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**THE PRODUCTION OF FAME AND ITS FUNCTIONS ON
THE LIVES OF THE AUDIENCE:
A CASE STUDY ON İREM DERİCİ**

MASTER THESIS

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TABLE OF CONTENTS

Introduction.....	1
Chapter 1: The Need for Celebrity Culture and Its Promotion	5
1. Why our society needs celebrity culture and how it promotes it?.....	5
1.1 Why our society needs celebrity culture	5
1.2 How The Society Promotes Celebrity Culture?	7
2. Why celebrities need celebrity culture and how they promote themselves?	10
2.1 Why celebrities need celebrity culture	10
2.2 How do celebrities promote themselves?.....	12
3. Why Fans Need Celebrity Culture and how they promote it?	16
3.1 Identity formation.....	16
3.2 Sense of Attachment.....	20
3.3 Social mobility	21
4. A Case Study of Celebrity Culture in Turkey.....	22
4.1 Who is İrem Derici.....	22
Chapter 2: The Current Study.....	26
1. Explanatory Discourse Analysis	27
1.1 Methods.....	27
1.2 Results & Discussion	27
2. Survey	53
2.1 Methods.....	53
2.2 Results & Discussion	57
Chapter 3: General Discussion	70
Conclusions	80

LIST OF FIGURES

Figure 1. The distribution of the participants' ages	53
Figure 2. Average agreement levels of the age groups for each category	57
Figure 3. Average agreement levels of the female and male participants for each category	59
Figure 4. Average agreement levels of the female and male participants for the statements in the urge to fame category	60
Figure 5. Average agreement levels of fans and non-fans for each category	62
Figure 6. Average agreement levels of fans and non-fans for the statements in the Irem's promise of social mobility category	63
Figure 7. Average agreement levels of fans and non-fans for the statements in the authenticity of Irem category	65

LIST OF TABLES

Table 1. Results of the One-way ANOVA.....	66
Table 2. Pair-wise comparisons.....	68
Table 3. Agreement levels for the categories Attachment Level To İrem and Identity Formation Through İrem for participants whose agreement with İrem's Promise of Social Mobility was 1, 2, 3, 4 and 5.....	69
Table 4. Agreement levels for the category Identity Formation Through İrem for participants whose agreement with Attachment Level To İrem was 1, 2, 3, 4 and 5.....	69

RÉSUMÉ

Les bénéfices concrets que la société et les individus tirent de leur participation et contribution à la culture de la célébrité suscitent une certaine curiosité. Cette thèse étudie essentiellement les fonctions de la culture de la célébrité en examinant les théories sur les fonctions de la culture de la célébrité dans la société et ses effets sur les célébrités et le public dans le monde moderne contemporain et, par la suite, en réalisant une étude de cas sur une chanteuse célèbre de la musique pop turque, İrem Derici. Autrement dit, cette thèse vise à comprendre les usages de la culture de la célébrité pour le public turc. Plus précisément, l'intérêt principal de cette étude est de montrer comment le public se sert de la culture de la célébrité pour construire leur identité, pour satisfaire leur besoin d'attachement, pour être motivé par la promesse de mobilité sociale et pour rêver éventuellement de devenir célèbre. Nous sommes intéressées pour savoir si İrem Demirci se sert de ces mêmes fonctions pour le public turc.

L'importance de la culture de la célébrité pour la société provient du rôle social et économique que les célébrités jouent. Les célébrités constituent un objet de référence pour les membres de la société (Alberoni, 1972), ce sont les figures les plus importantes qui divertissent le peuple (Adorno, 1991). Ils pallient le sentiment de solitude et d'isolement du public (Alberoni, 1972; Rojek, 2001; Cox, 1998; Marshall, 2006) en provoquant non seulement un attachement unilatéral entre leurs fans et eux-mêmes mais aussi des liens entre les membres des communautés de fans (Giles, 2002; Horton & Wohl, 1956; Wang, 2007; Perse & Rubin, 1989; Rubin & McHugh, 1987). Il convient de noter que les célébrités ont également des fonctions économiques comme l'incitation à la vente des produits (Fox & Lears, 1983; Dyer, 1986; Marshall, 2006; Braudy, 1997; Redmond & Holmes, 2007).

Les changements des structures socio-économiques créent toujours de nouveaux problèmes pour la société et, par conséquent, les membres de la société cherchent de nouvelles solutions pour ces problèmes récents (Alberoni, 1972). Ceci a été également le cas quand l'essor de la société industrielle a entraîné l'urbanisation et la disparition des techniques de communication traditionnelles (Alberoni, 1972). De plus, les développements technologiques ont été également à l'origine de la transformation des interactions entre les gens et du processus de construction identitaire d'un individu ordinaire (Alberoni, 1972). Dans cette perspective, la culture de la célébrité commence à fonctionner comme une stratégie de remplacement afin d'apporter un certain ordre à la structure sociétale en proposant de nouvelles solutions à ces fonctions sociales et culturelles mentionnées ci-dessus (Rojek, 2001).

La culture de la célébrité a été toujours présente, car, même dans les temps anciens, les gens voulaient devenir célèbre, ce qui a été dû au désir d'être reconnu par le public (Braudy, 1997). Être célèbre peut être défini comme un moyen de pouvoir vivre

pour toujours (Giles, 2000), comme une stratégie ingénieuse pour avoir du pouvoir dans la société (Holderman, 2007) et d'être responsable de sa propre vie (Braudy, 1997).

Il existe deux approches principales opposées qui expliquent l'essor de la célébrité avec des perspectives différentes. L'explication mythique de la célébrité implique des idéaux méritocratiques et les caractéristiques personnelles sont des facteurs qui font qu'une personne devient célèbre ou pas (Weber, 1946; Redmond & Holmes, 2007). Toutefois, les progrès technologiques suscitent une attitude cynique envers la célébrité et l'approche qui explique la célébrité en tant que résultat des méthodes de production soigneusement planifiées s'avère être plus dominante au cours de ces dernières décennies.

Comme le public devient plus cynique et plus conscient des stratégies de production qui rendent une personne célèbre, cette conscience génère une demande pour une version plus réaliste des figures de la célébrité (Gamson, 1994). En contrepartie, il est devenu nécessaire pour les célébrités d'être « authentique » afin de préserver leurs liens avec le public (Gamson, 1992): La volonté des célébrités pour présenter eux-mêmes comme des gens ordinaires (Langer, 1981), pour permettre au public d'apprendre sur leur vie privée (DeCordova, 1990) et pour avoir une attitude humoristique envers le glamour (Stauth, 1988).

Le public a besoin de la culture de la célébrité étant donné que les célébrités contribuent à la construction identitaire du public en constituant tout simplement un exemple à suivre qui donnent des indications sur la manière de se comporter, sur ce qu'il faut consommer et sur ce qu'il faut croire (Dyer, 1981; Arnett, 1995; Brown, Childers, & Waszak, 1990). Un autre bénéfice que le public tire de sa participation à la culture de la célébrité est la possibilité du partage du succès des célébrités puisqu'il s'identifie à ces dernières (McCutcheon, Lange, and Houran, 2002). De plus, les célébrités peuvent satisfaire le besoin d'attachement des membres du public à travers la formation des relations unilatérales entre les fans et eux-mêmes (Giles, 2002; Horton & Wohl, 1956) et des communautés de fans où les membres du public qui sont intéressés par la même célébrité peuvent interagir (Maltby, Giles, Barber, & McCutcheon, 2005; Wang, 2007). Outre ces fonctions, les célébrités offrent une promesse de mobilité sociale au public puisque leur récit de vie peut être appréhendé par ce dernier comme la représentation d'une possibilité d'améliorer son statut socio-économique (Marshall, 2006).

Les études sur les bénéfices de la culture de la célébrité que nous avons citées ci-dessus ont été réalisées dans les sociétés occidentales. Nous pouvons mieux comprendre ces bénéfices en réalisant des enquêtes de terrain dans différents types de sociétés, en l'occurrence en Turquie qui est un pays en développement (Tansel & Taşçi, 2010) avec une culture de consommation similaire aux pays occidentaux (Özer, 2014). Cette étude cherche à comprendre si la culture de la célébrité en Turquie assume ces mêmes fonctions pour la société et les individus. Pour ce faire, nous avons recouru à une analyse de discours exploratoire et nous avons réalisé une enquête sur l'une des chanteuses de pop la plus connue de la Turquie, İrem Derici, ainsi que le public turc.

L'analyse de discours exploratoire est composée d'une recherche sur les différents comptes de médias sociaux d'İrem Derici (tels que twitter, instagram, facebook), les

articles des journaux dédiés à la chanteuse, ses apparitions à la télévision, les commentaires du public turc (y compris les fans d'İrem Derici et les non-fans) sur les médias sociaux comme twitter, youtube, etc. L'analyse de discours exploratoire nous dévoile comment İrem Derici se présente comme une personne « authentique » et « ordinaire » en se décrivant comme une personne simple et honnête qui fait des déclarations honteuses sur elle-même, qui est assez naturel pour utiliser l'argot et qui est capable de se moquer du glamour. Elle est à l'aise quand elle partage sa vie privée sur les plateformes de médias sociaux et pendant les interviews. En outre, elle est prête à parler de sa vie quotidienne qui manque de glamour, des détails confidentiels de son divorce turbulent et des souvenirs traumatisants de son enfance pendant les interviews. Elle évoque aussi les difficultés qu'elle a vécues dans sa vie et ceci a certainement aidé le public à s'identifier à la chanteuse. Son histoire personnel de progrès motive les gens à croire en eux-mêmes et leur permet d'espérer une amélioration de leur statut social. Les fans et les non fans croient à son image d'authenticité construite. Par conséquent, l'acceptation de cette authenticité d'İrem Derici par le public contribue à la formation d'une relation intime entre ce dernier et İrem Derici en plus d'augmenter le niveau d'appréciation de la chanteuse par son public.

De plus, l'analyse de discours exploratoire montre comment les membres du public turc peuvent utiliser İrem Derici pour construire leur identité, pour satisfaire leur besoin d'attachement et pour croire dans l'illusion de mobilité sociale. On constate également qu'une partie du public imite les actions d'İrem Derici et adopte ses idées et croyances. De même, les pratiques de consommation du public sont notamment influencées par İrem Derici.

En outre, la culture de la célébrité contribue à la socialisation des individus en provoquant une interaction entre les fans. Les résultats de l'analyse de discours ont démontré que les fans d'İrem Derici se sentent liés les uns aux autres du fait de leurs connaissances sur İrem et de leur intérêt partagé pour elle.

Le questionnaire qui a été mis en ligne sur monkeysurvey.com a été répondu par 342 personnes en Turquie entre 16 juin 2017 et 20 juin 2017. On a demandé aux participants au sondage de fournir des informations démographiques tels que l'âge, le sexe et la taille de leur ville d'origine. En plus, leurs opinions sur İrem Derici et la célébrité ont été demandées. Le questionnaire est composé de cinq catégories dont l'authenticité d'İrem, le rôle d'İrem dans la construction identitaire (modèle à suivre et le sentiment de succès à travers İrem), l'attachement à İrem, la proposition de mobilité sociale et l'incitation à devenir célèbre. Un des objectifs principaux du sondage était de montrer si ces catégories se sont liées les unes aux autres.

Il y avait une différence entre les sexes concernant leur envie d'être célèbre : les hommes avaient une plus forte envie de devenir célèbre. Cette différence peut être liée au caractère patriarcale de la société turque car les hommes subissent une plus forte pression pour avoir du pouvoir, pour réussir et pour avoir un statut social plus élevé dans la société turque (Gedik, 2015). Il est intéressant de noter qu'il n'y avait pas une telle différence concernant l'avis des participants sur l'authenticité d'İrem, l'influence d'İrem sur la construction identitaire des participants, leur niveau d'attachement à İrem et leur idée sur la mobilité sociale d'İrem.

Nous avons observé que l'âge des participants au sondage a influencé la manière dont ils ont répondu aux questions. L'identité des participants plus âgés a été déjà bien construite alors que les jeunes pouvaient être influencés plus facilement par rapport à ces participants plus âgés. De la même manière, les jeunes étaient plus disposés à être impressionnés par İrem Derici pendant leurs constructions identitaires, à croire dans sa promesse de mobilité sociale et à rêver de devenir célèbre dans l'avenir.

D'après les résultats du sondage, les catégories n'ont pas toutes été liées les unes aux autres. Par exemple, l'avis des participants sur l'authenticité n'a pas été lié à d'autres catégories. Cette situation montre que tous les participants, peu importe s'ils sont fans d'İrem, s'ils s'identifient à elle ou s'ils sont attirés par sa promesse de mobilité sociale, affirment que İrem est une personne authentique. En outre, le désir des participants pour devenir célèbre n'a pas de lien avec une autre catégorie. Ce constat démontre que toutes les personnes qui veulent devenir célèbre ne sont pas probablement prêtes à accepter la promesse de mobilité sociale d'İrem Derici ou à devenir fan de Derici car ils ont la possibilité de choisir une autre célébrité pour s'identifier et remplir ces fonctions.

En revanche, les résultats montrent qu'il y a des catégories qui sont liées aux autres. Ce sont des catégories « la construction identitaire à travers İrem », « le niveau d'attachement à İrem » et « la promesse de mobilité sociale d'İrem ». On peut avancer que quand le niveau d'attachement des participants à İrem augmente, ils s'identifient plus à İrem. Quand le niveau d'attachement des gens à İrem augmente, leur tendance à s'identifier à İrem augmente aussi ou il est possible que plus les gens aient tendance à s'identifier à İrem, plus leur attachement à elle augmente. De la même manière, les résultats indiquent que plus les gens acceptent la promesse de mobilité sociale d'İrem plus ils veulent s'identifier à İrem et plus ils sont désireux de s'attacher à elle. Nous pouvons dire que ceux qui s'identifient davantage à İrem sont encouragés par la promesse de mobilité sociale d'İrem et que ceux qui sont encouragés par la promesse de mobilité sociale d'İrem sont plus prompts à s'identifier à İrem.

En bref, cette étude s'interroge sur la culture de la célébrité et ses fonctions en révisant les approches théoriques de la littérature existante afin de voir si ces approches peuvent être adaptées à la culture turque. Nous avons vu que, dans la culture de la célébrité en Turquie, les figures de la célébrité visent à créer et à maintenir une image authentique en affirmant sans cesse qu'elles sont des gens ordinaires, en exposant leur vie privée devant le public et en se moquant d'elles-mêmes et de leurs vies « glamour ». Une des autres raisons qui suscite l'intérêt du public pour les célébrités est la promesse implicite de mobilité sociale qu'on trouve dans le récit de vie des célébrités. Le public turc apprécie notamment la manière dont les célébrités améliorent leurs statuts sociaux. Comme le montre d'ailleurs les résultats de notre enquête, les membres du public ont envie de devenir célèbre. En regardant les résultats de l'analyse de discours exploratoire et ceux du sondage, on peut supposer que les théories sur les fonctions de la culture de la célébrité peuvent être également valables pour la Turquie.

ABSTRACT

The concrete benefits, which the society and the individuals get from their participation and contribution to the celebrity culture, incite a spirit of curiosity. At its core this thesis explores the functions of the celebrity culture by examining the theories about celebrity culture's vital role for the society, the celebrity and the audience in the contemporary modern world and subsequently by conducting a case study on famous Turkish pop-music singer İrem Derici. In other words, this thesis aims to find out the uses of celebrity culture for the Turkish audience. Specifically, main interest of this study is exploring how the audience makes use of celebrity culture to fulfill their need to form their identities, to satisfy their need for attachment, to be motivated by the promise of social mobility and to fantasize about eventually becoming a celebrity. I am interested in investigating whether İrem Derici serves the same functions for the Turkish audience as other celebrities do for different audiences.

The celebrity culture's eminence for the society, stemmed from the social and economic functions that are performed by the celebrities. Celebrities offer an object of reference for the members of the society (Alberoni, 1972), they are the most active figures that amuse the people (Adorno, 1991), they compensate for the audience's feelings of loneliness, isolation (Alberoni, 1972; Rojek, 2001; Cox, 1998; Marshall, 2006) by triggering both an one sided attachment among themselves and their fans and a bond among the members of the fan communities (Giles, 2002; Horton & Wohl, 1956; Wang, 2007; Perse & Rubin, 1989; Rubin & McHugh, 1987). It's essential to note that celebrities also carry out economical functions like encouraging the selling of additional commodities (Fox & Lears, 1983; Dyer, 1986; Marshall, 2006; Braudy, 1997; Redmond & Holmes, 2007).

Alterations in the socio-economical structure always create new problems for the society and consequently members of the society seek brand new solutions to their recent problems (Alberoni, 1972). This was also the case when the rise of industrial society resulted in urbanization and in the effacement of the traditional communication techniques (Alberoni, 1972). Additionally, the technological developments were also responsible for the transformations in the very nature of interaction among men and in the process of identity formation of an average person (Alberoni, 1972). At that point, the celebrity culture started to operate like a replacement strategy to bring order to the societal structure by promising new solutions with its social and cultural functions mentioned above (Rojek, 2001).

Celebrity culture has been around forever because even in ancient times people wanted to become famous, which stems from the desire for recognition from the public (Braudy, 1997). Being famous also may be defined as a way of being able to live forever

(Giles, 2000), as a cunning strategy to be powerful in society (Holderman, 2007) and to be in charge of one's own life (Braudy, 1997).

There are two main opposing narratives that explain the essence of fame with very different perspectives. The mythic explanation of fame suggests meritocratic ideals and personal traits are the factors that leads to a person becoming famous or not (Weber, 1946; Redmond & Holmes, 2007). However, the improvement in technology arouse a cynical stance towards fame, and the narrative which explains fame as a result of carefully planned production methods, turn out to be more hegemonic throughout the recent decades.

As the audience became more cynical about and more aware of the production strategies that make someone famous, this awareness generated the demand for the realistic version of the celebrity figures (Gamson, 1994). In return, for the celebrity figures it became a necessity to be "authentic" in order to sustain the intimacy with the audience (Gamson, 1992). The celebrity figures became willing to present themselves as ordinary people (Langer, 1981), to allow public to learn about their private lives (DeCordova, 1990), and to take an humorous stance against glamour (Stauth, 1988).

The audience has a need for the celebrity culture due to the fact that celebrities are facilitating the audience's identity formation simply by being role models who give information on how to behave, what to consume and what to believe (Dyer, 1981; Arnett, 1995; Brown, Childers, & Waszak, 1990). Another benefit the audience gets from their participation to celebrity culture is the possibility of sharing the celebrities' successes as a result of identification with celebrities (McCutcheon, Lange, and Houran, 2002). Additionally, celebrities can fulfill the members of the audience's need for attachment both through formation of one-sided relationships among the fans and themselves (Giles, 2002; Horton & Wohl, 1956) and through the formation of fan communities where the audience members who share the same degree of interest in the same celebrity can interact (Maltby, Giles, Barber, & McCutcheon, 2005; Wang, 2007). Besides these functions, celebrities are offering a promise of social mobility to the audience since their life stories may be read as a representation of a possible improvement of one's socio-economic status by the audience (Marshall, 2006).

The investigation on the concrete benefits of the celebrity culture mentioned above, has been carried out in first world western societies. The insight into these benefits can be strengthened by investigations carried out in different types of societies. One society would be Turkey, which is a developing country (Tansel & Taşçi, 2010) with a similar consumerist culture (Özer, 2014). The current study investigates whether the celebrity culture in Turkey undertakes the same functions for the society and the individual. This goal is accomplished with an exploratory discourse analysis and a survey on one of the most famous Turkish pop singers, İrem Derici, and the Turkish audience.

The exploratory discourse analysis is comprised of an inquiry into İrem Derici's various social media accounts (such as twitter, instagram, facebook), newspaper articles on İrem Derici, İrem Derici's TV appearances, and the Turkish audience's (including both fans of İrem Derici and non-fans) comments on İrem Derici in social media

accounts (such as twitter, youtube etc). The exploratory discourse analysis reveals how İrem Derici presents herself as an “authentic” and “ordinary” person by portraying herself as a straight-forward and honest person who makes disgraceful statements about herself, who is natural enough to use slang and who is capable of making fun of glamour. She comfortably shares her private life in social media platforms and interviews. Moreover, she is willing to talk about her everyday life which lacks glamour, the confidential details about her turbulent divorce and her traumatic childhood memories in interviews. She also mentions the troubles she experienced in her life, which helps the audience to identify themselves with her. Her personal history of progress motivates people to believe in themselves and let them to expect an improvement of their social status. Her constructed image of authenticity is believed by both fans and non-fans. Consequently, the audience’s agreement with İrem Derici’s authenticity contribute to the intimate relationship among them and İrem Derici, as well as increasing the liking of the audience about İrem Derici.

Moreover, the exploratory discourse analysis exhibits how members of the Turkish audience can use İrem Derici to construct their identities, to satisfy their need for attachment and to persuade themselves to believe in the illusion of social mobility. It’s also found that a section of the audience imitate İrem’s actions and adopt her thoughts and beliefs. Likewise, the consumption practices’ of the audience is shown to be especially influenced by İrem Derici.

The celebrity culture is also revealed to be contributing to the socialization among individuals by triggering an interaction among fans. The results of the discourse analysis proved that the fans of the İrem Derici feel a connection with each other due to their knowledge on İrem and shared interest in her.

The survey, which was on monkeysurvey.com, has been answered by 342 Turkish people between June 16, 2017 and June 20, 2017. The participants were asked to give demographical information such as their age, gender and size of hometown. In addition to this, their opinions on İrem Derici and fame were requested. The questions presented in the survey consisted of five categories, which were authenticity of İrem, identity formation through İrem (role-model and feeling of success through İrem), attachment level to İrem, İrem’s promise of social mobility and urge to fame. One of the main aims of the survey was to expose whether any of these categories are related to each other.

There was a difference between the genders in how much the participants wanted to be famous: males displayed an intenser desire for urge to fame. This difference might be related to the patriarchal essence of the Turkish society since men encounter more pressure to be powerful and successful and to have a higher status, in Turkish society (Gedik, 2015). Interestingly, this difference was not found in the participants’ evaluation of İrem’s authenticity, İrem’s influence on the participants’ identity formation, the participants’ attachment level to İrem and the participants’ belief on İrem’s social mobility.

It was observed that the participants’ age influenced the way they answered the questions of the survey. While older people’s identities had been already formed, the younger people were more easily influenced compared to the older ones.

Correspondingly, people at younger ages were more eager to be impressed by İrem Derici through their identity formation, to buy in her promise of social mobility and to dream about being famous in the future.

One of the findings of the survey was that not all of the categories were related to one another. For instance, participants' opinions on İrem's authenticity was not related to any other categories. This reveals that all of the participants, regardless of being İrem's fan, regardless of identifying with her and regardless of buying her promise of social mobility, argue that İrem is an authentic person. Moreover, participants' urge to fame is also not related to any other categories. This finding proposes that not all people who have an urge to fame are likely to buy İrem Derici's promise of social mobility or are likely to be İrem Derici's fans because these people have the option of choosing another celebrity to identify with and to fulfill these functions.

On the contrary, the results suggested that there are also some categories, which are related to each other, namely the categories of "Identity Formation Through İrem", "Attachment Level to İrem" and "İrem's Promise of Social Mobility". It was found that when the participants' attachment to İrem increases, they identify with İrem more. Which means as people's attachment to İrem increases, their tendency to identify with İrem increases or it may be that as people's tendency to identify with İrem increases, their attachment to İrem increases. Similarly, the findings indicate that the more people buy into İrem's promise of social mobility, the more they are willing to identify with İrem and the more they are eager to attach to İrem. It may be that the ones, who identify with İrem more, are encouraged more by İrem's promise of social mobility or that the ones, who are encouraged more by İrem's promise of social mobility, are more willing to identify with İrem. The same relationship is true for the relationship between the categories of İrem's promise of social mobility and attachment level to İrem.

Briefly, the current study is investigating the celebrity culture and the functions of it by going through the current theories in the literature besides testing whether or not they are adaptable to Turkish culture. It's observed that in Turkish celebrity culture, celebrity figures aim to create and sustain an authentic image by constantly claim that they are ordinary people, by sharing their privacy in public and by making fun of themselves and their "glamorous" lives. One of the other reasons that trigger an interest in the celebrities is the implicit promises of social mobility that can be found in the stories on Turkish celebrities' lives and the Turkish audience notably appreciate the way celebrities improve their status since it's found that they have a great desire to be famous. By looking at the results of the exploratory discourse analysis's and the survey's results, it may be assumed that the theories on the functions of the celebrity culture may be applicable to Turkey as well.

ÖZET

Toplumun ve bireylerin, şöhret kültürüne olan katılımları ve katkıları ile edindikleri somut faydalar merak uyandırıcıdır. Bu tez temelinde, günümüzün modern dünyasında şöhret kültürünün toplum, ünlü ve seyirci üzerindeki hayati rolü hakkındaki teorileri inceleyerek ve ünlü Türk pop şarkıcısı İrem Derici üzerine örnek bir çalışma yürüterek şöhret kültürünün fonksiyonlarını araştırmaktadır. Bir başka deyişle, bu tez türk izleyicisinin şöhret kültürünü ne gibi amaçlarla kullandığını bulmayı amaçlamaktadır. Bilhassa, bu tez Türk seyircisinin, şöhret kültürünü, kendi kişiliklerini oluşturma ihtiyaçlarını gidermek, bağlanma ihtiyaçlarını karşılamak, vaad edilen sınıf atlama olasılığı ile motive olmak ve bir gün ünlü olma hayali kurabilmek için nasıl kullandıklarıyla ilgilenmektedir. Bu çalışmayı yürütürken ana hedeflerimden biri İrem Derici'nin Türk izleyicisi üzerindeki işlevlerinin, başka ünlülerin farklı izleyiciler üzerindeki işlevleriyle aynı olup olmadığını araştırmak olmuştur.

Şöhret kültürünün toplum için olan önemi, ünlülerin sosyal ve ekonomik işlevlerinden doğmaktadır. Ünlüler, toplumun üyeleri için birer referans noktası olurlar (Alberoni, 1972). Onlar insanların eğlenmesinden sorumlu olan en etkin/görünen figürlerdir (Adorno, 1991). Hem izleyicinin kendileriyle tek taraflı bir ilişki kurmasına olanak sağlayarak hem de sevenlerinin birbirleri arasında bir bağ kurmalarına yol açarak (Giles, 2002; Horton & Wohl, 1956; Wang, 2007; Perse & Rubin, 1989; Rubin & McHugh, 1987) izleyicinin yalnızlık ve soyutlanmışlık duygularına telafi ederler (Alberoni, 1972; Rojek, 2001; Cox, 1998; Marshall, 2006). Aynı zamanda ünlülerin bireyleri çeşitli malları almaya teşvik etmek gibi çok önemli ekonomik işlevleri de vardır (Fox & Lears, 1983; Dyer, 1986; Marshall, 2006; Braudy, 1997; Redmond & Holmes, 2007).

Sosyo-ekonomik düzendeki değişiklikler, her daim toplumda yeni sorunlar yaratır ve bu yeni sorunlardan ötürü toplumun üyeleri yepyeni çözümler bulmaya çalışırlar (Alberoni, 1972). Endüstriyel toplumun yükselişiyle gerçekleşen kentleşme ve geleneksel iletişim tekniklerinin silinişi bu duruma bir örnektir (Alberoni, 1972). Ayrıca, teknolojik gelişmeler de insanlar arasındaki iletişimin doğasındaki ve sıradan bir bireyin kişilik oluşumu sürecindeki dönüşümlerinden sorumludur (Alberoni, 1972). Bu noktada, şöhret kültürü, yukarıda bahsedilen sosyal ve ekonomik işlevlerle bireylere yeni çözümler sunarak eski stratejilerin yerine geçer ve toplumsal yapıya düzen getirir (Rojek, 2001).

Bireylerin, eski zamanlardan beri varlığını muhafaza eden ünlü olma isteği, takdir edilme arzusundan doğmaktadır (Braudy, 1997). Ünlü olmak hem sonsuza kadar yaşamanın bir nevi tanımı olarak (Giles, 2000), hem toplumsal düzen içinde güçlü kişi olmaya yarayan kurnazca bir strateji olarak (Holderman, 2007), hem de bireylerin

hayatlarını kendi kontrolleri altına alabilmelerinin bir yolu olarak (Braudy, 1997) görülebilir.

Günümüzde, şöhret olgusunun özünü farklı perspektiflerle açıklayan iki ayrı savın hakim olduğu söylenebilir. Şöhretin mitik açıklaması, bir kişinin ünlü olmasının kendi yeteneklerine ve kişisel özelliklerine bağlı olduğunu ileri sürer (Weber, 1946; Redmond & Holmes, 2007). Fakat, bireylerin şöhret olgusuna daha kuşkucu bir şekilde yaklaşmasına sebebiyet veren teknolojik gelişmeler, son birkaç on yıl içerisinde, bu mitik açıklamadansa, şöhreti dikkatlice planlanmış bir yapım sürecinin meyvesi olarak tanımlayan bir diğer söylemin daha baskın hale gelmesine sebep olmuştur.

İzleyicinin birini ünlü yapmak için gerekli olan yapım stratejileri hakkındaki farkındalığı ve bu stratejilere olan kuşkucu yaklaşımı arttıkça, ünlülerin daha gerçekçi versiyonları talep edilmeye başlandı (Gamson, 1994). Bunun sonucunda ünlüler için “samimi” ve orjinal olmak seyirciyle aralarındaki yakınlığı korumak için bir gereklilik haline geldi (Gamson, 1992). Ünlüler, izleyiciyle bu yakınlığı koruyabilmek adına kendilerini “sıradan” göstermeye (Langer, 1981), özel hayatlarını gözler önüne sermeye (DeCordova, 1990) ve (üretilen) ihtişama karşı alaycı bir tavır takınmaya (Stauth, 1988) başladılar.

İzleyicinin şöhret kültürüne olan ihtiyacı, ünlülerin seyirciler için nasıl davranmak, ne tüketmek ve neye/nelere inanmak konularında rol model olmalarına ve bireylere kişilik oluşumları hususunda yardım etmelerine dayanmaktadır (Dyer, 1981; Arnett, 1995; Brown, Childers, & Waszak, 1990). İzleyicinin şöhret kültürüne katılımı yoluyla edinebileceği bir başka kazanç ise ünlülerle özdeşleşerek onların başarılarına ortak olma ihtimalleridir (McCutcheon, Lange, and Houran, 2002). Buna ek olarak ünlüler, hem izleyicilerin kendileriyle kurdukları tek taraflı ilişkiler yoluyla (Giles, 2002; Horton & Wohl, 1956) hem de aynı ünlüye aynı derecede ilgisi bulunan izlerkitle üyelerinin oluşturdukları fan topluluklarının varlığı dolayısıyla (Maltby, Giles, Barber, & McCutcheon, 2005; Wang, 2007), izleyicilerin bağlanma ihtiyaçlarını karşılamış olurlar. Bu işlevlerin yanı sıra, şöhretlerin hayat hikayeleri, adeta sınıf atlama olasılığının ve sosyo-ekonomik statünün yükselme ihtimalinin altını çizen temsiller olarak okunabileceği üzere, şöhretler salt varlıklarıyla izleyiciye olası bir sınıf atlama vaadinde bulunurlar (Marshall, 2006).

Yukarıda söz edilen şöhret kültürünün temel faydaları üzerine yapılan incelemeler Batılı birinci dünya ülkelerine mensup toplumlar üzerine yapılmıştır. Daha farklı toplumlar üzerinde yapılan incelemeler, bahsi geçen faydalar hakkındaki görüşleri sağlamlaştıracaktır. Bu noktada, gelişmekte olan (Tansel & Taşçı, 2010) ve benzer tüketici kültüre sahip bir ülke olan (Özer, 2014) Türkiye’yi incelemek anlamlı olacaktır; bu çalışma, Türkiye’deki şöhret kültürünün türk toplumu ve türk izleyicisi için aynı fonksiyonlara sahip olup olmadığını incelemektedir. Bu incelemenin gerçekleşmesi için de, ülkenin son dönemdeki en ünlü pop şarkıcılarından biri olan İrem Derici hakkında söylem analizi taraması yapılmış ve şöhret kültürünün izleyicinin hayatındaki fonksiyonlarını araştırmak için türk izleyicilere, İrem Derici ve şöhret olgusu hakkında sorular ve önermeler içeren bir anket yaptırılmıştır.

Söylem analizi taraması İrem Derici'nin çeşitli sosyal medya hesaplarını (twitter, instagram ve facebook gibi), İrem Derici hakkındaki gazete haberlerini, İrem Derici'nin televizyona çıktığı programları ve Türk seyircisinin sosyal medyada (twitter ve youtube gibi) İrem Derici hakkında yaptıkları yorumların incelemesini içermektedir. Söylem analizi taraması, İrem Derici'nin kendini "içten", "sıradan", "dobra", kendi hakkında utandırıcı açıklamalar yapacak kadar dürüst, argo kullanacak kadar doğal biri ve ihtişamla rahatlıkla dalga geçen biri olarak yansıttığını göstermektedir. İrem, özel hayatını sosyal medya platformlarında ve röportajlarında rahatça paylaşmaktadır. Üstelik, ihtişamdı uzak gündelik hayatından bahsetmeye, çalkantılı boşanmasıyla ilgili mahrem detaylar vermeye ve röportajlarda travmatik çocukluk anılarını paylaşmaya açıktır. Ayrıca hayatında yaşadığı zorluklardan bahsetmesi seyircinin onunla özdeşim kurmasına yardımcı olmaktadır. İrem Dericinin kendi hayatındaki gelişimin/ilerlemenin hikayesi, insanların kendilerine olan inançlarını arttırıp onlarda sosyal sınıf atlama beklentisi yaratmaktadır. Onun yarattığı bu içtenlik imajını hem fanları hem de onun fanı olmayanlar benimsemiştir. İzleyicilerin İrem Derici'nin içtenliğine olan inançları, hem İrem Dericiyle olan samimi bağlarını hem de İrem Derici'ye olan sevgilerini güçlendirmektedir.

Ayrıca, söylem analizi taraması Türk seyircisinin İrem Derici'yi kendi kimliklerini oluştururken kullandıklarını, bir şeye bağlanma arzularını İrem ile tatmin ettiklerini ve İrem sayesinde kendilerini sınıf atlama ilizyonuna inanmaya ikna ettiklerini sergilemektedir. Yapılan analiz, bunlarla beraber izleyicinin bir bölümünün İrem Derici'nin hareketlerini taklit ettiğini ve İrem Derici'nin düşünce ve inançlarını benimsediğini bulmuştur. Benzer şekilde, bu çalışmadaki söylem analiz taraması İrem'in izleyicilerin tüketim alışkanlıklarını oldukça fazla etkilediğini de ortaya koymuştur.

Şöhret kültürü, bireyler arasındaki iletişimi tetikleme gücü sayesinde bireylerin sosyalleşmelerine de katkıda bulunmaktadır. Söylem analizinin sonuçları İrem Derici fanları arasında, ortak bilgi ve ilgilerinden kaynaklanan bir bağ kurulduğunu göstermiştir.

Monkeysurvey.com sitesinde 16 - 20 Haziran 2017 tarihleri arasında paylaşılan anket 342 Türk tarafından cevaplanmıştır. Anketi cevaplayanlara yaşları, cinsiyetleri ve memleketlerinin boyutu gibi demografik sorular sorulmuştur. Buna ilaveten, anketi cevaplayanlara İrem Derici ve şöhret hakkındaki görüşleri sorulmuştur. Anketteki sorular beş ayrı kategoriye ayrılmaktadır: İrem'in içtenliği, İrem aracılığıyla kimlik oluşumu (rol model olarak görmek ve İrem aracılığıyla başarılı hissetmek), İrem'e bağlılık seviyesi, İrem'in sınıf atlama vaadine olan inanç ve ünlü olma arzusu. Bu anketin temel amaçlarından biri de bu beş kategorinin birbiriyle bağlantılı olup olmadığını sorgulamaktır.

Cinsiyetler arasında ünlü olma arzuları konusunda bir fark bulunmuştur: anketin sonuçlarına göre erkeklerin ünlü olma arzusu daha yüksektir. Bu fark Türk toplumunun ata erkil oluşundan kaynaklanıyor olabilir çünkü Türk toplumunda erkekler güçlü ve başarılı olmak için daha büyük bir baskı hissetmektedirler (Gedik, 2015). İlginç olarak, cinsiyet farkı diğer kategorilerde bulunmamıştır.

Anketi cevaplayanlarının yaşlarının, soruları cevaplayışlarını etkilediği gözlemlenmiştir. Yaşı daha ileri olanlarının kimlikleri oturmuşken, genç yaştakilerin büyüklerine kıyasla İrem’den etkilenmeye daha meyilli oldukları gözlemlenmiştir. Buna paralel olarak, genç yaştakiler kimliklerini oluştururken İrem Derici’den etkilenmeye, onun sınıf atlama vaadine inanmaya ve ileride ünlü olma hayali kurmaya daha heveslidirler.

Anket sonucu bulgularından biri de her kategorinin birbiriyle bağlantılı olmadığıdır. Mesela, anket katılımcılarının İrem’in içtenliği hakkındaki düşüncelerinin diğer kategorilerle bağlantılı olmadığı saptanmıştır. Bu sonuç, insanlar İrem’in fanı olsalar da olmasalar da, onunla özdeşleşmeler de özdeşleşmeseler de ve onun sınıf atlama vaadine inansalar da inanmasalar da İrem’in içten biri olduğunu savunduklarını göstermektedir. Ayrıca, anket katılanların ünlü olma arzusunun derecesi de başka kategorilerle bağlantılı çıkmamıştır. Bu sonuç, ünlü olma arzusu olan herkesin İrem’in sınıf atlama vaadine inanmadığını veya İrem’in fanı olmadığını çünkü bu insanların özdeşim kurmak ve benzeri diğer işlevlerin yerine getirilmesini sağlamak için başka ünlüleri seçme opsiyonuna sahip olduğunu önermektedir.

Bu bulguların aksine, sonuçlar bazı kategorilerin birbirleriyle bağlantılı olduğunu saptamıştır. Bu kategoriler: “İrem aracılığıyla kimlik oluşumu”, “İrem’e bağlılık seviyesi” ve “İrem’in sınıf atlama vaadine olan inanç”dır. Anket katılımcılarının İrem’e olan bağlılıkları arttıkça onunla daha çok özdeşleştikleri saptanmıştır. Bu da demektir ki ki insanların İrem’e olan bağlılıkları arttıkça, onunla daha çok özdeşim kurmaya başlarlar ya da insanlar İrem ile daha çok özdeşleştikçe ona daha çok bağlanırlar. Benzer biçimde, sonuçlar gösteriyor ki insanlar İrem’in sınıf atlama vaadine inandıkça, onunla özleşmeye daha açık olurlar ve ona bağlanmaya daha hevesli olurlar. Bu demektir ki İrem’le özleşenler, İrem’in sınıf atlama vaadiyle daha çok teşvik olanlardır, ya da tam tersi İrem’in sınıf atlama vaadiyle teşvik olanlar, İrem’le özdeşleşmeye daha heveslidir. Aynı ilişki İrem’in sınıf atlama vaadine olan inanç derecesi ve İrem’e bağlılık seviyesi için de geçerlidir.

Kısaca, bu tez, şöhret kültürünü ve bu kültürün işlevlerini literatürdeki güncel teoriler üzerinden incelemenin yanı sıra bu işlevlerin Türk kültürüne adapte edilip edilemeyeceğini araştırmaktadır. Türk şöhret kültürü gözlemlendiğinde, şöhretlerin, otantik (ve samimi) bir imaj yaratmak ve bu imajı muhafaza edebilmek için sürekli olarak sıradan insanlar olduklarını savundukları, özel hayatlarını toplumla paylaştıkları ve hem kendileriyle hem de sözde ihtişamlı yaşamlarıyla dalga geçtikleri görülmüştür. Şöhretlere ve şöhret kültürüne olan merakın nedenlerinden biri de Türk şöhretlerin hayat hikayeleri vasıtasıyla izleyiciye üstü kapalı bir şekilde sunulan sınıf atlama vaadidir ve Türk izleyicisinin şöhret kimselerin statülerini yükseltme yöntemlerini oldukça takdir ettiği söylenebilir. Bunun başlıca sebeplerinden biri de Türk izleyicisinin ünlü olma arzusunun oldukça güçlü olmasıdır. Yapılan anketin ve söylem analizi taramasının sonuçlarına dayanarak, şöhret kültürünün işlevleri hakkında olan teorilerin Türk toplumuna da uyarlanabileceği sonucuna varılmıştır.

INTRODUCTION

This thesis aims to explore what functions the celebrity culture can serve for an audience. To be specific I am interested in, how the audience makes use of celebrity culture to satisfy their desire to form their identities, to fulfill their need for attachment, to be encouraged by the possibility of social mobility and to dream about being famous “one day”. I answer this question by investigating what functions İrem Derici serves for the Turkish audience.

In order to accomplish the aim of the current study, I start out by discussing the theories on why celebrity culture is needed and how is it promoted from the distinct perspectives of the society, the celebrity and the fan (Chapter 1).

The society needs the celebrity culture because celebrities serve social and economical functions for the society. They serve multiple social functions including the ones mentioned below. A social function celebrities serve is that they provide a tangible identity for the audience which can operate like an object of reference (Alberoni, 1972). One of the other social functions celebrities perform is they provide amusement (Adorno, 1991). Another social function celebrities serve is that they decrease the audience’s feelings of loneliness, isolation and alienation (Alberoni, 1972; Rojek, 2001; Cox, 1998; Marshall, 2006) through the bonds they create between the audience and themselves as well as the bonds they trigger among the fans (Giles, 2002; Horton & Wohl, 1956; Wang, 2007; Perse & Rubin, 1989; Rubin & McHugh, 1987). Other than social functions, celebrities also serve many economical functions. One such economical function is that they initiate the selling of further commodities to the members of a society (Fox & Lears, 1983; Dyer, 1986; Marshall, 2006; Braudy, 1997; Redmond & Holmes, 2007).

The society promotes the celebrity culture because the transformations within the socio-economical structure and the technological improvements, such as the emergence of the industrial society, the urban cities and the urban population beside the rise of money economy which is intimately connected with the rise of advanced capitalist society resulted in the collapse of traditional communication channels, changed the nature of the relationship among individuals and forced the society to find new solutions to the new complications they encounter (Alberoni, 1972; Rojek, 2001). Moreover, the technological improvements in general, and the emergence of mass and social media in particular, enabled the ubiquity of the celebrity system in the contemporary modern world (Marshall, 2006; Redmond 2007). Thanks to its ubiquitous nature, celebrities can operate their social and economic functions that we've mentioned above.

The celebrity needs the celebrity culture because fame has been viewed as a way of recognition from the public (Braudy, 1997), a way of becoming immortal (Giles, 2000) and a way of acquiring power in society (Holderman, 2007) and on one's own life (Braudy, 1997). That's why people have always dreamed about being famous since the ancient times (Braudy, 1997). Who can achieve such fame has been controversial in the literature. The mythic explanation of fame suggests that fame is stemmed from the innate qualities that famous people claim to have (Weber, 1946; Redmond & Holmes, 2007). This is to suggest that the ones who deserve to be in the top of the society, naturally rise there (Weber, 1946). However, the technological developments disturbed this mythic explanation of fame which argues that fame is derived by meritocratic ideals along side with the innate qualities.

The celebrity promotes the celebrity culture by being "authentic", which includes the claim of being ordinary (Langer, 1981), sharing private information in public (DeCordova, 1990) and making fun of glamour (Stauth, 1988). The heightened awareness of the audience on the production mechanisms behind fame required for the realistic version of the celebrity figures (Gamson, 1994). Consequently, celebrities started to employ an authenticity discourse in order to create an intimate relationship with the members of the audience (Gamson, 1992). This resulted in the circulation of

celebrities who are mainly known for their lifestyles rather than their works (Gerarghty, 2000).

The fans need the celebrity culture because the celebrities assist with the fans' identity formation (e.g. by being role models). Celebrities can provide the fans with a guidebook on how to behave, what to believe in and what to consume (Dyer, 1981; Arnett, 1995; Brown, Childers, & Waszak, 1990). Moreover, when a fan identifies with a celebrity, he or she can share the celebrity's successes and accomplishments, which will lead them to also feel successful and accomplished (McCutcheon, Lange, and Houran, 2002). Additionally, celebrities can provide a sense of attachment for the fans through parasocial interactions (Giles, 2002; Horton & Wohl, 1956) and through the communities of fan which have been inadvertently created (Maltby, Giles, Barber, & McCutcheon, 2005; Wang, 2007). Lastly, celebrities represent a possible improvement of one's socioeconomic status, which is something fans long for (Marshall, 2006).

After the literature on celebrity culture is presented, how this literature is reflected in the Turkish culture is explained in the last section of Chapter 1. The consumerist culture and Turkish people's values are highly appropriate for the previous mentioned literature to be adapted to the Turkish culture. While the economical culture of Turkey is similar to the economical culture of the countries which the theories on the functions of the celebrity culture are based on, Turkey is a developing country (Tansel & Taşçi, 2010) but the others are first world countries. That's why it is essential to investigate whether the celebrity culture in Turkey undertakes the same functions for the society and the individual. For the purposes of the current study, one of the most famous Turkish celebrities, İrem Derici, is chosen and in this section who İrem Derici is described also. The next chapter is on the current study, which investigates what functions İrem Derici serves for the Turkish audience. The current study involves two parts, an exploratory discourse analysis and a survey to provide a comprehensive analysis on what function the celebrity culture in Turkey can serve for an audience.

In the exploratory discourse analysis, İrem Derici's interviews along with her posts on social media websites are examined. Additionally, her fans' posts on social media

websites are reviewed. The goal of the the exploratory discourse analysis is to uncover whether İrem Derici uses discourse of authenticity and whether fans need İrem Derici to form their identities, to fulfill their desires of attachment and to continue to believe in the illusion of social mobility.

In the survey, the Turkish audience's reactions to İrem Derici are investigated: how authentic do they think İrem is, how much do they identify with İrem, how attached are they to İrem, how much do they believe in İrem's promise of social mobility. Additionally, the Turkish audience's urge to fame is explored. Moreover, the survey aimed to discover how these factors related to one and other.

In the last chapter, titled General Discussions, and Conclusions, the findings of these studies and their contribution to the literature on the celebrity culture as well as their connotations and future directions are discussed.

CHAPTER 1: THE NEED FOR CELEBRITY CULTURE AND ITS PROMOTION

1. Why our society needs celebrity culture and how it promotes it?

*“Baby, look at me
And tell me what you see
You ain't seen the best of me yet
Give me time
I'll make you forget the rest
I got more in me
And you can set it free
I can catch the moon in my hand
Don't you know who I am
Remember my name, fame
I'm gonna live forever
I'm gonna learn how to fly, high
I feel it comin' together
People will see me and cry, fame
I'm gonna make it to heaven
Light up the sky like a flame, fame
I'm gonna live forever
Baby, remember my name
Remember, remember, remember, remember
Remember, remember, remember, remember”*

-Fame by Irene Cara

1.1 Why our society needs celebrity culture

The hegemony of celebrity culture in the contemporary world has been tried to be explained by the socio-economical and technological changes the world is going through, namely the development of industrial society, the emergence of mass media tools beside the emergence of urban city centers and most importantly the rise of money economy which is intimately connected with the rise of advanced capitalist society (Alberoni, 1972; Rojek, 2001).

These structural transformations within the economic and social life caused “*a fundamental change in the relations between men*” (Linebaugh, 2003: 396) and “*every aspect of life [to be] transformed*” (Cox, 1998). Members of the societies under transformation always suffer from “*the new implications of reality*” and that suffering motivate them to seek brand-new solutions for the new issues related to family sphere, social relationships - such as the relationships among neighbors and citizens - and production/consumption procedures (Alberoni, 1972: 75). As a solution, people were encouraged to interpreted themselves based on reference points, which were “*individuals who have symbolic value and ... symbolic power*”, namely celebrities (Alberoni, 1972: 75). The importance of these individuals are strengthened by the fact that the feelings of uncertainty, instability and ambiguity generated by the structural transformations are counteracted by the feelings of stability offered by charismatic individuals (Eisenstadt, 1968). Moreover, these charismatic individuals – celebrities – provide members of the society the sense of “*[gaining] a certain amount of control over their affective life*” and empowers them “*to invest in new forms of meaning, pleasure and identity in order to cope with new forms of pain, pessimism, frustration, alienation, terror and boredom*” brought about by the structural transformations (Grossberg, 1992: 590). A way celebrities can achieve these functions is by providing amusement for members of the society and to give them phony pleasures (Horkheimer & Adorno, 1944). Another way celebrities can offer stability is by providing the individuals a community (i.e. fandom) they can participate in, which has its own rules, values and traditions. Being a part of a community determines how the individuals conduct their own life and it is almost like a full time job (Becker, 1963).

Going beyond the effect on the individuals, these structural transformations changed the manner individuals relate to one and other also. For instance, with the rise of urbanization, face to face interactions in cities have become “*impersonal, superficial, transitory and segmental*” (Wirth, 1938: 12). The isolation and alienation caused by urbanization was compensated by the collective solution offered by the society which is using celebrities as pseudo attachments (Alberoni, 1972; Rojek, 2001; Cox, 1998; Marshall, 2006).

The social functions celebrities serve for the members of a society are being objects of reference, providing a sense of control over their affective lives, providing amusement, and decreasing their feelings of isolation and alienation. Furthermore, celebrities also serve an economic function. Celebrities are meant to sell commodities to the members of a society (Fox & Lears, 1983; Dyer, 1986; Marshall, 2006; Braudy, 1997; Redmond & Holmes, 2007). In a way, celebrities are established to make profit and to make wealth for people other than themselves (Turner, 2004). The rationale for this is that they can highly influence sales of commodities. For example, “*if record companies can get listeners to fall in love with the [singer] rather than the song, there is a better chance fans will buy the next album, t-shirt, concert ticket, poster*” (Himes, 1994: 39).

Celebrities are able to perform these social and economical functions due to the ubiquitous nature of the celebrity system (Marshall, 2006; Redmond 2007). This ubiquitous nature of the celebrity system is perpetrated by mass media and technological advances as discussed below.

1.2 How The Society Promotes Celebrity Culture?

“*I am seen, therefore I am*”

(Atay, 2017)

Before the ubiquity of celebrity system, emergence of mass media and recent advancements in technology, there was still the necessity of celebrities reaching an audience (Redmond & Holmes, 2007). “*For, in order to be known by many and talked of at a distance and from afar one needs a medium of dissemination*” (Evans, 2005: 21). Through out the first half of 20th century, celebrities were viewed as “*the deserving [ones who] rise naturally to the top*” as accordance with the mythic explanation of fame (Gamson, 1992: 141). In fact, “*since Athens, fame has been a way to express legitimacy*” (Braudy, 1997: 181). Every type of society have contained individuals who are better positioned in the eyes of the others (Alberoni, 1972). This had been the case for the nobles, the kings, the priests and also the prophets (Alberoni, 1972). However,

with the American and French Revolutions, fame was extracted from privileged classes (Braudy, 1997). Alberoni describes celebrities as “*the powerless elites*” because they hold high statues like nobles but lack any political power (Alberoni, 1972: 65-68). The mythic explanation of fame advocates that ‘star quality’ is an innate quality that you can solely born with it but you may never learn how to be a star afterward. Analogously, according to the mythic explanation of fame, celebrities are “*naturally charismatic; essentially beautiful, the camera adores them...*” (Redmond & Holmes, 2007: 61). ‘Charisma’ here is used to mean “*endowed with supernatural, superhuman or at least specifically exceptional power or qualities*” and is something may only be “*awakened*” and “*tested*” but cannot be “*taught*” (Weber, 1946). Moreover, the mythic explanation of fame maintains the necessity of meritocracy for stardom (Redmond & Holmes, 2007).

Ideals of stardom and fame shifted away from meritocracy and innate qualities with technological advances in the media (Redmond & Holmes, 2007). These technological advances lead to newspapers, gossip magazines, biography books, advertisements, radios, TV channels, and eventually social media accounts all of which contributes to the ubiquitous nature of celebrity culture in the last two centuries (Marshall, 2006). The ubiquitous nature of celebrities also adds to the connection between the celebrities and the audience by boosting positive feelings of the audience towards celebrities and this can be explained by ‘*the mere-exposure effect*’. This effect is “the tendency to develop more positive feelings towards objects and individuals, the more we’re exposed to them” (Zajone, 1968). This suggests that the new media technologies that facilitates the frequent exposure of celebrity images through different channels that work together, can result in an increase in the audience liking of celebrities.

The increased exposure of celebrity images was made possible by the invention of the camera and TV since visual imagery is “*more imperative than writing, they impose meaning at one stroke, without analyzing or diluting it*” (Barthes, 1972: 130). Invention of camera gave rise to reproduction and representation of the self and the eminence of TV enabled circulation of “*simulacra*”, the replication of reality (Giles, 2000). For example, “*for half an hour, you could have a celebrity in your living room. And not just*

a visual representation of him/her, either a walking, talking (almost) three dimensional representation of him” (Giles, 2000: 483). With the increasing prominence of simulacra, the reality constructed through imagery replaced the actual reality we live in (Baudrillard, 1988). This had become the case in all facet of life. Baudrillard illustrates this with the perception and reality of the Gulf War (Baudrillard, 1995). He argues that even the reflection of the darkest side of human drama namely the war, has been systematically presented to the audience through a specific language and cautiously chosen images and that let the audience to watch the Gulf War from TV just like skimming through a Hollywood script or watching a John Wayne movie, without seeing the real side of the war which actually means blood and dead children’ bodies in fact (Baudrillard, 1995).

Baudrillard’s argument asserts that the world that is organized through the circulation of specifically chosen & created images, what you experience and regard as real is actually only ‘the image of a reality that you have been exposed to’; the war is over for you as soon as you turn off the TV – as soon as you get rid of that image of the war- but in reality the war continue to exist (Baudrillard, 1994; Baudrillard, 1995). That striking example about the war actually tells a lot about the importance of image management both for the production and the sustainability of fame. A celebrity is merely a representation of ideas and images (Dyer, 1986) fabricating a pseudo individual “*that [articulates] what it means to be an individual to another individual*” (Redmond, 2006: 36-42). In other words, “*celebrities are artificially manufactured*” (Gamson, 1992: 141). The production of the profile of a celebrity is a work that requires great attention and effort (Turner, 2004: 193) and even the intimacy between the audience and the celebrity is derived from “*the representations of the person rather than actual physical contact*” (Rojek, 2001: 171).

The theory of manufactured celebrity is in contrast with the mythic explanation of fame in the sense that all aspects of the celebrity is fabricated and this individual does not have any innate qualities that makes them special (Gamson, 1992). The theory of manufactured celebrity, the counter argument of the mythic explanation of fame, gained prominence with thanks to the significant transformations in the representative

mechanisms and in the process of image creation that are caused by the technological improvements (Gamson, 1992; Dyer, 1986).

Interestingly, both theories of celebrityhood and fame promotes the celebrity culture by emphasizing the notion of “hardships and breaks” within the stories of celebrities (Lowenthal, 1961). Over and over again, the society is told that celebrities had experienced lots of troubles before they gained their celebrity status and fame. The same works for the opposite of the hardships; “breaks” which explains success as “*an accidental and irrational event*” (Lowenthal, 1961: 139). The society is reassured that success can come and knock their door any day and they could become famous one day through a lucky break. While the chances of this happening to them is significantly small, the hope is always there egging people on to pay attention to and participate in celebrity culture (Adorno & Rabinbach, 1975).

In conclusion, the celebrity culture is maintained by means of media and technology because it serves multiple social and economical functions according to the society’s needs. The concept of a celebrity is carefully orchestrated images and stories that are provided to the public.

2. Why celebrities need celebrity culture and how they promote themselves?

2.1 Why celebrities need celebrity culture

“The urge to fame is the urge to play an important, a noticed part in the great human drama.”

(Braudy, 1997:182)

In the previous section, the need of celebrity culture in a society was discussed. In the current section, the need an individual feels to be a celebrity will be discussed as well as what this individual does in order to accomplish this goal. The main reason for a person to want to be famous emerges from the need for recognition and the desire for social mobility. The celebrity in our modern society creates an illusion of being a sincere ‘average Joe’ to be able to establish and preserve their celebrity status.

The fantasy of being a celebrity stems from the desire to be famous. Fame has always been taken as a sign of confirmation by the public (Braudy, 1997). The appetite for being recognized and receiving confirmation by one's peers is intrinsic to mankind (Braudy, 1997). This is due to the fact that other people's opinions operate as a yardstick that evaluates one's accomplishments (Braudy, 1997). Certain groups of people are more prone to feel in such a way and desire confirmation more than others (Simonton, 1994). This reflects in the statistics of celebrities in that there is an increased number of Jewish nobel prize winners, African-American sport players and LGBTQ+ pop idols (Giles, 2000).

Moreover, fame is associated with having a fancy life (Holderman, 2007). "*Symbolic hierarchy of the media frame*" (Couldry, 2007: 354), which classifies individuals into the ones in media and the ones who are not and creates an artificial difference between the two (Snow, 1983: 151-2; Altheide & Snow, 1979: 43-4), contributes to the association of fame and fancy life (Couldry, 2007). For example, even an acronym like "VIP" (i.e. "very important people") - which is employed to represent a celebrity can operate like "*a typical device, elevating an individual above the general mass of humanity*" (Giles, 2000: 479). However, the fantasy of being a celebrity is not only about having a luxurious life but also about acquiring power and elevating one's status in society (Holderman, 2007). Additionally, fame brings about an extreme power of taking control and being in charge of one's life as well, which is something people also desire (Braudy, 1997).

Another reason fame is sought after is that it is perceived as a cure to the biggest wound of humanity: mortality. This was the case in the Ancient Roman times, where emperors sought after immortality by putting their face on coins (Giles, 2000). This is still the case during the modern times and people try to become celebrities in order to become immortal (Giles, 2000)

2.2 How do celebrities promote themselves?

2.2.1 Illusion of authenticity

“Princess Diana entered into the realm of stardom, when knowledge of her unhappy private life could act as a counter to the glamorous public work”

(Gerarghty, 2000: 99).

Celebrity turns out to be someone that is known for his lifestyle rather than his work (Gerarghty, 2000). Artists, actors, singers, authors and other public figures do not become celebrities solely by producing good work. For example, Princess Diana was a member of the royal family in a highly influential country and had accomplished great philanthropic works; however, she only became a celebrity when details of her troubled private life became public, which humanized her (Gerarghty, 2000).

The notion of “human celebrities” came about because the awareness of the audience about the manufactured nature of fame increased as a result of the advancement of technology which caused a significant transformations in the image management of celebrities and publicity mechanisms (Gamson, 1992). The enhancement of the audience’s awareness necessitated a new positioning of celebrities in our social world and that generated “*a strict regulation of the type of knowledge produced*” about the celebrity (DeCordova, 1990: 132). Also, the details about the private lives of the celebrities’ became “*a new site of knowledge and truth*” (DeCordova, 1990: 132-138) since the private informations that are shared publicly made the celebrity a real and an authentic individual in the eyes of the audience (Gerarghty, 2000). In other words, celebrity’s achievement in employing a discourse of authenticity plays an essential role to “*avoid the disruptive notion that there is nothing behind a fabricated, performed image*” and to provide an assurance to the audience that the celebrities are really like they appear to be (Gamson, 1992: 153).

The suspicion of the audience about the manufactured images motivates them to search for special moments of revelation of private self by the celebrity figure and an effective strategy to calm down the cynical audiences had been the invitation to behind the scenes and behind the image production (Gamson, 1994; Gamson, 1992). Perhaps, what we encounter in the end is just “*the illusion of sincerity and authenticity*” because what is presented us as “*real and authentic version of the image*” is designed and organized long before we come across with it (Marshall, 2006: 8). In other words, even though star biographies, TV shows, magazines, and even celebrity’s official social media accounts guarantee to take us “*behind the scenes of celebrity production and image construction*” to give us a chance to discover what lies beneath the surface, there is an hidden effort to mask the work and organization related to production of a star (Dyer, 2006; Gamson, 1994: 189). However, TV functions properly as long as it succeed in concealing the fact that what it offers as realism is only a pseudo-realism (Adorno, 1954). Analogously, the audience insist to keep on watching, reading, listening and following “*to uncover the real and authentic person behind the public display*” (Marshall, 2006: 639) due to the fact that once they perceive the celebrity as an authentic and real person, this belief encourages them to believe that they can rise up one day, just by being themselves, just by reflecting their real selves (Braudy, 1997). Moreover, the pseudo realism of authentic celebrity creates an intimate and individualized intercourse between the celebrity and the audience, which increased the audience's devotion to the said celebrity (Marshall, 2006).

2.2.2 “One of us”

In order to further the idea that anybody can become a celebrity (Holderman, 2007) and to eliminate possible animosity stemming from jealousy (Lowenthal, 1961), celebrity figures are presented as “one of us” meaning that they are just average Joe’s. This was not always the case. The god-like qualities of the stars were the main focus of the storylines about the celebrities; however, the heightened awareness of the audience about the manufactured natures of celebrities made it obligatory for the celebrities to portray themselves as ordinary people (Ellis, 1992; Gamson, 1992). For instance the stories about stars’ lives were on the big houses they live in, the expansive cars they

possess and the fashionable clothes they wear until the emergence of sound and film realism in 1930's pushed for the presentation of the ordinary version of those life stories (Gamson, 1940). On the other hand, in our modern society, celebrities insist on claiming that they are ordinary people and they conduct a life like one of us to persuade the audience that they are more than performed images (Langer, 1981).

Celebrities' willingness to claim of ordinariness and to reveal their real selves, demonstrate that the importance of the audience reactions in the formation of stardom had increased drastically (Lumby, 2007). In order to strengthen the bond between the audience and the celebrity, celebrities are being presented via media which produce and reproduce the familiar themes such as "money can't bring happiness", "price they pay for fame" (Gamson, 1992: 146). The Osbournes "*achieving the highest first episode audience ratings in the history of the network*" (Holderman, 2007; 287), operate to prove that wealthy and famous people experience ordinary complications such as family problems too (Holderman, 2007).

Frances Bonner also draws attention to the production of 'particular' ordinariness (Turner, 2004). Even though celebrity figures are willing to be ordinary to support the intimate relationship between the audience, "*the people who appear ordinary on TV are just a little better looking, a little more articulate, a little luckier*" than the ordinary we practice in our everyday lives (Bonner, 2013: 97). Any attempt to ignore this specific ordinariness by reducing the distance between the so-called ordinary world of celebrities and the ordinary world of the audience to support an intimate relation with the audience, actually hide "*the gap between the powerful and the powerless, [by] ensuring that the real units of power, class, prestige and interest can continue relatively intact and unexamined*" (Langer, 1981, pg 193).

Celebrities' use of a discourse that defines them both as an ordinary and as an extraordinary person, is oxymoronic (Ellis, 1992). The dual structure which makes an incoherent image of a celebrity is defined by Braudy as "paradoxical uniqueness" which can be explained as: "*praise me cause I'm unique and praise me as well because my*

uniqueness is only a more intense and public version of your own” (Braudy, 1997: 371-2).

Celebrities, in order to create the illusion that “*they are all ordinary folks*” make personal disclosures such as sharing the details of the struggles they overcome (Langer, 1981: 190-191, Holderman 2007). It’s essential to note here that it is not essential if celebrities are really sharing something private about themselves or not, or if they are really ordinary people whose lives are just like us behind the closed doors or not. What matters is they let the audience see themselves making disclosures about their selves in a carefully planned naturalness of a TV show or within an interview or similarly within a post in Instagram and that creates “*the impression of intimacy*” (Langer, 1981:192).

2.2.3 Making fun of glamour

Additionally, adopting an ironic stance towards glamour by celebrities contributes to the intimate connection between the audience and the celebrity (Gamson, 1992) since “*sense of humor is a key ingredient in star quality*” (Stauth, 1988: 5) in a social world where the celebrity figures expected to be real, sincere and friend alike. A way of making fun of glamour could be celebrities making fun of their appearance, which is supposed to be glamorous. The association of divine and noble features with female beauty goes back to the era of Plato (Davis, 1995) and maybe since then, the pressure to be beautiful is a burden on the shoulders of women who are longing for recognition. “*In a patriarchal society where women are judged and valued first for their appearance*”, success is alluded to only come with beauty and in such an atmosphere, being glamorous may be the main concern for the females (Wolf, 1991). “The contemporary system of body image” (Kissling, 1995) is established through mass media and it forces female celebrities to be thin, glamorous and charming. In our current economic system, the standardization of female celebrities is reckoned to be a way to minimize the risk of not being able to make profit (Adorno, 1975; Beltran, 2002). The standardization of female celebrities is an informal benchmark of beauty that celebrities feel obliged to follow, which is unattainable for the general public. Such a stance on female celebrities is not surprising considering that our society “*values female appearance more than female*

accomplishment” (Kissing, 2006). The complication that arises from the female celebrities adhering to such beauty standards is that these are unattainable for the general public which creates a drift in the intimate connection between the audience and the celebrity (Gamson, 1992). As a way to mend this drift, female celebrities make fun of glamour and themselves.

3. Why Fans Need Celebrity Culture and how they promote it?

In the previous section, individuals’ desire for fame was discussed along with what celebrities did to achieve and sustain fame. The primary focus of the current section is investigating the main motives behind the audience’s interest in celebrities and celebrity culture. First of celebrities are helpful for the identity formation of the members of the audience since they offer a tangible identity which can be used as an object of reference. As a result of this, it may be observed that actions of the fans are triggered by the actions of the celebrities. Analogously, fans imitate the consumption practices of their favourite celebrity/celebrities in order to bolster up their identities. One of the other reasons that make celebrities functional for our social world is their convenience to enable individuals to share their private feelings and thoughts through them. Additionally, loneliness and isolation can be a motive behind the attachment between the audience and the celebrity. Finally, the members of the audience enjoy following the celebrity life stories since they give the promise of social mobility.

3.1 Identity formation

“Being interested in stars is being interested in how we are human now”

(Dyer, 1986:17)

The mass media play an essential role in transferring the predominant values and opinions about the normative actions and preferred personality traits within the society we belong to and it does this through penetrating into our cultural worlds (Holderman, 2007). Although the spectator is not aware of the fact that stories covering similar ideological narrative are being presented over and over again, that repetition strengthen

“the myths related to race, gender, sexual orientation, social class and social mobility” (Holderman, 2007: 288) and train the members of the audience to have convenient anticipations about their future-selves and future lives based on their socioeconomic background (Thomas, 1990). In like manner, the importance of the celebrity’s role in shaping cultural identity continue to increase day by day in contemporary world (Turner, 2004) because they are the most eminent and the most dominant figures of mass & social media. At that point, it’s essential to figure out how the audience makes use of celebrities in their identity formation and for the organization of their everyday life schemas and socialization processes (Larson, 1995; Taylor, 1991 among others).

Celebrity culture stands as a central ground for the audience (Grossberg, 1992), on which they can manufacture their identities (Taylor, 1991; Larson, 1995) since they offer a tangible identity which audience may employ to describe themselves by comparing and contrasting themselves with it (Marshall, 2006). By observing celebrities, the audience can gather information on how to develop gender role identity and what values or beliefs to hold (Arnett, 1995; Brown, Childers, & Waszak, 1990). Celebrities open up a space for individuals to talk about what it means to be an individual in present-day world (Marshall, 2000). On one hand, fan empowers celebrities to *“speak for and as him or herself”* (Grossberg, 1992: 587), on the other hand, fans may unintentionally reveal many other personal likes and dislikes simply by supporting or criticizing a celebrity since *“likes and dislikes are represented through one’s musical taste, betrays a series of connected tastes”* (Marshall, 2006: 212). Moreover, by identifying with a celebrity, individuals can share their successes and accomplishments; consecutively, they can feel successful and accomplished in turn (McCutcheon, Lange, and Houran, 2002).

3.1.1 Role model/how to behave

Beside its effect on the formation of identity, the media figures determines the activities of the members of the audience (Gamson, 1992: 149) and direct their actions positively (Boon and Lomore, 2001) with their influence on the attitudes and beliefs (Larson, 1995) by being their role models (McEvoy & Erickson, 1981; Bromnick &

Swallow, 1999). This is done via the messages that are sent to the audiences and through the figures that are available for constant observation. Morley's study rejects the idea of seeing audience as mass while focusing on the relationship between the text and the audience to demonstrate the diversity of the meanings (Morley, 1980). Every member of the audience actively interprets the meaning of a simple text based on his own life, experiences, aspirations and demands (Grossberg, 1992: 583).

Apart from the diversity of meaning, there is diversity of choices stems from the obligation of pleasuring the members of the audience who have different needs and desires (Turner, 2004: 494). The unintended result of a heterogeneous media is a celebrity pool which contains varied celebrities with specific styles and specific manners and that pool provides an outline for the construction of cultural identity of the audience and also contributes to the democratic aspect of the society (Turner, 2004: 494; Couldry, 2003; Gamson, 1992:150). Since individuals actively use media to fulfill their needs and to seek for gratification through their experience of the media content (Lazarsfeld, 1940), spectators who have an attempt to figure out what a popular text means, will choose specific celebrities among others to make sense of their identities because every celebrities represent different forms of individuality (Marshall, 2006). Analogously, the specific individuality that has been constructed through celebrity's distinctive style, will enables a connection with a specific audience group; equivalently "*the star... actively engages in the construction and differentiation of audience groups*" (Marshall, 2006: 204). For example, "*naturalness*" had been the main theme for Joan Baez's authenticity discourse; she was going on the stage with barefoot and no makeup (Marshall, 2006) and her way of criticizing the artificiality let group of people to adore her not just because of her music but probably because they were against any kind of artificiality in their private lives too. Hence, it is not a matter of coincidence that we like or hate a celebrity, it is about seeking a connection between ourselves and the celebrity who is the representation of a particular self (Marshall, 2006). Since celebrities are representations of individuality, it may be assumed that children who take their parents as role models grow up to replace them with celebrities, who become their new role models (Giles & Maltby, 2004).

Furthermore, individuals may observe and imitate the consumption patterns of celebrities to attain certain type of individuality (Stacey, 1994; Marshall, 2006: 200). Consumption is a powerful tool for the construction of social identity (Marshall, 2006:200) especially for the members of societies extremely concerned with profit and consumerism (Grossberg, 1992: 635). Likewise, Marshall's study (1997) affirms that teenagers spend their cash for leisure consumption with the aim of establishing their social identity and since stories "*routinely present the celebrity[s] as ... model[s] of consumption practice and aspiration for the reader*" (Turner, 2004: 198) lifestyles and actions of celebrities stimulate high degree of interest (Alberoni, 1972). Likewise, Stacey's research (1994) draws attention to the ways female spectators consume Hollywood cinema stars in 1940's and 1950's by emphasizing the "*identificatory practices*" which can be shortly summarized as spectators' will to resemble to the stars by buying clothes or having a hair cut (Redmond & Holmes, 2007; Stacey, 1994). Plus she focuses on the complex negotiation of self image and the ideal image through consumption (Stacey, 2007: 320): "*Film stars, representing cultural ideals of feminine beauty and charm, played a key role in these processes of identity formation*" (Stacey, 2007: 318). The adolescents and the women experience intensified connection with the celebrities due to the fact that they regularly experience "*intense degree of role/identity conflict and pressure*" (Dyer, 1981: 84). That's why it's expected for them to value consumption practices to form and preserve their identity.

One of the other reasons that relates consumption practices to identity construction through identification is its convenience for imitation; not everyone can sing, dance or write a novel but everybody can go to a store and buy a product. A celebrity can have a bigger budget for shopping but nevertheless the audience can imitate the same shopping activity on a lower scale (Dyer, 1981).

3.1.2 Using celebrities to share private feelings and thoughts

Celebrities also serve the function of publicizing individuals' private feelings and confidential thoughts (Marshall, 2006). This is also the motive behind gossiping: it is a "*way of self-expression*" (Sparks, 1986: 4). Plus, it has the "*function of intimacy*" since

gossipers engage in chat to “*reflect about themselves*” while making comments on someone’s doings (Sparks, 1986: 4). Let’s first check out the dictionary definition of gossip; it’s an idle talk about the personal or private affairs of others. Act of gossip may function to harm a rival, to prevent real conversation with one another or to control the acts of people by “neighborhood pressure”; for example, Marlene de Vries who made a research on gossiping among Turkish migrant Community in the Netherlands (1995; 1999) concluded that gossip operated like an unofficial control mechanisms on juvenile women which forbid them going around with Dutch Men (Hermes, 1995).

Additionally, gossiping about celebrities may help the individuals to “*share a moral universe*” in which sensible conclusions on acceptable and not acceptable actions are made collectively and intimately (Hermes, 1995: 292). For that way, gossiping may operate “*as a crucial form of solidarity*” (Sparks, 1986:5) by satisfying one’s desire for “*belonging to and extended family or to a moral community*” (Hermes, 1995” 302) through “*non-reciprocal emotional dependence*” on celebrities (Rojek, 2001:171).

3.2 Sense of Attachment

Being a fan of a celebrity creates a sense of attachment towards the celebrity. Even though such attachments are one-sided, the fan feels as though the celebrity is their friend or acquaintance (Giles, 2002; Horton & Wohl, 1956) and the fan is as fulfilled with such attachment as he/she would be from a real friendship (Perse & Rubin, 1989; Rubin & McHugh, 1987). Moreover, being a fan of a celebrity creates a sense of attachment among the fandom. Recognition between the members of the audience not only derived from consumption (Stacey, 2007), but also from sharing the same knowledge about someone, which creates solidarity and socialization among individuals (Maltby, Giles, Barber, & McCutcheon, 2005; Wang, 2007). This recognition leads to a sense of community which can surpass geographical restrictions thanks to the virtual space generated by computer technology and new media in the late 20th and 21st century” (Wang, 2007: 330). This sense of community is based on a common universe created with the shared knowledge of the fans and it creates a comfort zone for them

(Wang, 2007: 330): “*Actually we have never met each other. Yet we have all met Leslie Chang, because of Leslie, we know each other...*” (Yun, 2004: 92).

The increase in feelings of loneliness and isolation and in need for attachment through celebrities has been linked with the decline in the participation level of religious activity (Giles, 2000: 481). For example, religious rites used to offer “collective effervescence” (Durkheim, 1915), which has been replaced with events involving celebrities (Gabler, 1998), such as rock concerts (Rojek, 2001).

3.3 Social mobility

Another important function celebrities serve for the individual is that celebrities offer a promise of social mobility (Marshall, 2006). With the intentional emphasize on the possibility of change and improvement in one’s status, the celebrity discourse happens to be a “*discourse of becoming and transformation*” (Marshall, 2006). Research asserts that stories about upward mobility inspire the audience to work harder to improve their status (Thomas, 1990). Moreover, it is found that the audience prefers to watch TV programmes with specific examples proving that upward mobility does really happen and more importantly can happen to anyone (Holderman, 2007; Dyer, 1981). This kind of a narrative of social mobility reassures the audience by making fame obtainable. Witnessing an upward social mobility that is attained not by illegal features but because of valuable innate qualities, encourages the audience to have faith in their future and to give an applause to the celebrity figures (Alberoni, 1972; Holderman, 2007).

In conclusion, fans need and promote celebrity culture to form their identities, feel a sense of attachment and to believe in the possibility of social mobility. They use celebrities to form their identities by using them as role models. They imitate the celebrities’ behaviors and attitudes. Moreover, by agreeing or disagreeing with celebrities, they make their stances known. The sense of attachment they feel through a celebrity is twofold: to the celebrities themselves and to the other fans of said celebrities. The one sided attachments they feel with the celebrities can feel as true as real relationship. Additionally, they can create communities with the other fans. Finally,

celebrities are taken as examples for rising in the world thanks to the hardship and breaks stories they are attached to. This makes fans believe that they might also move up in this world.

4. A Case Study of Celebrity Culture in Turkey

Previous sections discussed the theories on why celebrity culture is needed and how is it promoted from the perspectives of the society, the celebrity and the fan. It should be noted that these theories are based on studies done on first-world, Western countries. The current study will adapt these theories to the celebrity culture in Turkey. Turkey is a developing country (Tansel & Taşçi, 2010) in the Middle East (Hale, 1992) with the economic structure employed in the first-world, Western countries (Tansel, 2015). Turkish people's goals and aspirations are becoming in sync with the goals and aspirations of people in the first-world, Western countries (Çileli, 2000). Analogously, the consumer culture in Turkey also resembles these countries (Özer, 2014). Moreover, the socioeconomic functions of celebrities in the first-world, Western countries - mentioned previously - are also observed in Turkey (Eren-Erdogmus, Lak, & Çiçek, 2016; Şimşek, 2014; Sertoglu, Catli, & Korkmaz, 2014). Consequently, the theories and studies discussed in the previous sections should apply to Turkey but to the knowledge of the author these theories on celebrities have not been extensively studied in the Turkish culture. The current study aims to provide insight into how these theories hold up in the Turkish celebrity culture. In order to achieve this goal, the celebrity culture surrounding one of the most popular Turkish pop-music singers today, İrem Derici will be investigated.

4.1 Who is İrem Derici

İrem Derici was born in Istanbul on March 21, 1987 and her music life started with playing a keyboard at the age of 4 (İrem Derici kimdir? Biyografi, 23/03/2016; Rising Star Türkiye'nin jürisi belli oldu, 14/06/2016). Soon after, at the age of 5, her parents Ediz Jale and Hulusi Derici, a wealthy and prominent advertiser (Semercioglu, 2017), got divorced (<http://www.biyografi.info/kisi/İrem-derici>) ceasing their relationship with

an adult male figure. İrem explains İrem's tomboy attitude by her need to support her little brother psychologically in an environment lacking a male role model (Semercioglu, 2017). While going to primary school, İrem was also taking musical education in the half time piano department of Mimar Sinan University State Conservatory.

İrem had difficulties in her childhood. Besides having parents who got divorced, she also had problematic relationships with her peer group because her friends used to make fun with her appearance (Habertürk TV, 12/11/2017). She admits that at very early ages, she learned to make fun of herself before everyone else as a self-defense mechanisms (Habertürk TV, 12/11/2017):

“İlkokulda asik oldugum cocuk bana hic donup bakmadi. Bi de herkes benimle dalga geciyordu. Ben de dedim ki en cok ben kendimle dalga geceyim de kimse benle dalga gecmesin. Ise yaradi da... Hep en populer kiz oldum”

‘The boy I was in love with in primary school never took notice of me. Also, everyone was making fun of me. So I thought that if I made fun of myself more than anyone else, no one would make fun of me. It worked too. I was always the most popular girl.’

(Habertürk TV, 12/11/2017)

She graduated from a high quality private high-school in Istanbul named “Fevziye Mektepleri Vakfı Özel Isik Lisesi” (İrem Derici kimdir? Biyografi, 23/03/2016). She had a nose job at the age of 16 (Arna, 2014) and she has always shared the story behind her surgery freely:

“Bizim baba tarafı komple burun açısından problemli. Benim de evlerden irak bir burnum vardı. Böyle deve hörgücü gibi, çift kemerli. Bu yüzden okulda bana herkes ‘Alf İrem’ derdi. 16 yaşındayken babam ısrarlarımdayanamadı ve estetik için beni Ankara’ya bir profesör arkadaşına götürdü. Adam ‘senin kemik gelişimin sürüyor, iki sene sonra gel’ dedi. O an benim dünyam yıkıldı. Düşünsene iki sene daha okulda herkes dalga geçecek. Ankara’da halamların evdeyiz, üç katlı bir ev, gizlice bakkaldan rakı aldım, çıktım üçüncü kata, bir büyüğü tek başıma bitirdim. Bir süre sonra hayatımda ilk kez alkolden hissizleştım ve o an bende bir ampul yandı. ‘İrem’ dedim, ‘fırsat bu fırsat dedim ‘bu burnu bu akşam kıracaksın

ve yarın sabah ameliyata almak zorunda kalacaklar'.Duvara tak diye bir koydum kafayı”

‘My dad’s side of the family has problematic noses. I also used to have out of this world nose. Just like camels, double hump. Everyone in school used to call me ‘Alf İrem’ because of my nose. When I was 16 years old, my dad couldn’t take my insisting anymore and took me to one of his professor friends in Ankara for plastic surgery. The guy said ‘Your bone growth is not done yet, comeback in two years’. My whole world came crashing down around me. Can you imagine, the bullying would go on for two more years. We were staying at my aunt’s place at Ankara, a three-story house. I secretly got a bottle of Raki from the grocery store, went up to the third floor and finished up the whole bottle. For the first time in my life, I got numb because of alcohol. At that moment, a light bulb went on. I said to myself ‘İrem this is the chance, tonight you are breaking this nose and they will have to take you in to the surgery by the morning’. Then I smd my nose to the wall.’

(Arna, 2014)

After studying sociology at a private university called Istanbul Bilgi University, she worked in her father’s advertising agency for about 8 months (İrem Derici kimdir nereli kac yasinda, n.d.). Later, she returned to school to receive a master’s degree in Marketing Communication from the same University. During her Master’s studies, she applied for one of the most famous talent (music) shows of TV “O Ses Türkiye” which is the Turkish version of “The Voice UK” (Biyografi, n.d.). At her audition for “O Ses Türkiye” in 2011, Hülya Avsar was the only judge out of four (others being Hadise, Murat Boz, Mustafa Sandal) who wanted her to be a contestant. İrem Derici advanced to the semi-finals but was not able to proceed further on (Biyografi, n.d.; Rising Star Türkiye'nin jürisi belli oldu 14/06/2016; İrem Derici kimdir? Biyografi, 23/03/2016).

While she was performing in some small-scale concerts with her band Monopop (Biyografi, n.d.), she released her first single “Bensiz Yapamazsin” on November, 2012, which lead to her receiving an award from the Music Awards of Turkey in the category of “Best Newcomer Singer” that year (Biyografi, n.d.). An important move in her music career was the release of her second single “Düsler Ülkesinin Gel Git Akillisi” - a song written by Sezen Aksu who is one of the most eminent figure of Turkish Pop Music History - on March 2013 (Biyografi, n.d.; Rising Star Türkiye'nin jürisi belli oldu, 14/06/2016). On september, 2014 she got married with Riza Esendemir (İrem Derici

kimdir nereli kac yasinda, n.d.), who is a well-known radiobroadcaster who run his own programme for 15 years in on the most famous radio chanel in Turkey (Best FM) (Arna, 2014).

Her transition into stardom was achieved by the song that she released on April 2014 “Kalbimin Tek Sahibine” as it turned out to be the most viewed song in all of the digital platforms in Turkey and analogously according to the data of the Google, “Kalbimin Tek Sahibine” had been the first song in the list of most searched songs (of Google) in Turkey in 2014 and İrem Derici had been the fourth person in the list of most searched people in Turkey in 2016 (İrem Derici kimdir? Biyografi, 23/03/2016; Küçükylmaz, 2014). On February 2016, she released her first album “Dantel” and on March, 2016 she got divorced from her husband Riza Esendemir (well-known radiobroadcaster) with whom she got married 2 years ago (İrem Derici kimdir? Biyografi, 23/03/2016; İrem Derici'den Beklenen Albüm “Dantel” Çıktı!, 22/02/2016). On July 2016, it has been announced that she became a judge in “Rising Star” (Turkey), a talent show that is produced by Alun Ilicali who is also the producer of “O Ses Türkiye” (Rising Star Türkiye 2016'nın yeni jüri üyeleri kimler olacak?, 27/06/2016). She had ended her on-again and off-again relationship with Lider Şahin, the son of a prominent Turkish singer, that lasted a year during the summer of 2017 (İrem Derici ile Lider Şahin yine ayrıldı, 25/08/2017). Soon after, she found herself in the intensive care unit caused by excessive weight loss and severe symptoms of a kidney disease (İrem Derici yoğun bakımdan çıktı, 27/09/2017). She released her last single “Bazi Asklar Yarım Kalmalı” on November 2, 2017 following a month after her release from the hospital (Şişman, 2017).

CHAPTER 2: THE CURRENT STUDY

The current study has two parts. One, an explanatory discourse analysis on İrem Derici's interviews and her posts on social media websites as well as her fans' posts on social media websites will be done in order to reveal whether the previously mentioned theories are applicable in the case of İrem Derici. In other words, whether İrem Derici uses discourse of authenticity, notion of "one of the people" and ironic stance towards glamour to promote her celebrity status will be examined. Additionally, whether fans need İrem Derici to form their identities, to fulfill their desires of attachment and to continue to believe in the illusion of social mobility.

Hypotheses of the explanatory discourse analysis:

- (Hypothesis 1) İrem Derici uses discourse of authenticity to promote her celebrity status.
- (Hypothesis 2) İrem Derici utilizes notion of "one of the people" to promote her celebrity status.
- (Hypothesis 3) İrem Derici implements ironic stance towards glamour to promote her celebrity status.
- (Hypothesis 4) Fans form their identities through İrem.
- (Hypothesis 5) Fans fulfill their desires of attachment through İrem.
- (Hypothesis 6) Fans are encouraged by the İrem's promise of social mobility.

Two, a survey on İrem Derici will be carried out to investigate how authentic Turkish people think İrem is, how much they identify with İrem, how attached they are to İrem, how much do they believe in İrem's promise of social mobility and how strongly do they desire to be famous. This survey aims to figure out how related these questions are with one and other. For example, whether how attached people are to İrem is related to how much they believe in İrem's promise of social mobility. For another example, whether how attached people are to İrem is related to how authentic they think İrem is. The hypotheses for the survey are provided below:

Hypotheses of the survey:

(Hypothesis 1) People who are more attached to İrem will identify with her more.

(Hypothesis 2) People who are more attached to İrem will believe in her promise of social mobility more.

(Hypothesis 3) People who identify with İrem more will believe in her promise of social mobility more.

(Hypothesis 4) People who highly think that İrem is an authentic person will be more attached to her.

(Hypothesis 5) People who highly think that İrem is an authentic person will identify with her more.

(Hypothesis 6) People who have a greater desire for being famous will believe in her promise of social mobility more.

(Hypothesis 7) People who have a greater desire for being famous will identify with her more.

1. Explanatory Discourse Analysis

1.1 Methods

İrem Derici's interviews on youtube, on newspapers and on websites along with her posts on instagram, facebook and twitter until November 15th 2017 were scanned. Moreover, public posts on instagram, facebook, twitter and youtube concerning İrem Derici until November 15th 2017 were scoured.

1.2 Results & Discussion

1.2.1 İrem's Self-Promotion

1.2.1.1 İrem's Authenticity

As Gamson sets forth, the increased awareness of the audience about the manufacturing mechanisms behind fame, motivates the members of the audience to seek the exclusive moments of revelation of private self by the celebrity figure (Gamson, 1994) and as a result of this, celebrities are trying to create the illusion of authenticity with their actions and statements. İrem accomplishes this need for appearing authentic by framing herself as being transparent, by making honest and borderline disgraceful statements about herself and by using expletives and colloquialisms. Examples of İrem

framing herself as transparent can be found in (1), (2) and (3). In Example (1), İrem noted that even though other professionals in the music field had gotten angry with her for being transparent, she would rather be sincere. This example (1) needs attention because even though the very nature of celebrity culture necessitates the creation of an authentic self, this statement of İrem asserts that being authentic is something unique to her and she formulates her way of being authentic as if it is something she prefers to be in spite of the pressure she claims to experience from others in the celebrity world. In Example (2) she frankly gives details about the plastic surgeries she had and when the reporter asks her why she doesn't have any attempt to conceal those surgeries she had since its common among the celebrities to try to hide the plastic surgeries they have, she states that the audience is not made up from idiots and she sees no reasons to to hide the facts that actually everybody is aware of. Her openness about her plastic surgeries makes her appear as transparent and as it can be seen in the example (23) and (44), that increase the audience's appreciation of İrem. In example (3) she explains that it was her father who told her that being a real celebrity is about having people who admires you or who hates you passionately and this could only be achieved by reflecting the real inner self. See example (4) to notice that İrem has followed her father's advice and as a consequence she does not care what other people thinks and be just who she is.

- 1) *“Profesyoneller kiziyor bana, niye öyle olduğu gibi yaziyorsun, mesafe koy falan diyorlar. Çok soguk geliyor bana öyle, onun yerine Seda Saya gibi olurum ‘kurban olurum’ yani... Arkadaslarım da cool davran diyor.. ne cool’u yani...”*

‘Professionals get frustrated with me. They keep saying ‘Why do you put everything out there, keep a little distance’. That feels very cold to me. I rather be like Seda Sayan ‘I’ll sacrifice myself for you’... My friends tell me to be cool too. Cool for what?’

(Eroğlu, 2013)

- 2) *“Cengiz Semercioglu: Ünlüler estetik yaptırdıklarını genelde gizler. Sen maşallah hepsini söylüyorsun?
İrem Derici: Allah’ın bildiğini kuldandan neden saklayayım? Ben estetik yaptırdınca insanlar anlamıyor mu? Salak mı millet, hemen anlıyor.”*

‘Cengiz Semercioglu: Celebrities usually hide their plastic surgeries. But incredibly you disclose them all.

İrem Derici: Why would I hide God’s honest truth? When I have plastic surgery don’t people notice anyway. They aren’t stupid, they perceive it right way.’

(Semercioğlu, 2017)

- 3) *“Babam bana hep dedi ki çok başarılı olmak istiyosan İrem de iyi kizdir demesinler ya asik olsunlar muritlerin olsun ya da nefret etsinler senden... o yuzden...sunu giy diyecekler giyme, sunu yap diyecekler yapma. Kendin ol. Bizim nasıl burnumuzdan getirdin... aynı şeyi yap.”*

‘My day always said to me ‘If you want to be really successful, don’t be just a good girl. Either have them fall in love with you and have followers or have them hate you. That’s why when tell you to wear this, don’t wear it. When tell you to do that, don’t do it. Be yourself. You put us through wringer. Be just like that’.

(Habertürk TV, 12/11/2017)

Examples of İrem making honest and borderline disgraceful statements about herself can be found in (4), (5), (6), (7). In example 4, İrem emphasize that she is a coarse person and she admits that she uses slang; she conducts her life without worrying about what other people think about her and she refuses to wear social masks. The appearance of not being ashamed from one’s true self is an effective method for endearing the audience (Holderman, 2007). In example (5), İrem Derici mentions to the fact that she had never been good at girly stuffs and she gave examples that indicates that she had always been a tomboy. See example (14) to notice that her tomboy attitudes adds to the connection between the audience and İrem. In example (6), she calls herself crazy and again highlights the fact that she had always been a crazy person in the eyes of others and making such shameful statements about herself makes İrem appear to be honest and this is something both the media (12) and the audience (18), (20) and (21) also believe in. Example (7) is about her outspokenness; when the presenter of the TV programme where she appears as a guest thanks her for being his guest, rather than giving a politically correct answer she confesses that she came to the show to get a free therapy since the presenter is also a psychologist.

- 4) *“İrem Derici: Benim de sevenim olduğu kadar nefret edenim var.
Cengiz Semercioğlu: Neden?
İrem Derici: Kaba saba bir tipim. Argo konuşuyorum. İstedigim gibi yasiyorum.
Umursamıyorum...”*

‘İrem Derici: I do too have people who hate me as much as people who love me.
Cengiz Semercioğlu: Why?

İrem Derici: I am a coarse person. I use slang. Live the life my way. I don't care...'

(Semercioğlu, 2017)

5) "Soru: *Genc kizlik döneminde dikis nakis isleri olmadı mı hiç?*

İrem: *Benim öyle kizsal olaylarla aram hiç iyi olmadı. Ne dantelden anlarım ne de dikis nakistan (guluyor). Her zaman erkeksi bir kız oldum. Kocam bile "Mahmut abi" der bana. (gülüyor)"*

'Question: Didn't you ever do needlecraft when you were a teenager?

İrem: I was never good at those kinds of girly things. I neither understand lacework nor embroidery (laughs). I was always a tomboy. Even my husband calls me "Mahmut bro" (laughs).'

(Şengül, n.d.)

6) "*Lise yıllarımda adim 'Deli İrem'di, delinin tekiydim.*"

'When I was a high schooler my nickname was "Crazy İrem". I was wild.'

(Şengül, n.d.)

7) "*Askım Kapismak: Hosgeldiniz Programima tesekkur ederim*

İrem Derici: *hosbulduk. Ben çok tesekkur ederim. Beles terapi için geldim aslında, programla kanalla hiç bir alakası yok"*

'Askım Kapismak: Welcome to my show. And thank you.

İrem Derici: Thank you. I am actually here for the freebie therapy. It has nothing to do with the show or the channel.'

(Habertürk TV, 12/11/2017)

Her way of using expletives and colloquialisms which can be found in examples (8) and (9) is portraying her as a woman who is straight from the shoulder while adding her transparency. In example 8, İrem explains how she lost weight by calling people around her who eats too much as "pigs". It's possible to find several examples on women celebrities who try to portray themselves as perfect images however İrem Derici is clearly not concerning about being a princess-type girl who is flawless. As a result she is never afraid of using slang unlike most other female celebrities. Example 9, displays how she uses slang even in the posts she shares in her social media accounts. It should be noted here that especially using mild expletives and slang makes İrem imperfect. Being flawless is something unreal since all of us has our own defects and İrem's attempt for not hiding the fact that she is imperfect makes her an authentic person in the eyes of the audience and adds to her connection with her fans (41) and (45). It was formerly

mentioned that gossiping has the function of intimacy since people actually reveal their own thoughts and beliefs on an issue while making comment on someone else (Sparks, 1986). Therefore, it may be concluded that people fond of İrem simultaneously approves the way she talks and she acts.

- 8) *“İrem Derici: ... 25 kilo verdim...1.5 senedir diyet yapıyorum...
Cengiz Semercioglu: Bu tamamen diyetle mi oldu? Yoksa operasyon filan gecirdin mi?
İrem Derici: Sadece diyet yaptım. Aslanlar gibi 1.5 sene ac gezdim. Yanımdaki aylar hamburgerleri götürürken ben o hamburgerlerin icini acip marulunu yedim.”*

‘İrem Derici: I lost 25 kgs. I have been dieting for a year and a half.
Cengiz Semercioglu: Was it all diet? Or did you have any surgery done?
İrem Derici: I only dieted. I was a champ and walked around hungry for those one and a half year. While pigs around me devoured hamburgers next to me, I opened up my burger and ate the lettuce.’

(Semercioglu, 2017)

- 9) *“Çok mutsuzum a.k. Bi’ şey düşünemiyorum. Bana sürekli ‘NE DUSUNUYORSUN’ diye sorma g.tum facebook”*

‘I am unhappy as fuck. I can’t think anything. Don’t keep asking me ‘WHAT’S ON YOUR MIND?’ my ass Facebook.’

(İrem Derici’den kufurlu skandal paylasim iyice koptu, n.d.)

The technological improvements directly affect the image-management and publicity mechanisms, which are the eminent tools for the production of fame in the contemporary world (Gamson, 1992: 141). Likewise, since our social world is organized through the circulation of specifically chosen and created images (Baudrillard, 1995), one should be visible with the help of the media in order to be known. This means, to attain and sustain fame one should be visible in the first place. Not only the things celebrities are doing to promote themselves, but also the media’s manner in presenting the celebrities determines the success of them (Evans, 2005) Examples (10), (11) and (12) asserts that Turkish media corroborates and amplifies İrem’s self-imposed image. The media continuously reminds the public that she is an honest person and that she calls herself and her fans “crazy”. In example (10) and (11), it is observed that the media

writers repeatedly define İrem as a crazy singer/person. The example (12) notes that İrem is perceived as an honest person by the Turkish media.

10) *“Pop müziğinin adı “Deli”ye çıkan başarılı şarkıcısıyla Gayrettepe’de buluştuğumuz otel lobisinde önce albümüyle başladık sohbetimize...”*

‘We started our chat with the successful pop music’s reputed Crazy singer about her album at the hotel lobby we met at Gayrettepe.’

(Şengül, n.d.)

11) *“Sevgili İrem Derici...Fan kulübüne 'Tımarhane', hayranlarına 'deliler' diyen bir insansın sen.”*

‘Dear İrem Derici... You are someone who refers to her fan club as ‘Loony Bin’, and her fans ‘Crazies’.’

(Şişman, 2017)

12) *“İrem Derici kendisine yöneltilen özel hayatı ve iş hayatıyla ilgili soruların hepsi dobra dobra yanıtladı.”*

‘İrem Derici answered baldly all the questions asked about her private life and business life.’

(Gürcan, 2017)

The efforts of İrem and Turkish media on the subject of İrem’s image result in convincing the audience that İrem is an authentic person, as can be observed from the comments made by the public. The example (13) is about an audience member who thinks that İrem is a sincere person and she also claims that İrem is like the member of her family. The example (14) reveals another audience’s comments on İrem Derici who thinks İrem is an authentic person and who identifies herself with İrem because of İrem’s tomboy behaviours. In example (15), another audience mentions to the similarity between herself and İrem while also noting that İrem is an honest person. In example (16), an audience making comments about İrem being part of his own family. In example (17), another audience expresses her love for İrem, which stems from İrem’s crazy manner. The example (18) is about the approval of İrem Derici’s sincerity since it’s the comment of an audience who claims that İrem is the sincerest singer of the pop-music industry. The example (19) is notable since it’s about an audience who is found of İrem because of her authentic personality even though she does not listen İrem’s songs.

Examples (20) and (21) are also about fans who are emphasizing İrem's sincerity. In example (22) it can be observed that members of the audience appreciate İrem's way of keeping true to herself. The example (23) proves that İrem's choice of being honest about her plastic surgeries which has been displayed in example (2) succeed in creating the illusion of authenticity since the example (23) is about an audience who asserts that İrem is unique because she never lies about herself.

13) “@İremderici samimiyetin çok sıcak sanki ailemizden biriymisin gibi dogal davranman çok güzel”

‘@İremderici your sincerity is very kindly. it is so nice of you to act natural as if you are part of our family.’

(deniz marley, 2015)

14) “İrem Dericiyi sevdim abii aynı ben gibi dobra erkeksi tavirlar falan çok dogall harbi kizmis tuttum abii ”

‘Dude, I like İrem Derici her blunt tomboy attitude is just like me. She is authentic and I am hooked man’

(Sumeyye Ymn , 2013)

15) “@İremderici sen çok harbi bir kizsin çokda dobrasin aynı benim gibi”

‘@İremderici you are a very frank woman, you are also very blunt just like me’

(halimeargana, 2015)

16) “#İremderici olduğu gibi dobra dobra bi’ insan ailemizin kizi #beyazshow”

‘#İremderici just like she is straight from the shoulder, she is our family’s girl #beyazshow’

(Tolga Kurtoglu, 2014)

17) “Ya ansjkd f deli hallerine ba yi li yo rum! @İremderici #beyazshow”

‘I l-o-v-e your crazy manners @İremderici #beyazshow’

(Aleyna DEKAN, 2014)

18) “Bu camiada tanıdığım en samimi insan. Net. @iremderici”

‘İrem derici is one of the sincerest singers I know in this industry. Crystal clear. @İremderici’

(Pelincini, 2016)

19) “*Şarkılarını hiç beğenmem ama, yılda 1 kes bir sohbetini dinlesem sadeliyini, doğrularını hayranlıkla izliyorum.*”

‘I don’t like her songs at all, but if I watch her interviews once a year, I admire her simplicity and her values’

(Elnure Nagiyeva, 2017)

20) “*İrem derici çokk samimi çok doğal biri ya bayılıyorum bu kadına* ❤️❤️”

‘İrem Derici is so sincere so authentic I love this woman ❤️❤️’

(Isil parlak, 2017)

21) “*İçi dışı bir nadir insanlardan biri İrem*”

‘İrem is one of the rare straight-forward people’

(I34anbulunRuhu, 2017)

22) “*@İremderici sirf dogal oldugun için seviyorum seni. insanın kendisi gibi davranmasından daha güzel birsey yoktur. Hep boyle kal.*”

‘@İremderici I love you just because you are genuine. There is nothing better than keeping true to yourself. Always stay like this.’

(Elxan Salahov, 2014)

23) “*ne kadar mutevazi ve dogalsın. şimdi diğer sarkıcılar olsaydı hayır bende estetik yok burun değil, dudak değil heryer estetik sonra yalanlar soyluyorlar. sen kimseye benzemiyorsun.*”

‘you are so humble and genuine. If it were other singers they would be like ‘no I don’t have plastic surgery, no nose job, no lip fillers’. They get everything done then lie about it. You are like no one else.’

(Dli Kurdan, 2017)

1.2.1.1.1 İrem’s private life in the public eye

In order to humanize her celebrity image and to create an intimate relationship with the audience, İrem makes an effort to share her private life in social media platforms and interviews. For example, she freely shares pictures and videos with her current boyfriend on her social media accounts. Moreover, she honestly talks about her unglamorous daily life, her divorce and her family relationships in interviews.

Examples (24), (25) and (26) are indicating how İrem Derici shares her private life in social media platforms. Example (24) is about İrem's post on her official instagram account; she shares a video on her instagram while she sings a song with her boyfriend in the streets of Italy. By being not interested in living her relationship behind closed doors and by sharing the special moments of her holiday with Lider Sahin, she expresses her willingness to expose her private life to the public eye. Her determination in sharing her privacy in public may be triggered from her awareness of the fact that the details about the private lives of celebrities' "became a new site of knowledge and truth" since those details enable the creation of an authentic person in the eyes of the spectators (DeCordova, 1990 132-138; Geraghty, 2000). Example (25) is also about one of the posts of İrem Derici in Instagram which had been the first confession about her relationship with Lider Sahin as she wrote "sleep my love" under the photo she shares. As it can be seen in example (26), İrem is really comfortable about not keeping the details about her relationship with her boyfriend; she shared the video of the mini concert they gave on the plane.

24) *"İrem Derici ve sevgilisi Lider Şahin, İtalya sokaklarında düet yaptı. İrem Derici, sevgilisiyle geçirdiği neşeli dakikaları Instagram hesabından paylaştı"*

'İrem Derici and her boyfriend Lider Şahin, sang a duet on Italian streets.İrem Derici, shared her and her boyfriend's cheerful moments on her Instagram account.'

(İrem Derici ve Lider Şahin'den İtalya sokaklarında düet, 29/04/2017)

25) *"Venedik'te güzel bir tatil geçiren ünlü ikili, aşk yaşadıklarını itiraf ettiler. Derici sosyal medya hesabı üzerinden Lider Şahin'in bir fotoğrafını paylaşarak altına ise, "uyu aşkım..." notunu düşti. Takipçilerinden binlerce beğeni alan bu fotoğrafa tebrik yorumları yağdı."*

'The famous couple who are having a lovely vacation in Venice come clean about their relationship. Derici posted a picture of her boyfriend Lider Sahin with the caption 'Sleep my love' on social media. The post had thousands of likes and comments congratulating them below.'

(İrem Derici aşkını böyle ilan etti!, n.d.)

26) *"İrem Derici ve Lider Şahin çifti tatil dönüşü uçakta "Aşk oyunu" isimli şarkıyı söyledi. İrem Derici uçakta verdikleri küçük konserin videosunu Instagram'dan paylaştı" 26.02.17*

‘The couple İrem Derici and Lider Sahin sang the song “Love Game” on the way back from their vacation. İrem Derici posted the video of their mini concert on the plane on her Instagram account.’

(İrem Derici Sevgilisi Lider Şahin'le Uçakta Konser Verdi, 26/2/2017)

İrem Derici shares the details about her private life not only from her social media accounts but also in the interviews, as it can be seen in the examples of (27), (28), (29), (30) and (31). The example (27) and (28) notes that İrem Derici, who used to express her love for her husband publicly, share even the confidential information behind her and her husband’s decision to get divorced. With the example (29), the audience can learn about the kind of a life İrem conducts at her own home. In example (30), İrem is revealing the fact that her parents get divorced when she was a little child beside giving private details about her current arguments with her mom. Likewise in example (31) she keeps on sharing the private details of her childhood by declaring that her dad’s second wife did everything to her that should never be done to a kid.

27) *“Birbirlerine duydukları aşkı her fırsatta dile getiren çiftin (İrem derici & Rıza esendemir) bir süredir evliliklerinde sorun yaşadıkları, birbirlerini daha fazla yıpratmamak adına da boşanma kararı aldıkları öğrenildi”*

‘It is found out, the couple who expressed their love to each other at every chance (İrem Derici and Rıza Esendemir), have been having problems with their marriage and in order not to wear each other out anymore, they have decided to get a divorce.’

(İrem Derici ve Rıza Esendemir boşanıyor mu, 19/01/2016)

28) *“Popçu İrem Derici ile Eylül 2014'te evlendiği Rıza Esendemir önceki gün tek celsede boşandı. İrem Derici geçen Ocak'ta şiddetli kavgaya tutuşup 10 gün ayrı kaldıkları sırada evliliklerinin yıprandığını söyledi. Rıza kulisten çıkarken bana üzerime deri montumu almamı söyledi. 'Yok aşkım bornoz bana yeter' dedim. 'Deri montu alacaksın', 'Bana ne bornozu giyeceğim' diye kavgaya tutuştuk. İş öyle büyüdü ki ayrıldık. Bende uçlarda olma durumu var. Beden olarak büyüyorum, ama kafa yaşı 18... İnsanlar başkasına aşık oluyor ya da daha büyük sorunlar yüzünden boşanıyor. Ama bizim çözemediğimiz konu bir mont.”*

‘Pop singer İrem Derici and Rıza Esendemir, married in September 2014, got divorced upon first hearing. İrem Derici said that last January the couple had a serious fight and had a 10-day separation. During this separation, she said their relationship wore out. Rıza told me to put my leather jacket on leaving the backstage. I told him ‘The bathrobe is enough love’. We had a fight like ‘You are getting the leather jacket’, ‘I don’t care, I am wearing the bathrobe’. The fight got

so big we got divorced. I have the tendency to live on the edges. My body grows up, but my mind is still 18 years old. People fall in love with other people, or get divorced for bigger problems. But the problem we couldn't overcome was a jacket.'

(İrem Derici ve Rıza Esendemir neden boşandı, 24/03/2016)

29) *"Bosverdim susu makyaji evde ayi gibi oturuyorum"*

'I don't care about make-up or dressing up any more. I sit like a bear at home.'

("İrem Derici hastalığını anlattı", 11/11/2017)

30) *"Annemle babam ben 5 yasindayken ayrildi... annemin yeri kalbimin tam ustundedir ama iki gundur whatsapp'imda engelli cunku sabah uyaniyorum gunaydin kizim ne yedin? Sabah usutme terlik giy..."*

'My parents got divorced when I was five years old. My mom's place is right on my heart, but she has been blocked on my WhatsApp for two days because I wake up in the morning to 'Good morning, what did you eat?', 'Don't get cold in the morning, put your slippers on'...'

(Habertürk TV, 12/11/2017)

31) *"Ben çok üzıldim. Benim babamın ikinci karısı bir çocuğa neler yapılmaması gerekiyorsa hepsini yaptı bana. Onlara gittiğim zamanlarda benimle konuşmadı, babama surat yaptı, ya o ya ben dedi"*

'I been through a lot. My dad's second wife did everything you should never do to a kid. When I went over to my dad's, she wouldn't talk to me, she would pull a face to my dad. She said 'her or me'.'

(Arna, 2014)

1.2.1.2 İrem's claims on being ordinary

Celebrities are using a discourse which defines them both as an ordinary and as an extraordinary person (Ellis, 1992; Braudy, 1997). They have to frame themselves like ordinary people due to the increased awareness of the audience about the production mechanisms of fame (Gamson, 1992). Analogously, İrem Derici keeps on giving examples that emphasize the fact that she is just an ordinary woman just like anyone else and she suffers from the same insecurities and family issues that average person experiences. Moreover, she openly talks about hardships she has faced in life.

In examples (32) and (33) İrem is depicted as an average person. İrem's willingness to claim ordinariness can be seen in the example (32) since that example notes that during an interview at a talk show, she emphasizes that she will do the groceries and then cook for her boyfriend as soon as she get home. Followingly, in the example (33) she admits that she is not perfect she had the body of an ordinary woman and so she hates the fact that she has a big ass and thick legs, she has a moustache and etc. just like some of the other typical women in our society.

32) "*Hülya Avsar: Simdi napicaksin gidip?*

İrem Derici: Aksama yemek hazirlicam Lider'e gidip. Menu hazir. Markete gidicem..."

'Hülya Avsar: What are you going to do when you leave here?

İrem Derici: I am going to cook dinner for Lider. My menu is all set. I am going to go to the market.'

(Bir Hülya Avsar Sohbeti, 7/4/2017)

33) "*Kendimi seviyorum ama vücuduma saygı duymadan yaşadığım için de sürekli yeriyorum. Popom büyük, bacağım kalın diye söylenmelerim bu yüzden, çünkü içmeyi seviyorum, diyet yapmaktan nefret ediyorum...Tembellik hoşuma gidiyor. Bak yaklaş ne göstereceğim, bıyığım var. Saçımın dibi dört parmak çıktı*"

'I love myself, but I live without respecting my body. That's why I keep giving myself a dig. My sayings like 'My ass is big', 'my legs are thick' are because of that. I like drinking, hate dieting. I like laziness. Look what I am going to show, come closer, I have a moustache. My roots are showing as thick as 4 fingers.'

(Arna, 2014)

In examples (34) and (35) it can be found that İrem Derici suffers from insecurities and additionally, in examples (36), (37) and (38) it can be found that she had also suffered from hardships through out her life. It should be noted that it's expected that she creates an intimate relationship among herself and her fans by openly talking about her insecurities and by mentioning to the hardships she came across because with celebrities' stories of hardships, the society is given reassurance that they can also overcome the struggles in their own lives (Lowenthal, 1961: 139) and that belief may subconsciously fosters the connection between the audience and the celebrity. In the example (34) she frankly admits that she has no confidence at all besides admitting that she has an obsession for beauty even though she makes fun of her self as if she does not

care about her appearance. Consequently, in the example (35) she gives examples to report how her self-confidence had been damaged when she was a little child since she was a weird girl in the school.

34) *“Ama yıllar sonra seyi farkettim. Bu sene farkettim. kendimle cok dalga gecmem muthis guvenimden degilmis ki. Tam tersine hic guvenmiyormus kendime. Bu kdr estetik... 3 burun ameliyati gogus dis botoks bu yasta. Cok takintiliyimisim guzellige, hasretmisim guzellige”*

‘After all these years I realised something. I realized it this year. Me making fun of myself wasn’t because of my over confidence after all. It is the complete opposite. I have no confidence in myself. These much plastic surgery, 3 nose jobs, boob job, teeth work, botox at this age. I was obsessed with beauty, I was longing for it.’

(Bir Hulya Avşar Sohbeti, 7/4/2017)

35) *“Askim Kapismak: Ozguvenli ve guclu bir İrem derici ’miz var. Ama sanki iceride urkek bir kiz cocugu var korumaya aldigimiz...Ne yasadi da bu kadar guclu bir İrem derici oldu?
İrem Derci:Hep boyle bebeklerle oynadik ya.. Divan edebiyatindaki kadinlar gibiydiler, su kadarcik belleri, ila ki renkli gozleri sari saclari, cikik elma kemikleri vardi.. Ben ise garip bir cocuktum. Ilkokuldaki takma adim alf’ti.. Burnum gozum agzim her seyim buyuktu. Her sene bitlenirdim...”*

‘Askim Kapismak: We have a confident and strong İrem Derci. But like there is a little girl inside that we try to protect. What have İrem derici been through to become this strong?

İrem Derci: You know we used to play with these dolls. Out of Divan Literature, they had thin waists as this, colored eyes and blond hair was a must, they had prominent cheekbones. But I was a weird kid. My nickname in elementary school was ‘Alf’. My nose, eyes, mouth were all big. I would get infested with lice every year.’

(Habertürk TV, 12/11/2017)

The examples (36) and (37) illustrates how she suffered from hardships. In example (36) she reveals that her childhood was problematic and in example (37) the audience is informed about her divorce. In example (38) she declares that she could not sleep almost for 2 weeks after she had been a contestant in “O Ses Türkiye” since 3 of the judges among 4 did not voted for her. The storyline that is hidden within those examples may humanize İrem in the eyes of the audience and increase their liking of İrem as they find similarities with themselves and İrem by looking at those examples.

The audience's perception about İrem's claim of ordinariness and stories of sufferings is explored further below in the survey section of this study.

36) *"İrem Derici: Çok problemlı bir cocuktum ben... Annemi çok yordum... Üniversitede fln kendime geldim..."*

'İrem Derici: I was a problem child... I wore out my mom a lot... I found myself at college...'

(Bir Hulya Avşar Sohbeti, 7/4/2017)

37) *"Birbirlerine duydukları aşkı her fırsatta dile getiren çiftin (İrem derici & Rıza esendemir) bir süredir evliliklerinde sorun yaşadıkları, birbirlerini daha fazla yıpratmamak adına da boşanma kararı aldıkları öğrenildi"*

'It is found out, the couple who expressed their love to each other at every chance (İrem Derici and Rıza Esendemir), have been having problems with their marriage and in order not to wear each other out anymore, they have decided to get a divorce.'

(İrem Derici ve Rıza Esendemir boşanıyor mu, 19/01/2016)

38) *"Yarismada herkesi dondurebilecegime inanıyodum ama ondan sonra ben iki hafta falan uyuyamadım sizin dondugunuz o ilk günden itibaren... hirs yaptım..."*

'I believed that I could get all of you to turn around, but after that first day you guys turned around, I couldn't sleep for like two weeks. I got ambitious.'

(TV8, 26/2/2015)

1.2.1.3 Making fun of glamour

As previously mentioned, another method of creating the intimacy between the celebrity figure and the audience is achieved by the celebrity's ironic stance towards glamour and fame (Gamson, 1992). The "sense of humor" is a necessary element of stardom since the audience call for sincere and amiable celebrities (Stauth, 1988: 5). Correspondingly, İrem frequently mocks her looks and her accomplishments. Examples of İrem making fun of herself and her celebrity status which supposed to be glamorous can be found in examples (39) and (40). In example (39) she makes fun of herself by making a remark about her plastic surgeries as a reply to Beyaz (a famous presenter of a talk show), after he makes compliments to her. In example (40) she makes fun of herself

even in the promo of her game show by making a reference to her inexperience in the sector.

39) “Beyaz: İrem her geldiginde daha da güzelleşiyorsun...

İrem: Tam da bu noktada estetik cerrahiye tesekkürlerimi sunuyorum... 3 tane burun ameliyatı ile bu hale geldi bu burun çok şukur..hahahaha...”

“Beyaz: İrem you get even more beautiful every time you come over...

İrem: Right this point I want to thank plastic surgery... Thank God, after 3 nose jobs this nose finally looks like this. (laughs)”

(Beyaz Show, 6/1/2017)

40) “3 Günlük popcuya program mı vermişler?”

‘Did just they give a 3 day old pop singer a show?’

(She makes fun of herself and of her quasi inexperience in the promo of her new Game show)

(İrem Derici ile Eğlenmene Bak, 24/8/2017)

Comments made by the audience demonstrate that they notice İrem’s ironic stance towards glamour and fame and actually appreciate her standpoint. Examples of the members of the audience who appreciate İrem’s way of making fun with herself can be found in (41) and (42). In example (42), an audience argues that a real artist should be like İrem Derici or Demet Akalin (a well known pop-music singer in Turkey) due to the fact that both of the singers are unreluctant about making fun of themselves. The example (43) is the example of an audience who resembles himself to İrem Derici since they are both willing to make fun of themselves.

41) “O değil de gerçek sanatçı dedigin @İremderici, @demetakalin gibi dobra insanlar bence. Sanatçılar da kendileriyle dalga gecebilmeli”

‘I think, the point it is, the real artists are people who are blunt like @İremderici, @demetakalin. Artist should be able to poke fun at themselves.’

(Gülsüm Akçay, 2015)

42) “Evleneceğim eş adayımda aradığım özellikler :) Kendiyle dalga geçenler olarak neslimiz tükeniyo değerimizi bilin @İremderici”

‘The qualities I am looking for in the woman I am going to marry :)As the people who can poke fun at ourselves is extincting. Appreciate us @İremderici’



(Ömer Üner, 2016)

While she makes fun of herself, she also gives permission to others to make fun of herself. As can be seen in the example (44), the audience have noticed İrem’s nonchalance towards others making fun of her as well. In example (43) is about a short video which makes fun of İrem’s appearance and which was made in one the most famous and most watched talk show in Turkey – Beyaz Show. The example (44), is about an audience appreciate İrem’s sincerity since she makes fun of her nose and photos taken for her passport.

43) Short video clip on Beyaz Show: “The drama of the ones who saw İrem Derici without make up”

(KanalD, 24/10/2015)

44) “@İremderici İrem derici gibi samimi ünlü yoktur burnuyla ve pasaport fotoğraflariyla dalga geciyorlar ve kadin onlari umursamiyo valla bravo”

‘@İremderici There is no other celebrity genuine like İrem derici who doesn’t care that people make fun of her nose and her passport picture. Bravo’

(Catatay, 2015)

1.2.2 İrem's fans

1.2.2.1 Fans form their identities through İrem

Examples of the fans who have named İrem Derici as their idols/role models can be found in (45) and (46). The members of the audience attachment to the celebrities is stronger and deeper if celebrities can succeed in presenting themselves as an authentic person (Lumby, 2007; Rojek, 2001; Turner, The Economy Of Celebrity). Moreover, this attachment encourages the audience to take those celebrities as role models (Larson, 1995,; McEvoy & Erickson, 1981; Bromnick & Swallow, 1999). See example (45), to read about a fan who named İrem Derici as her role model as she admires İrem's way of being transparent. The example (46) is about another fan who states that İrem is her role model because İrem never forgets the name of the people she met.

45) *“Senin kadar icten senin kadar samimi senin kadar mükemmel bir kadin gelmez bu camiaya. Seni seviyorum idolum <3 @İremderici”*

‘There won't any other woman who comes in to this industry as sincere as genuine as perfect as you. I love you my idol. <3 @İremderici’

(Simgemuratboz, 2015)

46) *“İrem derici tanistigi kisileri unutmuyor kadinin hafizasina bayiliyorum ben olsam unuturum iste bu yuzden idolum bu kadin @İremderici”*

‘İrem Derici doesn't forget the people she meets, I love her recollection, I wouldn't. that's why this woman is my idol @İremderici’

(Edaa, 2015)

Previously it was mentioned that celebrities are offering a tangible identity for the audience, which may be employed as an object of reference (Alberoni, 1972). Likewise, examples of the fans who compare themselves to İrem while defining their identity can be found in (47) and (48). Example (47) is about a fan who compares her personality traits to İrem's and example (48) is about a fan who draws attention to the similarities in her life and İrem's life by mentioning that both of their parents are divorced, both of them are fans of Galatasaray (an eminent Turkish football team) etc. Examples (14), (15)

and (42) demonstrate how the audience relates themselves to İrem Derici by comparing themselves with her in a similar manner.

47) *“Yhaa cok tatli İreme bayiliyorum cok komik ozguvenli ve biraz manyak (benim gibi)”*

‘Ahh! İrem is so cute I love her, she is funny, confident and little crazy (just like me)’

(İrmak Dincer, 2017)

48) *“@İremderici ortak noktalarım; En büyük GS, ikimizde deli, ikimizde #timarhane yi seviyoruz ikimizde annesi baba’si ayri.”*

‘Things I have common with @İremderici: GS is the Best, we are both crazy, we both love #timarhane (her fan club), both our parents are divorced.’

(dericistbuserana2, 2016)

Examples of the fans who frankly declare that they want to be like İrem Derici can be found in (49), (50), (51). The example (49) is about a fan who wishes to be like İrem. The example (50) is about an audience who wish to lost weight like İrem Derici and example (51) is about a fan who lost weight excessively and who got happy by the possibility of being hospitalized and being treated in the intensive care unit like İrem Derici. This example is striking because it demonstrates how a fan’s desire to look like her favourite celebrity can take the form of obsession.

49) *“Ahh sonuna kadar idolumsun birtanem bide benim elimden tutsan ne kadar iyi olur. Senin gibi olsam klibini izleyip duruyorum ya @İremderici”*

‘Ahh you are my idol till the end and how amazing it would be if you could help me. If I were like you... I keep watching your music video @İremderici’

(İrem adiyaman, 2015)

50) *“İrem derici gibi olana kadar yemek yemeyecegim bir haftada 2.4 kilo vermisim evet arklar tek sirri yemek yememek YEMEYİN ölünmüyormus böyle”*

‘Until I become like İrem Derici I won’t eat food I lost 2.4 kgs in one week. So yes guys the secret is not eating food. DON’T EAT it turns out you don’t die.’

(Yaren, 2017)

51) *“Beni gören herkes hastalıklı boyutta zayıflamışım gibi davranıyor sevinçten ağlıcam ya İrem derici gibi yoğun bakıma giricem yakındaoley”*

‘Everyone around me acts like I lost weight enough to get sick I am going to cry happy tears I am going to be admitted to ICU like İrem Derici soon Yay!’
(S, 2017)

1.2.2.1.1 Fans’ sharing successes of İrem

Individuals can share the successes of the celebrities whom they are found of, through their identification with them (McCutcheon, Lange, and Houran, 2002). Examples (52), (53), (54), (55) and (56) are about the fans who feel a sense of accomplishment through İrem’s successes. They might even comment that it is not only İrem’s success but theirs as well as İrem’s. In examples (52), (54), (55) and (56) it may be observed that the members of the audience repeatedly had chosen to use the expression “we did it!”, it’s remarkable how they feel responsible for İrem’s success. Similarly, the example (53) is about a fan who gets happy and more importantly may be proud of herself when she hears İrem’s song on the radio.

52) *“İrem’in 3 sarkisia 100 milyon oldu Basardik #timarhane senle gurur duyuyor.”*

‘İrem’s song reached 10 million We did it #timarhane (fan club) is proud of you.’
(İremderici_id, 2017)

53) *“Su an Ankara Kizilay dolmusunda Sevgi olsun Tastan Olsun caliyor. Kendi sarkim gibi siritiyotum #eskiler @İremderici”*

‘Right now on Ankara Kizilay shared taxi ‘Sevgi Olsun Tastan Olsun’ is playing. I am grinning like it’s my own song #oldies @İremderici’
(Arda Demir, 2017)

54) *“Vee Son 4 saatte Gündeme Oturmayı Basardik Çökünnnnn J @İremderici #dantel”*

‘And we accomplished to trend in last 4 hours We Did It Bow Down J @İremderici #dantel’

(Merve GÖKPUR, 2016)

55) “*Basardik @İremderici*”

‘We did it @İremderici’

(Burcin Koyuncu, 2016)

56) “*Artık gönül rahatligıyla hava mi atarım J 50 milyon oldu ve en çok dinlenen sarkidir KTS... basardik galiba @İremderici*”

‘Now I can show of in peace J became 50 milion and it is the most listened song KTS... we did it I guess @İremderici’

(Huseyin Boncuk, 2014)

1.2.2.2 Fan’s actions are triggered by actions of İrem

Many fans carry out certain actions because of İrem (Boon and Lomore, 2001 , Stacey, 1994, Gamson, 1992: 149). For example, fans may buy certain brands because İrem endorses them since consumption is a powerful tool for the formation of identity (Marshall, 2006:200). Following examples are about the fans who behave like İrem or consume like İrem or get involved in İrem’s interests. Fans who buys items endorsed by İrem can be seen in the examples (57), (58), (59) and (60). As previously mentioned before, İrem had been the face of a Turkish clothing brand, DEFACTO. Examples of İrem’s fan who buy goods from DEFACTO can be found in (57), (58), (59) and (60).

57) “*Ustum basım ayagım swetim @defacto @İremderici Bu hep sen*”

‘My clothes, shoes sweat @defacto @İremderici this is all you’

(Burcin Koyuncu, 2016)

58) “*@İremderici ulan sana kapılıp @defacto dan bi mont aldım megerse kalite kiyafetin icindekiymis*”

‘@İremderici dude I got spellbound by you and bought a coat from @defacto it turns out the one inside the coat has the quality.’

(Ahmet Sahin, 2016)

59) “*@İremderici sirf sen giydin diye aldım ama bayıldım @İremderici @defacto*”

‘@İremderici I bought it just because you were wearing it but I love it @İremderici @defacto’

(Burcin Koyuncu, 2016)

60) *“Defacto da İrem derici var be gaza geldim yarin direk defactoya gidecegim @İremderici”*

‘İrem Derici is at defacto I am pumped up tomorrow I am directly going to defacto @İremderici’

(Izgisk, 2016)

Examples of individuals who behave like İrem can be found in (61) and (62). Example (61) is about an audience who wish to imitate İrem and dream about breking her own nose since she hates from the shape of her nose. This example indicates that even though the actions of the said celebrity may not be proper, still they may be imitated by the fans if its an example that serves to satisfy their needs. The example (62) is about a fan who is impressed by İrem’s attempt of buying flower to herself and who decided to do the same thing for herself too.

61) *“Bende irem derici gibi duvara kafa atip burnumu kiricamki annem yaptirsin.”*

‘I am going to headbutt the wall like İrem Derici so that my mom will get my nose done’

(Selin Yagci, 2014)

62) *“Yeter ab! Gonul isi falan yok. Kendimle yasiycam ask; cici İrem, askim, İrem, kendime cicek alicam falan diyen @İremderici senin yolundayim”*

‘Enough! No more affairs of the heart. I am going to have relationship with myself. Good İrem, my love İrem, İrem who says I am going to buy flowers to myself @İremderici. I am on your course.’

(Gizem Cirag, 2017)

Examples of individuals who hav an aspiration to diet like İrem and who asks for İrem’s help to lose weight can be seen in (63), (64), (65) and (66). In like manner the fans’ demand to learn the products İrem used in order to get thinner can be seen in the four following examples.

63) *“Eskiden de cok begenirdim sesin guzelliginin dobraligin yeter. Zayiflasan da zayiflamasan da kaliteli insan her daim kalitelidir. Chia gercekten kullandiniz mi ben de kullanmak istiyorum. Ben 50 yasindayim kolon rahatsiz ediyor onun icin simdiden cevap verirsen tesekkurler.”*

‘I used to like you way back too, your beauty and bluntness is enough. Whether you lose weight or not you are either high-class or not. Did you really used Chia I want to use it too. I am 50 years old colon is disturbing me so if you could answer me right away thank you.’

(Nihal Uygur, 2017)

- 64) *“İrem hanım merhaba facete taylan kumlinin chia diyet urunu için açıklaması var güvenilir mi bilemedim kilolarımla 20 yıldır ugrasiyorum yapmadığım şey kalmadı bu doğru bir haber midir? Sipariş vermeden önce size danışmak istedim gerçekten bununla mı zayıfladınız geri dönüş yapabilirseniz sevinirim sizi çok seviyorum ve opuyorum.”*

‘Hi miss İrem on facebook there is taylan kumlin’s chia diet statement I couldn’t understand if it is trustworthy or not I been struggling with my weight for 20 years there is nothing I didn’t try do you think it is an accurate article? I wanted to get your opinion before ordering it did you really lose weight with it I would be so glad if you can answer me I love you and kiss you.’

(Gülây Dinç, 2017)

- 65) *“Ne ise yarıyor bu kekikli ayran zayıflama formula mı yoksa”*

‘What good is the ayran with thyme? Is it for losing weight?’

(Lütfiye, 2017)

- 66) *“İremmmmmmm lütfen chia tohumunu aldığın adresi mesaj at... ara ara canım çıktı... bende zayıflamak istiyorummmmm... yardım et....”*

‘İremmmmmmm please message me the website you buy your chia seeds... I got exhausted from looking for it... I want to lose weight toooooo... help me...’

(Nur Demirbas Öpöz, 2017)

Example of a fan getting involved in İrem’s interests can be found in the example (67). This example (67) mentions to the fact that İrem’s fans start reading about Frida Kahlo as they discovered İrem loves that artist and they lost their weight by being encouraged by İrem’s way of getting thinner.

- 67) *“Frida kahlo hayrani olduğum için hepsi frida’nın hayatını okumaya başladı. Aramızda çok iyi bir alışveriş var. Hepsi topluca kilo verdi. Tarzlari bile değişti”*

‘Because I am a Frida kahlo fan they all started to read Frida’s life. We have a great connection. They all lost weight. Even their style has changed.’

(Semercioğlu, 2017)

1.2.2.3 Fans' Sense of Attachment

1.2.2.3.1 Fans creating a community

As it was mentioned previously, being a fan of a celebrity creates the sense of attachment among the fandom since sharing the interest in the same person and the knowledge about someone creates solidarity among individuals (Maltby, Giles, Barber, & McCutcheon, 2005; Wang, 2007). Examples that depict how the fans' attachment to İrem Derici also enables a connection among them by triggering new social relations while supporting their socialization process can be found in (68), (69) and (70). It may be clearly observed in example (68) that fans send messages to each other. The example (69) is about a fan who asks for the support of the other fans when something bad happens in the private life of İrem. A feeling of "us" among the fans can be noticed in the example (70).

68) *"whatsaptan İrem dericinin yeni teklisinin linkini birbirimize atıyoruz diye oluyor bunlar"*

'This is all happening because we are sending each other İrem derici's single on whatsapp'

(Aleyna DEKAN, 2017)

69) *"İrem derici ve riza esendermirin bosanma kararı aldığını öğrendim, elele tutusalım kızlar asiri mutsuzum su an"*

'I just found out about İrem derici and riza esendermir's divorce, let's all hold hands girls I am incredibly sad right now'

(yase, 2016)

70) *"İremi çekemeyen pis kalpliler, İrem dericiden o pis gözlerinizi çekin onun arkasında ve yanında #timarhane var ona göre bak @İremderici"*

'dark hearted people who can't stand İrem, take your filthy gaze away from her she has #timarhane (fan club) behind and besides her keep that in mind @İremderici'

(Aysegul Kirkan, 2017)

1.2.2.3.2 Fans' one-sided relationship with İrem

Fans feel attached to İrem in such a way that their needs for real relationships and attachments are fulfilled. Even though such attachments are one sided, the fans may feel like the celebrity is their friend or someone from their family (Giles, 2002, 2005?; Horton & Wohl, 1956). As it can be found in the examples (71) and (74) the desire to love and to be loved may also be another reason that motivates the attachment between the fans and the celebrity figure. The examples (72) and (73) indicates that also loneliness and isolation can trigger an one-sided attachment among the fans and the celebrity: example (72) is about a fan who declares that no one can understand her better than the songs of İrem Derici and example (73) is about the fans who begs İrem to notice their existence by admitting that they desperately need her love and attention.

71) *"hos bulduk kuzum poncik yanaklimin delisi olmak cok guzel bir duygu #timarhane"*

'Thank you sweetie it is a great feeling to be my chubby cheeks' crazy #timarhane'

(Sila Acer, 2016)

72) *"beni senin sarkilarindan baskasi anlamaz. Iyi ki tutundun hayata guclu kadin @İremderici"*

'no one can understand me like your songs. I am so glad you held on the life strong @İremderici'

(asuman varlik, 2017)

73) *"Senin ilgine o kadar ihtiyacimiz var ki #timarhane olarak gör bizi lütfen @İremderici"*

'As #timarhane (fan club) we need your attention please see us @İremderici'

(İremderici_id, 2017)

74) *"@İremderici Senin gibi bir ablam olmasini cok isterdim. Gerçekten senin kadar samimi, icten birini gormedim. Cok seviyorum seni"*

'@İremderici I would have loved to have a older sister like you. I never seen a person as genuine as, I love you so much'

(İrem, 2015)

Plus, some fans may feel such strong attachments to İrem that it creates a real disruption in their daily lives.

75) “@İremderici abla ne olur hemen iyileş . Annem seni düşünüp bana yemek yediriyor. En son çatlayıp öleceğim ..”

‘@İremderici please get well soon. My mom feeds me instead of you. In the end I’m going to burts and die...’

(Dem-o, 2017)

76) “Uyuyamıyorum aklım sende kalbim sikisiyor keske iyi olduğunu duysam da kendime gelsem ailecek dua ediyoruz sana balım”

‘I can’t sleep I keep thinking about you my heart tightens whenever I think about you I wish I can hear you are good so I can feel like myself honey we are all praying for you as a family’

(Aysegul Kirkan, 2017)

1.2.2.4 Fan’s perception of İrem’s promise of social mobility

İrem Derici is a good example to illustrate that upward mobility does really happen for the Turkish public. While she was a contestant at “O ses Türkiye” in 2011, the other judges made fun of Hüllya Avsar for letting İrem be a contestant (Rising Star Türkiye'nin jürisi belli oldu, 14/06/2016). However, 3 years later, her third single “Kalbimin Tek Sahibine” was watched more than the total ratings of the music videos of the three judges who did not voted for her (Rising Star Türkiye'nin jürisi belli oldu, 14/06/2016; Çokyaşa, 2016). What may be more striking is that she became a judge in 2016 at another singing contest along with one the judges who did not vote for her five years ago in “O ses Türkiye”. İrem described this turn of events as:

“Bu durum çok büyük bir olay, sınıf atlama gibi” dedi. Derici, yıllar önce katıldığı ‘O Ses Türkiye’ de kendisini seçmeyen Sandal’la ilgili, ‘Beş sene önce bana dönmemişti ama şimdi yan koltuğumda olacak’ şeklinde konuştu.”

‘Derici said ‘This is a very big thing, it’s like moving up the social ladder’ referring to Sandal who didn’t turn for her years ago when she attended ‘O

Ses Türkiye'. 'Five years ago he didn't turn for me, but now he is going to sit beside me' she said.'

(Rising Star Türkiye 2016'nın yeni jüri üyeleri kimler olacak?, 27/06/2016)

As it can be found in the examples (77), (78), (79), (80) and (81), not only İrem Derici, but also the members of the audience regard this turn of events as İrem's ability to "move up in the word". These five examples also highlight the fact that the audience is quite impressed by the upward mobility of her.

77) *"Her insana nasip olmaz yarışmacı olarak katıldığı kanala jüri üyesi olmak tebrik ederim basarılar..."*

'Everyone isn't lucky enough to go back as jury to the channel they entered as a competitor congratulations good luck...'

(Seda Kisacik, 2016)

78) *"Vay be nereden nereyeee... kader."*

'Wow from where to where... Destiny.'

(Aydoğan Yılmaz, 2016)

79) *"Vay be nerden nereye. O sesde yarışmacıydı İrem şimdi jüri"*

'Wow from where to where. She used to be a competitor on the voice now İrem is a jury'

(Murad Ayazli, 2016)

80) *"bi gün jüri karısında ter doken yarışmacı gün gelir jüri olursun... basarılar"*

'one day you will sweat in front of the jury then when the day comes you will become the jury... good luck'

(Gül, 2016)

81) *"Hani Mustafa sandal dio ya ismin ne seni unutmayalım. İrem zaten kendini unutturmadı şimdi yan koltuğunda jüri"*

'You know how Mustafa sandal says tell us your name so we don't forget you. Don't worry İrem didn't let that happen she is now a jury sitting next to you'

(Recep Nebil, 2017)

In conclusion, İrem fulfills the roles of assisting with identity formation, providing feelings of attachment and promising of social mobility, all of which are

various socio economic functions previously mentioned that celebrities serve. Moreover, she promotes herself as authentic as well as ordinary and she makes fun of glamour in accordance with previously mentioned theories on how celebrities obtain and maintain their fame.

2. Survey

2.1 Methods

2.1.1 Participants

342 people answered the survey. 259 of them were females, 75 of them were males and 9 of them preferred not to answer the gender questions. The average age was 19.4 years and the range was between 11 and 45. The distribution of the participants' ages are illustrated in the figure below. 66% of the participants (221) were from metropolitan cities, 27% (91) from small cities, %4 (13) from towns, and %3 (8) from villages. 9 participants chose not to answer the size of their hometowns.

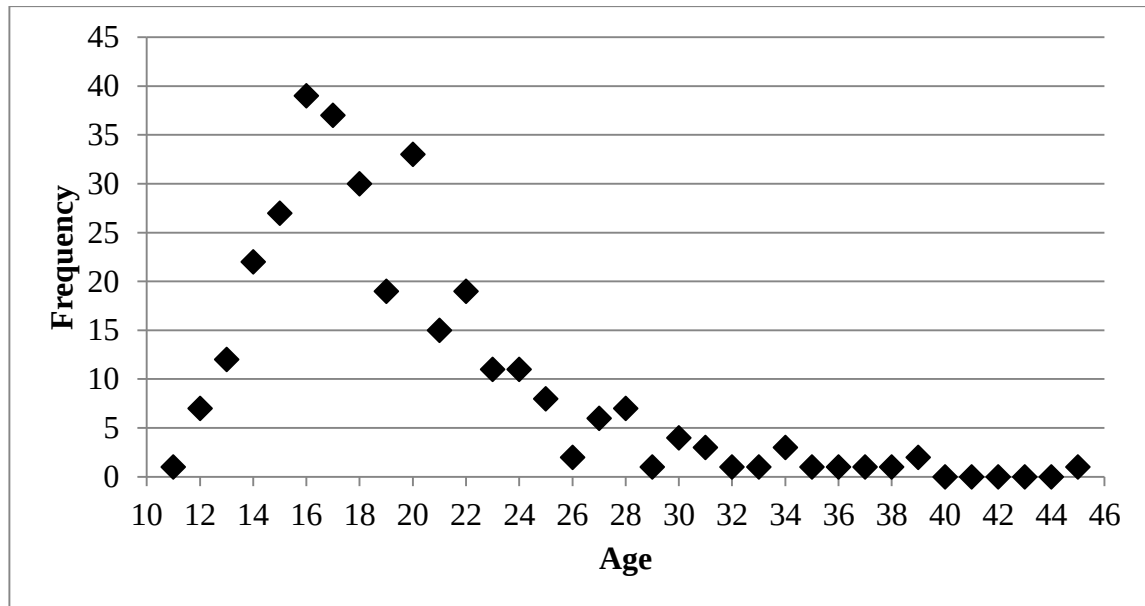


Figure 1. The distribution of the participants' ages

2.1.2 Materials

The survey was on monkeysurvey.com. It requested demographical information as well as the participant's thoughts on İrem Derici and on fame in general. The demographical information requested from the participants were their age, gender and size of hometown. The questions about the participant's thoughts on İrem Derici and on fame in general fell into five categories. These categories were authenticity of İrem, identity formation through İrem (role-model and feeling of success through İrem), attachment level to İrem, İrem's promise social mobility and urge to fame. The questions in each category are provided below. The questions in the survey were randomly presented in order to make sure the category at the end of the survey was not dismissed due to participant fatigue. Moreover, there were inverse questions to assess whether the participants read the questions carefully or just randomly assign numbers. All the questions were in Turkish and they were inspired by the following scales/tests: "Desire for fame scale" (Gountas, Gountas, Reeves & Moran, 2012), "Celebrity attitude scale" (McCutcheon, Lange, & Houran, 2002) and "Aspiration index revised" (Kasser & Ryan, 1993).

Authenticity of İrem:

- "*İrem sosyal medyada görüldüğü gibi biri değil.*"
'İrem is not someone who she pretends to be in the social media.'
- "*İrem içimizden biri gibi.*"
'İrem is just like one us.'
- "*Her insan gibi, İrem de zor zamanlardan geçti.*"
'Just like everyone else, İrem has had tough times.'
- "*İrem harbi bir kız.*"
'İrem is trustworthy.'
- "*İrem içi dışı bir bir kız.*"
'İrem is known for being honest.'

Identity Formation through İrem – Role-Model:

- "*İrem'in moda anlayışını/stilini kendime örnek alırım.*"
'I emulate the fashion/style of İrem.'
- "*İrem o kadar doğal biri ki onu tanıdıkça ben de içimden geldiği gibi davranmaya başladım.*"
'İrem is so unpretentious that it makes me feel free to be who I am.'

- “İrem benim bir nevi yaşam koçum.”
‘İrem is like my life coach.’
- “İnsanlar beni karakter veya görünüş olarak İrem'e benzetiyorlar.”
‘People mostly think that I look and/or act like İrem.’
- “İrem bir konu hakkında fikrini belirttiği zaman, bu benim o konuyla ilgili düşüncelerime yön verir.”
‘When İrem gives her opinion about something, it helps me make up my own mind about the topic.’

Identity Formation through İrem – Feeling of Success Through İrem:

- “İrem’in hayranı olmaktan gurur duyuyorum çünkü o gerçekten çok özel bir yetenek.”
‘I am proud to be İrem’s fan because her talent is genuine’
- “İrem’e iltifat edilince bana iltifat edilmiş gibi hissediyorum.”
‘When someone praises İrem it feels like a personal compliment.’
- “İrem’e edilen hakaret bana edilmiş sayılır.”
‘When someone criticizes İrem it feels like a personal insult.’
- “İrem’in yeni single’ı çok beğeni (like) almazsa üzülürüm.”
‘If İrem’s new single does not receive a lot of likes, I would be upset.’
- “İrem’in başarısı benim başarımlarım gibi gurur duyuyorum.”
‘I feel proud of İrem’s successes as if they are my successes.’

Attachment Level to İrem:

- “İrem 3 gün sosyal medyada bir şey paylaşmasa haberim olmaz.”
‘If İrem did not share something on social media for 3 days, I wouldn’t be aware of that.’
- “İrem’e sosyal medya hesaplarından mesaj gönderirim ve/veya İrem’in sosyal medya hesaplarındaki paylaşımlarına yorum yaparım.”
‘I make comments on her posts and/or send messages to her.’
- “Görmeyince İrem’i özleyorum.”
‘I miss İrem when I don’t see her.’
- “İrem’in en büyük hayranı benim.”
‘I am her biggest fan.’
- “İrem’in hayatındaki gelişmeleri bütün detaylarıyla takip etmeye çalışırım.”
‘I try follow all the news about İrem’s life.’

İrem’s Promise of Upward Mobility:

- “Ben de çok çalışırsam İrem gibi iyi yerlere gelebilirim.”
‘If I work hard, I can move up in the world just like İrem.’
- “İrem reklamcılık yapmaya devam etseydi ve “O ses Türkiye”ye katılmasaydı şimdi olduğu kadar varlıklı ve ünlü olamazdı.”
‘If İrem kept being advertiser and never joined “The Voice”, she would have never become this rich and famous.’
- “İrem şimdi olduğu yere gelebilmek için çok çalıştı.”
‘İrem has worked so hard to get where she is now.’
- “Ünlü biri olma fikri çok hoşuma gidiyor.”
‘I love the idea of becoming a famous person.’

- “Ünlü biri olmak isterdim çünkü o zaman herkesin gözünde daha önemli biri haline gelirdim.”
‘I would like to be a famous celebrity because it would give me a higher social status.’
- “Hayatta her zaman yükselme şansı vardır, İrem’in “O ses Türkiye”den elenip “Rising Star”da jüri olması bunun kanıtı.”
‘You can always move up in the world. İrem getting eliminated from the voice then becoming a jury on rising star is proof of that.’

Urge to Fame:

- “Ünlü olmak isterim çünkü o zaman insanlar başarılı olduğumu düşünür.”
‘I want to be famous so that people think I am successful.’
- “Birgün çok ünlü olacağım.”
‘One day I’ll be very famous.’
- “Gelecekte benim adımı çok fazla sayıda kişi bilmeyecek.”
‘Not many people will know my name in the future.’
- “İleride yaptığım işten çok para kazanacağım.”
‘My future job will let me earn a lot of money.’
- “Birgün insanlar bana bakıp “Vay be! Nereden nereye geldi!” diyecek.”
‘One day people will look at me and say “Wow, look at her climbing up in this world!”’

2.1.3 Procedure

The survey was publicized on the researcher’s Instagram account, which has 2878 followers. In order to reach İrem Derici’s fans, the researcher inquired whether İrem Derici could promote this survey on her Instagram account, which has 5.1 million followers. İrem Derici was informed of the survey through her assistant with a phone call. She responded positively and she shared a post on her Instagram account about the survey asking her fans to fill it. By promoting the survey in both accounts both İrem Derici’s fans and people who are not her fans were recruited to fill out the survey. The survey was available for participants to fill out between the dates of June 16, 2017 and June 20, 2017.

2.2 Results & Discussion

2.2.1 Age

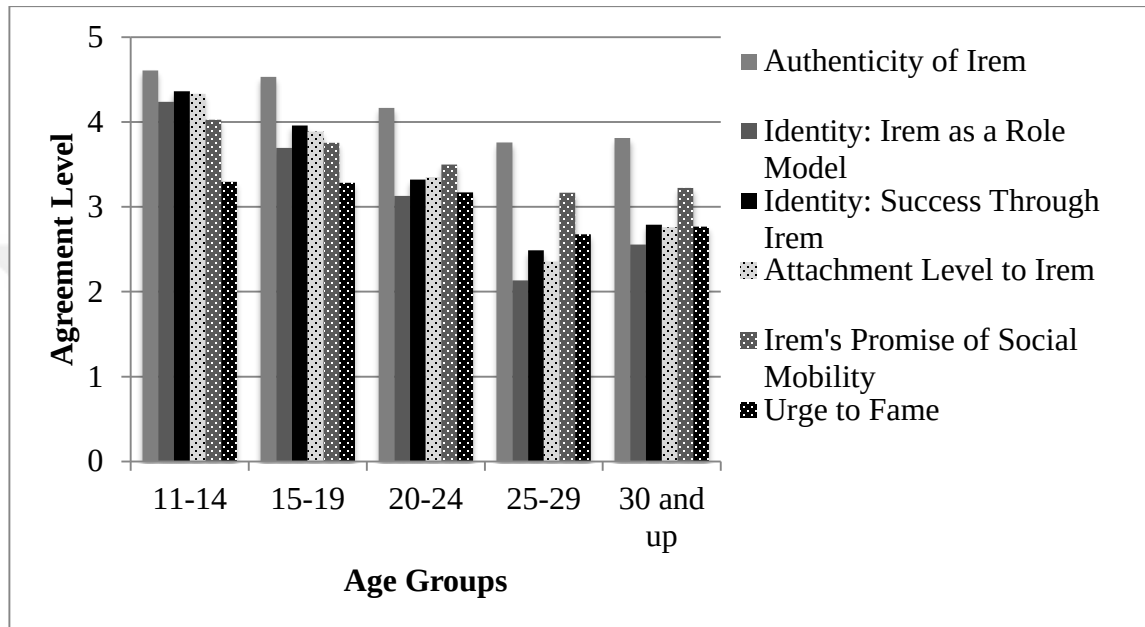


Figure 2. Average agreement levels of the age groups for each category

Participants between the age of 11 and 14 more than agreed that İrem is an authentic person. They agree that İrem's identity has an impact on their identity formation both by being a role model for them and by letting them feel success through her. They were in agreement with the statements on attachment level to İrem. Overall, all of the participants of this youngest age group agree with the statements on İrem's promise of social mobility. They were neutral on the statements about the urge to fame.

Participants between the age of 15-19 more than agreed that İrem is an authentic person. They were more neutral than the younger age group on the statements about identity formation; they were in somewhere between being neutral and being in agreement with statements about taking İrem as a role model and they were almost in agreement with statements about feeling success through İrem. They were almost agreed to the statements on attachment level to İrem. They almost agree with the statements on

İrem's promise of social mobility. They were neutral on the statements about the urge to fame.

Participants of the age group of 20-24 agree that İrem is an authentic person. They mostly agreed with the statements about İrem being a role model for them. They disagree with the statements about feeling success through İrem. They were neutral about the statements on the attachment level to İrem. They were in somewhere between being neutral and being in agreement with the statements on İrem's promise of social mobility. They were neutral on the statements about urge to fame similar to the other two younger age groups.

Participants between the age group of 25-29 were mostly agreed with the statements on authenticity of İrem. They were neutral on the statements about İrem being a role model for them. They were also neutral on the statements on sharing the success of İrem. They mostly disagreed with the statements on the attachment level to İrem. They were neutral about the statements on the İrem's promise of social mobility. They mostly disagreed with the statements on the urge to fame.

Participants of the oldest age group (30 and upward) mostly agreed with the statements on the authenticity of İrem. They mostly disagreed with the statements on İrem being a role model for them. They were in somewhere between being in disagreement and being neutral with the statements about feeling success through İrem. They were almost neutral about the statements on the attachment level to İrem. They were neutral about the statements on İrem's promise of social mobility. They mostly disagreed with the statements on the urge to fame.

Overall, the urge to fame category remained neutral for the three youngest age groups and then displayed a slight decrease for the oldest age groups, which suggests that older people less likely to foster a desire to become famous. The authenticity of İrem, the identity formation, the attachment level to İrem and İrem's promise of social mobility displayed a decrease with age: While the youngest age group showed agreement in these categories, the oldest age group remained more neutral in these

categories. This suggests that younger people are more impressionable. Moreover, since older people's identity had been formed already they are less likely to take İrem as a role model through the process of their identity formation. Likewise, they are also less likely to share the success of İrem. The slight decrease in social mobility with age suggests that as people grow older they are more reluctant to believe the possibility of social mobility that is promised by celebrity figures.

2.2.2 Gender

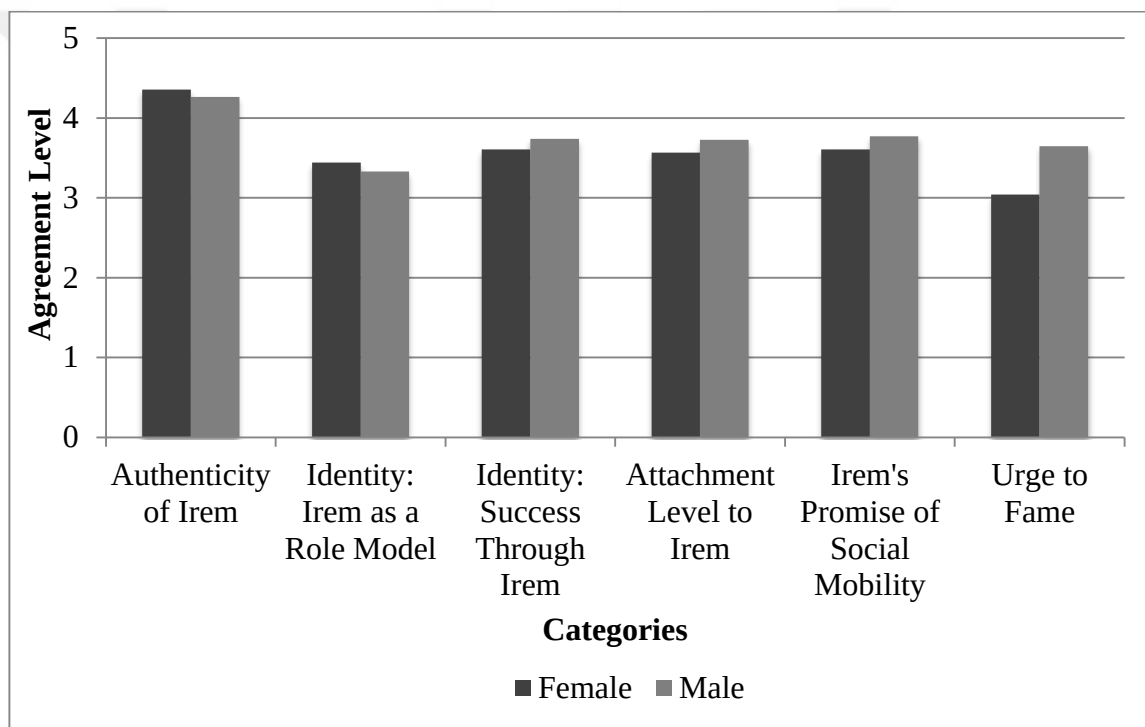


Figure 3. Average agreement levels of the female and male participants for each category

There are minimal differences among the male participants and the female participants in the following five categories: authenticity of İrem, identity (İrem as a role model), identity (success through İrem), attachment level to İrem and İrem's promise of social mobility. Both the females and the males were in agreement with the statements on authenticity of İrem. Both the females and the males were neutral about the statements on İrem's being as a role model. Both the females and the males were in somewhere being neutral and being in agreement with the statements on success through

İrem as well as the statements on İrem's promise of social mobility. Both the females and the males were in somewhere being neutral and being in agreement with the statements on success through İrem as well as the statements on attachment level to İrem. The lack of difference in these categories suggests that gender is not an eminent factor of how authentic people think İrem is, how much a person uses İrem for their identity formation, how attached they are to İrem and how much they believe in İrem's promise of social mobility. There, however, appears to be a difference in the category of urge to fame: females were neutral on the statements in the category of urge to fame while males mostly agreed with those statements. Further information on this category is presented below.

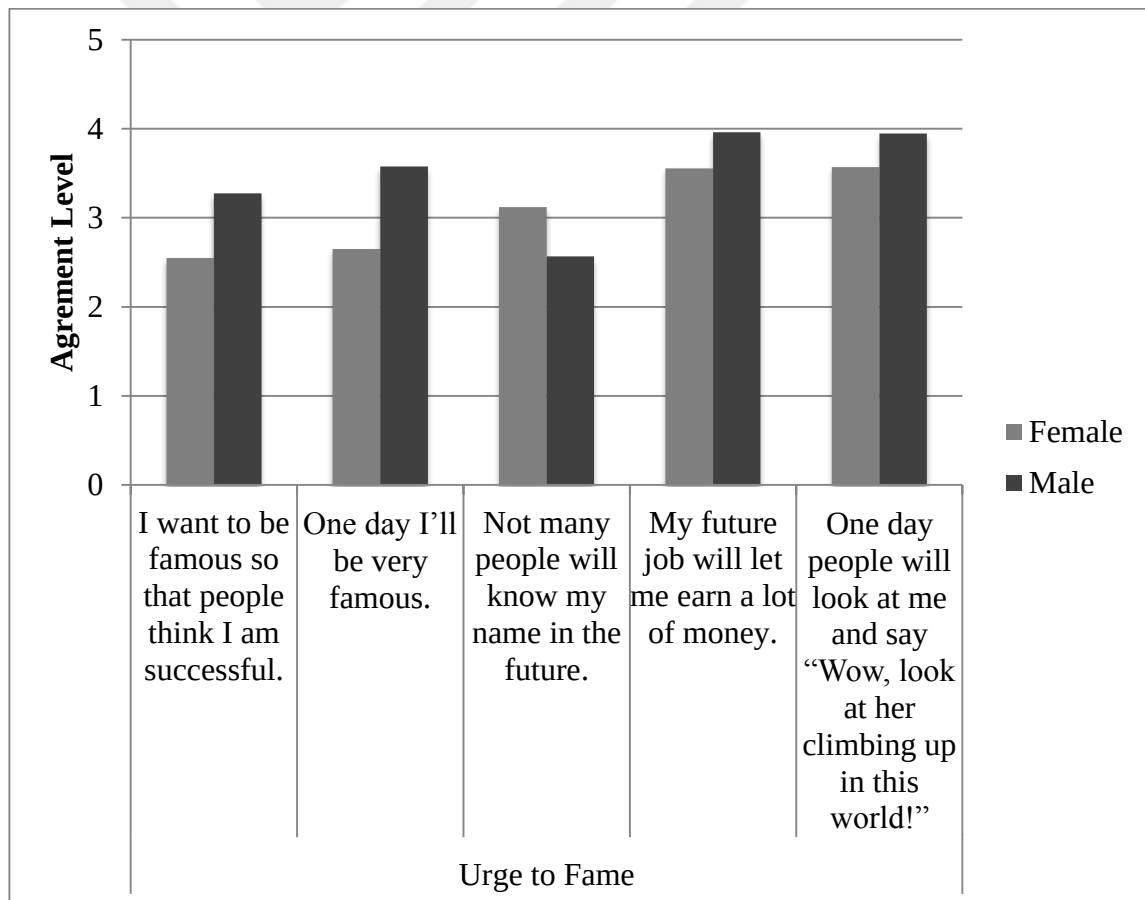


Figure 4. Average agreement levels of the female and male participants for the statements in the urge to fame category

There are some significant differences among the male participants' degree of agreement and the females participants' degree of agreement with the statements in the category of the urge to fame. The female participants were in somewhere between being in disagreement with and being neutral about the statement "Unlu olmak isterim cunku..." while the male participants were neutral about the said statement. The female participants were in somewhere between being in disagreement with and being neutral about the statement "birgun cok unlu olacagim" while the male participants were in somewhere being neutral about and being in agreement with the said statement. The female participants were neutral about the statement "gelecekte benim adimi cok fazla sayida kisi bilmeyecek" while the male participants were in somewhere between being in disagreement with and being neutral about that statement. The female participants were in somewhere between being neutral and being in agreement with the statements "ileride yaptigim isten cok fazla para kazanacagim" and "bir gun insanlar bana bakip vay be nereden nereye geldi diyecek!" while the male participants agreed with both of those statements. The subtle but consistent difference among the men' and women's degree of agreement with the urge to fame statements indicates that Turkish men have a greater desire to be recognized by the society, which may be the product of Turkey's male dominated societal structure (Gedik, 2015).

This finding is in contrast with studies done on first-world Western countries. It has been shown that in those countries both genders exhibit a desire for becoming famous so much so that they would be willing to put their actual careers on hold (Banuelos, 2014). This equality between genders for urge to fame does not hold true for people of all ages: adolescent girls have been shown to be more enticed by the idea of fame than their male peers (Lumby, 2007). Lumby reasons that the young ladies in these countries encounter suppression in their daily lives and suffer from different forms of surveillance from parents, professors and quasi-protectors; consequently, they have fantasies about being famous because they are thrilled by the freedom offered by the stardom. In order to understand the reason behind this difference between these cultures, further study with a special attention to age is required.

2.2.3 Fan vs Non-fan

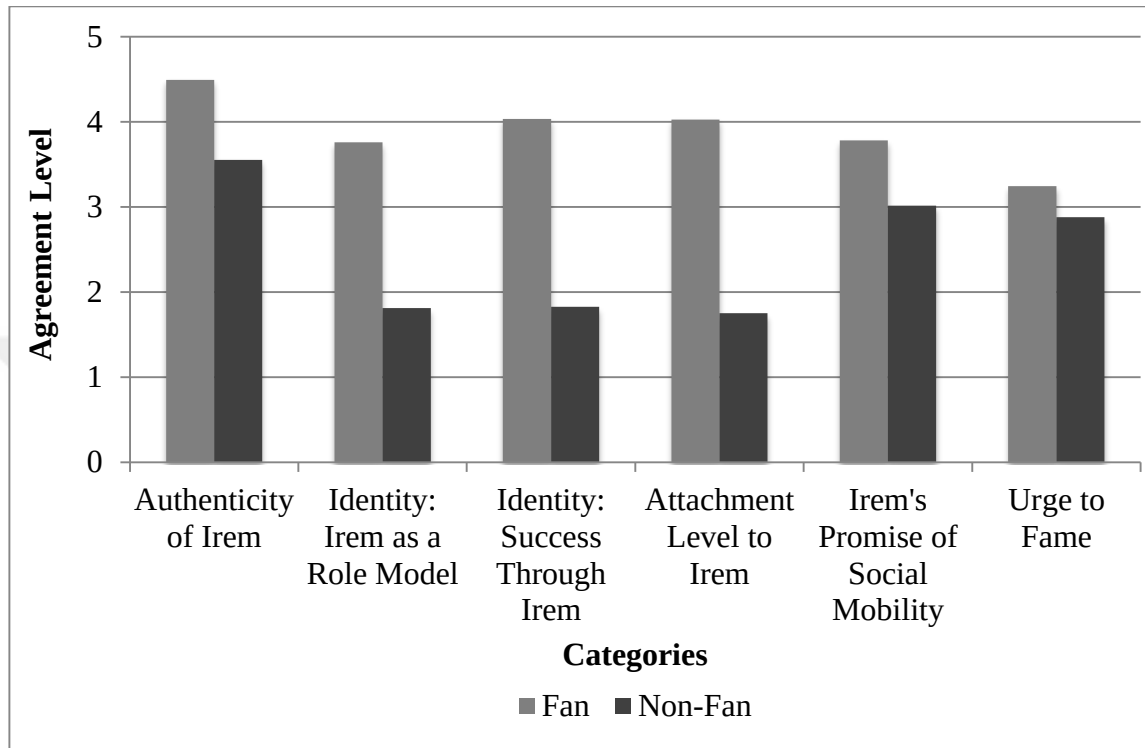


Figure 5. Average agreement levels of fans and non-fans for each category

There are significant differences among the fans' and the non-fans' degree of agreement with the statements on authenticity of İrem, identity (İrem as a role model), identity (success through İrem), attachment level of İrem and İrem's promise of social mobility except the statements on urge the fame. Both the fans' and the non-fans' degree of agreement was greatest with the statements on authenticity of İrem. While both the fans and the non-fans believe in the authenticity of İrem, the strength of the fans' belief is significantly more suggesting that there is a relationship between how strongly one believes in İrem's authenticity and the likelihood of being a fan of İrem. The non-fans' degree of agreement were lowest with the statements on identity (İrem as a role model), identity (success through İrem) and attachment level to İrem while the fans' degree of agreement was lowest with the statements on urge to fame. This difference was not surprising seeing that fans are naturally going to be more attached to İrem and they will utilize İrem more for their identity formation. There was only a minimal difference

among the fans' and the non-fans' degree of agreement on the statements related to urge to fame and both the females and the males were neutral about those statements. This puts forward the argument that there being İrem's fan is not related to having urge to fame or not: one having the desire to be famous does not translate into becoming İrem's fan.

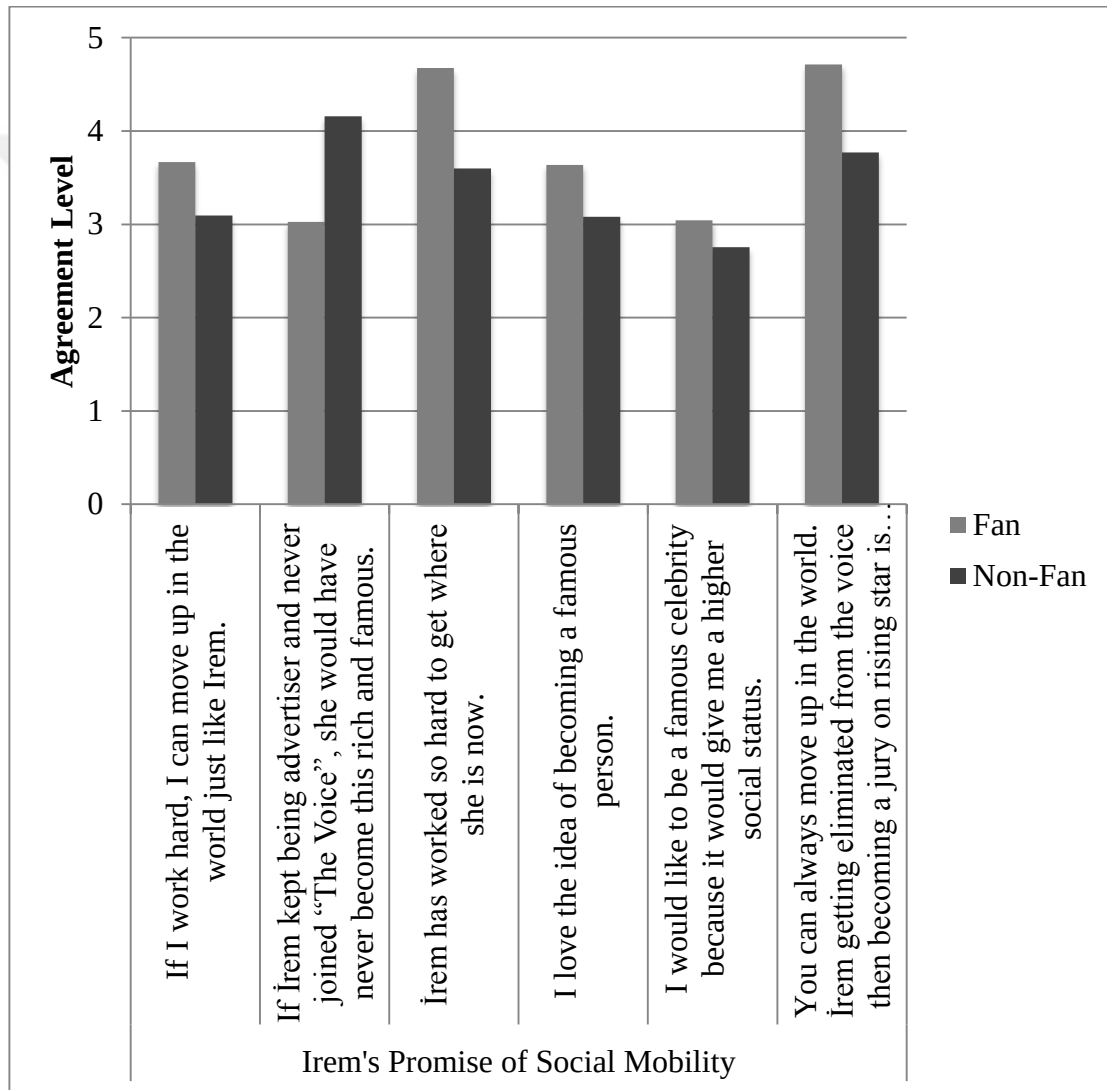


Figure 6. Average agreement levels of fans and non-fans for the statements in the İrem's promise of social mobility category

There are noticeable differences among the fans' and the non-fans' degree of agreement with the statements on "İrem's Promise of Social Mobility". The fans believe

in the İrem's promise of social mobility more than the non-fans, which reveals a relationship between confidence in İrem's promise and the likelihood of being a fan of İrem. Moreover, the differences among the fans' and the non-fans' degree of agreement in the category of social mobility are most noticeable among the statements "If İrem kept being advertiser and never joined "The Voice", she would have never become this rich and famous. ", "İrem has worked so hard to get where she is now" and "You can always move up in the world. İrem getting eliminated from the voice then becoming a jury on rising star is proof of that."

Fans almost agree that "If I work hard, I can move up in the world just like İrem" while the non-fans remain neutral about the said statement. Fans were neutral about the statement "If İrem kept being advertiser and never joined "The Voice", she would have never become this rich and famous." while the non-fans agreed with that statement. Fans were almost strongly agreed with the statement "İrem has worked so hard to get where she is now" while the non-fans were somewhere in between being neutral and being in agreement with the said statement. Fans were somewhere in between being neutral and being in agreement with the statement "I love the idea of becoming a famous person " while the non-fans remained neutral about the said statement. Fans were neutral about the statement "I love the idea of becoming a famous person" while the non-fans were almost neutral about that statement. Fans were almost strongly agreed with the statement "You can always move up in the world. İrem getting eliminated from the voice then becoming a jury on rising star is proof of that." while the non-fans almost were in agreement with that agreement. Overall, the fans believe more than the non-fans that İrem worked hard to get where she is and that anyone who works hard can also achieve İrem's accomplishments. The fans also believe more that İrem would have been famous whether or not she entered "O Ses Turkiye". The fans appear to hold a innate quality of İrem's as the reason behind her success (e.g. her hardworkingness), while the non-fans are more prone to believe that İrem's celebrity status is produced associated with her entrance to "O Ses Turkiye". This contrast is analogous to the two conflicting theories on celebrities: the innate quality explanation of fame (Weber, 1946) vs the produced and manufactured explanation of fame (Gamson, 1992).

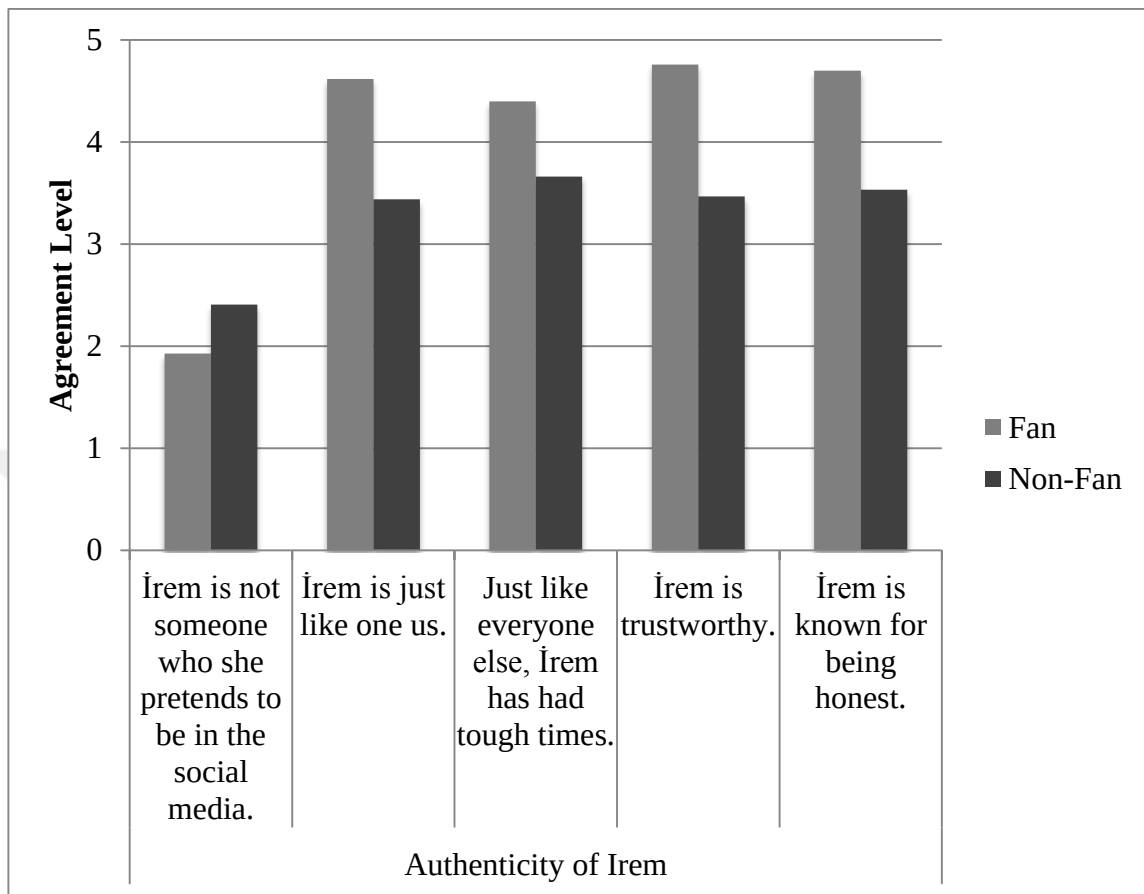


Figure 7. Average agreement levels of fans and non-fans for the statements in the authenticity of İrem category

There were significant differences among the fans' and the non fans' degree of agreement with all of the statements on the authenticity of İrem. The fans almost disagreed with the statement "İrem is not someone who she pretends to be in the social media" while the non-fans were somewhere in between being in disagreement and being neutral about the said statement. The fans almost strongly agreed with the statement "İrem is just like one us" while the non-fans were in somewhere between being neutral and being in agreement with the said statement. The fans were more than agreed with the statement "Just like everyone else, İrem has had tough times." while the non-fans were somewhere in between being neutral and being in agreement with that statement. The fans were almost strongly agreed with the statement "İrem is trustworthy" while the non-fans were somewhere in between being neutral and being in agreement with that statement. Lastly, fans were almost strongly agreed with the statement "İrem is known

for being honest” while the non-fans were somewhere in between being neutral and being in agreement with that statement. As previously mentioned, both the fans and the non-fans believe in the authenticity of İrem. Note that even though the fans more strongly support the statements on the authenticity of İrem, the non-fans also agree that İrem is an authentic person. This suggests that İrem is successful in creating the illusion of authenticity through her statements and actions.

2.2.4 Relationships between Categories

In order to find out whether the results of the categories were significantly different from one and another, a one-way ANOVA was used. The results of this statistical analysis are reported below. They revealed that p-value was less than 0.0001, which means that there were significant differences between the categories. This suggests that while some of the categories are related with one another, others are not. The one-on-one comparisons of categories are provided below.

Table 1. Results of the One-way ANOVA

Source	SS	df	MS	F	P
Treatment [between groups]	264.8515	4	66.2129	105.81	<.0001
Error	853.5485	1364	0.6258		
Ss/Bl	1257.9632	341			
Total	2376.3632	1709			

“Authenticity of İrem” and “Identity Formation Through İrem” categories are distinct since they are significantly different from one another. This implies that individuals’ opinion on İrem’s authenticity is not related to whether or not they use İrem for their identity formation. “Authenticity of İrem” and “Attachment Level to İrem” categories are distinct since they are significantly different from one another. This implies that individuals’ opinion on İrem’s authenticity is not pertinent to their attachment level to İrem. “Authenticity of İrem” and “İrem’s Promise of Social Mobility” categories are distinct since they are significantly different from one another.

This indicates that individuals' opinion on İrem's authenticity is not related to whether or not they believe in İrem's promise of social mobility. "Authenticity of İrem" and "Urge to Fame" categories are distinct since they are significantly different from one another. This implies that individuals' opinion on İrem's authenticity is not related to their desire for fame. "Identity Formation Through İrem" and "Urge to Fame" categories are distinct since they are significantly different from one another. This suggests that individuals' willingness to use İrem for the creation of their identity is not determined by their desire to become famous and similarly, their desire to become famous does not influence their willingness to use İrem for the creation of their identity. "Attachment Level to İrem" and "Urge to Fame" categories are distinct since they are significantly different from one another. This suggests that individuals' level of attachment to İrem is not relevant to their desire for fame and vice versa. "İrem's Promise of Social Mobility" and "Urge to Fame" categories are distinct since they are significantly different from one another. This signifies that just because a person has desire to become famous does not mean that they buy into İrem's promise of social mobility. Likewise, not everyone who is encouraged by the İrem's promise of social mobility has a desire to become famous.

On the other hand, the results exhibited that there are some categories which are not distinct from one another. "Identity Formation Through İrem" and "İrem's Promise of Social Mobility" categories are related to one another because they are not significantly different. "Identity Formation Through İrem" and "Attachment Level to İrem" categories are related to one another because they are not significantly different. "Attachment Level to İrem" and "İrem's Promise of Social Mobility" categories are related to one another because they are not significantly different. The relationship between these categories are discussed below.

Table 2. Pair-wise comparisons

Authenticity vs Identity	Significantly Different ($p<.01$)
Authenticity vs Attachment Level	Significantly Different ($p<.01$)
Authenticity vs Social Mobility through İrem	Significantly Different ($p<.01$)
Authenticity vs Urge to Fame	Significantly Different ($p<.01$)
Identity vs Urge to Fame	Significantly Different ($p<.01$)
Attachment Level vs Urge to Fame	Significantly Different ($p<.01$)
Social Mobility through İrem vs Urge to Fame	Significantly Different ($p<.01$)
Identity vs Social Mobility through İrem	Not significantly different
Identity vs Attachment Level	Not significantly different
Attachment Level vs Social Mobility through İrem	Not significantly different

To reveal how the categories “Identity formation Through İrem”, “İrem’s promise of social mobility” and “Attachment Level to İrem” are related to one and other, a closer look at these categories were taken. “Identity formation Through İrem” and “Attachment Level to İrem” categories were analyzed through social mobility. The table below presents the average agreement on “Identity formation Through İrem” and “Attachment Level to İrem” of participants who “strongly disagreed” with the statements on “İrem’s promise of social mobility”, participants who “disagreed” with the statements on “İrem’s promise of social mobility”, participants who were neutral on the statements on “İrem’s promise of social mobility”, participants who “agreed” with the statements on “İrem’s promise of social mobility” and participants who “strongly agreed” with the statements on “İrem’s promise of social mobility”. As can be observed from the table below, as agreement with İrem’s promise of social mobility increases, the participants’ attachment to İrem also increases. This may be due to attachment to İrem increasing belief in her promise of social mobility or belief in İrem’s social mobility increasing attachment to her. Additionally, as agreement with İrem’s promise of social mobility increases, the participants’ degree of agreement with the statements on the identity formation also increases. This may be due to the participants who are more eager to to utilize İrem for their identity formation believe more in İrem’s promise of social mobility or that the participants who believe more to İrem’s promise of social mobility are more motivated to use İrem for their identity formation. This is supported by theories that suggest that stories of upward social mobility endear the celebrity to the audience (Holderman, 2007).

Table 3. Agreement levels for the categories Attachment Level To İrem and Identity Formation Through İrem for participants whose agreement with İrem's Promise of Social Mobility was 1, 2, 3, 4 and 5

İrem's Promise of Social Mobility	Attachment Level To İrem	Identity Formation Through İrem
1	2.0	1.5
2	1.5	1.6
3	3.1	3.1
4	4.2	3.9
5	4.7	4.6

The table below presents the average agreement on Identity formation of participants who “strongly disagreed” with the statements on attachment level to İrem, participants who “disagreed” with the statements on attachment level to İrem, participants who were neutral on the statements on attachment level to İrem, participants who “agreed” with the statements on attachment level to İrem and participants who “strongly agreed” with the statements on attachment level to İrem. As can be observed from the table below, as the participants' attachment to İrem increases, the participants' degree of agreement with the statements on the identity formation also increases. This finding is supported by theories that emphasize the relationship between the affection for a celebrity and identity formation (Dyer, 1986; Turner, 2004:498).

Table 4. Agreement levels for the category Identity Formation Through İrem for participants whose agreement with Attachment Level To İrem was 1, 2, 3, 4 and 5

Attachment Level To İrem	Identity Formation
1	1.2
2	2.1
3	3.0
4	3.7
5	4.7

CHAPTER 3: GENERAL DISCUSSION

The current study investigated the celebrity culture in Turkey through a currently very popular pop singer İrem Derici with an exploratory discourse analysis and a survey. Out of our thirteen total hypotheses, nine of them were validated while other four weren't. All of the hypotheses and their implications as well as possible limitations of the study and future directions are discussed below.

The first hypothesis of this study stated that “*İrem Derici uses discourse of authenticity to promote her celebrity status*” and was based on theories underlining the illusion of authenticity for celebrities (Gamson, 1992). The exploratory discourse analysis revealed that İrem utilized authenticity discourse by often making statements revolving around her honesty, her openness and her sincerity. Moreover, she has explicitly presented herself as someone who is transparent, and someone who makes embarrassingly truthful statements about herself. Plus, her particular way of using expletives and colloquialisms contributes to the dissemination of her authenticity discourse.

Analogously, İrem Derici appears to be aware of the fact that she has to humanize her celebrity image in order to develop and sustain an intimate relationship with the members of the audience, which confirms the second hypothesis (İrem Derici utilizes notion of “one of the people” to promote her celebrity status). Consequently, she shares even the most private details of her private life in public. For example, she freely informs the audience about the reasons behind her divorce through interviews and shares videos on her social media accounts during her vacations with her boyfriend. Baudrillard has previsioned this growing tendency to share the private in public long ago and argued that “*the ecstasy of communication*” has intoxicated all of the people and effaced the distinction between the private and the public (Baudrillard, 1987; Dyer, 2006). In the case of stardom, it's even harder to determine the distinction between the private and the

public self of a celebrity because what happens in private does not stay in private but become public knowledge. However, the so-called dichotomy between the private and the public works well to give the impression that there is an inner-self waiting to be discovered by the audience and to strengthen the connection between the audience and the celebrity figures (Marshall, 2006; Cordova, 2007).

The third hypothesis of the study was “*İrem Derici implements ironic stance towards glamour to promote her celebrity status.*” This hypothesis was based on theories about necessary qualities of “stars” (Stauth, 1988: 5) as well as theories on how celebrities created intimate connections between the audience and themselves (Gamson, 1992). This hypothesis has been also confirmed. İrem is willing to make fun of her appearance by highlighting the number of the plastic surgeries. Likewise, she makes fun of her inexperience in the promo of her game show.

Besides İrem’s contributions to her celebrity status, the audience and how they perceive İrem also contribute to her celebrity status. İrem’s efforts to frame herself as an authentic person would be moot if the audience did not buy into it. Therefore, audience’s perspectives of the first three hypothesis is crucial. Do the audience think İrem is an authentic and ordinary person who is able to make fun of herself? The exploratory discourse analysis reveals that the audience has made numerous comments about how İrem “*acts natural as a member of a family*” (13), how “*authentic*” (example 14 & example 20), “*frank*” (example 15), “*straight-forward*” (example 21) and “*humble and genuine*” (23) she is, and how open she is about making fun about herself (example 41 & example 44). These statements are supported by the results of the survey also since, both the fans and the non-fans that she is an authentic person.

The fourth hypothesis of the study was “*Fans form their identities through İrem*”, which was established as an important function of celebrities in Chapter 2. This hypothesis had been investigated both with the exploratory discourse analysis and with the survey. The exploratory discourse analysis indicated that fans employed İrem to form their identities either taking her as a role model or by sharing the success of her achievements. There are members of the audience who approves that İrem is their role

model by overtly describing İrem “*as an idol*” (example 45, example 46 & example 49), by buying İrem’s endorsements (example 57, example 58, example 59 and example 60), by begging for İrem’s advice to lose weight since she had lost weight (example 63, example 64 and example 66), by dreaming about having a rhinoplasty through İrem’s method (example 61) or by acquiring new interests because they are İrem’s interest (example 67). The results of the exploratory discourse also declared that in some cases the audience share İrem’s success and claimed to be “*successful*” with İrem’s accomplishments by repeatedly using the expression “*we did it!*” to make an emphasize on their share in İrem success (example 54 and example 55) or being proud of her songs as if the songs belong to them instead (example 53). Likewise, the results of the survey confirmed the fourth hypotheses since fans agreed with the statements on the category of the “Identity Through İrem”. This category of the survey had two subcategories which are “İrem as a role model” and “success through İrem” and the fans both showed a high level of agreement with the statements in these two subcategories.

The fifth hypothesis of the study was “*Fans fulfill their desires of attachment through İrem.*” This hypothesis has been confirmed through the exploratory discourse analysis. The results pointed to a one sided relationship among fans and İrem Derici. Fans are turning to İrem in their search for love and to be loved. There are some members of the audience who argue that “*it’s a great feeling*” to belong to İrem (example 71), ones who state that they are “*glad*” that İrem holds on to life (example 72), ones who express their “*sister like*” love for İrem (example 74) and etc. The results of the exploratory discourse analysis also demonstrated that fans fulfill their desires of attachment through their connection to other fans. Their shared knowledge and interest in the said celebrity triggers an attachment among them. The fans have noted that they text each other (example 68), turn to each other to get support in times of gloom and despair (example 69), and share a sense of “*us*” through being member of the fan community (example 70). Likewise, the results of the survey also supported the fifth hypothesis. The fans were in agreement with the statements on the category of “The attachment level to İrem”, while the non-fans were in disagreement with those statements.

The basis for the fifth hypothesis was the fact that fans fulfill their need for attachments through the one-sided relationship with the celebrity and through the fandom (e.g. Giles, 2002; Maltby, Giles, Barber, & McCutcheon, 2005). Consequently, it might be surmised that the devotion fan's feel towards celebrities may be stemmed from loneliness and isolation. There are studies that demonstrate loneliness is related to devotion to celebrities (Ashe & McCutcheon, 2001; Greenwood & Long, 2009) and devotion to television (Rubin, Perse & Powell, 1985).

The sixth hypothesis of the study was "*Fans are encouraged by the İrem's promise of social mobility.*" The results of the exploratory discourse analysis could not confirm this hypothesis. The results of the exploratory discourse analysis only reveal that fans are impressed by İrem's story of upward mobility, not that they are encouraged by it. However, the result of the survey validated this hypothesis by proving fans are encouraged by İrem's promise of social mobility. More specifically, fans were in agreements with statements about how they can move up in the world just like İrem. On the other hand, the non-fans were neutral about the statements on İrem's promise of social mobility. The sixth hypothesis is slightly overlaps with the eighth hypothesis which states "*People who are more attached to İrem will believe in her promise of social mobility more*", which is discussed below.

The fact that fans are encouraged by social mobility is somewhat is an oxymoron. Social mobility refers to moving up in classes and transformation on the socio-economic level in general. For example, like moving to middle class from working class. In the example of İrem Derici, that was not the case. Her father is a well-known and affluent publicist who has a classic car collection (İrem Derici Röportajı Yayında!, 02 Mart 2017). She had studied in a private college and private university (Semercioğlu, 2017; İrem Derici kimdir biyografisi hayati, n.d.). While she never denies her father's economic contributions to her career, she undermines them by bringing the focus back to herself (Semercioğlu, 2017).

All in all, there had been an increase in the symbolic wealth of İrem Derici throughout the years as she became a celebrity. The aim here is not to deny the obvious

increase in İrem Derici's material wealth but to assert that her upward mobility is much more related to her social power and position since her socio-economic position had never been low because of her family background. Not coming from poor background and already having a high socio-economic status did not overshadow İrem Derici's story of social mobility. By looking at the comments of the audience (example 77, example 78 and example 79), it's possible to conclude that the audience liked her story since it is about the possibility of change and about going up and acquiring power.

While the results of the exploratory discourse analysis exhibit that the audience talks about İrem's promise of social mobility, they do not exhibit any evidence for the audience's own desires to become famous and/or to improve their socioeconomical states. However, the results of the survey display that the desire for fame is found in all the participants regardless of whether the participant was a fan of İrem Derici or not. As it was mentioned previously, historically people always had a desire to be famous since fame had always been a sign of confirmation by others (Braudy, 1997). The association between fame and luxury life style, the possibility of increasing social/economic status and of acquiring the necessary power to direct one's own life are also other reasons that are rendering the celebrity status more appealing for people (Holderman, 2007). Likewise, the results of the survey also suggested that there is a general tendency for wanting to be famous. I argue that the celebrity stories that are revolving around particular life-styles rather than a performance or an invention or a talent (Lowenthal, 1961) may be another reason that triggers the desire for fame in the contemporary era. No one can deny that, it's easier to buy desired commodities or to visit the currently favorite places, than to possess an intellectual product or an artistic talent. In other words, as the media started to present the celebrities with an over emphasize on their private lives and life-styles, that altered the value of fame the eyes of the audience and transformed it into something which is more attainable.

Above the factors such as authentic framing of İrem, identity formation of the fans, attachment issues of the fans, İrem's promise of social mobility and the urge to fame people have, were discussed separately. Below the relationships between these factors will be discussed and interpreted.

The seventh hypothesis of the study was *“People who are more attached to İrem Derici will identify with her more.”* The results of the survey confirmed this hypothesis by revealing the fact that the categories of “Attachment Level to İrem” and “Identity Formation Through İrem” are related to each other. It’s observed that when the audience’s degree of agreement with the statements on the attachment level to İrem increased, their degree of agreement with the statements on the identity formation through İrem also increased and the reverse is also true. This relationship between them is not one of causation but one of correlation. The findings of the exploratory discourse analysis also supported the seventh hypothesis. Many members of the audience made comments in which they attributed their love for İrem to the similarities between themselves and İrem (example 47). The seventh hypothesis being confirmed is not surprising since it is supported by studies done on the people adolescents use for their own identity formation (e.g. Giles & Maltby, 2004). Adolescents lessen their attachments to their parents while growing more independent and they use their attachments to celebrities for identity formation. In fact, Giles and Maltby (2004) found that the less adolescents are attached to their parents, the more they are attached to celebrities.

The eighth hypothesis of the survey was *“People who are more attached to İrem will believe in her promise of social mobility more”.* The results also validated this hypothesis by revealing the fact that the categories of “Attachment Level To İrem” and “İrem’s Promise Of Social Mobility” are related to each other. It’s observed that when the audience’s degree of agreement with the statements on the “Attachment Level to İrem” increased, their degree of agreement with the statements on “İrem’s Promise Of Social Mobility” also increased and the reverse is also true since this is not a causation but a correlation. It might be that people who believe strongly in her promise of social mobility consequently get more attached to her or people who are attached to her start to believe in her promise of social mobility more strongly. This finding is ironic seeing that celebrity culture actually reinforces class distinctions in our current economy (Tyler & Bennet, 2010). Therefore, it is ironic that the audience is more attached to İrem when

they believe in her promise of social mobility more because they should be resenting her instead.

The ninth hypothesis of the survey was *“People who identify with İrem more will believe in her promise of social mobility more”*. The results also validated this hypothesis by revealing the fact that the categories of “Identity Formation Through İrem” and “İrem’s Promise Of Social Mobility” are related to each other. It’s observed that when the audience’s degree of agreement with the statements on the “Identity Formation Through İrem” increased, their degree of agreement with the statements on “İrem’s Promise Of Social Mobility” also increased. It should be noted that the other way around is also true since this relationship is a correlation. In other words, when the audience’s degree of agreement with the statements on the “İrem’s Promise Of Social Mobility” increased, their degree of agreement with the statements on “Identity Formation Through İrem” also increased. This finding is expected since the previous two hypotheses were also validated. Seventh hypothesis suggested a relationship between “attachment level” and “identity formation”. Eighth hypothesis suggested a relationship between “attachment level” and “social mobility”. Therefore, a relationship between “identity formation” and “social mobility” was only to be expected. The current study could only identify the relationship between these three categories as correlations. A future study designed to find whether there is also a causation relationship between these three categories would be very informative.

The tenth hypothesis was *“People who highly think that İrem is an authentic person will be more attached to her”*. The results of the survey did not confirm this hypothesis, which means the categories of “Authenticity of İrem” and “Attachment Level to İrem” are not related. On the contrary, the results revealed that all participants perceived İrem as an authentic person regardless of their attachment to her. This finding suggests that İrem literally succeeded in creating the image of an authentic person by being transparent about herself and her life, by drawing attention to her ordinariness and by employing an ironic stance towards herself (since the statements on the category of “Authenticity of İrem” was related to these factors). The results of the exploratory discourse analysis reinforced the survey’s findings stating a lack of relationship between

the categories of “Authenticity of İrem” and “Attachment Level To İrem”. There are people who are attached to İrem and who think that she is “*sincere*” (example 20), “*humble and genuine*” (example 23). However, there are also individuals who make it clear that they are not İrem’s fans although they admire how authentic İrem is (example 19). This finding suggests that appearing to be authentic is not enough to accumulate fans.

The eleventh hypothesis was “*People who highly think that İrem is an authentic person will identify with her more.*” The results of the survey did not validate this hypothesis. As it was the case for previous hypothesis, all participants perceived İrem as an authentic person regardless of how much they identify with her. This indicates that, whether people think İrem is an authentic person or not does not determine how much they identify themselves with İrem. However, this does not dispute the possibility that some people might identify with her because they think she is authentic. The exploratory discourse analysis revealed the existence of such people: examples of how people who think İrem is an authentic person identifying with her more was found in the examples 14, 15, 42 and 63.

The twelfth and the thirteenth hypotheses, which were respectively, “*People who have a greater desire for being famous will believe in her promise of social mobility more*” and “*People who have a greater desire for being famous will identify with her more*” were not confirmed by the results of the survey. This suggests that the category of “Urge to Fame” is not related to neither the category of “Attachment Level To İrem” nor the category of “İrem’s Promise Of Social Mobility”. There are participants who don’t buy in İrem’s promise of social mobility even though they dream about being famous. Moreover, there are participants who don’t use İrem Derici through out their identity formation although they have fantasies about being a celebrity. These results do not suggest that people who have a desire to be famous do not become fans. They could very well be fans of other celebrities and identify with those other celebrities. As it was mentioned previously, individuals choose specific celebrities among others to identify with, since they are active users of the media content (Lazarsfeld, 1940). Every celebrity is representing a specific individuality through his/her specific style (Marshall, 1997)

and the audience chooses specific celebrities to identify with them since celebrities are being presented with an overemphasis on their lifestyles which supposed to be a manifestation of individuality (Marshall, 2006). What requires attention is, celebrities are actually the principal commodities that are produced by the celebrity culture that resign itself to capitalist production and that gives them no space to actualize their own individualities but only promotes the production of a pseudo-individuality through their powerful existence in the cultural world (Adorno & Rabinbach, 1975). It might be interesting to study these two functions of celebrities (promoting consumerism and assisting with identity formation) in societies with different economical systems. A future study might investigate how the celebrity culture is being promoted, what kind of an individuality celebrities are promoting as well as how the audience make use of celebrities in these societies and might find intriguing results.

The results of the current study and the current theories on celebrity culture are in symbiosis. The results of the current study corroborate the current theories on celebrity culture while these theories reinforced the results. However, there is a very recent trend in modern western societies that might necessitate a renovation within the theories on celebrity culture. With the emergence of “*user generated media*” (Marshall, 2006), the relationship between the celebrity and fan started to be altered. There had been a radical reduction in the disparity that exists among the celebrities and their fans (Lumby, 2007; Marshall 2006). “*Domesticated media technologies*” and the increased value of visibility caused by the transition to an image-driven society, enabled an access to fame for anyone who can succeed in the management of his/her images that are circulating in the media (Holmes, 2007; Lumby, 2007:349). Consequently, it’s an upward trend among the members of the audience to label themselves as future stars (Stevenson, 2005). It’s observed that some of the members of the audience can even easily give their consents to transform themselves into an idealized version of a body which means imitating ‘the look of a celebrity’ and which eventually means being a target group for cosmetic surgery (Davis, 1995).

The common narrative of “Success can come and knock your door at any moment” used to function to offer the possibility of becoming a celebrity any individual

but, in reality, the possibilities were too small and one may never be lucky enough as much as his/her favorite celebrity. Within this worst version of the scenario, sharing the happiness and the success of a celebrity by being a loyal fan was a good alternative; *“The girls in the audience not only feel that they could be on the screen, but realize the great gulf separating them from it. Only one girl can draw the lucky ticket, only one man can win the prize and if mathematically all have the same chance, yet this is so infinitesimal for each one, that he or she will do best to write it off and rejoice in the other’s success”* (Horkheimer & Adorno, 1944: 39). However, the realization that fame is reachable to anyone who knows how to use the media properly to present and promote its own image triggered individuals’ obsession in becoming famous. Hence, the line between celebrities and fans blurred as previously mentioned. All in all, the technological improvements, which paved the way for the development of a more democratic media sphere (Marshall, 2006), encouraged the audience to expect more from themselves rather than solely being a fan. Consequently, for a generation who knows how to use the media properly to present and promote its own image and who live in a society that values success, the fame-seeking turns out to be an inevitable impulse. These changes in the world along with the consequent changes to the theories might lead to interesting studies on celebrity culture and its functions for the audience.

CONCLUSIONS

In the contemporary world, celebrities and the celebrity culture occupy an important position in one's social and cultural world. The aim of this thesis was to discover the reasons that trigger the inquiry of the audience about the celebrities and their lives. The members of the society –certainly by refusing being a passive audience- actually uses celebrity culture in general and celebrities in particular, for specific purposes and to achieve gratification. In other words, celebrities have some concrete social and economic functions. First of all, they are the objects of reference for the audience's identity formation. The audience fulfills their need for attachment through celebrities, besides being motivated by celebrities' stories draw attention to the possibility of social mobility. Lastly, celebrities' life stories which concentrate on the anecdotes revealing how they overcome the hardships they encounter and the obvious emphasize on the lifestyles of the celebrities rather than their work give the audience plenty of incentives to dream about being famous in future. Being a fan also enables an interaction and intimacy among the other members of the fan club. Additionally, celebrities increase the tendency of the members of the society to purchase products and this is certainly what capitalism asks for.

There are some certain rules celebrities have to follow, in order to attain and sustain their fame and in order to be able to perform the social and economic functions mentioned above. As the technological improvements makes the image-management and publicity mechanisms more visible and as this heightened the awareness of the audience about the production system that enables fame, the audience demanded to have an access to the real versions of the celebrities. Consequently, celebrities realized the importance of presenting themselves as authentic people. They also start to share even the very confidential details of their private lives in public to create an intimate relationship among themselves and their audience. Moreover, since the details of the struggles they overcome are also in the circulation, the audience is encouraged by the

possibility of the social mobility and dream about being famous one day to acquire power and status.

This study tested if this was the scenario in Turkish context by focusing on, recently one of the most famous pop-music singer İrem Derici and the audience's opinions and feelings about her. This investigation had been done through an exploratory discourse analysis and a survey. The exploratory discourse analysis includes the examination of İrem Derici's post on her social media accounts, of her interviews and of her fans' posts on social media websites. It's found that İrem Derici frames herself as a transparent and an honest person who is not afraid of making shameful statements about herself and who uses slang recklessly. She uses a discourse of authenticity in a very successful way that even the members of the audience who declares that they are not her fans, agree that she is an authentic, sincere and honest person. Moreover, it's found that there is a consistency between İrem Derici's way of presenting herself and the way media present herself; the media portray her as an honest, straight-out and lunatic person. Consequently, the audience (both her fans and the non-fans) buy in her authenticity and that certainly result in the creation of an intimate relationship and increase the liking of the audience about her.

To establish a humanized celebrity image and to create an intimate relationship with the audience, İrem shares her private life in social media platforms and interviews. She often shares personal pictures and videos on her social media accounts. Moreover, she can easily mention her unglamorous daily life, her ugly divorce and her problematic family relationships in interviews. She also gives examples to emphasize the troubles she had which in return make it easier for the audience to identify themselves with her easily. Her story of progress which can be summarized as being a judge in a music competition after being eliminated from another singing competition 4 years ago, encourages people to believe in themselves and in the possibility of social mobility derives from innate qualities and hardworking. As it was mentioned previously in the literature review, "the sense of humour" is a key element for being a celebrity (Stauth, 1988: 5). Various examples indicate that İrem Derici makes fun of herself, especially her look and her glamorous life. Her ironic stance towards herself and her life also

contribute to her authenticity and sincerity in the eyes of the audience as can be seen the comments made by the audience in the social media.

The results include examples of the audience who defines themselves by comparing themselves with İrem, who does not hide the desire to be like İrem Derici, who feel a sense of accomplishment through İrem's successes. Additionally, there are numerous examples that suggest the audience's certain actions and beliefs are imitations of İrem's actions, thoughts and beliefs. It can be concluded from the results that the consumption practices' of the audience are especially determined by İrem Derici. Also, fans develop an interest in the subjects İrem Derici is interest in.

The exploratory discourse analysis also suggests that, one of the other contributions of the celebrity culture is the interaction among fans. In other words, İrem Derici's fans connect to each other through their shared interest in and shared knowledge on İrem. This mutual interest among the fans stimulates solidarity. Lastly, the results indicated that the audience is impressed by the social mobility story of İrem Derici. The depth and the nature of their thoughts on the social mobility story of İrem Derici are investigated further with the survey along with the depth and the nature of their thoughts on their urge to fame. Moreover, how authentic do they think İrem is, how much do they identify with İrem, how attached are they to İrem is also investigated further with the survey.

In the survey, the Turkish audience's reactions to İrem Derici are explored: their perception of İrem's authenticity, their identification with İrem, their attachment to İrem, and their belief in İrem's promise of social mobility. Additionally, the survey inquired into the Turkish audience's urge to fame. Moreover, the survey aimed to discover how these factors related to one and other. There are 342 people who answered the survey. Among the participants, 259 of them were females, 75 of them were males and 9 of them preferred not to answer the gender questions. The average age was 19.4 years and the range was between 11 and 45. The survey includes statements that have been categorized under 5 main title: Authenticity of İrem, Identity Formation (subcategories:

İrem as a role model & Feeling of success through İrem), Attachment Level to İrem, İrem's Promise of Upward Mobility and Urge to Fame.

There were no gender differences among the agreement level to statements on any of the categories except the category of Urge To Fame. More specifically, both genders were equal in their opinions on İrem's authenticity, on how much they identify with İrem, on how attached they are to İrem, and on their belief in İrem's promise of social mobility. There were, however, significant differences between the responses of men and women on the subject of urge to fame: men displayed a stronger desire for urge to fame. This finding is draws attention the patriarchal essence of the Turkish society (Gedik, 2015). It may be that, men feel more pressure to be successful, to acquire power, to gain wealth and to improve status in a society that values the success of men more than the success of women.

When the effect of age considered on the participants' agreement level on the statements, it's found that the agreement level on the statements of the younger age groups was higher while the agreement level on the statements of the older age groups was lower among all the categories. This suggests that younger people are more impressionable and analogously, since older people's identities had been already formed they are more reluctant to be impressed by İrem Derici through their process of identity formation, to buy in her promise of social mobility and to dream about being famous in the future.

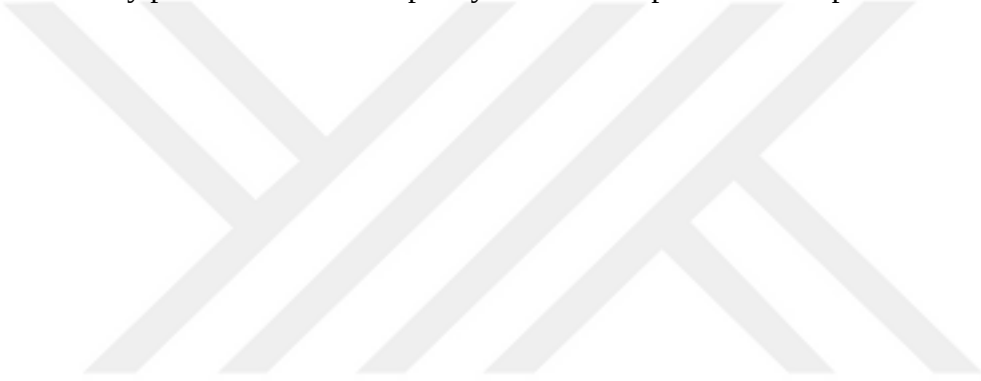
Our results suggested that not all of the categories were related to each other. For example, perception of İrem's authenticity was not related to any other categories. This finding was due to all of the participants perceiving İrem as authentic no matter whether they are fans, they identify with her or they believe in her promise of social mobility. Additionally, participants' desire for fame is also not related to any other categories. This suggests that not all people who want to be famous are İrem's fans who identify with her or believe in her promise of social mobility. This is not surprising since these people may turn to other celebrities to fulfill these functions.

On the other hand, results reveal that some categories are related to each other. The categories of “Identity Formation Through İrem”, “Attachment Level to İrem” and “İrem’s Promise of Social Mobility” are all related to one another. The findings reveal that as the participant’s attachment to İrem increases, the extend they identify with İrem also increases. It might be that people who are attached to İrem identify with her more or the more a person identifies with İrem, the more they get attached to her. Likewise, the findings reveal that as the agreement level on İrem’s promise of social mobility increases, the participants’ tendency to identify with İrem and the participants’ attachment to İrem also increases. It might be that people, who identify with İrem to a greater extent, believe more in İrem’s promise of social mobility or that the people, who believe in İrem’s promise of social mobility to a greater extent, are more motivated to use İrem for their identity formation.

Possible other future directions that can be taken on the subject of celebrity culture in Turkey are studying different types of celebrities such as comedians (e.g. Okan Bayulgen), actors (e.g. Kivanc Tatlitug), composers (e.g. Fazil Say) or models (e.g. Didem Soyden). Another future direction that can be taken is designing a study comparing different types of celebrities who are singers such as established ones (e.g. Emel Sayın) and new ones (e.g. Kalben). One important aspect these future studies should watch out for is that the data collected should be diverse, which was a limitation in the current study (e.g. the number of men and women were not analogous).

In conclusion, the current study contributes to the literature by examining celebrity culture and its roles by providing support for current theories as well as adapting them to a novel culture, namely Turkish. In Turkish celebrity culture, celebrities are also trying to present themselves as authentic people: as can be observed from their willingness to be ordinary, to share their privacy in public and make fun of themselves. This can affect how celebrities are perceived in the Turkish audience and contribute to their authenticity in the eyes of the audience. Another way celebrity culture promotes itself in Turkey, by promising the audience social mobility. This appears to be very affective since the Turkish audience was found to have an intense desire for fame. By looking at the results of the exploratory discourse analysis’s and the survey’s results, it may be assumed that

the theories on the functions of the celebrity culture may be applicable to Turkey too, since the Turkish audience also uses celebrity culture for the process of their identity formation, to fulfil their need for attachment, to build up their expectations of their future – the celebrity culture’s promise of social mobility – and to dream about becoming famous. Also, it was demonstrated that a Turkish celebrity understands the importance of the authenticity discourse to create and sustain an intimate relationship with their audience; consecutively, İrem Derici earned the love of the audience thanks to her success in employing authenticity discourse, to her willingness to frame herself as an ordinary person and to her capacity to share her private life in public.



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