Volume 19 Issue 34
Originally issued as C3



Global Journal of human-social science: C
Sociology & Culture
Volume 19 Issue 3 Version 1.0 Year 2019
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

The Commodification of Domesticity and Scopophiliac Consumerism through Youtube Vlogs

By MD Saiful Alam Chowdhury & Barnali Talukder
University of Dhaka

Abstract- The world is now experiencing a boom time of global capitalism that entirely is rooted in large-scale investments worldwide. The word, capital, however, is no more confined to the material or monetary category; instead, it has started analyzing cultural as well as social realities to find out new forms of profit-making investment sources. Interestingly, capitalism is nowadays devoted to dig out human interests and to present commodities according to those desires. To understand this matter more clearly, here few contents from YouTube are going to be analyzed to show how social scopophilia (a pleasure principle) has been targeted as a space for investment. These contents are uploads of some women who share their daily life with the world around on which this study has launched a thorough qualitative analysis. In order to find an answer to the question why the selected YouTubers have made their everyday life public and, on the other hand, why viewers get interested in others' life, this study has mainly focused on commodity culture of contemporary world that, resultantly, has brought into view how everything irrespective of their materiality and immateriality gets commodified. To conclude, the most determining factor behind the commodification of everyday domestic life has been a sort of scopophiliac consumerism that this particular study has earnestly attempted to establish.

Keywords: *commodification, consumer culture, scopophilia, domesticity, youtube vlogs.*

GJHSS-C Classification: *FOR Code: 160899*



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The Commodification of Domesticity and Scopophiliac Consumerism through Youtube Vlogs

MD Saiful Alam Chowdhury [α] & Barnali Talukder [σ]

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I. Introduction

If only Mrs Seton and her mother and her mother before her had learned the great of making money and had left their money, like their fathers and their grandfathers before them, to found fellowships and lectureships and prizes and scholarships appropriated to the use of their own sex, we might have dined very tolerably up here alone off a bird and a bottle of wine… we might have been exploring or writing; mooning about the venerable places of the earth; sitting contemplatively on the steps of the Parthenon, or going at ten to an office and coming home comfortably at half-past four to write a little poetry. (Woolf, 1929, p. 19)

What Virginia Woolf is regretting here under the veil of a wishful celebration is the disgraceful confinement of women within four walls. Domestic life has always prevented women to participate in external economic activities. Therefore, the role of a woman resembles that of a house servant who, in the language of classical political economist Adam Smith (2017), performs unproductive labor: *the labor of the menial servant … does not fix or realize itself in any particular subject or vendible commodity* (p. 258). However, it seems, this phase of female subjugation has come to an end because the domesticity of female life has turned into a way of earning. This opportunity, therefore, comes from a widespread existence of capitalism and the reason behind the expansion of capitalist production is a widespread interaction between consumption and production that has been increasing ever since its inception (Fulcher, 2004, p. 16). The production and consumption relationship that capitalism is embedded in gets also expressed in other spaces besides markets as no longer market-places only inspire buyers and sellers to make their exchanges but nowadays, some electronic space takes on the responsibility of fixing prices as well as confirming deals (Fulcher, 2004, 16). Therefore, in today's age of technological advancement, where there are several virtual platforms for exposure, a number of women from different corners of the world are sharing their household life with the world because digital media are formulated in a way to accommodate people's everyday lives, and such accommodation has also become more ubiquitous (Schroeder, 2018, p.149). Depending on the views these vlogs (video blogs) become able to collect, the vloggers earn money proportionately that one of the reports published in *The Guardian* states in the following manner: *Video makers can earn money from advertising via the site's partner program, a scheme aimed at regular uploaders with a big audience* (Ratcliffe, 2012). It, therefore, becomes logical to conclude that a process of commodification is what transforms domestic life into a product to sell to the virtual media users.

The study here is not concerned about the ethical ground of such sharing, or about whether such action violates the perpetual definition of personal life. Instead, the matter of investigation here has been decided to determine how outspread capitalism has taken hold of everything to transform into a commodity. Therefore, if there is a commodity on sale, there is

Author α: Associate Professor, Department of Mass Communication and Journalism, University of Dhaka, Dhaka-1000, Bangladesh. e-mail: chowdhuri2001@yahoo.com
Author σ: Lecturer (English), Faculty of Arts & Humanities, University of Chittagong, Chittagong, Bangladesh.
e-mail: borno.talukder@gmail.com

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certainly consumerism going on. To give a critical thought on consumerism is equally important as it has to be made clear from the outset that consumption is an active form of relationship (not only to object but also to society and to the world), a mode of activity and global response which founds our entire cultural system (Baudrillard, 1998, p. ix). Therefore, scopophilia, a socio-culturally rooted phenomenon, will better explain such consumer psychology that inspires them to purchase commodified domestic life. To bring out how a large group of consumers find interest in others' life and buy looks at others' life virtually, the term 'scopophiliac consumerism' has not been a misnomer. It has been equally enthralling to understand how capitalism is encroaching on everyday life creating a buyer-seller relationship everywhere.

II. The Objective of the Study

YouTube has now become a popular medium of income. In a study published in *Fortune.com*, it has been said that children born after YouTube was created in 2005 have grown up surrounded by videos churned out by performers…whose clips about their daily lives, video gaming, and fashion, respectively, have turned YouTuber into a popular career goal (Bloomberg, 2018). The concerned channel owners who are earning money through YouTube, to some extent, play a participatory role in the market economy, but they get double-prisoned in the commodity-consumer culture of capitalism. The study here has reflected on such a growing tendency in today's technologized culture. In the precise claim, the objective of the study can be deciphered through a search for answers to the following questions:

1. How is capitalism commodifying everything irrespective of their materiality or immateriality?
2. How are social media like YouTube promoting such commodification?
3. What is the psychological perspective driving the consumers to purchase such commodities?

III. Literature Review

In today's world, commodity and consumer relationships effectively help build social relationships. It, therefore, gets difficult to identify what becomes a commodity and what retains consumption potential in the market as nowadays money has acquired the omnipotence to buy anything. As the commodification is not a new phenomenon, people on different corners of the world have tried to investigate the wider implication of it in diverse sectors. However, the recent tendency to showcase household activities in order to sell has not yet been treated with much importance.

In the beginning, it is important to shed light on the popularity of YouTube regarding which Margaret Holland (2016) remarks that YouTube has changed from a content-sharing website to a platform for user-generated contents. The author exemplifies the proposition through the presentation of three YouTube channels that share similar types of contents but ultimately develop personal brands. This, therefore, becomes possible only for the space YouTube has created for the users.

Davis (2003) argues how self-identification relies on the quality of purchases as well as the relations with the market economy. His study also reiterates the fact that today's world demands a self-branding human being conforming to the requirements determined by contemporary market commodity culture.

Zoe Glatt (2017) shows how YouTube vloggers are commodifying their selves in order to embrace the neoliberal market economy strengthened by techno-capitalist platforms like YouTube. Complex rational interests like beauty or fitness contents draw attention to a good number of audiences who break down the traditional definition of commercialization and help to expand neoliberal economic tradition on virtual media. The author concludes on a hopeful note that such unrestricted existence of YouTube content production and consumption will be reduced shortly.

James Arvanitakis (2007) explores how abstract qualities like trust and hope are also commodified in this age of capitalism. This shows the pervasiveness of commodification culture of capitalism where abstract qualities also get the opportunity to get commodified and what justifies the proposition of the study that has tried to show the commodification of domestic life and pleasure principled consumer culture.

Scopophilia, therefore, until now, is limited to the definitions provided by Laura Mulvey (1999). The definition, however, is oriented in a sexual principle derived through the act of looking at. He explores scopophilia as an instinct to derive a sort of sexual pleasure through at looking at the female body in cinema. It becomes a matter of concern in her essay how active male gaze stereotypes female body even on screen.

However, this study has considered this scopophiliac drive from a different perspective. Disorienting sexuality from the pleasure principle theory, here, this principle of pleasure has been connected to a consumerism-on-rise.

Although commodification process is not a new arrival in the procession of the capitalistic market economy, commodifying one's internal household is a new tendency and consumers' interest in such commodities makes it essential to look for the root of this phenomenon. The existence of a widespread virtual reality that is used as a substitute for the marketplace, equally deserves a keen observation as new modes of productions and consumptions are held here considerably. The study hopefully would satisfy many inquiries regarding this situation.

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IV. Theoretical Framework

In a world where virtual media play a distinguished role and value of things is determined in terms of market price, it is difficult to ignore capitalism. Therefore, if capitalism exists, there are other mechanisms around that help capitalism exist. Whether capitalism controls its consumers or consumers hold the rein of it, this is disputable. However, the present study has taken commodification and consumerism as focal points of discussion to demonstrate a virtual reality that primarily is caused by it. At the same time, this study is interested in articulating a psychological aspect triggering this consumer culture.

V. Commodification and Consumerism

What is a commodity? Karl Marx (2017, p. 669) answers the question: as a general rule, articles of utility become commodities, only because they are products of the labor of private individuals who carry on their work independently of each other. The definition of utility, however, is much more extended than it seems to be. It is Marx (1890) again who reflects on this issue in the following manner:

> *The commodity is at first an exterior object, a thing, which by its properties satisfies human wants of one sort or another. The nature of such wants, whether they arise, for instance, from the stomach or from imagination, makes no difference. Nor does it matter here how the object satisfies this human wants, whether directly as an object of consumption or indirectly as a means of production. (p. 3)*

In consequence, the idea of human needs can be multifariously interpreted. To satisfy such diverse sets of needs, the process of commodification continues. In accordance with this process, people nowadays transform many inconsequential realities of their world into commodities. The nature of commodification changes with the change of time and it is inevitable on which Karl Marx reflects that the relations of production result in the social relations, and, therefore, a society at a specific stage of historical development assumes a distinctive character (2017, p. 662). As capitalism remains busy with searching for new scopes of investment (Harvey, 2015) the commodification process also gets newer dimensions from time to time. Fulcher, in another respect, comments on the money-making tendency of capitalism that can never be satisfied with its present state: capital is money that is invested in order to make more money (Fulcher, 2004, p. 14).

However, besides the Marxist reasons behind commodification culture, many other theories have presented significant explanations for the emergence, survival, and accretion of it on such a large scale. For instance, in defining commodity Igor Kopytoff (1986, p. 64) says: Commodities must be not only produced materially as things but also culturally marked as being a certain kind of thing … the same thing, at the same time, is seen as a commodity by one person and as something else by the other. Therefore, on virtual media, commodities transcend the cultural boundary and respond to diverse human needs which this study particularly has emphasized.

Coming to consumerism, it is relevant to take an excerpt from *The Consumer Society*:

> *The basic problem of contemporary capitalism is no longer the contradiction between 'profit maximization' and 'rationalization of production'… but that between potentially unlimited productivity (at the level of the technostructure) and the need to dispose of the product. It becomes vital for the system in this phase to control not just the apparatuses of production, but consumer demand; to control not just prices, but what will be demanded at those prices (Baudrillard, 1998, p. 71).*

Therefore, what a consumer demand does not always fall in the group of material needs, some objects also entertain the consumers or give them aimless pleasure. This particular aspect of commodification prevalent in capitalism is of special interest in this study.

VI. Scopophiliac Consumerism

Such a pleasure instinct of a consumer can better be explained in the terms of Scopophilia. However, the idea of 'gaze' is not new to cultural analysis what gets delineated in Foucauldian analysis of the history of medicine as 'medical gaze' separating doctors from patients, in Urry's notion of 'tourist gaze' to gain a phenomenal experience of nature and culture and in Frankin's 'zoological gaze' dealing with confined animals as subjects of analysis (Paterson, 2017, pp. 117-119). According to cultural significance, scopophilia is a way of deriving sexual pleasure by looking at (Mulvey, 1999). But etymologically the word suggests 'looking at' that has been derived from a Greek root (Oxford). Therefore, it would be appropriate if the word is used in its original sense that, however, still demands a modification as such looking at is much closely connected with consumer psychology. The entire situation can be better explained if analyzed under the term 'Scopophiliac Consumerism.' Laura Mulvey (1999) once comments on a study regarding male gaze in a cinema culture that there are circumstances in which looking itself is a source of pleasure. If this reflection gets an un-contextualized treatment that is bereft of sexual orientation, it objectively suggests that looking can be a source of pleasure. Such looking, however, is not impartial in character; rather it takes socio-cultural curiosity into context. When consumers watch the above mentioned YouTube contents, they undergo a process of connection, comparison, and contrast with their own realities. Therefore in this age of pervasive virtual reality,

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human desire to know about others' lives is satisfied through the commodification of some others' everyday life. The pleasure of looking at as well as curiosity is manipulated as a way of consumption.

VII. Vloggers

As this study has been conducted on two YouTube vlogging channels, it becomes important to address a new community and their space, respectively which are called vloggers and vlogs. Gao, Tian, Huang, & Yang (2010) defined that by combining the grassroots blogging with the richness of expression available in video, video blogs (vlogs for short) will be a powerful new media.

John Warmbrodt (2007) substantially describes the nature of such virtual video posts: video blogs (or vlogs) are blogs where each post is a video. Although the posts may also include text, providing context for the video, the focus of each post is a video.

The study here has been entirely focused on two vlogs that along with maintaining a regular presence virtually, broadcast videos disclosing their personal lives to the world around. It is definitely a matter of interest how such vloggers make a space in the market and create consumers to sell their products.

VIII. Research Methodology

This study is mainly based on content analysis formula. Here qualitative research methodology has mainly been applied, but the quantitative method can also be found to some extent regarding data collection. The vlogs that have been selected here for analysis demonstrate Indian subcontinental domestic life of two women. There exist a number of similarities in their choice of content as well as presentation. At first, representing episodes from selected two YouTube Channels have been categorized depending on the nature of contents. Based on the collected contents, an analytical approach corresponding to abovementioned theories has been launched. The contents, collected following a quantitative approach, require a qualitative analysis in order to communicate with the theories that this study is grounded on. The number of views that the selected episodes have been able to gain has been presented here in the study so that the acceptance ratio can be measured. In other words, it is a way of estimating the number of consumers. Reversely, how the contents of those videos can attract such a wide number of consumers has also been discussed from a psychological perspective. Therefore, it is certain that relating all these findings to a commodification reality has been essential as all these transactions can only be held if there is a capital-based market economy no matter it exists physically or virtually.

IX. Sampling Procedure

In this study, two YouTube content uploading channels have been examined along with the distinguished patterns these YouTube vlogs entail. By title, the first channel is *Indian Vlogger Soumali* (Adhikary, 2017) and the second one is named *Indian Youtuber Priyanka* (2017). These vlogs deserve attention as both have claimed 174000 and 111930 (up to 06-06-2018) subscriptions respectively. Selected videos spanning from 12 July 2017 to 16 May 2018 have been examined in the case of the first YouTube vlogger and for the second one selected videos from 21 July to 26, May 2018 have been brought under a microscope. In order to sustain the ease of analysis, their video posts have been stratified into three categories – Instructional, Daily Life and Personal Life. Each of these categories contains three sample video posts from the selected vlogs. These video samples have therefore been analyzed in the light of the commodification theory of Karl Marx and a consumer culture intrigued by scopophilia.

X. Data Presentation & Analysis

Here the videos along with the number of their views have been presented below. Although the number of views is not of much importance, it implicitly demonstrates how widely consumers on YouTube navigate such posts. This brings out the acceptance ratio of the video blogs that occupy considerable space on YouTube.

Table 1: Instructional category

Name of channel	Title of uploaded videos	Views
Indian Vlogger Soumali	How to store vegetable in Fridge (2017)	362,165
	How To Meal Plan For The Week (2017)	354,166
	Indian Monthly Grocery Shopping (2017)	215,930
Indian Youtuber Priyanka	Family New Haircut Vlog (2017)	96,396
	Yellow (2018)	71,386
	My Makeup Collection (2018)	57,881

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Table 2: Daily life

Name of channel	Title of uploaded videos	Views
Indian Vlogger Soumali	How Do I Manage My Daily Responsibilities – House Chores, YouTube Work, Kid's Study (2017)	1,489,265
	An Indian Family Evening FUN Time Vlog (2018)	97,567
	How I Spend my SUNDAY with Family ~ Morning to Evening Vlog (2018)	324744
Indian Youtuber Priyanka	How do I clean my House (2018)	47,863
	Sunday Yummy and Delicious Lunch (2018)	83329
	A DAY IN MY LIFE – INDIAN DAILY ROUTINE (2017)	190,542

Table-3: Personal life

Name of channel	Title of uploaded videos	Views
Indian Vlogger Soumali	My First Pregnancy Experience (Hindi) || Why I'm not Planning For 2nd Baby? (2017)	264,705
	Our love story II What Special I'm Preparing For Today's Lunch (Saturday) (2017)	376,967
	How Hubby can Swing My Mood (2018)	91,947
Indian Youtuber Priyanka	HUSBAND GAVE ME AN AWESOME GIFT (2018)	60,727
	His First Girlfriend!!! (2018)	56,072
	I WANT A BABY (2018)	78,327

All these contents, in the process of analysis, make one thing certain that these are not created based on any standard conforming to acclaimed systems of household, certified skills, and distinct impact factors. The vloggers have shared their day-to-day life in a much ordinary way, with the help of everyday language and without any dramatic effect. Each of these episodes unfolds everyday fragments of an ongoing real-life story. Most importantly, these videos are so customized that they are formulated based on one's individual way of handling the household. Therefore, what is there to sell to the world – certainly their personal domestic capabilities, experiences and life events are on sale. The commodity which is not satisfying one's hunger or giving the dress to put on rather is giving an opportunity to peep into other's house as well as life events. Here there is a resemblance to Marx's claim that capitalism commodifies not only human necessities but also human desires. Therefore, what desire is being fulfilled in this virtual buyer-seller culture? Not any practical desire, but a desire that is born out of curiosity is at work. In consequence, the question cannot be ignored that if there is a seller in the market of virtual commodities, there is certainly a consumer as well. What is the consumer attracted to –definitely, as it has already been stated, there is no solid thing to take in the house, rather there is a satisfaction that is acquired through gazes at someone else's life activity. There is a pleasure of looking at someone's life while the person living the life is completely unknown, and most importantly nothing effective can be achieved through such looking at. What can go on under the veil of looking at is an unconscious tendency to connect to other's life or to compare with other's life or to acquaint with other's very personal truths.

XI. Commodification of Domesticity

An emerging virtual market

No more domesticity is a private matter, nor are householders ashamed of exposing the inner activities to the outside world. Domestic life can be an object of dignity and income at the same time. It would be better now if the data of those YouTube uploads are analyzed to find out the justification of the claim this article has already enunciated. To begin with *Indian Vlogger Soumali*, it would be interesting to search for the types of videos she uploads for her audience. Under this caption, she posts videos that explore different aspects of domestic as well as female life. Under Instructional category, there are some uploads to be mentioned, for example, "How to store vegetable in Fridge (12 July 2017)," "How To Meal Plan For The Week (6 Dec 2017)," "Indian Monthly Grocery Shopping (2 Aug 2017)." Therefore, the Daily Life section is of special importance that is comprised of some video posts like "How Do I Manage My Daily Responsibilities – House Chores, YouTube Work, Kid's Study… (1 Dec 2017)," "An Indian Family Evening FUN Time Vlog (16 May 2018)," "How I Spend my SUNDAY with Family ~ Morning to Evening Vlog (26 Feb 2018)." There is another dimension to her sharing experiences with the audience across the world that is the inclusion of a Personal Life category like "My First Pregnancy Experience (Hindi) || Why I'm not Planning For 2nd Baby (22 Nov 2017)," "Our love story II What Special I'm Preparing For Todays (26 Nov 2017)," "How Hubby can Swing My Mood (18 April 2018)."

The second YouTube Channel that goes under the title *Indian Youtuber Priyanka* also uploads lots of daily life videos. She posts a number of videos corresponding to her lifestyle which can be grouped under Instructional category "Family New Haircut Vlog

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(28 Dec 2017)," "Yellow (21 April 2018)," "My Makeup Collection (28 April 2018)." Her daily life has equally been exposed to the world under the titles "How do I clean my House (13 May 2018)," "Sunday Yummy and Delicious Lunch (4 Feb 2018)," "A DAY IN MY LIFE – INDIAN DAILY ROUTINE (21 July 2017)." The Vlogger also shares anecdotal incidences of her life which can be analyzed under Personal Life category: "HUSBAND GAVE ME AN AWESOME GIFT (26 May 2018)," "His First Girlfriend!!! (14 May 2018)," "I WANT A BABY (27 Mar 2018)."

If the first YouTube channel is taken into consideration, it can be discerned that her instructional videos are not results of any prior training or learning. After maintaining a household for a long time, she has discovered a disciplined and individualized way of conducting it. Giving a look at her treatment to harmonize daily life, it is observable – she is boiling carrots, cutting cauliflower and capsicum ("How to Store Vegetable in Fridge") – and it can be concluded that she is doing all these keeping some certain dishes in mind to prepare in upcoming days and that certainly is a much-individualized way of keeping household. The YouTube vlogger states that on a distinct way she plans her week preparing all vegetables, fishes, meats to use in a week ("How to Meal Plan for the Week"). On "Indian Monthly Grocery Shopping" post, the YouTuber exhibits lots of lentils, cholesterol-free oil, Glucon D and some other daily necessities. Here it is noticeable that she is consuming products in accordance with her affordability. Therefore, the way the channel user is doing her monthly shopping will not match with others' necessity list because of the difference in income, taste and social context. However, her uploaded video post is reaching every audience irrespective of class and income. Now, under the same umbrella, that is instructional video posts, the second YouTube user posts several other videos that are much more personalized. Video posts titled "Family New Haircut Vlog," "Yellow," "My Makeup Collection" consecutively explore some new hairstyles of the user and her close people, tips on cloth washing as well as hair massage and some of her favorite makeup items that effectively beautify her. Cutting hair or wearing a yellow dress is entirely a personal choice that, on the aforementioned video posts, comes with much-personalized fashion tricks. On the last video, however, the content owner exhibits all her makeup belongings that certainly suit her skin and state. Accordingly, her opinions during video-play as well as her usage of such makeup items reveal the advantages and disadvantages of those to some extent.

Daily Life category, in this article, is of immense importance. As the vloggers are sharing their daily lives with the world outside, their entire arrangements are culminating in ordinary language use, shedding light on inconsequential daily activities and individualized domesticity. The matter of interest is how such real-life ordinariness attracts such a huge number of viewers. Before detail discussion on the question unleashed here, it would be helpful to visit the virtual world of real-life householders. *Indian Vlogger Soumali* shares her morning-to-night routine on her video posts "How Do I Manage My Daily Responsibilities – House Chores, YouTube Work, Kid's Study…". This video explores her everyday activities like cleaning the house, preparing food along with maintaining self-fitness. Not prioritizing on any special or important segment of life, the video unfolds an ordinary, simple everyday life. On her next video "An Indian Family Evening FUN Time Vlog" she accumulates several portions of daily life including cleaning, beauty tips and speaking to the audience. Therefore what the video contains does not philosophize or make any rhetorical speech; rather the way one speaks inside the house without any definite purpose or distinct remarks, the video also is assembled maintaining such spontaneity. And the final video post "How I Spend my SUNDAY with Family ~ Morning to Evening Vlog" that has been included in this article under Daily Life category shows how the YouTuber's family spends a weekend. Such weekend is not grounded on any unusual, unexpected or super-exciting happening of life, but a very ordinary way of cooking something well as well as managing leisure. The second YouTube vlogger *Indian Youtuber Priyanka* also uploads videos based on her daily life activities. The first video post that has been taken for analysis is titled "How Do I Clean My House" and details her daily cleaning activities starting from the purchase of some cleaning stuff and cleaning every corner of the house. The entire video is revolved around the way she deep-cleans her house. Her next video "Sunday Yummy and Delicious Lunch" has been recorded on a Sunday proceeding from morning to noon and particularly focuses on a lunch item very easily prepared and claimed to be delicious. The final daily life video that has been selected from her uploads A DAY IN MY LIFE – INDIAN DAILY ROUTINE delineates her life from morning to 4 in the evening and casts light on how she manages her day with cooking, cleaning, and other daily activities. As both of the channels have been derived from Indian circumstances, they particularly broadcast the way an Indian house is maintained. Therefore, it can be assumed that most of the Indian women who are on the consumer list of these video uploads can connect to their household maintenance strategies with those of the vloggers have exposed. Viewers from other parts of the world can certainly enjoy an Indian way of house-holding but these can certainly not be grouped under educational category. Therefore, the question hangs on why consumers purchase such trivial everyday life.

Both of the vloggers examined above also disclose some of the very personal issues of their life. If *Indian Vlogger Soumali* is observed, her video titled "My

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First Pregnancy Experience (Hindi) || Why I'm not Planning For 2nd Baby (22 Nov 2017)," explains her experience during the first pregnancy and reflects on her fear about the conception of the second one. On her first pregnancy she was expecting twins, but unfortunately one of the children died. The fear, however, she has not been able to get over. This is why even after 10 years after the birth of her first child she dares not conceive another one. In the next video "Our love story ll What Special I'm Preparing for Todays (26 Nov 2017)" shares weekend lunch dishes with the audience and also unveils their love-story as well as conjugal life experience. Her love story starts from the time of proposal and ends with a happy ending through marriage. Regarding conjugal life, her virtual storytelling confirms it as comforting and loving. The final video "How Hubby can Swing My Mood" that this article is going to deal with adumbrates a day with shopping that the vlogger believes to be highly elating. It comes into view in the course of the video-playing that the vlogger gets elevated at the utterance of shopping. The next YouTube Vlogger Indian YouTuber Priyanka on the post titled "HUSBAND GAVE ME AN AWESOME GIFT (26 May 2018)" shares her anniversary day with the world that actually ends up with a gift from her husband. On her video, she expresses her utter satisfaction with the gift. The next video "His First Girlfriend !!!" airs a daily life chit-chat between husband and wife that is sort of time-spending without any definite purpose. The third video, on the selection list, "I WANT A BABY" revolves around an epiphanic realization of the vlogger that she wants a baby. Passing a good time with a little boy from her in-law's, all of a sudden she feels that she needs a baby to be accompanied by. The video at the same time explores her daily life activities.

XII. Scopophiliac Consumerism

An underlying consumer psychology

Ellina Mironova (2016) exposes audience psychology that would be helpful to understand why such a large number of people consume YouTube-based videos. The author mainly analyzes the audiences' behavior on social media, but in the course of the study, the author reveals, as people can get acquainted with multiple cultures around the world as well as diverse points of views through YouTube that Television fails to provide them with, they get more addicted to YouTube contents. This analysis of Mironova (2016) justifies why such a large number of people, in spite of doing the same chores at home, become viewers of selected vlogs of this paper.

The audiences who are subscribing these channels or liking/disliking the videos are regarded as consumers. The instructional videos that the vloggers have shared with their audience deal with everyday life activities. The vloggers share their individual way of managing the household and the consumers relish those productions not because they are unacquainted with the ways to do it or before YouTube people failed to manage household chores properly, but because it facilitates a chance to look into another's unexposed ways cultivated inside the house.

The daily life activities again show morning-to-night things a householder is required to perform. The consumers here get known to others' plans for breakfast, lunch and dinner – and how other people manage time to systematically utilize it. It might happen that such exposition of daily life activities explores new ways of housekeeping. However, besides being acquainted with a new household environment, the consumers seek pleasure to look at dishes and utensils that the content owners deliberately upload on media.

The consumers also equally enjoy the video posts where personal life gets exposed. Why someone does not conceive the second child, what one is gifted with during wedding anniversary, what is the love story of one's life, why someone suddenly feels like to have a baby – all these issues are supposed not to matter much, but the consumers are interested in these revelations as there is a pleasure finding matter buried in the looks at others' lives.

It is noticeable that a reciprocal relationship is continuing in this virtual market economy. The YouTube channel holders upload their everyday life in order to make money and the consumers relish those productions out of satisfaction and pleasure. If such commodification of everyday life gets a close analysis, the consumer buys the gaze at other's life in order to get pleasure. Not only household activities, but the abovementioned vloggers also inform their consumers of their personal thoughts, plans and recent updates about their life. The consumers are even informed of almost all the details of the interior of the vloggers' house. Therefore, along with attaining a pleasure through gazes at others' households the consumers also undergo a process of connections, comparisons and contrasts with their own ones. This process, however, gets accomplished at the unconscious level camouflaged under pleasure principle. Analyzing the above-illustrated data and content, the following findings might seem relevant:

- YouTube has inaugurated such an income source for women that even accommodates the commodification of the trivialities of household and sale on virtual media.
- Virtual medium, YouTube, has become a marketplace where producers upload their contents and consumers purchase those out of pleasure, entertainment or necessity.
- The definition of commodity, however, has also undergone a change.

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- Female channel users are commodifying their own households.
- The consumers are purchasing those contents full of personal thoughts, ideas, and activities.
- A drive to have pleasure through looks into others' life is inspiring the consumers to buy on virtual media.
- The consumers are also undergoing a process of connection as well as comparison through this process.

The medium, YouTube, that helps emancipate women from the stigma of the economic inability for a long time in human history, has instrumented their households to be the route to freedom. The commodity-consumer culture that grows out of such emerging sources of economic liberation, is posing another question to determine what should be a commodity and what should be consumed.

XIII. Conclusion

In this world of ever expanding and extracting, virtual media create new opportunities, but at the same time, there is a divergence from age-old perceptions. The stronghold of media gets a new fervor due to the widespread influence of capitalism. The process of commodification resulting in the rise of a vast number of consumers inspires to look for new products to bring to the market. In consequence, many unsought places of commodification and consumerism are employed to extend the market economy. Here above, it has been attempted to show how domesticity becomes a product and the consumers buy it out of a self-satisfying principle.

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