization- “the ways different groups in society use celebrities to make sense
of their social world can also be seen as a form of rationalization” (Ibid, p. 52). 2.
Celebrity as a sign and a text- “celebrity sign represent personalities- more
specifically, personalities that are given heightened cultural significance within the
social world............ the denotative level of meaning of the celebrity is the empty
structure of the material reality of the actual person.................. Connotation, a
second-order system of signification that builds on the basic sign of the denotative
level, identifies the area of the conventionalization of each celebrity sign” (Ibid, p. 57)
and 3. Celebrity as an expression of audience- subjectivity- “the specific relationship
between the celebrity and the emergence of the significance of the audience is the
convergence within the celebrity sign of individual expression and personality within
a constructed collective (audience). The celebrity sign, then, contains the audience
through positioning the type of identification in terms of individuality” (Ibid, p. 61).
Mashall (ibid) mentions Jauss’s five kinds of modalities of identification for pleasure
of reception of ‘audience-subjectivity’ – “1. Associative identification- the barriers
between audience and actors are broken, and there is a celebration of active
participation. 2. Admiring identification- the actions of the hero are exemplary for a
particular community- the perfect hero. 3. Sympathetic identification- there is
solidarity with the character or suffering personality. We place ourselves in the
position of the hero. 4. Cathartic identification- though similar to sympathetic
identification, the cathartic form of reception represents an abstraction or an aesthetic
relation to the hero. In this way a moral or judgement can be drawn from the aesthetic
experience and the reader feels a sense of emancipation through his or her
involvement with the character. 5. Ironic modality- a consistent denial of any
expected form of identification represents this form of reception of the text of the
character. There is maintenance of the interaction with the audience without a sense of
the closure of character identification. It is the type of modality that is privileged in
Foucauldian approach to describe power articulation through discursive strategies in
the system of celebrity. "Discursive strategies are attempts to maintain the primacy of certain forms of knowledge concerning the discourse. The play of power is the positioning of the discourse to represent a certain configuration of interests, needs, and institutions" (Ibid, p. 72). Using Foucault's approach, the author describes that celebrity allows 'positioning and proliferation of certain discourses about the individual and individuality in contemporary culture' (Ibid, p. 72). "The celebrity offers a discursive focus for the discussion of realms that are considered outside the bounds of public debate in the most public fashion. The celebrity system is a way in which the sphere of the irrational, emotional, personal, and affective is contained and negotiated in contemporary culture" (Ibid, p. 72-73). Marshall (ibid) identifies celebrity positioning by cultural industries- celebrity construction by television, cinematic apparatus etc. and audience's attribution to the affective meaning of celebrity. Celebrity system works within a technique for cultural investment into certain attributes like 'personality, sentiment, individual subjectivity and private experience'. "The forms of affective power are linked to the power of the celebrity text to move effortlessly between the public and the private spheres" (Marshall, 2011, p. 75).

Valerie Gorin and Annik Dubbied (2011), define celebrity news showing that portrayal of film stars embodies imitable and inimitable which points towards values in their article. The article tries to find out the values highlighted in celebrity news. The authors (ibid) employ thematic content analysis of a corpus of 54 daily and weekly European, French speaking printed media to find out values highlighted in celebrity news. The authors (ibid) define 'theme' as a 'semantic unit' according to Bardin (1996). The thematic content analysis includes images published and texts. The article highlights specific aspects like 'melt down' and 'fall from grace' from the main content analysis which records the decline of star figures. Content analyses of select stories suggest that celebrity news has transactional and trans-situational values in the portrayal of celebrities and their negotiations. Celebrity news creates 'desirable people' by focusing on rich and famous and their behaviours. The authors (ibid) define celebrity news from various studies on celebrity by authors like Dyer (1979, Marshall (2006), Holmes and Redmond (2006), Morin (1972) and Dhakila (2008). The authors (ibid) consider all celebrity stories as news based on the five criteria.
These are- a. Celebrity news focuses on *people*, that is to say the figures themselves, who act as dynamic, evolving, narrative-centred icons. b. These personages have *dual persona*; that is, Janus like they represent both the ordinary and the extraordinary, the glamour and the vulgarity, attracting hero worship, at close quarters and embodying both the imitable and the inimitable. c. This duality is enhanced by the *focus on private life and behaviour*. d. Film stars also display *specific attributes*, such as appearance, lifestyles and obvious behaviours which separate them from other people. Such factors can be characterised as a bodily *habitués*, which accompanies celebrity status. e. Celebrity news reports are produced according to *specific media procedures*, which extend both to form and content. The celebrity stories are categorised as news because 'journalists write them according to a set of principles such as the claim to be true, the recording of facts and documentary evidence, even if much of the information manifestly falls under the heading of fiction'.

The article discusses the results of content analysis by theme of corpus materials of media with the help of a software *Atlas.ti*. The analysis shows that as per media hype, the values in celebrity news are apt to privilege. Due to analysis of 'melt down' aspect the narratives show that modern popular culture is amended with the incorporation of values in celebrity news. The empirical approach in the article based on the sample of 3875 celebrity news articles for a period of November 2005 to March 2006. The sample is divided and coded into 32,210 thematic segments. The thematic segments are separated and reassembled into 220 codes. The coding procedure takes place in three levels- first level is of segments, second level is of 36 sub categories and third level is 36 sub categories merged into 9 main categories i.e., *dominant themes of celebrity news*. The authors (ibid) show historical perspectives or earlier researches done on values in celebrity news which shows that film stars are shown as models who receives constant attention. Values of celebrity news focus on self fulfilment through social, financial success and family values and love. The authors (ibid) try to identify the tendency of negotiating values through celebrity news. The general values indentified by the authors (ibid) are love, family, closest circle around celebrity which shows the inward looking celebrity world. The authors show that the celebrities reinforce dominant values through their professional activities. Through the 'meltdown' aspect the authors show the syncretism of values,
contradictory attributes exist in the celebrity. ‘Meltdown’ aspect means coverage of celebrity scandal, failure, faults, provocative pictures etc. The article shows that celebrity news are presented in a commercial perspective or for marketing purpose and the content of celebrity news are reinforcement of extraordinary image of film stars as demi-god.

Celebrities are considered as new ‘power elites’ with their increasing power which has stood them beside the political elite. It is noted by Leo Lowenthal (as cited in Drake and Higgins, 2006, p. 87) that “there had been a shift in media coverage from ‘idol of production, such as industry leaders and politicians, to ‘idols of consumption’, such as film and sports stars.” Drake and Higgins (2006) in their essay examine the overlapping nature of celebrity and politics with the increasing celebrity endorsements into political domain. Celebrities are products of late capitalism endorsed myths of individualism and ‘construct a public form of subjectivity.’ Drake and Higgins (2006) quote Marshall’s argument on convergence of power between political celebrity and other celebrity and on individualism stating, “celebrities and politicians are commodities sold to audience, and the relationship developed in capitalist societies between the ‘leader’ and the ‘crowd’ is central to the creation of both................. the celebrity... celebrates the potential of the individual and the mass’s support of the individual in mass society” (Ibid, p. 87). Politics is packaged for sale like consumer products with image managements like other celebrities. Here Drake and Higgins (2006) analyse two celebrity case studies – Bono as political celebrity- the celebrity endorsement of New Labour by the rock star and Arnold Schwarzenegger as self-referencing celebrity politician. Drake and Higgins (2006) cite Corner’s argument that “politicians are required to perform a personalised ‘self’ to the public, and need to attempt to convince us that this self operates congruently with the political demands placed upon it. Sometimes this performance appears to reveal aspects of a private self and at other times is called upon to maintain an unflappable public authority................. the ‘mediated persona’ enables a more productive and transparent relationship between the political process and the cultural dimension in which it operates” (Ibid, p. 89-90). Further, the authors (2006) quote John Street’s suggestion on politician as performer, “the style is part of a process, just as marketing and branding. Styles are manufactured too, but in analysing this process
we need to appreciate the appropriate analogy- not commerce, but celebrity, not business but show-business” (Ibid, p. 90). Both the case studies show that the celebritisation of politics which reframe political debate through celebrity images and celebrity discourse. They argue that celebrity should not be viewed as mere symptom of trivialisation of politics and ‘the continued prominence of the constructed persona as an important means of delivering politics via the mass media’ (ibid, p. 100). Drake and Higgins (2006) suggest, “An analysis of the relationship between celebrity and politics needs to take into account the particular celebrity, the mode of performance they adopt, their earlier image, and the political claims that they make. Overall, celebrity performance in the political sphere should be seen in the context of the increased profile career of politicians as celebrities in their own right” (Ibid, p. 99-100).

Celebrities as ‘culturally ubiquitous and mass-mediated figures’ carry related binary- celebrity constructed as mass mediated text and fans constructed as dedicated audience member. Hills (2006) argues that fans are passionate consumers of celebrity texts and asserts that media world is separated into two groups- those who possess power and are visible in the media and the second group is those people who are invisible in the media- lower status audience of fan consumers. He (ibid) argues in his essay that celebrity and fandom are blurring together due to cultural and new media developments. Matt Hills (ibid) tries not to see celebrity as primary and fan as secondary in his essay and analyses that their hybridisation marks specific types of celebrity and celebrity and fans as cultural identities intersect with each other. Francesco Alberoni describes celebrities as ‘powerless elite’ whereas Tulloch and Jenkins describe fans as ‘powerless elite’ (as cited in Hills, 2006, p. 102-103) but here Hills (ibid) argues that fans can become celebrities and “hybridized fan-celebrity provides a way of challenging the otherwise ‘restrictive categories’ of pure celebrity and fan, where media production and consumption are neatly carved apart, and where symbolic inequalities are assumed and perpetuated between these supposedly monolithic cultural identities” (Ibid, p. 103). Hills (ibid) argues in his essay that celebrity and niche-mediation work within fan cultures and celebrity discourse invade all kinds of cultural sites. By sub cultural celebrity or attainment of celebrity status via niche mediation within a subculture he means, “certain sub cultural participants can
become known to a wide range of distant others via mediation, despite the fact that these sub cultural celebrities may still be unknown by the public at large" (Ibid, p. 103). He (ibid) concludes that celebrity culture is “no longer entirely co-terminus with the production and consumption of mass-mediated/ ubiquitous ‘star’ texts and inter texts, for it is also produced and consumed intra-sub culturally via the fan audience phenomenon…… and since fan cultures can generate ‘their’ celebrities rather than merely interpreting pre-existent mass-mediated celebrity texts in distinctive ways, to consider media fandom simply as a ‘powerless elite’ misses its own sub cultural stratifications, and its own hierarchies of sub cultural celebrity, in which not all fans are similarly ‘elite’ nor equally powerless” (ibid, p. 116). He argues that fan culture upholds its own network of sub cultural celebrities and social actors within specific settings and can build up fan-celebrity hybridisation.

Celebrity culture is a complex phenomenon which is recursively linked to the everyday lives of people through mediated images of celebrities and it has become commercially viable part of society’s public culture now-a-days. Pramod K. Nayar (2009) asserts, “…..celebrity involves a political reading of structures of power that influence, and often determine, meaning-production in a culture, focussing on groups that are disempowered and sub altermised in cultural practices. This means looking at questions of agency, genealogy and finally, identity and power. Agency signifies the capability of individuals, communities or objects to assert their will and effect changes. Genealogy is the location of a particular technology or cultural artefact within its specific history, discourses and power struggles. Identities are seen as constructs rather than immanent, as negotiated rather than self-evident. From such perspective, celebrities are the effect of multiple negotiations and interactions. The celebrity is situated at the intersection of numerous discourses- merit, attractiveness, social power and influence and taste, all of which are located within a structure of capitalist production and consumption. This complex intersection that produces celebrity culture….” (Ibid, p. 175-176). The author (ibid) terms this process as ‘celebrity ecology’ which he says, is an apparatus of representation, production, circulation and consumption of star or celebrity iconic figures, their events and actions. The author (ibid) defines how a person becomes celebrity who sets norms for society to emulate through the process of celebritisation – “1, constructing an
individual as an object of desire, 2, constructing an individual for mass consumption” (Ibid, p. 26). He (ibid) says, “A celebrity is an individual who possesses both a commercial as well as a socio-cultural value. Celebrity ecology and its apparatus seek to control and manage the texts that emphasise these two values” (Ibid, p. 27). He (ibid) finds out that celebrity influences cultural economy and financial economy. His (ibid) celebrity ecology apparatus thus tries to locate the representation of the celebrity. The author (ibid) finds out some grounds which help in celebrity construction. These are- desiring celebrity, media rituals- media’s exemplification, media events, reality television, self discourse by the celebrity, celebrity bodies. “Celebrities command social-symbolic and economic power…….. Their identity as celebrities generate income, profits, influence and have social impact……….. A careful positioning of the individual and her or his skills ensure that particular aspects of the individual are highlighted and others downplayed” (Pramod K. Nayar, 2009, p. 179).

Fans obsessed with celebrities have intense emotional feelings on celebrities and feel the intimacy of an imaginary relation with celebrity. Chris Rojek (2007) talks about celebrity culture, celebrity worshipping. The author (2007) terms celebrity worship as idolatry which means slavery, false consciousness and ‘the Devil’s work coated with superficiality and triviality. The author (2007) in the article talks about relationship among celebrity and fans. This intimacy of an imaginary relation with celebrity is termed as ‘stream-of-identity thought’ in which fans feel imaginative relations with celebrity. This kind of thought projects them into the experience of the celebrity to whom the fans are attracted. The author mentioned here about ‘para-social interaction’ i.e., intimacy constructed through mass media. Relationship between celebrity and fans is mentioned here as second-order intimacy because the intimacy created from representation of person rather than actual physical contact. The author (2007) mentions that 50% of population confesses to sub-clinical feelings of isolation and loneliness. Para-social interaction is important aspect of search for recognition. Lives of celebrities offer affirmations of belongings which is rather depressing. This kind of tension in celebrity culture of physical and social remoteness is created by media fanzines that turn celebrity a distant figure, from stranger into a significant order. This tension of celebrity culture is compared to religious worship. Fans imagine
celebrities as God like figures. The author (2007) shows connection between celebrity culture and religion. The article upholds Emile Durkheim’s ‘collective effervescence’ which proposes that the religious ceremony both consecrates the sacred belief system of the community to provide outlet for ‘collective effervescence’. Durkheim points that the growth of moral individualism reduces the significance of organised religion. The author (2007) argues that religious belief is restructured; religion and culture converge together. The article projects Neal Gabler’s view of ‘moral equivalence’ between the dedication to God and the worship of celebrity. He (2007) shows how cultural relations are established through celebrity culture which is very much ubiquitous and establishes the main scripts, presentational props, conversational codes and other source materials through cultural relations. The article hypothesises about convergence of religious beliefs with celebrity culture. The principle behind it is to diminish the distance between the fans and the celebrity. The author (2007) points out that during 1960s The Beatles became more powerful than religious practices/God which showed the extraordinary power of celebrity in popular culture. The author (2007) opines that ‘like religion, Beatles music in 1960s seemed to communicate the incommunicable.’ The article projects the view that ‘celebrity culture is secular’. The origin of secularism belongs to Christianity and symbol of success and failure of celebrity are portrayed from religious myths.

Celebrity culture has its own specific beliefs, myths, rites and symbols like religion. Celebrity culture is driven by rise of money economy and population. The author (2007) argues that celebrity culture is a product of the world of stranger where an individual relocates himself in social relations. “Just as the Puritan in the seventeenth century looked to Christ for comfort and inspiration, fans today…… seek out celebrities to anchor or support personal life……………. Fans are attracted to celebrities for a variety of reasons with sexual attraction, admiration of unique personal values and mass-media acclaim being prominent” (Ibid, p. 176). Attachment to celebrities provides a sense of comfort, glamour, excitement to fans. Elevation is another aspect of celebrity culture where celebrities are projected high in the eyes of public. Instances of elevation are media’s devotion to glossy photo journalism, personalised information to enhance image of celebrity as a significant person. Elevation is also market driven and ‘perpetual feature of honorific status of celebrity’.
Celebrities perform magical feats in celluloid which is their power through performance of various tricks and undertakings. This is called ‘Magic’. The celebrity tries to create an aura of magic. The author states that celebrities are immortals as film footage preserve the celebrity in the public sphere. On the contrary, mass media also engineer the downfall of celebrities. The author shows that celebrities suffer from high incidence of mania, schizophrenia, paranoia and psychopathic behaviour. The theme of mortification has three general forms: scourging, disintegration and redemption. Scourging is a process where glorified image of celebrity becomes degraded. Scourging has two types- auto-degradation and exo-degradation. Redemption is a process mentioned as an attempt by celebrity to reacquire positive status through confession. By showing various aspects of celebrity culture the author concludes that celebrity culture is no substitute for religion. “It is the milieu in which religious recognition and belongings are now enacted”. The article shows that celebrity culture is an unstable and fragmented culture which is unable to sustain the grounded view of spiritual and social order. As an institution, celebrity culture promotes new order of meaning and solidarity though some elements of celebrity culture have sacred significance.

Jeffrey C. Alexander (2010) develops a non-reductive approach towards celebrity. It’s an approach treating celebrity as an iconic form of cultural representation. The author (2010) shows that the celebrity icons are structured by the interplay of surface and depth. The surface is in aesthetic structure and depth is sacred and profane binary that structure meaning in postmodern societies. The article explains that celebrity worship shows elements of totemism and eschatological hope for salvation. The author (2010) cited Barthes’ (1972) description of film star as totem-like countenance in ‘The face of Garbo’. The surface image of Garbo-icon triggers absorption. The subject/object difference is obliterated as ‘one literally lost oneself in a human image’. Garbo as an icon represents aesthetic as well as moral power. Garbo-icon’s signified meaning is that it has religious significance, the spiritual essence of human being. This is the signified meaning of Garbo depth under the beauty of Garbo-surface, the signifier. The author (2010) contends that celebrities are most powerful icons and totem-like material symbols structure culture and economy. Celebrity-icons are objects for worship, transitional objects for adults.
Celebrity icons mediate between internal and external reality. The celebrity objects have cultural effects. The material-aesthetic surface allows depth-significance to be subjectified. The celebrity-icon becomes part of internal self of the worshippers through the introjections process. The author (2010) brings subjectification and objectification from Hegel's *Phenomenology* in the article. Alexander (2010) argues that the supplicants materialise the surface and depth of their iconic consciousness and this stimulates process of externalisation. The author (2010) cited with examples that the supplicant experience aesthetic absorption and project a new materiality. In the article, celebrity icons are shown as extraterritorial beings that have radical separate world like gods and goddesses. Celebrity icons are mythical characters. The surface of female celebrity icon is beautiful and that of male celebrity icon is sublime but both the surfaces carry mythical meanings of its archetypically generated forms. The author (2010) argues that the celebrity is delusional, a fetishism, an ideology, mythical manipulation. The celebrity icons are real in the symbolic sense and not distorted fiction. They have connotative meanings rather than denotative meanings.

2.3 Celebrity phenomenon as *illusion of intimacy*:

Celebrities allow audiences/ordinary and unaccomplished individuals to believe illusions of their significant role in the 'world of ideas'. Richard Schickel (2000) stresses upon the concept of illusion of intimacy in his book by drawing examples of noteworthy famous people from politics to entertainment-ordinary people celebrate achievements of the famous and lament over the death of the famous. He (2000) points out that the emotional connection is false and voyeuristic which is the by-product of illusion of intimacy-“this cynically fostered relationship resides only in the minds of the beholders. The beheld know that none really exists. The crowds who line the fringes of their passages through the world are understood by the famous as one of the prices they pay for their privileged lives. They are nuances to be managed, not presences to be heeded or particularised” (Ibid, p. 303). Media through editing mediate between ‘reality and its journalistic representations’; gossips enhance the sense of false intimacy with the celebrity. The author (2000) mentions Mailer’s argument on blending private and public is nothing but surrealism, “a private glimpse of the great becomes the alchemy of the media, the fool’s gold of the century of
communication. In the age of television we know everything about the great.........” (Ibid, p. 109). Schickel (2000) believes that useless trivialisation of news threatens and devastate foresight. He (2000) shows that in politics politicians rely on tools like opinion polls which actually offer false and creates politics of illusion; “mostly because it is convenient for journalists to tell us so, and convenient for the men and women who posture before them as persons of significance to foster the illusion” (Schickel, 2000, p. 144). Schickel (2000) further describes the process of illusion in book- “all of us- elected politicians, journalists, academics, ordinary citizens, the bureaucrats themselves, lurking behind the breastwork of paper and trying to maintain the faces of earnest and innocent servants- have a vested interest in maintaining the political illusion” (Ibid, p. 145). He (2000) opines that people refer to worthwhile myths to imitate narcissus in their loneliness; “celebrity appears to the non celebrity to fulfil both a dream of autonomy and, at the same time, a dream of intimate, almost familial connection among figures of glamour and authority” (Ibid, p. 255). Celebrity community or the extended family nurtures the people psychologically and provides a feeling of accomplishment within this relationship of intimacy. Schickel (2000) observes the confusion between private realm and public realm through the illusion of intimacy. He (2000) argues for the segregation between the celebrity world and the ordinary world to maintain psychological barrier against the confusion of the celebrity realms and private realms- “it may make a difference morally whether a public figure is deliberately participating in the effort to tear down the barriers between the public and the private realms or whether, like the rest of us, he is the plaything of forces he does not entirely comprehend and cannot fully control” (Ibid, p.270).

The manufacturing process of images of celebrities or stars for appearance is illusion which is shown more real than appearance. Dyer’s (2004) book is considered as one of the pioneering books in celebrity studies. His (2004) book Heavenly Bodies: Film Stars and Society discusses how images of stars from film industry are constructed. Dyer (2004) says, “Star images are always extensive, multimedia, inter-textual” (Ibid, p. 3). The overall aspect of stardom is constitutive elements of stars which are their production and notions of their personhood and social reality. Star functions as commodity which is just like another commodity –their film. “The star image is then a given, like machinery, an example of what Karl Marx calls ‘congealed
labour', something that is used with further labour (scripting, acting, directing, managing, filming, editing) to produce another commodity, a film........... stars are examples of the way people live their relation to production in capitalist society” (Dyer, 2004, p. 5). Dyer (2004) further discusses how star images are manufactured by media, film industry, agents under capitalist society, “at one level, they articulate a dominant experience of work itself under capitalism- not only the sense of being a cog in an industrial machine, but also the fact that one’s labour and what it produces seem so divorced from each other- one labours to produce goods (and profits) in which one either does not share at all or only in the most merge, back-handed fashion. Robenson’s, Monroe’s, Garland’s sense that they had been used, turned into something they didn’t control, is particularly acute because the commodity they produced is fashioned in and out of their own bodies and psychologies” (Ibid, p. 5-6). But the whole star system promotes individualism and stars become individualised and shows notion of success. The individual, he describes, is an irreducible core of being, coherent entity upon which social forces work. Dyer (2004) argues that the ideas of person articulated by the stars as, “the irreducible core is coherent in that it is supposed to consist of certain peculiar, unique qualities that remain constant and give sense to the person’s actions and reactions................ the social world is seen in this conception to emanate from the individual, and each person is seen to 'make' his or her own life...........This is counter posed to ‘society’, something seen as logically distinct from the individuals who compose it, and very often as inimical to them. If in ideas of ‘triumphant individualism’ individuals are seen to determine society, in ideas of ‘alienation’ individuals are seen as cut a drift from and dominated, battered by the anonymity of society. Both retain the notion of the individual as separate, irreducible, unique” (Ibid, p. 8).

Dyer (2004) through the concept of discourse shows that stars are manufactured and viewed as set of media signs. In the book, three icons are chosen as examples for political values of representations- whiteness and women, blackness and masculinity; Monroe as ‘an exemplary figure of situation of woman in patriarchal capitalism’, Robenson using fame in ‘socialist and anti-racist way’ and Garland questioning ‘the worth of sub cultural practices’. Dyer (2004) uses dichotomy ‘private/public’ and ‘individual/society’ which are embodied by the stars. A set of
oppositions arising out of the divisions of private and public sphere represent the private self of the star. People are fascinated by stars because “they enact ways of making sense of the experience of being a person in a particular kind of social production (capitalism), with its particular organisation of life into public and private spheres. We love them because they represent how we think that experience is or how it would be lovely to feel that it is. Stars represent typical ways of behaving, feeling and thinking in contemporary society....” (Ibid, p. 15).

2.4. Theorising fame as an essential component of celebrity culture:

Fame is an essential component of celebrity culture. Ordinary people suddenly become famous which Turner (as cited in Redmond, 2006, p. 27) coins as ‘accidental celebrities’ who come into limelight because of newsworthy actions like reality TV stars. Redmond (2006) in his essay tries to explore the frameworks of fame which he (ibid) finds as a meta-discourse that actually shapes the social life and as an important part of celebrity culture, intimate fame connects celebrity-fan network. He (ibid) further explores, “fame culture offers ‘ordinary’ and ‘extraordinary’ people the chance of a heightened level of intimacy, an intimacy that potentially, perhaps inevitably, destabilises the borders and boundaries of identity” (p. 27). He (ibid) argues that the potentiality of fame is to offer new interactions for famous persons and people who consume fame. The dominant rhetorical device for fame is being ordinary, real and authentic. Ordinary people attain fame by demonstrating their extraordinariness and media used for the purpose of creating these ‘success myths’ are- reality shows, writing blogs, magazines, television, advertisements, billboards which actually enshrine celebrity commodity value. The author shows how celebrity culture or ‘idol of consumption’ benefits capitalism- “....the consumption of commodities by stars and celebrities serves another, perhaps more important, cultural function: they fuel a general desire among people for such commodities and they promise the ‘good life’ for all if such commodities are indeed purchased” (Ibid, p. 30). He (ibid) cites example of Oscar nights which “sells the worldwide audience its beautiful stars, its spectacular films, its commodity-inflected dreams, and its transnational media companies that peddle these stars and films across the globe in a range of ancillary texts and products” (Ibid, p. 31). Fame damage i. e., negative
publicity by the media is a potent part of celebrity culture for identification where people feels closer to the damaged celebrity. The media also ‘lionize, idolize, ironize and (increasingly) defame and decry’ celebrities with its downmarket stories. The author (ibid) cites Hermes that media grotesquely magnifies the ‘repertoire of melodrama’ which comes out from sentimentalism and sensationalism. Media presents constructed image of celebrities where ‘second order intimacy’ is formed between celebrities and fans and on the other side, psychotically the obsessive fans get confused with the real and imagined self of celebrity which is part of the panopticón of fame.

Su Homes (2005, p. 21) discusses, “Tabloidization of contemporary television news which at the level of content, has often been lamented as a prioritisation of the intimate relationships of celebrities at the expense of significant issues and events of international consequences”. Homes (2005) tries to understand in terms of understanding the construction of contemporary fame that Heat should appear in a news report, foregrounding the magazine’s role as popular but authoritative cultural perspective on celebrity. The author (ibid) considers Heat as a productive site for thinking through the construction, circulation and consumption of contemporary celebrity culture. Su (ibid) selected 30 Heat magazines from 2001 to 2003 to carry out discursive analysis. The author (ibid) asserts that celebrity coverage’s role in the context of contemporary celebrity culture are actually reflections in the context of theorising fame. The celebrity coverage exemplifies ways of celebrity participation in everyday life through discourses, images and such coverage work less to define key, extraordinary flash points in the construction of celebrity culture. The author (ibid) believes that magazines are sites through which one can probe how celebrity and fame are conceived. Su (ibid) considers Heat magazine as a site for probing the relationship between contemporary discourses on celebrity, and their theoretical and conceptual history. While revisiting fame the author (ibid) brings back Dyer’s argument on the ways in which celebrity negotiates selfhood and identity which is the primary social and ideological function of stardom. Homes (2005) finds out that magazines like Heat balances both construction and deconstruction of contemporary celebrity, it nevertheless is a part of the way of celebrity coverage which works through ‘rhetoric of authenticity’. Su (2005) mentions Dyer’s argument here, “We are perpetually
encouraged to search the persona for elements of the real and authentic, and while we may be aware of the constructed nature of this framework, ‘the whole media construction of stars encourages us to think in terms of “really”, what is the celebrity really like?’ (Ibid, p. 24). This kind of structure is still in place which is “magazine’s ‘boisterously democratic approach’ towards the famous is worth some thought in relation to shifting conceptions of fame” (Homes, 2005, p. 24). Su Homes (ibid) cites Gamson that a picture in which certain positions on or explanations of fame have had a historical significance in vying for cultural visibility.... public visibility became increasingly detached from aristocratic standing, with discourses of democracy....

This did not render the concept of ‘uniqueness’ redundant, but rather constructed a discursive framework which mediated between the concepts of an elitist meritocracy and an egalitarian democracy........ the earlier theme of greatness became muted into questions of ‘star quality’ and ‘talent’(Ibid, p. 24-25). Gamson’s work (as cited in Homes, 2005) suggests, “celebrity images were artificial products and inviting readers to visit the real self behind those images, popular magazines partly defused the notion that celebrity was really derived from nothing but images.......... the public discovers and makes famous certain people because of it (with the help of magazines) and sees through the publicity generated, artificial self to the real, deserving, special self (Ibid, p. 25). This is fusion of opposing explanations of celebrity – an artificial production and a natural mystifying phenomenon. The author (ibid) cited Gamson’s view that the older ideological myths of fame are not entirely obscured but the two positions jostle in the same place for visibility. Su (ibid) says, “Heat has managed to forge a highly successful and visible negotiation of contemporary fame which clearly resonates with popular attitudes towards celebrity (Ibid, p. 26). For Su (ibid), “it is the recollection of the moment of public visibility which is enough to be reported in its own right, regardless of the presence or absence of any evidential proof” (p. 26). Homes mentions (2005, p. 27) Dyer’s arguments as:

“At a theoretical level, this textual representation of celebrity, and the entire question of authenticity has been understood as having a much broader cultural and ideological significance which centres on ideas of self........ Dyer argued that ‘what is to be human in the society: that is they express the particular notion that we hold of the “individual”’ (Dyer, 1986). Supporting the
notion of individualism upon which capitalist society depends, Dyer suggested that the continual insistence on ‘authenticity’ in the star image, the perpetual attempt to lay claim to the ‘real self’, was organised around a desire to suggest a ‘separable, coherent quality, located “inside” consciousness and variously termed “the self”, “the soul”, “the subject” (Dyer, 1986)”.

While Dyer (cited in Homes, ibid) argues for concept of identity which is undermined by poststructuralists and postmodernists. Barry King argues (as cited in Homes, 2005, p. 27) that stars epitomise postmodern self which is a decentred subject and deeply reflexive and disdainful of claims of identity. However, in the article Su Homes (ibid) prefers to revisit Dyer’s argument because of the apparatus of mediation, manipulation and hype, stars can operate through discourses of construction of identity as there is distinction between their ‘private’ and ‘public’ self. Heat magazine also negotiate the authenticity in the celebrity self. Numbers of stories in Heat are media’s wider construction of a celebrity event with the concept of the celebrity as commodity. Heat tries to reveal the ordinary person behind the real self in pursuit of its authenticity along with juxtaposing ‘unkempt’ and ‘unready’ self of celebrity which articulates discursively ordinary/extraordinary paradox. Homes (ibid) believes that celebrity culture offers readers a chance to flatter their knowledge of construction of celebrity and applaud superficial nature of the celebrity performance.

2.5. Production- consumption cycles and celebrity:

Celebrity images are manufactured or produced with the advancements of publicity apparatuses. Joshua Gamson (2007) tries to find out the history of celebrity text, how celebrities are artificially manufactured and relationship of celebrity text with the development of publicity apparatuses. The author (2007) shows how gradually image-manufacture and celebrity-production became prominent in texts. In his paper the author (2007) traces the changes in popular discourse of celebrity. He (2007) argues that celebrity stories, which explains why and how celebrity becomes famous in popular magazines, are actually built on a tension between aristocratic and democratic models of fame, raising questions about public visibility of celebrity in democratic, consumer-capitalist society. The system of celebrity creation is there for
many years since the inception of mass commercial culture. Celebrity became publicly visible with the advent of technology and growth of publicity apparatus. In the middle of nineteenth century, celebrity became ‘mass’ phenomenon with the changes in media of publicity. During 1920s, celebrity texts in popular media were for consumption (entertainment, sport) than production (business, industry). By the 1940s celebrities were reported for their private lives. Stories of celebrity ordinariness connect the famous and their admirers. In the early celebrity texts, audience has the final power in the dominant notion of publicity machine ‘shifting spotlight according to the public’s whims’. The celebrities were demoted to ordinariness in the narratives and shown as public servant. But in the earlier celebrity texts people could enter into the publicity machine because of the manufactured attention by the elitists- studios or newspapers. In the earlier stage celebrities were under the control of film studios but from 1950s with the breakdown of studio control and rise of television, the publicity enterprise became central to celebrity discourse and celebrity building environment soon began to change its direction; audience were also invited to behind-the-scene image production. In 1950, celebrities became independent publicists, proprietor of their own image, powerful players in the management of public images. By the 1970s the magazines and newspapers were flooded with writing about ‘people’ and ‘personalities’. In late twentieth century, celebrity became a commercial enterprise where audiences were invited to increase its knowledge and power. Celebrity discourse became a mechanism by which images were constructed. The author (ibid) quotes Leo Braudy (1986) here, discourse suggesting that fame is not the “validation of class distinction” (Ibid, p. 143) but the personal possession of any worthy individual. Discourse is characterised by ‘paradoxical uniqueness’ (Braudy, 1986, cited in Gamson, 2007, p. 143). The author (ibid) argues that discourse is a compromise between an elitist meritocracy of personally distinguished and an egalitarian democracy in which all are deserving individuals. It is a pull between aristocracy and democracy. Characteristics of celebrity texts are the focus on leisure idols, leisure habits, gradual move towards ordinariness, the logic of discovered gift. Gradually through endorsements fame became a sale device and celebrities became a ‘product’, ‘commodity’, fans ‘market’, ‘inventory’, ‘property’, ‘merchandise’. The article argues that the representation of celebrities has a purpose to keep the
Dyer (2011) in his another book *Stars* structures signification of stars in three parts- stars as social phenomenon, stars as images and stars as signs- ‘how stars function in film texts’. The ideological analysis shows that stars are structured into polysemic texts containing multiple meanings. He (2011) sees stars as phenomenon of production and consumption. At production level, star images are manipulated for advertising and become vital elements for economy of film industry in terms of capital, investment, outlay and the market. He (2011) argues that audience becomes more determining factor in creation of stars than producers. At production level, stars-audience relationship is categorised as- emotional affinity, self-identification, imitation and projection. The determining factors- production and consumption for formation of stars are mediated by ideology. “Stars are, like characters in stories, representations of people. Thus they relate to ideas about what people are (or are supposed to be) like” (Dyer, 2011, p. 20). Dyer (2011) argues that stars embody social values and reinforces the status quo; star’s identification and representation confirm the status quo. Dyer (2011) quotes Klapper’s argument on stars’ or celebrities’ relationships to prevalent norms- reinforcement, seduction and transcendence, “to reinforce a person in social role- encourage him [sic] to play which are highly valued- and to maintain the image of the group super self are presumably the classic functions of heroes in all societies” (Ibid, p. 24). The charismatic appeal of stars which makes people to believe their extraordinariness ‘combine the notion of social function with an understanding of ideology.’ Dyer (2011) argues, “Star images function crucially in relation to contradictions within and between ideologies, which they seek variously to ‘manage’ or resolve. In exceptional cases, it has been argued that certain stars, far from managing contradictions, either expose them or embody an alternative or oppositional ideological position (itself usually contradictory) to dominant ideology. The ‘subversiveness’ of these stars can be seen in terms of ‘radical intervention’ (not necessarily conscious) on the part of themselves or others who have used potential meanings of their image………” (Ibid, p. 34). Dyer (2011) states, “Stardom is an image of the way stars live…… this generalised lifestyle is assumed as backdrop for the specific personality of the star and the details and events of her/his life……… the
general image of stardom can be seen as a version of the American Dream, organised around the themes of consumption, success and ordinariness” (Ibid, p. 35). Star images embody social types which are constructed from promotion, publicity, films, criticism and commentaries.

Celebrities or film stars choose roles which reflect their characters have a coherent ideology which expresses some of the ideas of the star to construct star narrative. Rebecca Williams (2007) in her article gives an overview of theories of stardom, feminism and agency. The article focuses on single female celebrity Barrymore from Hollywood with an approach from feminist perspective. The author counterviews earlier research by Friedling (2000) on the same Hollywood star. Friedling (2000) argues that Barrymore’s active agency is complicated by her status as former drug and alcohol addict. The researcher points out that Friedling’s (2000) analysis is limited up to Barrymore’s career until 1995 and the analysis shows her as a bad girl persona. But the author (ibid) shows that Barrymore discursively positions herself as an auteur in many ways- the most powerful actress and active producer in Hollywood. The author (ibid) agrees with Friedling’s (2000) assertion that feminist readings of stars are complex and ambivalent. The author (ibid) argues that this contradiction is result of Barrymore’s increased involvement in Hollywood industry. The article shows Christine Geraghty’s (2000) categorisation of stars in the article which is very helpful for other researches on celebrity and stars. Types of stars are- “the ‘professional’ (whose fame relies upon their work whilst their private life remains hidden), the ‘performer’ (who displays their skills via their performances), and the ‘celebrity’, categorised as being famous primarily for what happens in their private life and for having ‘lifestyle’, and being ‘constructed through gossip, press and television reports, magazine articles and public relations’. Female stars such as Barrymore, are usually defined as celebrities due to their function as attractive ‘spectacle’ and because of their association with the ‘private sphere’ or romantic attachments and relationship.” The author (ibid) argues that recent studies are only on male celebrities and discussions remains highly gendered with neglect on female stars. The conventional theories of stardom neglect female stars. The author (ibid) shows that the conventional theories of stardom polarise the female stars to highly gendered categories of masculine or feminine. The star agency is demarcated by stars.
who have got ‘too much’ control and stars do not have control over discussions on
them. The oppositions are gendered: the controlled female celebrities are like
masculinised and passive powerless figures are feminised. The author (ibid) argues
that these are rare instances to see female celebrities are masculinised who take
control over their public persona and it is presumed that celebrities who are coded via
female sexuality have lack of ability and agency to control their career. While
elaborating star authorship and agency, the author (ibid) quotes Richard Dyer (1979)
who argues that stars represent dominant or oppositional views on sexuality, gender,
race etc and stars perform ideological functions. The author argues that the movie
stars are not only considered as authors or auteur but social and cultural patterns also
should be scrutinised to understand the star system. Hollywood stars like Drew
Barrymore are authors of her image. With an overview of Barrymore’s roles and
secondary materials and quotations of Barrymore in media, the author (ibid) shows
that Barrymore positions herself as an independent star who is able to display active
agency by regulating and circulating her own public persona. Star’s agency is a
performed agency and the celebrity is an autonomous, active agent because publicists
can circulate star’s own images or contradictory images as they distribute their
preferred meaning of films through an independent agency i.e., mass media to its
audiences. The author (ibid) shows that the secondary materials suggest Barrymore
constructs her star narrative and she represents a coherent feminist ideology which
reflects her real life.

and answers why celebrities are desirable and the process of production-consumption
of celebrity is described. He says, modern celebrity does not claim achievement rather
demands public attention; “...the celebrity’s fame does not necessarily depend on the
position or achievements that gave them their prominence in the first instance. Rather,
once they are established, their fame is likely to have outstripped the claims to
prominence developed within that initial location” (Ibid, p. 3). For audience, a
celebrity is an extraordinary person and for popular press, celebrity is both magical
and natural possessing star quality; for media and cultural studies, celebrity is a
product of cultural and economic processes which contains commodification of
celebrity through publicity and promotion. Identities are constructed to define the
individual-self culturally within the regime of contemporary culture. Media employ representational processes of prominent individuals to negotiate cultural identity of celebrity; “.....the discursive regime of celebrity is defined by a number of elements. It crosses the boundary between the public and the private worlds, preferring the personal, the private or ‘veridical’ self (Rojek, 2001:11), as the object of revelation” (Turner, 2004, p. 8). Turner (2004) describes that public relation and publicity remain legitimate player in entertainment industry and as commodities celebrities migrate into various domains to manage public perceptions. Turner (2004) says, “…celebrities have become ‘integrale involvied’ in political activities: electioneering, fund-raising, lobbying, and so on. The pay off for them is two-fold: it contributes to their overall professional strategy of marketing their own celebrity-as-commodity and it also gives them political influence within the party” (Ibid, p. 133). Media select celebrities from television shows and different programmes- ‘celebrity of cam-girls’, infiltration of ordinary people into various TV programmes which show demotic turn in media contents from democratic politics as Turner (2004) sees this process of holding “possibilities for the exercise of a greater degree of popular sovereignty over media content- and a greater degree of media access for ordinary people...........consumption of celebrity as a potentially productive social activity it was because through their consumption of the celebrity-commodity, the consumer accessed some forms of power” (Ibid, p.135). Turner (2004) defines that celebrity is a domain of irrationality, a discursive effect; an object of consumption, a commodity, a form of social relation and celebrity appeal depends on metaphors of magic or charisma and pathology or delusion. Using different approaches like political economy, cultural studies, sociology and media history, Turner (2004) in his book explains representation of celebrity as a commodity in the process of production and consumption. Turner (2004) shows that audience knows the celebrity through mass mediated representations only and through identity politics or domination of particular person in media actually demonstrate ‘the power relationships between mass-mediated celebrities and consumers of popular culture’.

A celebrity is so much adored by his/her fans that even after death also they remain omnipresent and their celebrity cult-ism attains omnipotent power which always enthrall their fans and admirers. Yiman Wang (2007) explores the construction
of star image of pop star Cheung and his omnipotent and omnipresent power to enthrall his fans after his death through websites which pay tribute to posthumous celebrity image of Cheung. The coverage extended to pay tribute on his suicidal anniversary to posthumous birthday celebrations with an effort to keep the myth and memory alive. Wang (ibid) explores various strategies employed to construct the star’s posthumous fandom. Wang (2007) uses here Foucault’s idea of ‘an immense verbosity’ or ‘the incitement to discourse’ to describe the pop star’s mediated version of posthumous fandom where everybody tries to express their views about the celebrity (Ibid, p. 327).

Wang (2007) describes, “as a dead celebrity situated in between omnipresence and absence, Cheung’s posthumous charisma interestingly demonstrates how an age of instability calls into being an iconic figure; and how, conversely, the death of a celebrity reconfirms the need to build a collective identity” (Ibid, p. 328). The various strategies media adopted to assert its power to disseminate the posthumous mythologization and growing fandom of the pop star are- 1. “The apparent depoliticizing discourse thus turns out to be a strategy of re-politicizing him, making him amenable to interests that go against nationalism” (Ibid, p. 333). 2. Collective nostalgia and glocalization in the new millennium —“Cheung’s pop concerts are seen to showcase his transgressive and self-reflexive performance style” (Ibid, p. 333); “....the nostalgic fans also emphasise Cheung’s individual star quality; they ultimately see him as symbol of a bygone era, one that they have collectively experienced and lost. Cheung’s death has initiated collective melancholia of an epoch among fans in different geopolitical regions……” (ibid, p. 334). 3. Imagined, transnational, internet community— “Cheung’s posthumous broadly fandom operates on two levels- transnational and local- the first encompassing all those who value self-assertion and freedom, the second referring specifically to the 1970s generation” (Ibid, p. 330). 4. Mediating multiple facets of the Leslie legend— “…the internet facilitated the fan activities of organising and disseminating commemorative events. It provided an important venue for geographically dispersed fans to gather together in the virtual space” (Ibid, p. 328). The author (2007) reveals that the legend’s death contributes to his mythologization and growing posthumous fandom or increasing
charisma and strategies show that discourse of individualism is embedded within larger contexts.

Celebrity image is a manufactured image and female celebrities are portrayed in stereotypical roles. Madinah Hazim-Adams (2006) tries to find out the depiction of African-American, Hispanic and White Female Celebrities in the Media. The research thesis tries to explore the portrayals of female celebrities in the media with the use of framing theory and feminist theory is also applied to see how media depictions affect women of different ethnicities. Framing theory is used to look at framing in sociological perspective which focuses on the uses of story line, symbols, and stereotypes. The researcher (2006) believes that media continuously perpetuate the existing stereotypes. So it is necessary to explore and compare the depictions of African-American, Hispanic and White Female Celebrities in the Media. Through this research project the researcher tries to explore if White celebrities are portrayed as Eve; if African-American celebrities are portrayed as Jezebels; and the Hispanic celebrities are portrayed as Spitfires and these portrayals relate to Virgin/Whore dichotomy. The unit of analysis of the research is the feature articles which are at least one page in length along with photograph of the celebrity appeared in People magazine from the period of 2001 to 2005. Both quantitative and qualitative methods of content analysis are applied for the research project. 256 samples are selected through Random sample method using random number generator. Through the literature review, the researcher shows that the modern stereotypes have roots in Judeo-Christian religions and origins of stereotypes are reviewed. The researcher (2006) tries to find out whether the female celebrities are portrayed as negative stereotype Eve, Jezebel, and Spitfires or not. The independent variables of quantitative analysis are the celebrities, races and depictions and the dependent variable is the media. The researcher uses intercoder reliability as a primary test of objectivity. Coding includes number of photos used along with stories and expressions of the celebrities in the photo; clothing of the celebrity is measured. The type of photo is categorised as mug shot, upper shot, full body shot etc. and the photo is coded as celebrity is alone or along with others. Hand placement and cosmetics of the female celebrity are also examined by the researcher (2006). For the qualitative analysis, the researcher (2006) tries to examine if the article has sympathy or empathy.
towards the celebrity. The researcher (2006) examines if the article portrays the
celebrity as pure or promiscuous. The researcher selects 74.6% of female White
celebrities, 10.5% African-American and 7.8% of female Hispanic celebrities. The
researcher (2006) shows in the research that the portrayal of female celebrities is
multilayered and both celebrities and readers contribute to the frames to what appears
and what is communicated. The researcher (2006) establishes that the female celebrity
herself contributes to the stereotypical image. The celebrity herself, magazine and
publicist manufacture the stereotypical image of the celebrity. But the researcher
(2006) shows that none of the female celebrities are portrayed in a negative sexual
stereotype. She (2006) also shows that the female celebrities are portrayed as good
girls and bad girls and not in terms of Virgin/Whore dichotomy.

Celebrity texts are popular and entertaining which also draws attentions to
some of the serious issues of society. Jessica Evans and David Hesmondhalgh (2005)
define celebrity and their mediation in the media with examples of case studies and
the history of celebrity. The authors describe in the book how celebrities are created
by media through the process of celebritisation rather than possessing extraordinary
qualities in them. The authors categorise celebrity texts by medium, genre and as core
or secondary texts. Core text means professional work of the celebrities and
secondary texts mean stories like gossips, on personal lives, promotion of core texts
apart from their professional works. This is an important analytical tool for better
understanding of celebrity texts produced by the media. The book shows how British
tabloids’ approach about celebrities was developed and how celebrity involves in
dissemination of information and fields of politics. Three approaches of celebrities are
shown here – organisational approach, political economy approach and post-
structuralist approach. Organisational approach shows how media institutions get
involved in production and marketing of celebrities. Political economy approach
shows how media institutions make institutional profits and manufacture celebrities.
Post-structuralist approach shows how media institutions are responsible for certain
kind of relationship built up among celebrities and their audiences. The authors argue
that all the three approaches ‘show that fame is not something that just happens
randomly, or as a result of individual fame or charisma, which is how the media
themselves tend to present fame; rather it is socially produced.’ These approaches
show power of media and media texts are production of complex social forces. One of chapters in the book narrates how audience identifies itself with celebrities. The authors show the case studies of female audience through interview techniques. It shows why celebrities 'resonate' with the audiences and constructionist view of celebrity. Constructionist view of celebrity and audience assumes that celebrities have 'definite effect on subjectivity of the audience'. The approach views 'celebrities less as roles models, and pays more attention to the ways they become constructed and reconstructed in language and discourses.' The content of the book highlights the construction of celebrity with historical background, production and consumption of celebrity text, audience's response towards celebrity news.

2.6. Celebrity as a vehicle of capitalism:

Celebrities develop their public persona as commercial asset and this business of development of celebrity profile is often placed in the hands of third party or managers. This third party also have commercial interest in the success of celebrity. Graeme Turner (2007) shows how celebrities are used to make money; celebrity as a commodity is a person whose name has profit generating value. Celebrities are 'property' (Dyer, 1986). They are cultural workers who are paid for their labours and make money for the individual concerned. The author (ibid) quotes here Turner, Bonner and Marshall (2000) that celebrity's 'personal objective is most likely to be the construction of a viable career through the astute distribution and regulation of the sales of their celebrity-commodity' (Ibid, p. 194). 'Celebrity is typically short lived and so far this to occur, celebrities need advice about how to market themselves--much in the way a manufacturing business will use specialists to help them develop a marketing plan, a system for modifying and improving the product and a strategy for building and maintaining consumer loyalty' (Gamson, 1994, as cites in Turner, 2007, p. 194). The celebrity commodity is used in order to produce individual benefits which either increase value of celebrity commodity for the industry and for third parties. The author (ibid) shows that the media industry and structures of celebrity coexist in a 'kind of twisted symbiosis' with the increase of celebrity marketing over the years. These media interests in celebrities give coverage of celebrities which attracts audiences for their next film and sells the magazines. This process ultimately
helps to increase the cultural capital invested in public image. Stars promote their works and personality to enhance the commercial value of celebrity and their marketability as a celebrity persona. The industries manufacture celebrity persona and individuality to enhance their business. The celebrity industry is supported by seven ‘sub industries’ (Rein et al., 1997, as cited in Turner, ibid, p. 199) which have commercial interests – entertainment industry, communication industry, publicity industry, representation industry, appearance industry, coaching industry, endorsement industry, legal and business services industry. The author (ibid) argues that ‘the whole structure of celebrity is built on the construction of individual personality’ (Ibid, p. 195) - highly identifiable, even iconic, physical image. The metaphor, celebrity-commodity shows the commercial interest of the industry and personal interest of celebrity. The paper projects the view that celebrity commodity has close relationship between celebrity and consumption of commodities because of involvements of celebrities in brand endorsements. The celebrity connects ideologies of individualism, consumerism and democratic capitalism.

Timothy J. St. Jacques (2009) shows that celebrities represent capitalist ideology, personal politics and consumption. The media coverage on celebrities’ personal lives and importance given to celebrity news prove that celebrity has become entangled in all aspects of everyday live. Celebrities’ involvement in politics represents societal shifts towards tabloidization and commercialisation which shows celebrities’ passive engagement with important issues, distracting public from societal issues and attracting them towards material wealth. The thesis explores celebritisation of politics and tabloidization of media. US presidential Election 2008, campaign and early months of Presidency of Barak Obama taken as sample, the researcher tries to show how celebrity and media work to create the illusion of democracy and influence political engagement. Celebrity in the twentieth century has become a key marker for expansion of capitalist ideology promoting modes of individuality and consumption that influence political action. To find out the role of celebrity and media in promoting capitalist ideology the researcher takes the help of political economic approach. The thesis as a critique of identity politics shows that identity politics act as a distraction from larger projects within the field.
2.7. Celebrity gossips as powerful cultural force:

Celebrity figures are 'highly visible through the media; and their private lives attract greater public interest than their professional lives' (Turner, as cited in Rebecca Feasey, 2006, p. 177). Media strive for publicisation of private information of celebrities rather than their professional lives and media regularly engage it in writing vacuous nonsense about these celebrities; in case of women celebrities, trivial writings range from their fluctuating weight to their appearances and dressing sense. Feasey (2006) in her essay argues that such trivial writings are 'potentially empowering discourse for the reader'. Rebecca Feasey (2006) examines the contents of Heat magazines in her essay which she believes 'validates feminine meanings and competences for the readers'. She finds out that editorial contents of the magazine complement advertising and the advertising tender positive exhibition of contemporary women. She argues that celebrity texts on gossips about fashions of stylish stars which attract readers can be read as post-feminist texts where shopping and consumption can be understood as a 'means of self-expression and control' (p. 178). Heat magazine caters to fashion conscious readers to consume and browse feminine fashions and contemporary styles. Heat provides women's discourses as gossips and presentations of ideal celebrity bodies construct women celebrities as beauty myths and stereotypical physical perfections. Heat operates like a manufacturing industry by producing fashionable faces and also shows that "fame is a process, a consequence of the way in which individuals are treated by the media" (Ibid, p. 181). Feasey (2006) quotes here Redfern's argument in her essay that "young feminists have reclaimed everything traditionally feminine, including a love of dressing up and fashion. Feminism has reclaimed the girlie look" (Ibid, p. 183). Feasey (2006) also quotes Brunsdon's research on post-feminism and describes the difference between 1970's feminism and contemporary feminism on ideas of consumption, feminity, identity - "1970s feminism..... generally involved women with access to higher education [and] was anti- consumption. Ideas of identity...... were marked by notions of sincerity, expression, truth telling. 1990s feminism, in contrast, partly through the 1980s feminist defence of 'women's genres' such as fashion, soap opera and women's magazines, is permissive and even enthusiastic about consumption. Wearing lipstick is no longer wicked, and notions of identity have
moved away from a rational/moral axis and are much more profoundly informed by ideas of performance, style and desire” (Ibid, p. 182). Using media and cultural studies approach Feasey (2006) suggests that Heat magazine’s contents on celebrity fashions can be seen as post-feminist empowerment and “celebrity gossip publication positions its fashion-conscious female reader as a contemporary feminist…… Heat magazine not only defines its readers in terms of the post-feminist agenda but actually helped to bring this empowered image of women into being. Either way, the glossy pages of Heat provide a space where women’s dedication to surface appearance and attractiveness can be recognised as a valuable, and more importantly, as an available cultural force” (Ibid, p. 183).

Erin A. Meyers (2010) attempts to find out the functioning of gossip texts within celebrity culture and how celebrity gossip blogs are reconfigured as audience engagement with celebrity culture. The researcher (2010) follows Gamson’s (1994) framework to analyse ‘celebrity as a cultural phenomenon’. The research project considers gossip as mode of cultural production based on the processing of other’s social behaviours and values through shared negotiation and judgement. The researcher (2010) uses qualitative and interpretative ethnographic research methods to examine interplay between the three elements of celebrity gossips- text, producer and audiences. The researcher (2010) uses discourse analysis to draw connections between blog texts as artefacts and modes of social communication. The study focuses on cultural production and practices by audiences of celebrity gossip blog through qualitative survey from November 2008 to February 2009 and five week field work observation from February 2008 to March 2008 of six celebrity gossip blogs along with oral interviews of bloggers. Erin (2010) believes that gossip in new media is an active engagement with celebrity culture. The researcher (2010) claims that blogs are space for intervention into celebrity culture and it allows bloggers to challenge media industry to delineate the celebrity culture and the online celebrity news, gossips are challenging the traditional forms in which audience negotiate the celebrity watching and gossips. It tries to examine critically the impact of new media on ‘gossip as a form of everyday cultural production’. The samples of the research work are six celebrity gossip blogs ‘Perez Hilton’ (www.perezhilton.com), ‘Pink Is The New Blog’ (www.pinkisthenewblog.com), ‘Pop Sugar’ (www.popsugar.com),
‘Jezebel’ (www.jezebel.com), ‘What Would Tyler Durden Do?’ (www.wwtdd.com) and ‘The Young, Black and Fabulous’ (www.theybf.com). The prime research questions of the research project are 1) how are gossip blogs defined as unique gossip media texts? 2) Who produces meaning on celebrity gossip blogs and what sort of meanings are produced? 3) How is gossip used by bloggers and audiences to negotiate the often oppressive ideologies forwarded by celebrity culture? 4) How audiences use gossip talk on gossip blogs to make social meaning? The study aims to show discussions on celebrities on the blogs contribute to the social ideologies of the audiences of the virtual community. The study shows that the blogs also play role in commodification of celebrities and commercial interests of celebrity culture. The project shows that gossip media play an important role in the circuit of celebrity production catering to audiences the discourses of private and ordinary life of the celebrity irrespective of their professional roles. The bloggers use celebrity gossip as a mode of social meaning highlighting the celebrity image as ideological symbol to navigate contemporary conceptions of race, class, gender and sexuality. In the textual analysis of the sample, the researcher explores how celebrity gossip blogs prefer to use ‘slanguage’ i.e., more colloquial forms of speech rather than objectivity of traditional journalism. The study shows that the select blogs use 310 celebrity gossips to reinforce hegemonic forms about femininity under the guise of pleasurable engagements with popular culture. Nearly 250 samples in the survey show that the audiences use celebrity gossips in blogs to connect with others through the shared negotiation of meaning and to understand their social world both online and offline.

2.8. Tabloidization of media contents:

Newspapers in the age of digital media sacrifice hard news and traditional news for entertainment news and celebrity news. Grant Edward Boxleitner (2007) shows in his case study of USA Today that newspapers has to compete with the new media- USA Today tries to stay significant in the media with dosages of celebrity news stories. Giving readers a balanced diet of entertainment and other hard news, USA Today finds this strategy as model of success which protects their circulation from decline. In his thesis, Boxleitner (2007) points out that nation’s biggest newspaper gives importance to contents of celebrity news story which is a vital part of
their strategies. The depth interviews of staffs show that there is a tremendous demand of celebrity news from public. Boxleitner (2007) has used qualitative methodology which is a two-fold approach for study of pattern of celebrity news. He took in-depth interviews of journalists of USA Today and analysed 253 issues of USA Today’s front page and Life section’s front page for one year from September 1, 2004 to 31st August, 2005. The newspaper uses sky box in upper right hand corner which is a clear promotion of the celebrity stories and a celebrity photo or teaser is used for more attentions and to showcase celebrity. Life section was filled with tabloid contents of celebrity stories. In depth interviews show reason behind pouring more celebrity news is to keep a balance in the news which readers find in a newspaper. The reporters claim for no sacrifice of traditional news for celebrity news.

Tabloid journalism which turns news into sensationalism and entertaining owes its occurrence to media’s prominence given to celebrity coverage. Johansson (2006) in her essay quoting Turner’s argument shows two factors behind this – “First. Tabloid newspapers dominate the newspaper market, with the popular tabloids (the so-called ‘red-tops’) holding a majority share of total newspaper circulation. Second, the news values of these papers are bound up with notions of fame so that, as Graeme Turner explains, tabloid news is ‘utterly personalised and dominated by the actions of well-known people- politicians, public officials, sportsmen and women, celebrities, soon-to-be celebrities and wannabe celebrities’ (2004: 75). In combination with their wide reach among newspaper readers, this focus on personality corroborates the tabloids’ status as a main arena for contemporary celebrity discourse” (Ibid, p. 344). The author (ibid) finds out the social uses and cultural framework of popularity of celebrity news. News is a “form of cultural discourse” (Langer as cited in Johansson, 2006, p. 345) and more symbolic and more mythic than information which is true for celebrity stories. Celebrity cult is viewed in this essay as modern mythology and social use of celebrity journalism is as “gossip-fodder, stimulating informal talk between members of social groups” (Ibid, p. 346). Social and cultural sides of celebrity consumption are prospective elements for construction of identity of the celebrity. Audience can draw multiple meanings of celebrity from the media representations and negotiate values within cultural terrain just like Princess Diana’s identity was constructed with British national identity of political belongings. Sofia
Johansson (2006) in her article tries to explore the function of tabloid celebrity stories in everyday lives of readers with sample of readers of the Sun and the Daily Mirror. Sofia (2006) interviewed 55 readers between age group of 18-35 of the Sun or the Daily Mirror based in London from the study period of May 2004 to January 2005. The interviews reveal that readers prefer to read tabloids as part of their leisurely habit. Sofia (2006) argues that celebrity tabloidized contents have social significance in the reader's everyday lives and celebrity stories on personalities serve as 'a bridge to shared cultural ground.' Sofia quotes Langer in her essay, “the discourse around celebrity 'shifts between humanizing the subject and at the same time exalting it', a contradictory process particularly evident in talk about tabloid celebrity coverage. On the other hand, readers perceived celebrities as inhabiting a separate, glamorous existence, while, on the other, fundamental human similarities were stressed. Both approaches were integral to the pleasure of reading, as the apparent 'ordinariness' of celebrities appeared to invite a play with identity, allowing readers to imagine themselves in a different role” (Ibid, p. 349). The author argues here that celebrity coverage on the route of becoming celebrity from real human being to famous personality actually connect to hope for social mobility and self transformation for readers. Moreover, celebrity stories on frustrations, resentment which are popular in tabloid stories draw attention to power-struggles and social tensions though celebrities possess social privilege and power. Tabloid celebrity stories connect with its readers with desire of titillation and can also tie up with issues of class and identity. Sofia (2006) argues that celebrity stories are diversions from political issues and draw attention towards problematic social power structure and celebrities are sometimes framed by discourses of social inequality.

Media are obsessed with celebrity news items these days. Celebrities are appearing in hard news also with supporting various causes. Media prefer to attach their pictures in mundane hard news stories also. Amanda Jones (2010) explores that print media coverage on celebrity activism largely focus more on the celebrities than the cause and also examines the supremacy of celebrity news portraying celebrity's activist causes. She (2010) collected samples from issues of Time magazine, Newsweek, U. S. World and News report from September, 2008 to September, 2009. She (2010) asserts that mass media have been shifting towards a trend of
sensationalism due to blend of hard news and soft news. Celebrity news provides entertainment while soft news pieces and celebrity endorsements on regular basis bring the stars at viewers home regularly. According to West and Orman (as cited in Jones, 2010) democratisation of fame has encouraged fame across different context which is not only limited to politics. Su Homes and Redmond (as cited in Jones, 2010) explain that fame culture offers ordinary and extraordinary people the chance of a heightened level of intimacy, an intimacy which potentially destabilises the boundaries of identity. The society itself is not very much discerning in making qualifications for those who are to be celebrated (West and Orman, 2003). Thus any public appearance in media by anyone provides widespread recognition for the person and public accepts those personalities as celebrities. Bob Franklin exemplifies (as cited in Jones, 2010) that entertainment has superseded information, human interest supplanted public interest, measured judgement succumbed to sensationalism, celebrity intimate relationships are more newsworthy than other important issues and trivial has triumphed over the weighty which shows diversions of audiences from hard news. Amanda (2010) asserts that the negatively framed celebrity stories try to create drama and stir public interests. Celebrity articles are coded for ‘public involvement’, ‘prominence’, ‘space on the page’, ‘visuals’ and ‘headline’ in this study. Amanda’s (2010) research work shows that journalists prefer to write on celebrity’s personality than the main issue of cause. The researcher (2010) in her study finds six stories from Time magazine, eleven from Newsweek and zero from U.S. News and World Report which contain information both on celebrities and causes and only two articles are found which put its central focus on both the celebrity and the cause. Celebrity articles, containing both the celebrity and related causes, prefer to use celebrity images than one carries only the activity or both the celebrity and causal activity. Time magazine shows sensationalised style of reporting and more than 25% of space is devoted to celebrities rather than the cause. The researcher (2010) shows that the celebrity news are framed negatively and these celebrity stories and visual, space devotion to these stories, all largely focus on the personalities of celebrities or promote the celebrity status rather than the cause.

Media cover celebrity news due to its strong readers’ interest, extreme appetite for celebrity news and celebrity worship among people resulting shrinking of news
Altman (2005) shows critics’ view on celebrity news as “… excessive coverage of celebrities diverts attention from more serious journalistic pursuits and gives younger readers a distorted view of reality” (Ibid, p. 1). Celebrity culture is depicted in the context America by the author. The downside of celebrity culture is that it has brought change in the people with its creation of desires for the readers to look like them, worship of youthfulness like celebrities. The author (2005) feels that celebrity worship or fascination has increased due to growth of internet and cable televisions. This situation actually enhances the inclusion of more cheap news contents like celebrity gossips. Altman (2005) argues that celebrity coverage actually doubled in magazines and national affairs dropped from 35% to 25% and in 2004, celebrities appeared on the covers of nearly 40% of all American magazines- “Media dishes out an increasingly rich diet of celebrity hype, less and less attention is paid to informing citizens about the government and the world around them- undercutting a corner stone of a democratic society” (Ibid, p. 2). British researcher Satoshi Kanazawa of the London School of Economics and Science explains that children’s mental health suffers more and ‘human brain was not designed to handle the constant bombardment of celebrity based stimuli’ and people are losing constant touch with friends and family as a result of increasing celebrity culture (Altman, 2005, p. 3).

Altman (2005) explains that outlook of the celebrity couture is very bleak and Howard quotes Marty Kaplan who predicts “news coverage will continue to shrink; traditional hard news (like politics) will package and present itself even more aggressively as entertainment in order to get attention.......... journalism will become an even more important profit centre for entertainment conglomerates” (Ibid, p. 3). Houran opines that celebrity worship starts off with normal behaviour and one third of Americans suffers from celebrity worship syndrome which shows a sense of emptiness (Altman, 2005, p. 5). The original meaning of celebrity is ‘to be thronged’ and celebrity is the one who is actively celebrated by the crowd. Blake defines celebrity and disconnects fame and celebrity as “…..to distinguish between fame and celebrity, connecting fame to the kind of renown people achieve for extraordinary talents or achievements, and celebrity for the kind of meretricious notoriety that is so prevalent today and so frequently criticised- the state of being known for being known............. along with it this comes a sense of visibility, a sense of being
widely recognised and known” (Altman, 2005, p. 9). The author discusses the background of celebrity history in the world. First known celebrities were Pharaohs – the first ‘power couple’, Akhenaten and his wife Nefertiti. Blake discusses modern celebrity as “Celebrity, as we know the term, begins to appear in the eighteenth century with the increasing importance of the public sphere......... As people came to recognise the public as an entity separate from the government and the church, as newspapers began to turn their attention to items of public interest, a few class of people emerged as the recipients of widespread attention” (Altman, 2005, p. 12). Altman (2005) explains further, “by the middle of the nineteenth century, the notion of celebrity had grown to embrace well-known people in society who were glamorous or fashionable” (Ibid, p. 12). The growing popularity of the moving pictures during twentieth century actually became pivotal in making celebrities ubiquitous in American society which has continued till date as society is obsessed with celebrity culture and which has been enhanced due to technology advancements.

2.9. Literature review for mapping out the methodology:

John E. Richardson (2007) offers both an understanding of newspaper reporting and a means for readers to develop their own critical analysis. Drawing on critical discourse analysis, the text provides with a practical framework from which to analyze the theory and practice of researching newspaper reporting. This book shows how the language of journalism works - its power, its function and its effects. With key linguistic concepts tools clearly explained, this book provides guidance to analyzing newspapers. The book lucidly explains the tools of linguistic analysis - lexical analysis, the choice and meaning of words, connoted and denoted meanings of words, referential meanings, ideological squares of news discourses i.e., the way of perceiving and presenting the world which can be helpful for the present study on celebrity news in Indian context. The author tries to follow Norman Fairclough’s (1995) model of Critical Discourse Analysis. The book shows that discourse is a circular process- social practices influence texts, shapes the context and texts influence society. With examples the books show the discursive practices of journalism, kinds of stories appeal to journalists, kinds of information journalists release to the public. The book shows the interaction between the discursive practices
of journalism and social practices of the world. It tries to show that journalism is a powerful genre of communication which employs ‘argumentation- predominantly rhetorical moves placed in the normative framework of objective reporting- can help organise people’s understandings of the world.’ The books clearly states that discourse means ‘language in use’; newspaper discourse is an activity or practice; as a practice newspaper discourse is situated in a social setting. Thus social settings and practices determine the language use in newspaper discourse which can shape the understanding of the consumers of the newspapers. The book shows how the texts achieve its communicative goals representing the social actors through referential and predicational strategies which are useful for present study. The key theme of the book is to explore structure, function and power of journalism through discourse analysis.

Brian Paltridge (2006) provides basic concepts of Discourse Analysis with examples. The author shows differences between spoken and written discourse. He shows it as ‘an approach to the analysis of the language that looks at patterns of language across texts as well as the social and cultural context in which the texts occur.’ Different views of discourse analysis are showed in this book which is helpful in critical analysis of celebrity. These are -1. Discourse as social reality – in this view of discourse, text as communicative units are embedded in social and cultural practice. Discourse is shaped by language, by media as well as shaping language. The author quotes Wetherell’s (2001) analysis of BBC Panorama interview with Princess Diana (BBC 1995) which shows how language can be used by media to construct social identity. Princess Diana constructs her social world by presenting herself as a sharing person and her husband Prince Charles as a proud man. With other examples the author shows how reality is constructed through discourse and use of language in specific context. 2. Discourse and socially situated identities- the author shows here again citing the example of Princess Diana that discourses help to create identities; how Princess Diana wants people to see her by using particular body language, dresses, expressions. The author says, “Discourses, then, involve the socially situated identities that we enact and recognise in the different settings that we interact in. they include culture-specific ways of performing and culture-specific ways of recognising identities and activities” (Ibid, p. 11). 3. Discourse and performance- discourse is a coordination of words, beliefs, values, symbols, tools, places, time. 4. Discourse and
intertextuality- texts may implicitly or explicitly refer to other texts or backgrounds, thus all texts have intertextual relation with other texts. The sixth chapter of the book gives idea of what discourse grammar is which is helpful for the present study. Anaphoric references, cataphoric references, cohesion in the text are described with examples which are helpful for beginners in discourse analysis and also useful for the discourse analysis of celebrity texts.

Norman Fairclough (1995) argues that analysis of media language is an important element for the research of social and cultural change, social identities, power relations, authority relations. Language of mass media can contribute to such researches, so the author (ibid) tries to show the linguistic and discoursal power of media with examples of analysis of media language. Analysis of language of media texts highlight three sets of questions about media output. These are 1) how is the world (events, relationships) represented? 2) What identities are set up for those involved in the programme or story (reporters, audiences, ‘third parties referred to or interviewed)? 3) What relationships are set up between those involved (for example, reporter-audience, expert-audience or politician-audience relationships)? Fairclough (ibid) stressed upon representations, identities and relations. With the examples, the author (ibid) shows that news programmes are received and consumed in private contexts. Public and private life uses language in its own way and tension is realised in combination of private and public. Mass media operating within a social system are affected by power relations within social system, including relations of class, gender, and ethnicity and also affect or shape the social system. His (ibid) three dimensional method shows ideology of media language. Ideological work of media language encompasses particular ways of representing the world, particular construction of social identity and particular constructions of social relations. The wider social impact of media is to do with what kind of social identities media actually project and what cultural values these entail. The author (ibid) emphasises that media language should be analysed as discourse and linguistic analysis of media should be part of discourse analysis of media. The author (ibid) shows multifunctional view of texts- ideational function, interpersonal function and textual functions of language.
Ruth Wodak and Michael Meyer (2009) provide various approaches of Critical Discourse Analysis like Socio-Cognitive approach, Social Actors Approach, Dispositive Analysis, Discourse-Historical Approach, Corpus-Linguistic Approach, and Dialectical-Relational Approach which help CDA scholars to use appropriate approach applicable for their research on discourse. This book provides history of CDA- how it began, foundations of discourse theory, overview of some research agenda and focuses three concepts – power, ideology and critique. The book summarises some of the salient principles of all approaches of CDA and provides contributions of leading experts of CDA. The editors (ibid) assemble similarities and differences of CDA approaches in the chapters of the book. The authors (ibid) show that one of CDA’s characteristic is diversity. CDA works in many aspects: though CDA approaches work with existing texts, there is no accepted canon for data collection. “CDA aims to shed light on the discursive aspects of societal disparities and inequalities. CDA frequently detects the linguistic means used by the privileged to stabilise or even to intensify inequalities in society.” The editors (ibid) show that CDA is characterised by the common interests in demystifying ideologies and power.
Reference:


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