In “Never Trust a Snake” and “Our Celebrities, Ourselves” Jenkins and Gabler both reference different types of celebrities that have effects on people. “Never Trust a Snake”, written by Jenkins is about the importance of the WWF. Jenkins, goes on to describe how the WWF allows for a safe and secure place for one to show their emotions. When you are behind clothes door with a knowable outcome against your enemy or opponent it allows for whoever is watching to be properly reassured and get the emotional release that they are looking for (Jenkins, 52). As to where if we look at the reading “Our Celebrities, Ourselves” written by Neal Gabler, the readers get the fascinating take of the importance of celebrities in the eyes of a “normal person”. Throughout the reading the audience is introduced to a number of ideas, all having the common theme of an ongoing narrative that is forever changing. Gabler, argues that a Celebrities life is always changing and in the end the follower of that celebrity learns something about himself (Gabler, Paragraph 17-18). Jenkins and Gabler both discuss the creating of narratives however, Jenkins talks about narratives occurring through the back-story built on the WWF wrestlers and Gabler believes that narratives are created through reality TV and celebrities; therefore Jenkins and Gabler both use the creating of narratives for people to have an emotional release.

Although, Jenkins and Gabler illustrate different ways of creating a narrative the audience is enabled to develop a relationship with the main characters. Jenkins describes in detail, the importance of the audience knowing the proper background before the WWF fight
develops. The viewers of the WWF often identify with the “good guy” characters that were often wronged by the “bad guy”. Then the fight occurs and it often goes back and forth but results in the “fan favorite” winning (Jenkins, 54,55). This allows for the audience to develop that emotional connection with one of the wrestlers and start to understand and identify with certain strengths that he sees in the wrestler. For example, strength, courage, and honor. All of which are traits that when seen can help activate an emotional release within the audience. When looking at it from Gabler’s perspective the audience becomes attached to certain celebrities because the celebrities lives are not predetermined: “Celebrity, on the other hand, doesn’t require one to suspend belief, because it is real, or at least purports to be. The stakes are real (Gabler, ). The real life narrative of a celebrity that is always changing attracts a large portion of people. The audience to these celebrities start to follow the ever changing lives of these celebrities. They start cheering for the celebrities following their every move in hopes that what they want to happen will happen. This will then allow for a proper emotional release. In jenkin’s and Gabler’s case the relationship you develop with the narratives between wrestlers or celebrities, both have a similar effect on the person. The emotional release, with the narrative created, is different between audiences because the WWF targets a different demographic then what normal musicians, actress, or actresses attract.

Between Jenkins and Gabler both authors discuss very different audiences. Jenkins discusses how the WWF attracts mostly male, blue collar audience. As to where Gabler attracts a younger audience because they are more celebrity crazed. The WWF stands for something bigger to this demographic. The audience treats the good wrestlers and the
underdog’s as themselves. They see the “bad guys” as the privileged or the people that get everything handed to them on a silver platter: “The core myth of WWF wrestling is a fascistic one: ultimately, might makes right; moral authority is linked directly to the possession of physical strength, while evil operates through stealth and craftiness” (Jenkins, 55). This is Jenkins, describing that the working class views themselves as the “moral” ones because everything they do requires hard work and physical labor as to where the people that sit behind desk jobs and make lots of money for not exhibiting physical labor. In Gabler’s case celebrities encompass the younger generation of viewers because more and more people are starting to become bored with the fictional narratives, when they can find someone they love and at least feel like they are experiencing the unexpected with the celebrity: “each of us, to a greater or lesser degree, is fighting the same battle as the celebrities, which is why celebrity, for all its obvious entertainment value, resonates physically in a way that few modern fictional narratives do” (Gabler, 18). The younger audience identifies with the celebrities because they are more engaged with the narrative of their favorite celebrity that is always being entertained in different ways which allows for the audience of the celebrity to have proper emotional releases with the celebrity.