

Sociological Analysis of the Most-Viewed Indian Food Channels on Youtube

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Abstract: *Our everyday regimen includes YouTube videos. Youtube is a hotspot for hybrid culture invention, replication, and consumption. You Tube videos have explored food as culture, identity, emotion, and sustenance. You Tube food channels investigate identity formation, class, community affiliation and engagement, transnational information exchange, and 'glocal' cultures while expressing the corporeality of cooking. You Tube's interactivity institutionalizes digital food consumption's dialectical culture. Thus, food vlogging, social media sharing, blogging, posting recipes, food and restaurant reviews, journaling daily food intake, and developing an online community that leverages food as a cultural object to generate a business model have developed a massive User Generated Content economy. New economic and cultural institution changes current and financial possibilities. This article examines food vlogging's history, relevance, and politics. The researcher examined the top 10 Indian cuisine You Tube channels' host and audience material and related secondary literature*

Keywords: YouTube Culture, Food Vlogging, Culinary Identity

I. INTRODUCTION

Throughout history, technology has brought transformation. Suri (2022), a technology-focused venture capitalist, believes that the 'Great Tech Game' will revolve around nations' ownership and control of infrastructural and technological assets like 5G technology, satellites, fiber-cable networks, emerging new media, big data, e-commerce, and growing digital markets. A worldwide competition for economic and geopolitical dominance via technology. Powerful emergent technologies like social media have unleashed Internet-based cultural behaviors and digital marketplaces. Our smartphones display global flows. You Tube hosts digital cultural and political activities (Singh and Kumari, 2016; Boxman-Shabtai, 2019). This article uses technology to analyze a food-related cultural practice. Human civilization has traditionally relied on food to form cultural and social bonds (Lupton, 1994).

Researchers call this the You Tube age (Chakrapani, 2022). Google owns You Tube, a 2005-founded American online video sharing and social networking platform. It has 2.5 billion monthly users, 567 million of whom are Indian (Chakrapani, 2022). India is YouTube's biggest market and user base. The simplicity of usage is one of its main draws. You Tube works on smartphones, PCs, laptops, tablets, and other devices, making it simple to use in daily life (Maj, 2018). You Tube is becoming a source for fresh knowledge generation, hence academic literature has increased (Snelson, 2011).

This study asks: Can technology be studied culturally? This article shows how You Tube may create new socio-cultural marketplaces and change a community's identity, self, and agency. Food, sociology of information technology, social media, culture, and gender studies intersect in this article. Sociological studies on Indian You Tube food channels are few, thus this study addresses the gap.

II. REVIEW OF LITERATURE AND BACKGROUND OF THE STUDY

A. You tube as a platform:

You Tube enables artists to create a legitimate and autonomous "second self" with adequate authorship, editorial design, and copyrighting capabilities (Jenkins, 2006). No distinction is made between professionals and amateurs.

Instead, it encourages amateur entrepreneurship (Kumar, 2016; Boxman-Shabtai, 2019). YouTube is more democratic than conventional media, hence it's popular (Boxman-Shabtai, 2019). You Tube creates prosumerism where customers become producers and vice versa (Ibrahim, 2015). This prosumerism also introspectively examines Goffman's ideas. In You Tube, 'front stage' and 'backstage' form one display front, according to Goffman (1959). Joemono and Oktavianti (2022) use popular culture theory to explain You Tube and conclude that social media is a product of popular culture since it is accessible to everyone and hosts popular material. You Tube also promotes global media consumption and creative individualism in cosmopolitan nations/cultures/spaces (Park, M. et al., 2017). Since localism exists alongside globalism on the internet, You Tube channels enhance Geertz (1992)'s idea of local knowledge (Mohan and Punathambekar, 2019). Online, diaspora vloggers add their ethnicity, making it a cross-cultural production company (Sarker, 2018).

B. Food channels on YouTube:

Food channels are popular, innovative, and profitable for You Tubers and bloggers. Schutte (2018)'s exploratory investigation of 200 food blogs and vlogs confirms that food is one of social media's most popular genres because they tell a narrative. Another Google analysis found that You Tube's digital food category, which includes food and culinary videos, is one of the fastest growing (Kantchev, 2014). Cooper (2015) found that millennials (25–34 years old) prefer cooking over eating out or ordering in. Their 'I-want-to-do' mentality is fueled by the abundance of online culinary recipes and tutorials. It's fascinating to see Indian cooking programs evolve in presentation, display, and marketing on You Tube (Hasan, 2016). Many culinary channels on YouTube are little cultural production firms (Mohan and Punathambekar, 2019; Khatun, 2023). Intersectionality-based discrimination on YouTube challenges the egalitarian and democratic nature of social media (Lupton, 2014; Duffy 2020).

III. METHODOLOGY

This research employed two-stage content analysis. According to media sources, the investigation began with a detailed examination of 10 major Indian food channels (Chattopadhyay, 2022; Kumar, 2021). Popularity with mass outreach (measured by subscribers and yearly income) has been the main factor for You Tube food channel selection. Vahchef Vah, Snigdha's bioscope, Manjula's kitchen, Your food lab, Village cooking channel, Vill food, Chef Ranveer Brar, Kabita's kitchen, Sanjeev Kapoor Khazana, and Bong Eats are the top 10 Indian food channels by search engine popularity. From January to November 2022, these channels' videos were extensively examined, including note-taking, transcript preparation, and underlining and emphasizing frequent trends. Popular data like views, likes, dislikes, and shares were used to generate a library.

In the second stage of content analysis, relevant material was reviewed to establish a theoretical knowledge and analyze the effect. Following sections detail the study results.

IV. FINDINGS AND DISCUSSION

A. Cultural embedded-ness of Technology

Documentation is easy with high-resolution smartphone cameras. Therefore, everyday cultural experiences are readily displayed (Ibrahim, 2015). Publish food images for food porn or make daily cooking vids for a broader audience to build new digital social norms around food. YouTube, Instagram, and Pinterest have different customs (Hine, 2000). Digital environments' seemingly youthful egalitarian norms and cultures sometimes reinforce society's hierarchical structure, according to Sassen (2002). Million-view recipes dominate non-digital cuisine. Chicken Biryani is Sanjay Thumma's most popular dish, expressing society's demand. The audience loved Manjula's cooking because Mrs. Jain accessed her inner "mother" and cooked exquisite food that appealed to their cultural sensitivities. You Tube's digital culture reflects socioeconomic inequalities (Duffy, 2020). Hate speech affects women artists and shows how non-virtual animosity has become digital (Doring and Mohseni, 2020).

B. Participatory nature of You Tube media and identity formation via food

Rodriguez et al. (2013) describe participatory culture as communities using media to meet needs. Networked communities may develop and distribute meaning. Participatory social media offers options. Sarker (2018) calls this audience agency since they may choose from several sources. YouTube lets kids create, engage, interact, and learn (Chau, 2010).

Experts say You Tube's flexible structure enables producers stay unique while being commercial and communal (Boxman-Shabtai, 2019). You Tube uses hegemony and subversion. By marketing and building an audience/market/community, the You Tubers' Village Cooking Channel, Vill food, and Snigdha's bioscope question the idea of a "Indian meal," marketed mainstream cuisines, and localized culinary dishes.

You Tube's interactivity fits Anthony Giddens' (1991) identity communication focus. Ibrahim (2015) states that this virtual identity creation project examines immortality and develops a non-mortal person. Food bloggers define themselves by cooking, eating, or writing about their experiences (Sarkar, 2018). According to R.S. Khare and M.S.A. Rao (1986), food symbolizes rootedness and dispersion, making it a medium and heuristic for identity development. Social media fosters cultural diversity (Ray and Srinivas, 2012). Youtube is famous for its personal branding, corporate structure, entrepreneurial aims, and celebrity status (Marwick, 2015). People may become celebrities with big communities because to social media branding culture's hybridity (Banet-Weiser, 2013).

Identity formation extends beyond You Tubers as creators to material and non-human agency. Ranveer Brar and Snigdha investigate India's visual culture via culinary tourism. Academic study on restaurant visuality and materiality advances knowledge, argues Christopher Pinney (2001).

C. Debunking traditional gender roles in digital

Daily cooking has always been gendered (Szabo, 2014). varied cultures have varied culinary standards for men and women (Murcott, 1982; De Vault, 1994). Women are related with cooking's corporeality and realistic sentiments. YouTube made cooking seem feminine. Kala (2019): new masculinity marker. In culinary flicks, Nobel laureate Abhijit Banerjee discusses his passion of cooking. Celebrities influence millions, challenge norms, and set expectations (Johnston et al., 2014).

Your Food Lab, Chef Ranveer Brar's channel, and Vahchef with male protagonists flirt with the camera, utilize macho pranks, and romanticize food as a pastime, art, and seduction. Sanjay Thuma's channel covers diet, nutrition, and fitness. Nutrition and diets are not feminine (Gough, 2007). Snigdha likes motorcycles and adventure. Snigdha's culinary channel challenges male-dominated public space in Northeast India. Internet eateries defy gender norms.

Hollows (2003) illustrates that cutting cost and time makes macho cooking fun. Cooking is work or play depending on status, caste, and locality. The Village Cookery Channel and villfood offer mixed-gender cooking. Even if the channels are amusing, they reflect the hard work of cooking, particularly given their location. Both groups promote cooking as a communal obligation. Therefore, cooking is manly and strong.

D. The politics and economics of food vlogs

Economy food vlogs show commercial intent (Sarker, 2018). Ranteallo & Andilolo (2017) say You Tube finances You Tubers and encourages culinary tourism and destination marketing. Foodgasm, #foodporn promote cultural tourism. Chef Ranveer Veer and Snigdha explore regional cuisine, history, and culture. Sweatt (2022) claims YouTube views and followers boost earnings. Make money using vlogs. YouTube's partnership program uses advertisements and sponsored content. This creative earns from events, book deals, TV, restaurant promotions, brand endorsements, and more. Food gets commercialized when brand and consumer cultures collide (Jorge et al., 2018). Digitization has changed stakeholder power, argues Deborah Lupton (2014). Political involvement influences food vlogging. Duffy (2020) claims influencer marketing violates social media's equality and democracy by discriminating by race, gender, ethnicity, class, and aesthetics.

Digital networks are anti-geographic (Sassen, 2002). Digital space promotes non-elite aspirations, establishing new socio-political mediations (Fredrick, 1993, Sassen, 2002). Lewis (2017) recommends participatory emergent media for digital food politics. Village cooking on YouTube challenges conventions. Globalized grassroots identity, expression,

and community development. Snigdha food channels argue against mainstream media denial of Northeast India. YouTube channel research on 'Put Chutney' shows how globalization and regional cultural varieties, ethos, and feelings retain localism in the cosmopolitan period (Mohan and Punathambekar, 2019). Popular food channel communities promote online action. Cultural-industrial markets enhance You Tube. YouTube outperforms South India's cultural capital (like rural food channel) in language and socioeconomic diversity. Online, consumers may join alternative food networks. Digital foodways link local kitchens to smartphone screens globally. Vegetarian food networks in India exist. Academics believe the Vegan movement is a political struggle to change society and consumerism (Kalte, 2021). Chef Sanjeev Kapoor promotes #MilletKhazana nutritious millets. Digital analysis requires more than binary.

Since the internet is not free and huge businesses profit from social media, content production may be watched, controlled, and utilized for propaganda (Stevens et al., 2016). Corporate and political goals may corrupt YouTube algorithms (Tufekci, 2018). Lewis (2018) discusses digital food's intricacy. She claims that global food blogging, farmers embracing food technology, mobile app-driven food delivery and reviews, 3D food printing, dietary technology, and other food, technology, and food concerns are politically problematic in digital food. Media technology influences digital food culture accessibility, connection, and affordability. Food channels include agribusiness, waste, global production, and sustainability (Schneider, 2018). Food production, distribution, consumption, and waste are linked globally via social media (Ranteallo & Andilolo, 2017). The internet and YouTube foster "the culture and politics of scale making." (Tsing 2000:330).

V. CONCLUSION

Food channels make cooking simpler, more fun, and more popular. You Tube food channels make cooking less lonely for individuals. Food channels have created a culinary connection between viewers and a larger community. Food is popular as a genre because it is polysemic and may be used as a semiotic indication of community, globalism, localism, modernity, traditionalism, and nationalism. What Pollock (2006) called "cosmopolitan vernacular" is social media like You Tube. You Tube has dominated middle-class identity due of its democratization. Indian popular food channels provide livelihoods and address inclusiveness, diversity, gender roles, and localization (Khatun, 2022).

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