

# The Commodification of Domesticity and Scopophilia Consumerism through Youtube Vlogs

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## 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 scopophilia consumerism that this particular study has earnestly attempted to establish.

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**Index terms**— commodification, consumer culture, scopophilia, domesticity, youtube vlogs.

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 scopophilia consumerism that this particular study has earnestly attempted to establish.

## 1 Introduction

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

43 prizes and scholarships appropriated to the use of their own sex, we might have dined very tolerably up here  
44 alone off a bird and a bottle of wine? we might have been exploring or writing; mooning about the venerable  
45 places of the earth; sitting contemplatively on the steps of the Parthenon, or going at ten to an office and  
46 coming home comfortably at half-past four to write a little poetry. ??Woolf, 1929, p. 19) What Virginia Woolf  
47 is regretting here under the veil of a wishful celebration is the disgraceful confin-ement of women within four  
48 walls. Domestic life has always prevented women to participate in external economic activities. Therefore, the  
49 role of a woman resembles that of a house servant who, in the language of classical political economist Adam  
50 Smith (2017), performs unproductive labor: the labor of the menial servant ? does not fix or realize itself in  
51 any particular subject or vendible commodity (p. 258). However, it seems, this phase of female subjugation  
52 has come to an end because the domesticity of female life has turned into a way of earning. This opportunity,  
53 therefore, comes from a widespread existence of capitalism and the reason behind the expansion of capitalist  
54 production is a widespread interaction between consumption and production that has been increasing ever since  
55 its inception ??Fulcher, 2004, p. 16). The production and consumption relationship that capitalism is embedded  
56 in gets also expressed in other spaces besides markets as no longer market-places only inspire buyers and sellers  
57 to make their exchanges but nowadays, some electronic space takes on the responsibility of fixing prices as well as  
58 confirming deals ??Fulcher, 2004, 16). Therefore, in today's age of technological advancement, where there are  
59 several virtual platforms for exposure, a number of women from different corners of the world are sharing their  
60 household life with the world because digital media are formulated in a way to accommodate people's everyday  
61 lives, and such accommodation has also become more ubiquitous ??Schroeder, 2018, p.149). Depending on the  
62 views these vlogs (video blogs) become able to collect, the vloggers earn money proportionately that one of the  
63 reports published in The Guardian states in the following manner: Video makers can earn money from advertising  
64 via the site's partner program, a scheme aimed at regular uploaders with a big audience (Ratcliffe, 2012). It,  
65 therefore, becomes logical to conclude that a process of commodification is what transforms domestic life into a  
66 product to sell to the virtual media users.

67 The study here is not concerned about the ethical ground of such sharing, or about whether such action  
68 violates the perpetual definition of personal life. Instead, the matter of investigation here has been decided to  
69 determine how outspread capitalism has taken hold of everything to transform into a commodity. Therefore, if  
70 there is a commodity on sale, there is certainly consumerism going on. To give a critical thought on consumerism  
71 is equally important as it has to be made clear from the outset that consumption is an active form of relationship  
72 (not only to object but also to society and to the world), a mode of activity and global response which founds our  
73 entire cultural system ??Baudrillard, 1998, p. ix). Therefore, scopophilia, a socio-culturally rooted phenomenon,  
74 will better explain such consumer psychology that inspires them to purchase commodified domestic life. To  
75 bring out how a large group of consumers find interest in others' life and buy looks at others' life virtually, the  
76 term 'scopophilic consumerism' has not been a misnomer. It has been equally enthralling to understand how  
77 capitalism is encroaching on everyday life creating a buyer-seller relationship everywhere.

## 2 II.

### 3 The Objective of the Study

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

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

## 91 III.

### 92 4 Literature Review

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

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

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

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

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

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

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

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

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129 I 42 ( C ) IV.

## 130 6 Theoretical Framework

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

## 137 7 V. Commodification and Consumerism

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

142 The commodity is at first an exterior object, a thing, which by its properties satisfies human wants of one sort  
143 or another. The nature of such wants, whether they arise, for instance, from the stomach or from imagination,  
144 makes no difference. Nor does it matter here how the object satisfies this human wants, whether directly as an  
145 object of consumption or indirectly as a means of production. (p. 3) In consequence, the idea of human needs  
146 can be multifariously interpreted. To satisfy such diverse sets of needs, the process of commodification continues.  
147 In accordance with this process, people nowadays transform many inconsequential realities of their world into  
148 commodities. The nature of commodification changes with the change of time and it is inevitable on which Karl  
149 Marx reflects that the relations of production result in the social relations, and, therefore, a society at a specific  
150 stage of historical development assumes a distinctive character (2017, p. 662). As capitalism remains busy with  
151 searching for new scopes of investment (Harvey, 2015) the commodification process also gets newer dimensions  
152 from time to time. Fulcher, in another respect, comments on the money-making tendency of capitalism that  
153 can never be satisfied with its present state: capital is money that is invested in order to make more money  
154 ??Fulcher, 2004, p. 14).

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

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

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

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

## 170 8 VI.

### 171 9 Scopophilia Consumerism

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

## 189 10 VII.

### 190 11 Vloggers

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

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

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

## 201 12 VIII.

### 202 13 Research Methodology

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

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216 **14 IX.**

217 **15 Sampling Procedure**

218 In this study, two YouTube content uploading channels have been examined along with the distinguished patterns  
219 these YouTube vlogs entail. By title, the first channel is Indian Vlogger Soumali (Adhikary, 2017) and the second  
220 one is named Indian Youtuber Priyanka (2017). These vlogs deserve attention as both have claimed 174000 and  
221 111930 (up to 06-06-2018) subscriptions respectively. Selected videos spanning from 12 July 2017 to 16 May 2018  
222 have been examined in the case of the first YouTube vlogger and for the second one selected videos from 21 July  
223 to 26, May 2018 have been brought under a microscope. In order to sustain the ease of analysis, their video posts  
224 have been stratified into three categories -Instructional, Daily Life and Personal Life. Each of these categories  
225 contains three sample video posts from the selected vlogs. These video samples have therefore been analyzed in  
226 the light of the commodification theory of Karl Marx and a consumer culture intrigued by scopophilia.

227 **16 X.**

228 **17 Data Presentation & Analysis**

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

249 **18 XI.**

250 **19 Commodification of Domesticity**

251 **20 An emerging virtual market**

252 No more domesticity is a private matter, nor are householders ashamed of exposing the inner activities to the  
253 outside world. Domestic life can be an object of dignity and income at the same time. It would be better now if  
254 the data of those YouTube uploads are analyzed to find out the justification of the claim this article has already  
255 enunciated. To begin with Indian Vlogger Soumali, it would be interesting to search for the types of videos she  
256 uploads for her audience. Under this caption, she posts videos that explore different aspects of domestic as well  
257 as female life. Under Instructional category, there are some uploads to be mentioned, for example, "How to store  
258 vegetable in Fridge (12 July 2017)," "How To Meal Plan For The Week (6 Dec 2017)," "Indian Monthly Grocery  
259 Shopping (2 Aug 2017)." Therefore, the Daily Life section is of special importance that is comprised of some video  
260 posts like "How Do I Manage My Daily Responsibilities -House Chores, YouTube Work, Kid's Study? (1 Dec  
261 2017)," "An Indian Family Evening FUN Time Vlog (16 May 2018)," "How I Spend my SUNDAY with Family  
262 ~Morning to Evening Vlog ??26 Feb 2018)." There is another dimension to her sharing experiences with the  
263 audience across the world that is the inclusion of a Personal Life category like "My First Pregnancy Experience  
264 (Hindi) || Why I'm not Planning For 2 nd Baby (22 Nov 2017)," "Our love story II What Special I'm Preparing  
265 For Todays ??26 Nov 2017)," "How Hubby can Swing My Mood (18 April 2018)."

266 The second YouTube Channel that goes under the title Indian Youtuber Priyanka also uploads lots of daily  
267 life videos. She posts a number of videos corresponding to her lifestyle which can be grouped under Instructional  
268 category "Family New Haircut Vlog If the first YouTube channel is taken into consideration, it can be discerned  
269 that her instructional videos are not results of any prior training or learning. After maintaining a household  
270 for a long time, she has discovered a disciplined and individualized way of conducting it. Giving a look at her  
271 treatment to harmonize daily life, it is observable -she is boiling carrots, cutting cauliflower and capsicum ("How  
272 to Store Vegetable in Fridge") -and it can be concluded that she is doing all these keeping some certain dishes

273 in mind to prepare in upcoming days and that certainly is a much-individualized way of keeping household. The  
 274 YouTube vlogger states that on a distinct way she plans her week preparing all vegetables, fishes, meats to use  
 275 in a week ("How to Meal Plan for the Week"). On "Indian Monthly Grocery Shopping" post, the YouTuber  
 276 exhibits lots of lentils, cholesterol-free oil, Glucon D and some other daily necessities. Here it is noticeable that  
 277 she is consuming products in accordance with her affordability. Therefore, the way the channel user is doing  
 278 her monthly shopping will not match with others' necessity list because of the difference in income, taste and  
 279 social context. However, her uploaded video post is reaching every audience irrespective of class and income.  
 280 Now, under the same umbrella, that is instructional video posts, the second YouTube user posts several other  
 281 videos that are much more personalized. Video posts titled "Family New Haircut Vlog," "Yellow," "My Makeup  
 282 Collection" consecutively explore some new hairstyles of the user and her close people, tips on cloth washing as  
 283 well as hair massage and some of her favorite makeup items that effectively beautify her. Cutting hair or wearing  
 284 a yellow dress is entirely a personal choice that, on the aforementioned video posts, comes with much-personalized  
 285 fashion tricks. On the last video, however, the content owner exhibits all her makeup belongings that certainly  
 286 suit her skin and state. Accordingly, her opinions during videoplay as well as her usage of such makeup items  
 287 reveal the advantages and disadvantages of those to some extent.

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

317 Both of the vloggers examined above also disclose some of the very personal issues of their life. If Indian  
 318 Vlogger Soumali is observed, her video titled "My Volume XIX Issue III Version I

## 319 21 ( C )

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

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335 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  
336 sudden she feels that she needs a baby to be accompanied by. The video at the same time explores her daily life  
337 activities.

## 338 **22 XII.**

## 339 **23 Scopophilic Consumerism**

## 340 **24 An underlying consumer psychology**

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

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

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

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

363 It is noticeable that a reciprocal relationship is continuing in this virtual market economy. The YouTube  
364 channel holders upload their everyday life in order to make money and the consumers relish those productions  
365 out of satisfaction and pleasure. If such commodification of everyday life gets a close analysis, the consumer  
366 buys the gaze at other's life in order to get pleasure. Not only household activities, but the abovementioned  
367 vloggers also inform their consumers of their personal thoughts, plans and recent updates about their life. The  
368 consumers are even informed of almost all the details of the interior of the vloggers' house. Therefore, along with  
369 attaining a pleasure through gazes at others' households the consumers also undergo a process of connections,  
370 comparisons and contrasts with their own ones. This process, however, gets accomplished at the unconscious level  
371 camouflaged under pleasure principle. Analyzing the above-illustrated data and content, the following findings  
372 might seem relevant: ? YouTube has inaugurated such an income source for women that even accommodates  
373 the commodification of the trivialities of household and sale on virtual media. ? Virtual medium, YouTube,  
374 has become a marketplace where producers upload their contents and consumers purchase those out of pleasure,  
375 entertainment or necessity. ? The definition of commodity, however, has also undergone a change.

376 ? Female channel users are commodifying their own households. ? The consumers are purchasing those  
377 contents full of personal thoughts, ideas, and activities. ? A drive to have pleasure through looks into others' life  
378 is inspiring the consumers to buy on virtual media.

379 ? The consumers are also undergoing a process of connection as well as comparison through this process.

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

## 384 **25 XIII.**

## 385 **26 Conclusion**

386 In this world of ever expanding and extracting, virtual media create new opportunities, but at the same time,  
387 there is a divergence from age-old perceptions. The stronghold of media gets a new fervor due to the widespread  
388 influence of capitalism. The process of commodification resulting in the rise of a vast number of consumers inspires  
389 to look for new products to bring to the market. In consequence, many unsought places of commodification and

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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

Figure 1: Table 1 :

2

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
Indian Vlogger Soumali		My First Pregnancy Experience (Hindi)    Why I'm not Planning For 2 nd Baby? (2017)	264,705
		Our love story ll 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

Figure 2: Table 2 :



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390 consumerism are employed to extend the market economy. Here above, it has been attempted to show how  
391 domesticity becomes a product and the consumers buy it out of a self-satisfying principle. <sup>1 2</sup>

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