

**Cultural Studies**  
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**Module No. # 04**  
**Cultural Industries, Cultural Forms**  
**Lecture No. # 02**  
**Commodity**

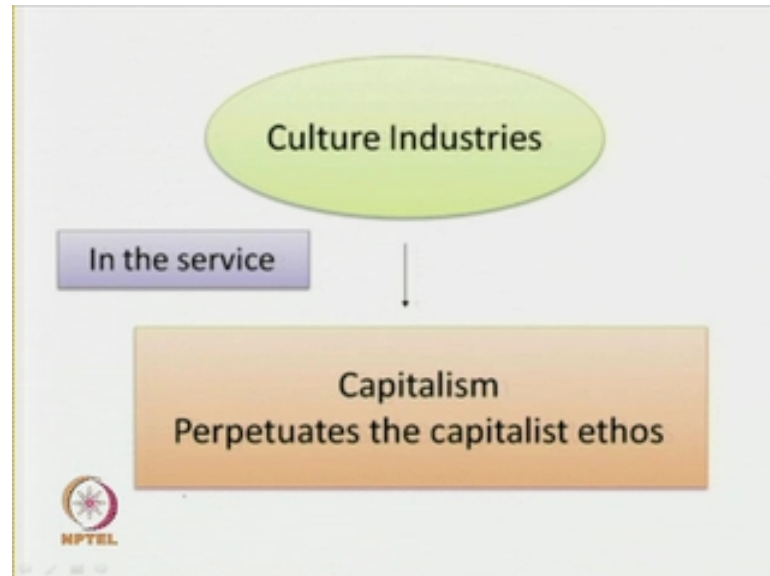
Welcome back to NPTEL, the National Programme on Technology Enhanced Learning, an initiative by the Indian Institutes of Technology and the Indian Institute of Science. As you are aware our area or our discipline is cultural studies and we are at the moment in module 4. Today we are in to the second lecture of module 4. Module 4, as I said in the last lecture is devoted to cultural industries, cultural forms including new media and cyber culture. And towards the end of this module, we shall be also doing **you know** recap of all the lectures, in which we try to glean the important points, seminal points and the last lecture would be followed, sorry the last lecture would be on a critic of culture studies as a discipline and a methodology.

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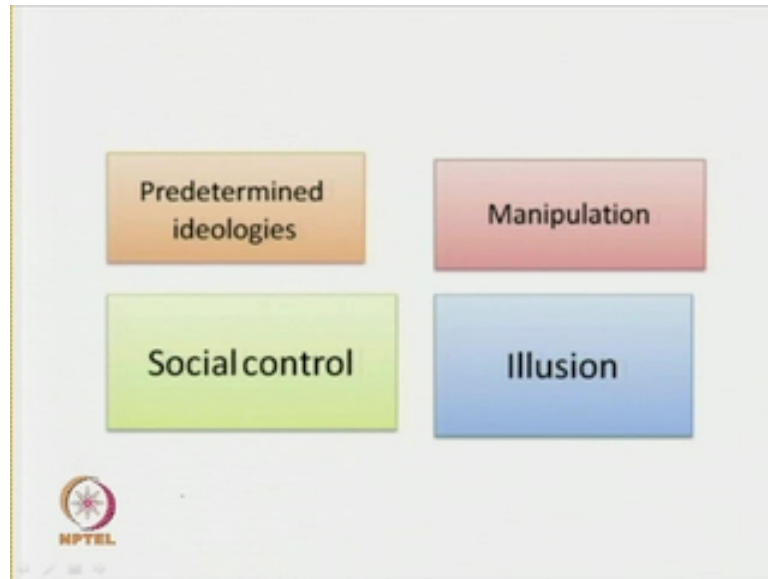
Well, today's lecture is entitled the commodity, and I think it rightly follows from our previous lecture, that was devoted to culture, the culture industry, and let us as always do a recap of the last lecture.

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In the last lecture, which was largely, the points were largely gleaned from the culture industry enlightenment as mass deception, a very important and seminal essay by (()) and max (( )) hymned. In which, among other things we find that, we find the authors says that the culture industries, particularly mass culture, popular culture has been in a capitalist set up, largely in the service of capitalism, where it aids the perpetuation of the capitalist ethos.

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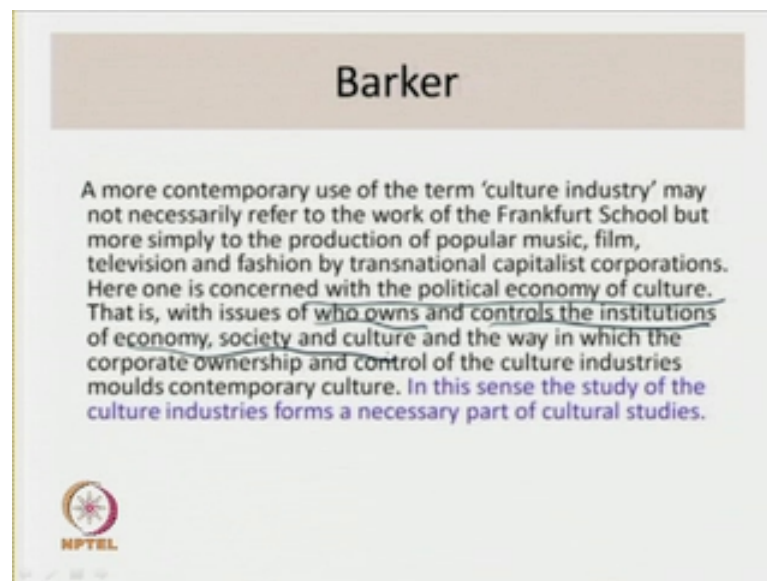
Following such, **you know**, you know following service, therefore given by the culture industries to the capitalist system and capitalist ethos, there are some important fallouts, and these as we found in the last lecture, are that ideologies of world views, are under such a setup predetermined. The ideologies that we have, the world views that we have tend to be predetermined by the culture industries **in** in as much as it aids the capitalism system, and therefore there is a degree of social control, which may call manipulation in fact, of the consumers of mass culture. And ultimately **the** we have an illusion, we live in a world of illusion, where the commodity range supreme.

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This also leads to maintenance of social hierarchy as it is already laid out in a capitalism system of social relations. Then, there is consent to such an order, the consent that is manufactured by the culture industry, and there is more or less an acceptance of the signs and codes, and that are sent out right by the products of culture industries, products which we will call or we shall call cultural forms.

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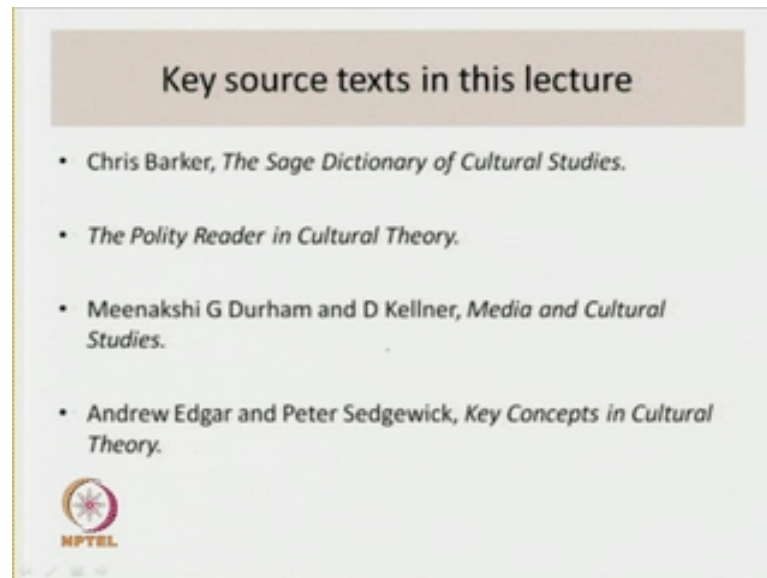


We also read from barker, where we found that, **you know**, one is concerned as he says with the political economy of culture even as one does a study of culture industry, right. As he says that is with issues of who owns and controls the institutions of economy, society and culture, and the way in which the corporate ownership and control of the culture industries moulds contemporary culture. So, the essential question, **in** when we study culture industries is this, how does a capitalist system, how does in particular a corporate ownership, and control of culture and culture industries, how does it mould contemporary culture, and what therefore does it have, does it do to us as particles of such a culture.

And then he says, in this sense the study of the culture industries forms a necessary part in cultural studies, it is telling us how, why should be study cultural industries, **in** you know in cultural, within **within** cultural studies when so many the **then** media studies, for instance, media studies forms a separate domain altogether, it is a discipline altogether, right. So, in that sense, why should be study such, you know why should we study mass

culture and **the and** the cultural studies. And the answer is that, you know it is a matter of political economy who owns and controls the culture industries, that develop cultural forms and products, which have tremendous consequences for contemporary culture, that is why it is important to study culture industries and aspects like to commodity, the commodity is the topic of discussion today.

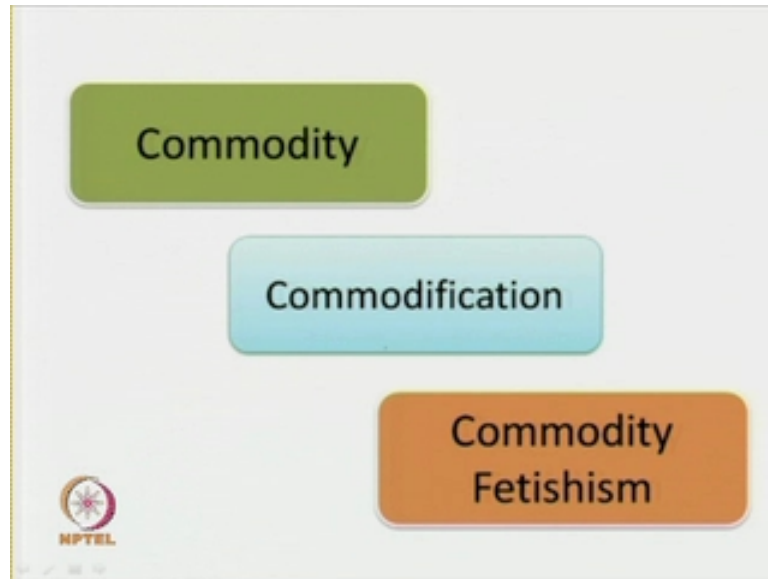
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As always let me therefore declare the key sources in this lecture, the key source text in this lecture from which we shall be gleaning the points, and from which I may also bring out quotation of, in quotation to your notice, which I shall then also be explaining or unpacking.

So, the text here are the sage dictionary of cultural studies, the polity reader in cultural theory, media and cultural studies and key concepts in cultural theory by andrew edger and peter Sedgwick. Many of these texts have already **we had** included in other lectures, the polity leader in cultural theory is **is** relatively new text, that we are bringing in here, fine.

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So, when we study the commodity, we are not only studying the commodity per say, along with the commodity there are other terms that also come in, which are derivatives from commodity, for instance commodification, right, is a term which we have to study along with commodity, commodity fetishism is clearly marxism term. So, **there are**, as even as we studied the commodity, right, we are not going to study to commodity as an economic term, we are going to study, let me tell you in the beginning, you are going to study the commodity as cultural terms, commodity also as an important term in political economy, right, ok.

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The slide has a title "Barker" in a brown box at the top. Below the title, there are three definitions, each with a hand-drawn underline:

- Commodity** is something available to be sold in the market place.
- Commodification** is the process associated with capitalism by which all spheres of a culture are increasingly put under the sway of the market.
- Commodity fetishism** is the name Marx gives to the process through which the surface appearance of goods sold in the market place obscures the origins of commodities in an exploitative relationship.

In the bottom-left corner, there is a small circular logo with a sun-like symbol and the text "NPTEL" below it.

So, these terms are explained by barker in the following way. A commodity simply put is something available to be sold in the market place, so we all know that commodity is something that we go out and buy, you purchase you know in the market place and it is the thing does not become the commodity unless and until it is exchanged in the market. Then commodification, commodification according to barker, is the process associated with capitalism by which all spheres of our culture are increasingly put under the sway of the market.

So, commodity from the commodification from the term commodity, we see it as a process which is associated with capitalism, we will see more of this when we talk about marxist analysis of the commodity, but here he says commodification is a process associated with capitalism, by which all spheres of a culture are increasingly put under this sway of the market.

Next commodity fetishism is a name karl marx gives to the process through which the surface of appearance of goods sold in the market place, obscures the origins of commodities in an exploitative relationships.

So, to begin with, these are simple definitions which we you know of commodity, commodification and commodity fetishism, we shall be talking about this in more details in a while. So, when we you know when we study the commodity right, the first person that comes to our mind from the point of the political economy is of course karl marx, ok

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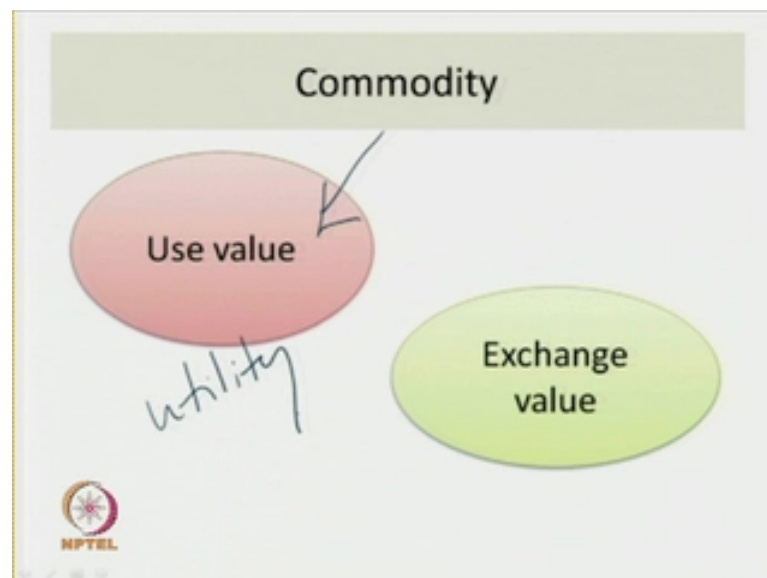


So, in a study of the commodity, definitely these are the terms, please look at this slide that we shall have to keep in mind, right, as we relate it to the commodity.

These are false consciousness, reification, ideology, hegemony and commodity fetishism. You are by now, at least you know if we consider some of the previous lectures, that our discussions, that you know we been through, these are terms that you are already acquainted with ok.

So, it is important to keep in mind that the commodity has to be studied under a commodity, sorry political economy framework keeping in mind, these other terms, fine.

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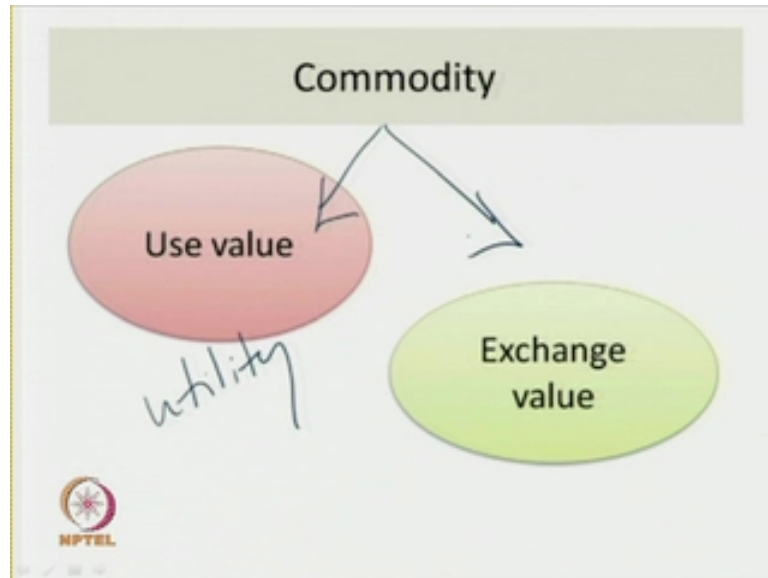
So, let us get back to the basics, and as I said, also in the last lecture, to study the basics of the commodity, one has to turn to (( )) capital, you know the phenomenal work by Karl Marx, and interestingly Marx does not begin his work with, you know with grand theories or grand abstractness or formulations, right, he begins with what we may call the basic unit, the atomic unit so to speak of political economy of the market and that is the commodity, right. So, what the molecule perhaps is, in a study of biology, the commodity is to study of political economy. Now, Marx says a commodity has you know a thing, has two kinds of values, one is its use value, or what we may call its utility, ok.

Every commodity has a utility, everything has a utility, for instance this you know, a pen that I am holding, you know it has a use value, right its values, that it has a certain utility,



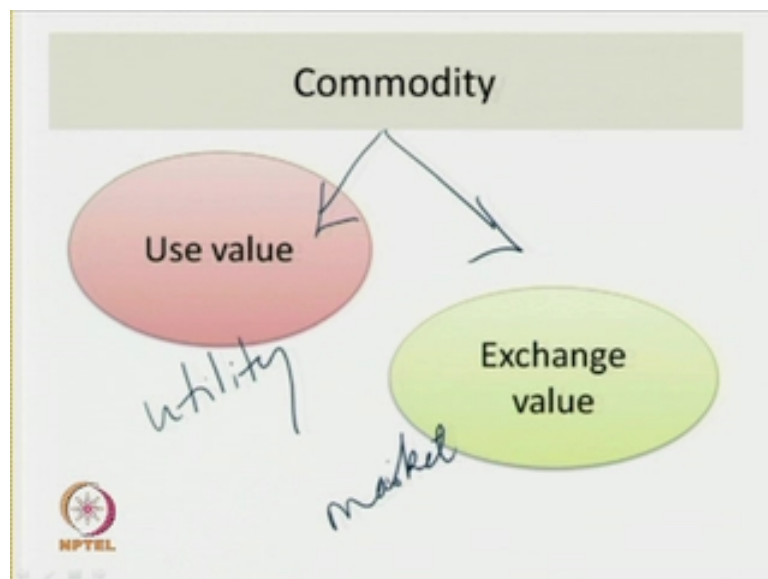
i am using it, right. Piece of clothing, whether it is for exchange or not, has a certain utility or a use value, right.

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On the other hand, a commodity also has exchange value, that is it can be exchanged, say **for in a** for instance in the barter system, I make change a piece of clothing, for a piece of **you know** food item for instance, or in a contemporary market scenario a things are, commodities are exchanged against common, **against common, common** you could say measuring device, say money, right.

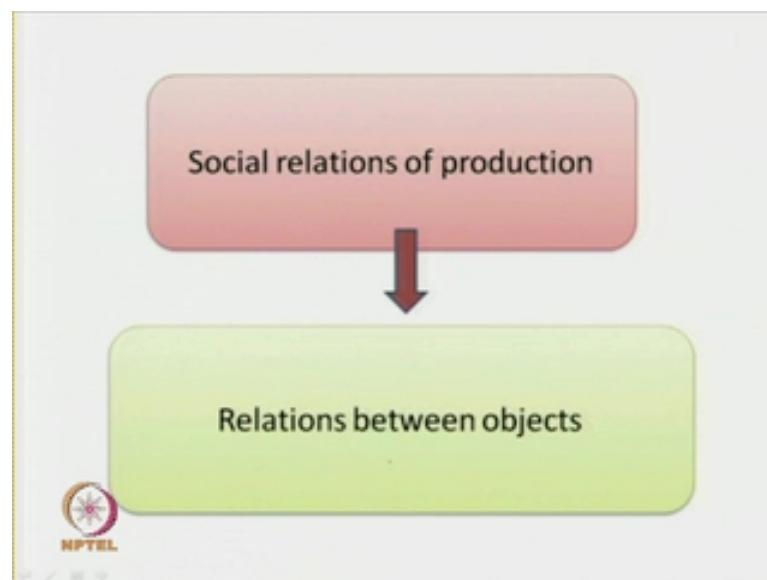
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So, **if** therefore, it follows that a thing may have use value and **it** at the same time, it may not have exchange value, right. Marx gives several examples also from the natural world, and also from the world of **world of** our creations. For instance, I may create something, but only with a view to its utility, but not I may have brought it to the market. So, it is very important for us to understand that a commodity has two aspects, use value and its exchange value, ok.

So, use value, its utility, and exchange value **and** it is brought to the market, this is of course very simply put, but has said, if we have to talk about the commodity, we have to begin from Marx, ok.

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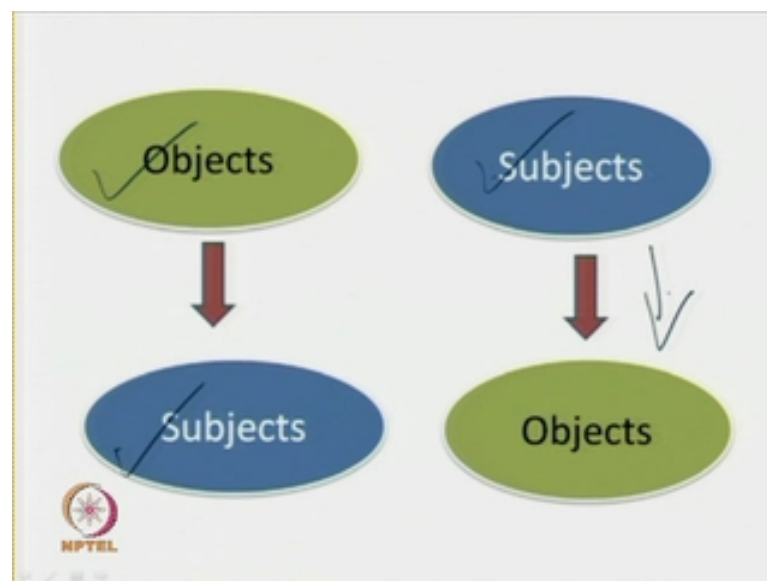
Now, what happens when the commodity comes to the markets? We are now going into the whole idea of commodity fetishism, where it is said that the social relations of production, right, become relation **you know** between objects. For instance, when a commodity is produced, right, there is the certain amount of labour that is engaged in it apart from the raw materials, right. That goes into the, **you know the** they go as ingredients right into the making of the object or making of a product, right.

So, **what happens**, what happens with the commodity, is that the **the** social relations of production, or say the labour process that goes into the production of commodities is hidden, and appears to us as, it says here, it says here in this slide as a relation between the objects. So, what happens is, **the** as it is said the commodity becomes a fetish, now

fetish is **is a** a word that you **you** are conversant with or word that you are acquainted with, sorry fetish is something which you may, **you know** loosely call an obsession, something with becomes an obsession, right, something that is given an additional value to value additional to **its** what it is used for, right.

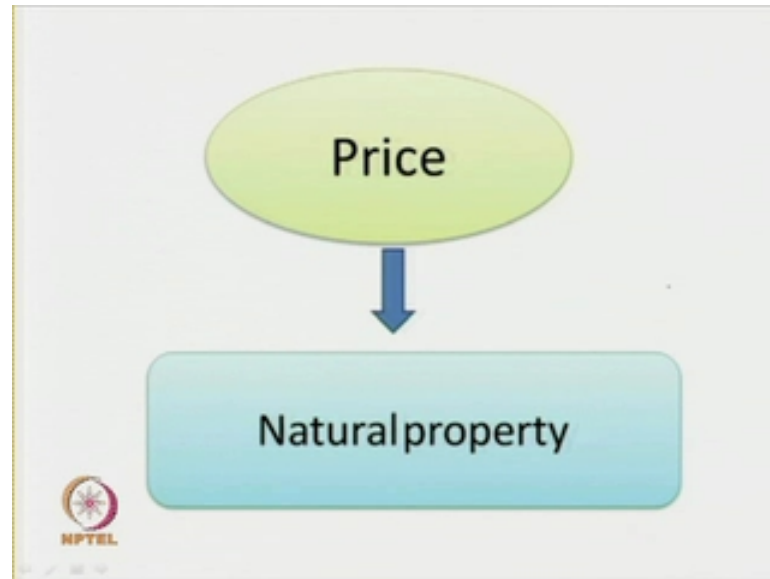
So, you may have religious fetishes, you may have objects in religion that have become fetishes, totems for instance, idols for instance, there also may be intellectual products that have become fetishes, right. Commodity fetishism means, when the relations of production right, that have gone into **the producing** the production of an object, **are and and** and of course, **in in you know in** in the marx schema, the systems of exploitation of labour that goes into the production of an objects is hidden as the commodity begins to have a certain **(( ))** about it or a certain fetish about it.

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We shall see more of this. Here, it has beautifully put by mark, objects become subject, and subjects become objects. So, objects here, and then the commodity fetishism theory objects become so important, right, that they replace **the replace** the social relations of production, they replace subjects, right. And similarly, the subjects that are the social relation, the people engage in the social relation of production, particularly labour, they are objectified or rather that is transformed into the object per say, or the commodity, right.

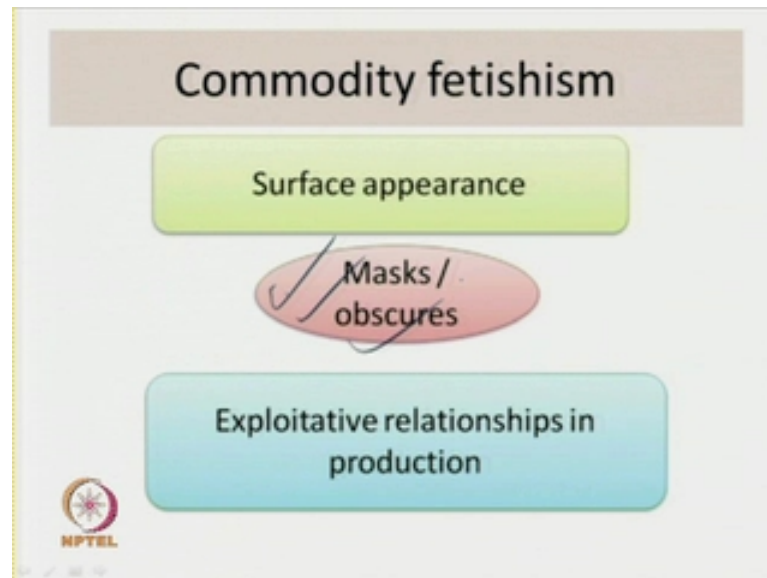
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Therefore, what happens is the price of a commodity right, which comes about, as you know which comes about through complex arrangements of the market, which are manmade, the price of a commodity **is the price of commodity** now seems as if it is the natural property of that commodity, why?

Again as we have seen, the relations of production and particularly **the** this system of exploitation **that goes goes you know** that goes on in a capitalist system, in the sense that private profit or surplus is not shared, right, is not shared with the worker, all these are hidden when commodity is transformed into a fetishes objects, right. So, in **in** such a scenario, even the price of the commodity is same as a natural property, as if it is sort of already given.

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Let's put it in another way, you know to this slide. Commodity fetishism is therefore related to the surface appearance of an object. When we, you know when we go to the market place, when we go to to the to the malls, when we look at objects, when we contemplate buying them, right, what are we looking at? We are certainly looking at the surface appearance of the objects, and you will notice that increasingly, right increasingly the objects is presented to us, it is not just the appearance of the objects per say, the the surrounding environment of the object is you know adds to making the commodity a fetishes one, right, highlighting or fore grounding the surface qualities of a commodity.

So, the surface, let us look at this slide, the surface appearance of the commodity masks masks or obscures the exploitative relationships in production, right. When you are looking at a contemplating buying the commodity, when you are looking at the commodity, right, on the shelf in the market place, you are not looking or the commodity is not narrating to you, the story behind its surface appearance, it is not telling you where it has been produce, even if it has a tag saying that made in the this particular country, you to not have an idea of where it has been, under what circumstances, under what environments it has been created.

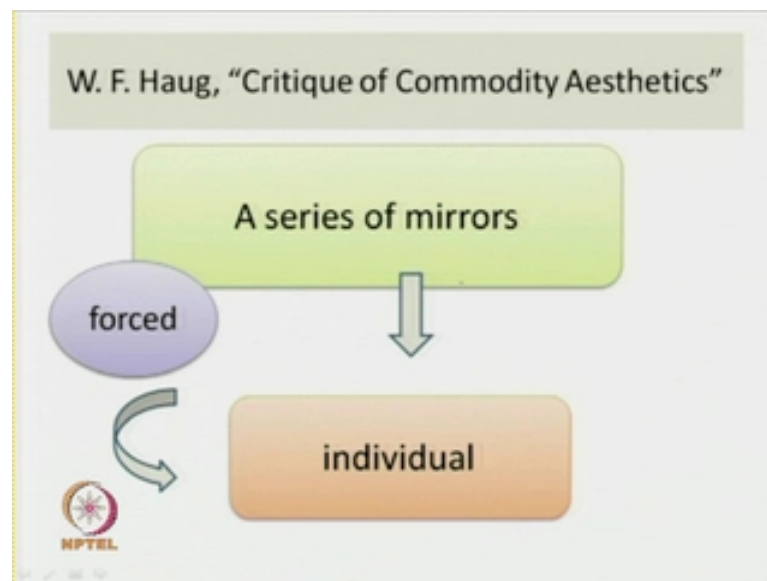
for instance For instance, you do not know whether this has been created in a shop, you do not know you know whether the labours, the worker, whose labor has gone in to the production of

this commodity, whether he or she has received the minimal wage for his a hard work, you do not even of course contemplate that whether that very worker will have access, or can use the very commodity that he or she has helped to create, ok.

And in general, **that is you do not** the commodity does not tell you, **you know** what has gone into its production, right. So, this is the word masks, the surface appearance, the beautiful surface appearance of the commodity masks or hides or obscures an exploitative relationship between the capitalist owner and **the the** the labourer, the exploitative relationship, the very unequal relationships that exists, ok.

So, when will look at the commodity, therefore in a cultural studies framework, we are to look at it first and foremost under this schema.

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Then, we will now look at the certain formulation given on... Since we talk about the surface appearance, you know the beauty of, you know the **the** commodity the way **you know its** its aesthetics **you know** helps it to interpolate or to hail out to us that it is something that we need to preserves. We will look now briefly at an essay entitled critic of commodity aesthetics by W F Haug. In this essay, Haug say certainly when we look at commodity aesthetics, or the beauty of the commodity what goes into **you know** the process of **the** aestheticizing the commodity, so to speak, so that **it** its final product is one that is pleasing to the I, that is pleasurable to when we use it, etcetera. So, he says that,

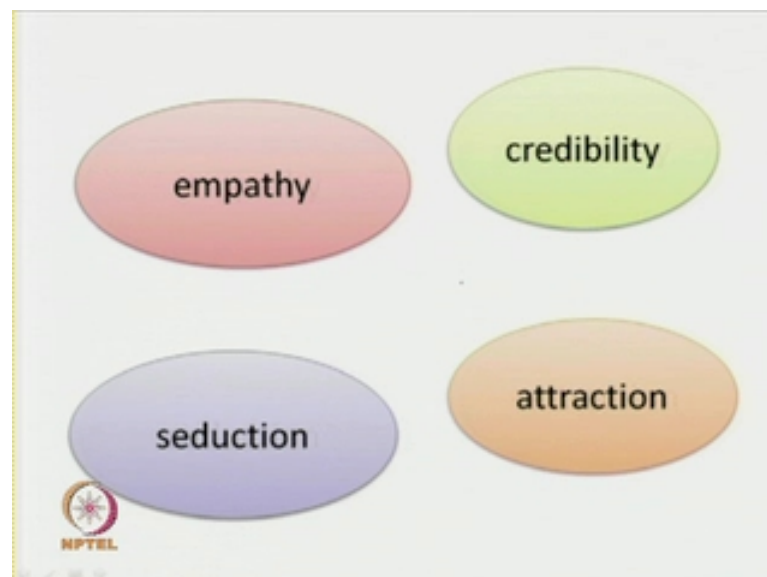
let us look at the slide here, it's only commodity, the commodity which is aesthetics is only a series of mirrors that is forced on to an individual, right.

Look at this; this is very important series of mirrors force on to the individual. Why should he use the word mirror? You are offered, therefore **through the** through the commodity a mirrors, right, **these are** commodities are mirrors, and it is forced on the individuals. Why do you look at **you look at** a mirror? You look at a mirror to see your own reflection, ok.

So, in this case, what is happening? The commodity in it is aesthetics final form, is a mirror, which the individual contemplates himself or herself. So, if you do not process this beautiful commodity or object, then **you you know** the reflection tells you that this is what **you will you** you have to process, ok.

So, according to Haug what do we find? That in **in** the discourse of commodity aesthetics, commodities in **its in its in their you know** ultimate finished appearance, right **a** really of series of mirrors that individual force to contemplate himself or herself in a capitalist system.

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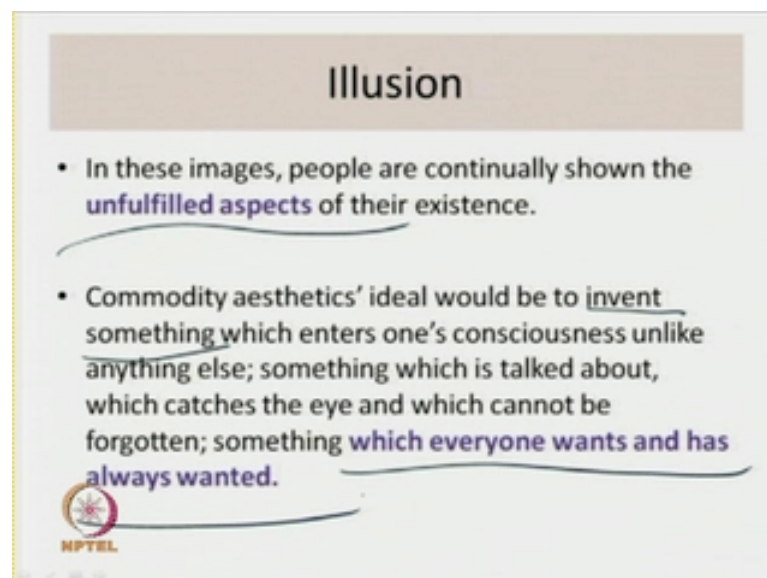
What as they for an individual see there? In those mirrors, the individual sees or contemplates or the commodity seems to be **something that** something that brings out these qualities empathy, credibility, seduction and attraction, right. The commodity both,

**you know** according to Haug empathizes with you, empathizes with your desires, with your needs, and at the same time you also empathize with the commodity. You know the difference between sympathize and empathize, empathize is **you know** more intense in degree, in the sense you identify, right. When you empathize you identify, you know with the person or situation, so you may also use the word identify here.

So, secondly, it show, you know it also tells you that it has a certain degree of credibility and that is why you have to purchase it, or that is why **you know** you have it, own it. So, if there is identity or empathy, there is credibility, as your objects speaks to you, it is one which has credibility, and therefore for needs, you need to **to to** posses it, is also seductive in its beauty, in its appearance, in its aesthetics, in its final form. It is also seductive in the sense that you are seduced into procuring the object and of course, there is **you know**, by its, in this aestheticize form, it is also one that that is extremely attractive.

So, Haug then points out that **you know** in the mirror, so to speak of commodity aesthetics, the individual perceives these facts of empathy, credibility, seduction and attraction.

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The slide features a title 'Illusion' in a dark font on a light background. Below the title are two bullet points. The first bullet point is underlined and reads: 'In these images, people are continually shown the unfulfilled aspects of their existence.' The second bullet point is also underlined and reads: 'Commodity aesthetics' ideal would be to invent something which enters one's consciousness unlike anything else; something which is talked about, which catches the eye and which cannot be forgotten; something which everyone wants and has always wanted.' At the bottom left of the slide is the NPTEL logo, which consists of a circular emblem with a stylized 'N' and 'P' and the text 'NPTEL' below it.

So, therefore, again as Haug says in these images, people are continually shown the unfulfilled aspects of their existence that you are reading from Haug's essay, ok.



People are continually shown the unfulfilled aspects of their existence, again these commodity are shown, they are supposed credibility, their beauty, their activeness etcetera, only when the such a mirror is held up to the individual, it only you know (( )), a sense of unfulfilled aspects. I remembered remember, you know (( )) shared this with you, I remember an advertisement, when I was in college, ok.

So, this advertisement showed young lady smoking a cigarette, and the the advertisement advertisement was of this brand of cigarettes called virginia slims, and the caption (( )), you have come the a long way baby. So, what it was trying to tell the women is unless and until you smoked that particular brand of cigarettes, which was you know made only, purportedly, only for women, unless and until you you use that, you bought the commodity, you have not arrived, look at this the caption, you have come a long way baby. So, in order to arrive the holds, it held up a mirror to you know women you know when were young that you know if you did not smoke this brand of cigarette, we have not arrived or we have not made it.

Such is you know the the great to say interpolation or that great seductive capacity, in the sense that that that advertisement was a mirror, saying that you're, it just says your unfulfilled or you haven't made it, you haven't arrived, because you haven't consumed me ok.

So, as you go on with your life, you will also see all these you know you know like you know sorry deliberations is like these, only help you to you know give you this powerful or then give give you this power to critically look at every interpolating commodity, right. Next time you go to, I have not mean it in a moral sense, but you know you next time you go to the mall, you will understand, look at it in a different way, perhaps and you may study the mall and way the commodity in it is aestheticize form is presented to you.

Let's continue to read on from his essay, commodity aesthetics ideal would be to invent something, something that is not there, something that well as when he would say needn't be there. Commodity aesthetics ideals would be to invent something which enters ones consciousness unlike anything else.

Something which is talked about, which catches the eye and which cannot be forgotten. Something which everyone wants and has always wanted. So, when you the commodity,

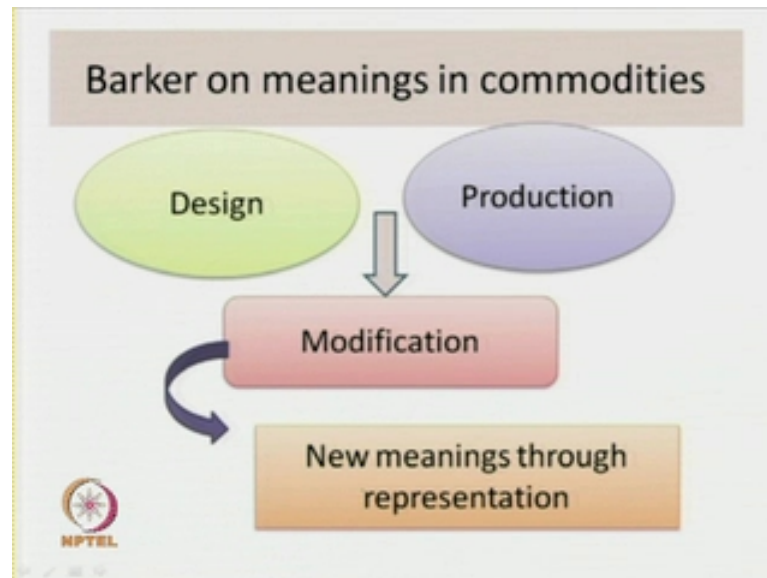
particularly the way it is advertised, particularly the way it is **you know sought of the way it is** aestheticize, the **the** ideal, also its goal is to create something, which **is is** is not there, and needn't be there. To create **you know** something that enters into our consciousness and tells us that this is something not only that everyone wants, but interestingly it something that everyone always wanted.

Do you follow? So, all aspects our life are shown to be unfulfilled, aspects our life are shown **you know to be** to be kind of less successful if we then go for the commodity. So, cultural studies **if you** if you remember, some of the previous lecture, one of the very important goals of culture studies is to studies these, look at one **you know** to explore and show the signs and codes, the meanings that immanent. All these are meanings really, you have come a long way baby, this is **this is** the sign and the message that is been given by the particular cigarette company, ok.

So, **it** therefore, cultural studies has always try to show that there are issues of power, the issues of power and politics of **of** economy, of economic power, social power, cultural **cultural** capital in our cultural practices. The cultural practices are not **you know** something that only **that** we do as complete agents with complete control **of** over us, ok.

Now, the commodity for instance, is **you know** specially in its **you know in its** highly advertise and marketize form, right the commodity that is something that would rule us if we **and** would define our identities, define our levels of success, defined our even **you know** a reason for been in this world if we are not careful. So, that is why this important to **to** go through this kind of formulations.

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Therefore, barker then says a meaning, we are talking about meaning while ago, barker therefore give **has** his pronouncement on meanings in commodities. What happens is, the design, **de a lot of you know** lot of research goes into how a commodity **is simply not there**, how the commodity is going to produced, a lot of **you know** study, a lot of research goes into how a commodity is going to be designed.

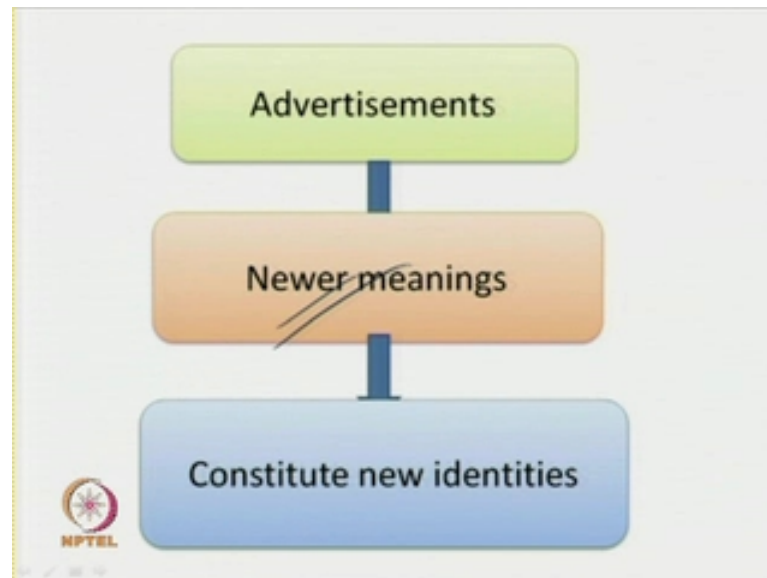
Now, as far as a designing of a commodity is concerned in the safely say that the two aspects, or there may be two aspects in the design of the commodity. One is its utility, its functionality, its **easy you know the this** ease of access and news, and the other part is its appearance, the way is aesthetics so to speak, ok.

So, design and production of **you know** objects or commodities always go through the process of modification as it is shown here, in this slide. In this process of modifying rapidly, look at the contemporary **you know contemporary** construction of meaning and the rapid change changes, these go through, you will understand that these are backed by rapid modifications in design and production of commodities.

So, if we look at this slide here, the design, modification **and design** and production of commodities leads to new meanings to presentation. If we look at the way commodities are have been sold in the pass of, the way commodities have been marketed and advertised in the past, you will see it has, advertisement should come of very long way.

They have changed, so much of study is going on, even cognitive psychological studies of consumers, consumers profiles, you know and how what would be pleasing to a consumer, so much of research has go research goes into it. So, with this kind of modification of the object, point of your design and production create new meanings to this new representations, ok.

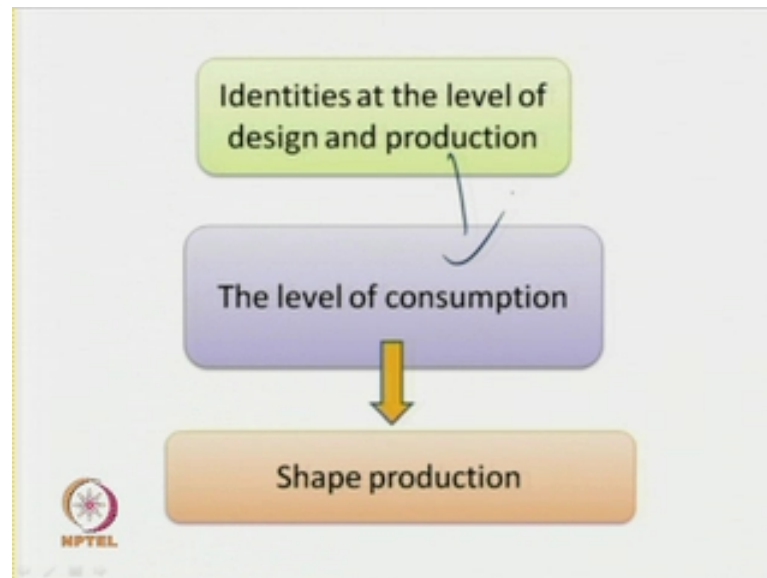
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Then these advertisements, right, with their newer meanings, why the newer meanings? Newer because they keep changing all the time, constitute against new identities, right, they give new identities, because as I said there representations keep changing because of modifications of design. In a bid, you know to get more in more people to buy those commodities, these advertisement are also give newer meaning and constitute new identities.

So, this really keeps continuing in a chain, there are changes in this design production, therefore creation of new meanings right, and with creations of new meaning again, there are creations of new identities, and once these new identities and meanings are saturated, then again become the whole circle of modification of new representations, of new meanings and new identities, so it goes on at infinite term.

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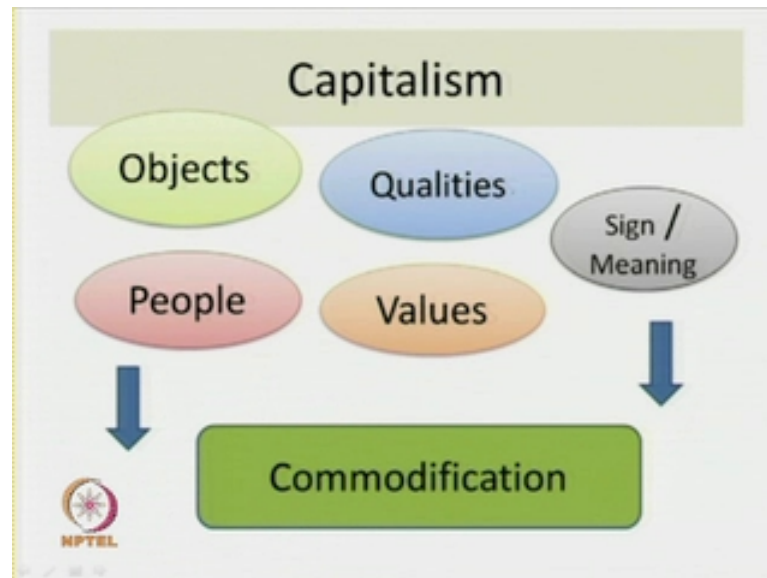


Then, what happens is, it is not just a one way traffic as barker says, is not a one way traffic in the sense that the identities **are** have been created at the level of changes in design and production, **we** new identities that have been created, and consumed, and adhere to or accepted by people, these intern they affect the level of consumption. For instance, if a new identities created, **by you know created** as a result of new changes in development, sorry in design and production, when there is the new identity that is created, which is useful, or which is accepted by people, which of course create almost of a **(( ))** kind of a fashion rage for instance in people, what happens if we look at this slide here, it effects, right, the level of consumption.

If it is not something that is accepted by people, that too effects the levels of consumption, and then the level of consumption would again feedback into the design and production so much, so they shape the production of design and production of that good. So, as I said, it is the whole circuit, **or it a whole, you know** it is very circuitous in a circuitous manner. Design and production being modified, create new representations, new meanings and new identities, new identities are taken or not taken up by people that intern effects the level of **you know** consumption, which intern feedback into the original design in production and **which make you know** which make new changes, ok.

New changes are made and the design and production further go on, are modified to create further meanings and further identities. So, this again is a **you know** circle really, **which which as** in which the commodity is captured and encapsulated ok.

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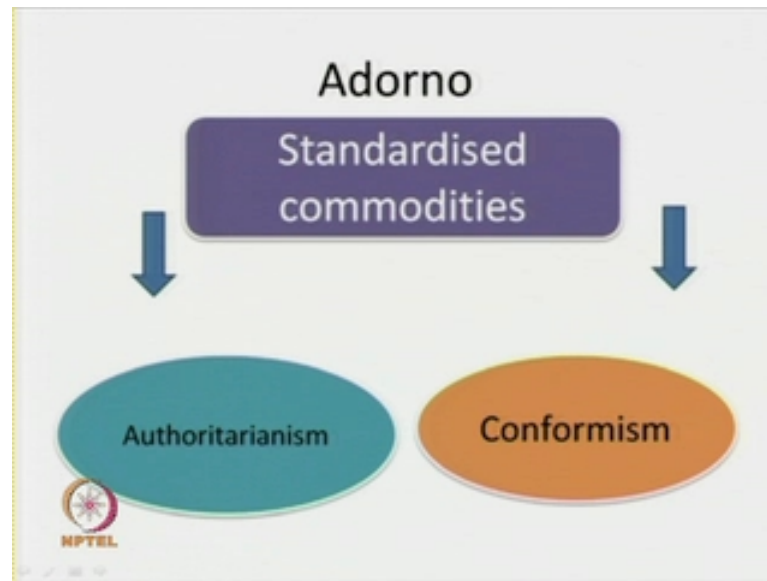


Therefore, coming back to the previous point and capitalism, what happens is, **you know** in the border sense if we look at the form of border perspective, something very interesting that goes on, and something very seminal for us, ok.

In such as scenario that we have described all this while, things are commodify. Remember, we said that they are three major terms commodity, commodification and commodity fetishism. So, if look that the commodity, its use value is exchanged, value we have looked in finding the detail about commodity fetishism, **they** there is a last word that is that remains **that is** commodification.

So, what happens is, in this system objects, people, qualities, values, sings, meanings everything becomes commodify. So, does the commodification, right, this commodification not only of objects, but also of people of qualities, even of values and sings and their meaning, everything becomes commodified, so that we live, so to speak in sphere of commodity and commodification, such is the power of the commodity.

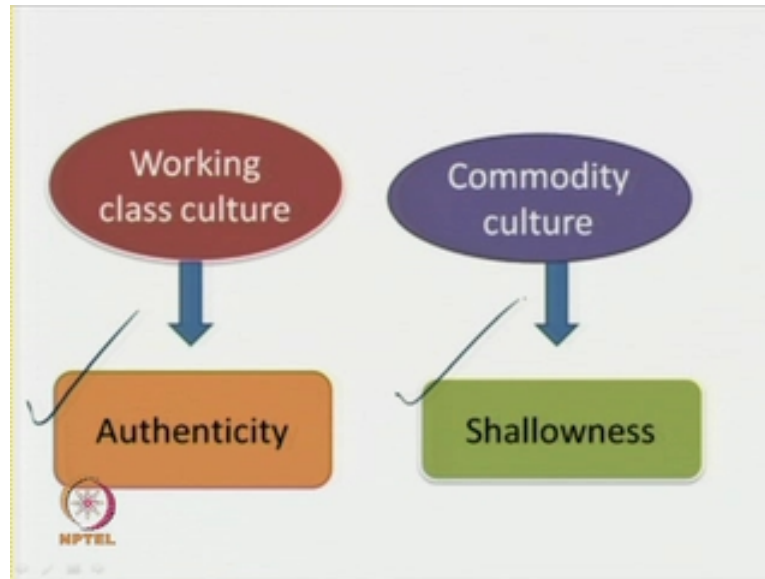
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Now, we will quickly we will end by quickly looking at one or two formulations by you know different critics. And first let us say adorno, since we have (()) with him through our last lecture.

Adorno says that when commodities are standardized, when commodities are used in mass culture, what happens is, it leads to authoritarianism and conformism, right. So, authoritarianism is obviously the authority that use, authority that is given rather, given by the whole process, by this whole circuit to the producer, to the capitalist. And on the other hand, there is a certain conformism of the masses, so the conformism of the people who consume, we have done bit of these in the last lecture, nevertheless quickly repeat it, there is conformism, there is standardizations to which people conform as far as mass culture products are concerned. So, according to adorno, these this is an aspect that we need to keep in mind.

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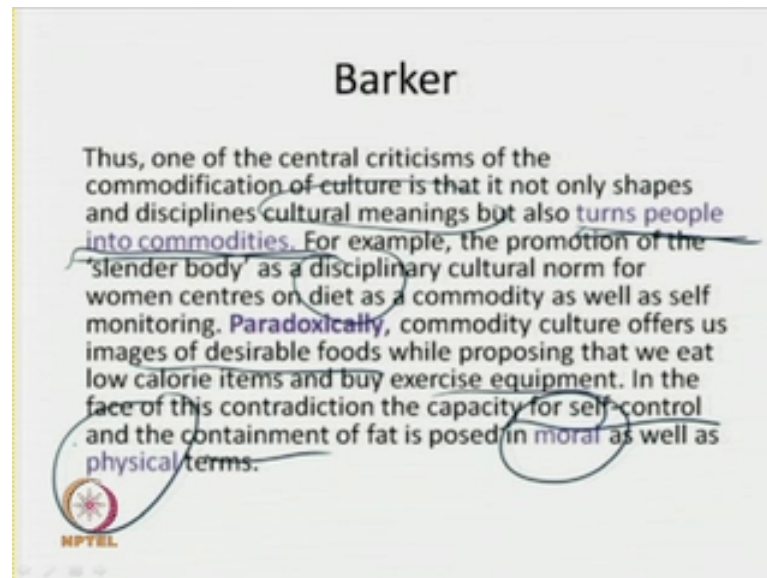


Also some critics have like particularly like richard hugger, for instance have pointed out many many propose at working class culture, people or people belonging to working the working class, people who have culture cultural practices within working class culture, which are not really into mass culture, or not you know also into also into high culture, some would propose that a certain degree of authenticity in working class culture ok

And whereas in commodity culture, because of the surface, this the in the surfaceness of you know of appearance, of aesthetics, etcetera is a shallowness, so this is an important and many marxist critics, early marxist critics particularly, cultural critics had pointed to this, that basically working class culture, because it is out of this circuit is an authentic culture, it is routed in labor, it is perhaps closer to nature and it is more authentic, and it is more dignified for the human specious, where is culture that is you know stepped in in in the (()), steeped in the on the cultural practices, the commodity is the one which is a shallow one.



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For instance, Barker says here, thus, let us read from him, thus one of the central criticisms of one commodification of culture is that it not only shapes and disciplines cultural meanings, but also this is important, also turns people into commodities, **this is an this is a very**, this is a very strong pointing made by Barker, ok.

let us read it again, one of the central criticism of the commodification of culture is that it not only shapes and disciplines culture meanings, in the sense that well even if it shapes and discipline cultural meanings, may be till then it is not so, say it is not, so harmful if I may use the word, but the fact that it also turns people into commodities, is one which would tie with this whole understanding of commodity culture as a shallower.

Now, the examples given here is this. For example, the promotion of the slender body as a disciplinary cultural norm for women, centers on diet as a commodity, as well as self monitoring. Now, he is using **the you know...** all these **you know the the the the** diet industry for instance related to the health and beauty industry, which shows projects, the slender female body **as the** as the most desired body, is most ideal form, all female body should aspire to and hence use the commodities that are been given to as by the diet and the beauty industry, ok.

He says that, Barker says that it is a disciplinary cultural norm, that is the regulated cultural norms for women, and it centers on diet as a commodity as well as self monitoring.

However, paradoxically, commodity culture offers us images of desirable foods while proposing that we eat low calorie items, this is the paradox, ok, on the other hand, you have **you know** food aesthetics, right, you have food aesthetic. Remember, we did, we had **had** this lecture on **on** consumption and where we talked about eating out, and **where we** where we said that identities are related to **you know to** food, food and cultural studies that is form, a very important food forms, a very important area of culture studies and how desires, how pallets are even constructed, then identities are also oven into this.

In the same way here, whereas **you know the the** the various **the** slender body is shown to be the norm, on the other hand you also have food industries as he says here offering us desirable images **images** of desirable foods, while proposing that we eat low calorie items and by exercise equipment, right.

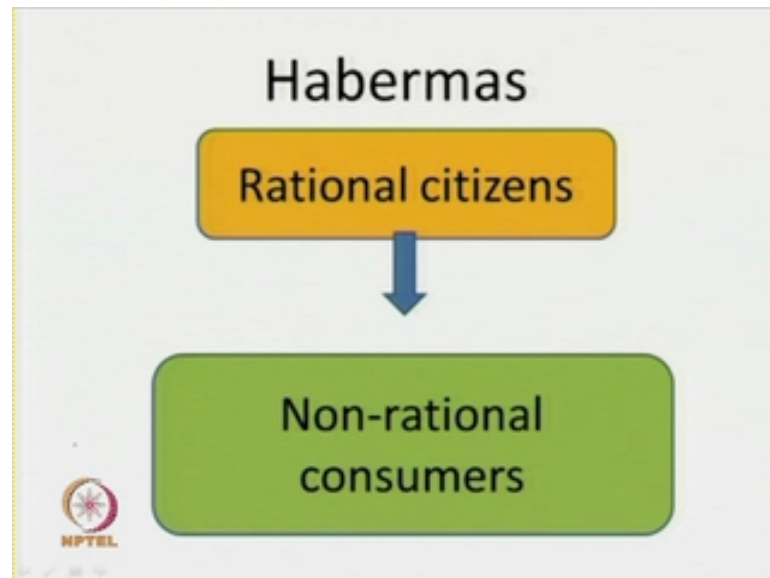
In the face of this contradiction as Barker says, the capacity for self control and the containment of fat is posed in moral as well as in physical terms, ok. So, I think barker is adding another dimension here, is that **we** in the study of the commodity on the cultural studies, **we are you know** we will begin with the most elementary, sorry the most elementary, you begin with the commodity as the most elementary unit as an atomic unit of political economy of production, distribution and consumption, that is definitely something we need to look at, because it is a basic formulation, without which we cannot have these sophisticated formulations.

But, barker is pointing to something else here, you know even if studied, we also have to understand **the** all, **you know** commodities sometimes **are** or **or** the commodity industries are **at times you know** at times saw **saw as** as **(( ))** heads, in the sense that while the beauty industry and the diet industry gives you **you know** the ideal of the beautiful slender body. And on the other hand, the food industry **with you know** with its desirable foods is oats with the diet industry, on the other hand, even as a shows as that we support to consume it, we also **have** coming along with it, ok.

Exercise equipment, **you know low** low calorie food industries, and all these things together **give you know** almost run its face with the moral dilemma. So, **the you know** the capacity for self control, the identifying of a person, even in moral terms and you know it is hunched in moral terms, ok.

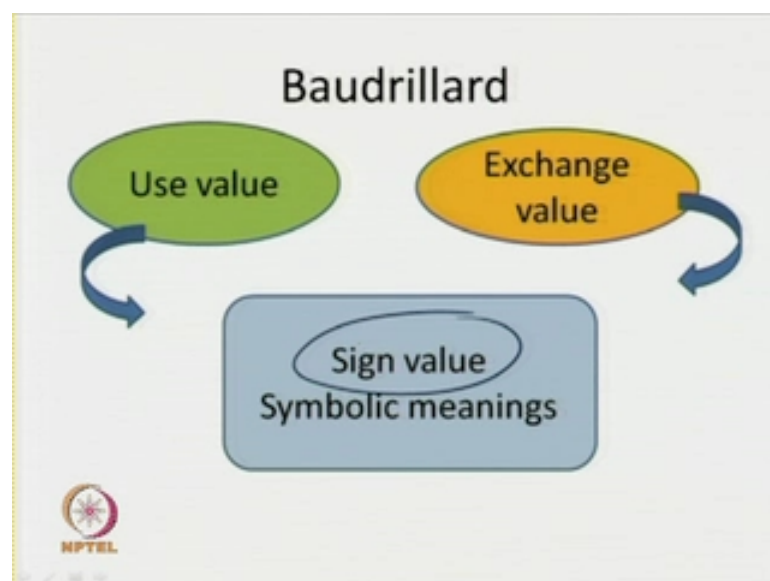
This is something we create, also I think discuss in one of our lectures when we talk about the body, when we talked about the body and the ideal body, how you know health issues or some moral issues as it is shown by the health industry, right.

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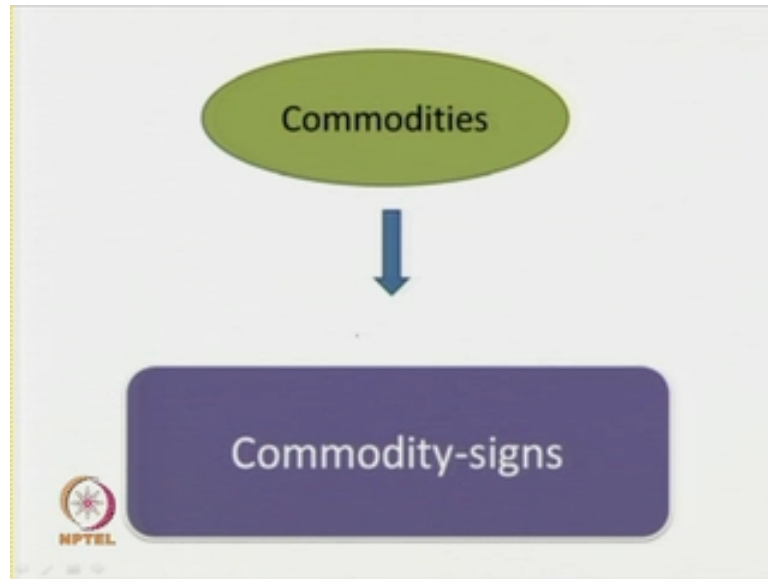


And will end with the Habermas. Habermas says rational citizens become non rational consumers, non rational consumers, why because we given to the seduction, and the empathy and the attraction of these commodities.

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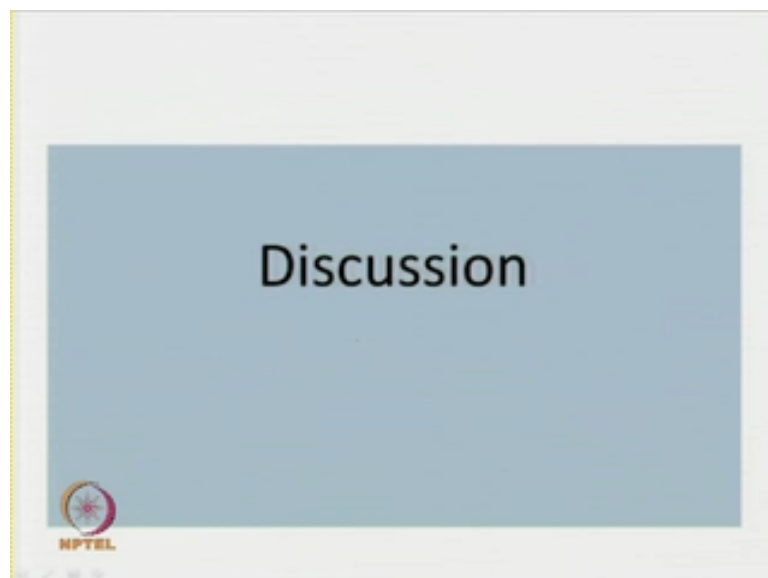


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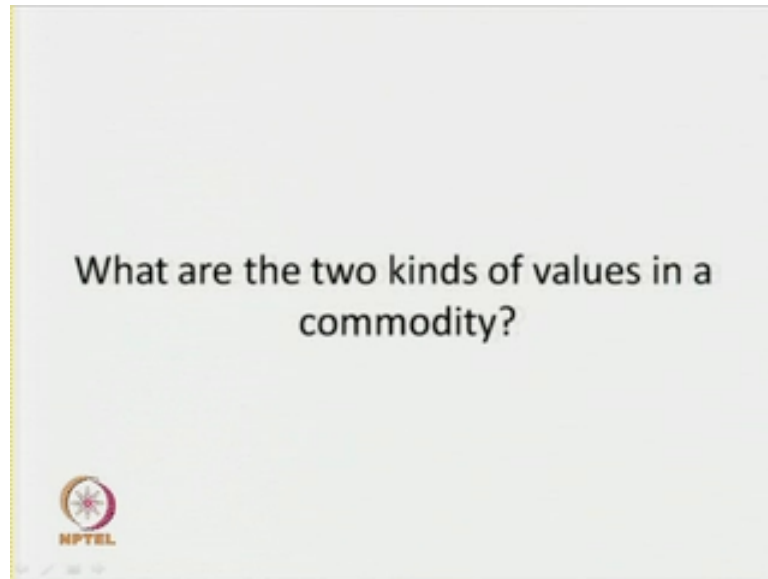
Baudrillard also says very significantly that the so called use value and the exchange value proposed by mark. Today, in fact becomes sign values commodities, have also sign value apart, because they have meaning, so meanings and identities created by them, **they** apart from the use value and exchange value, we should also add this other elements, which is as he calls the sign value **of** or meaning creating value of the commodity. So, commodity in that sense may also be called commodity signs.

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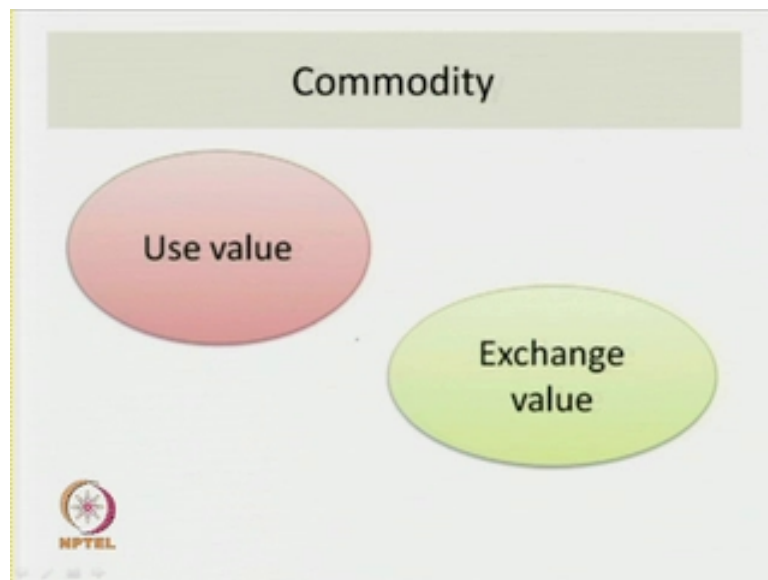
So, we let us move on to the discussion, maybe we have couple of questions.

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For instance, what are the two kinds of values in a commodity? This is clearly a question for marks.

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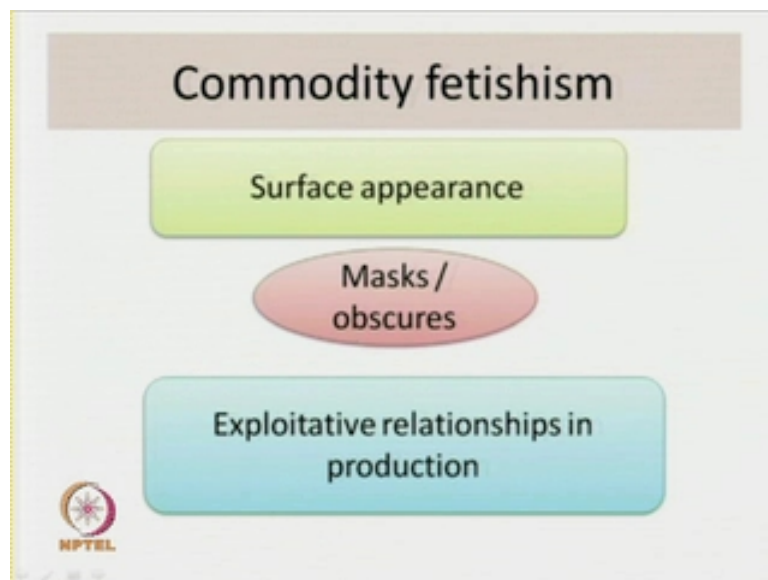
And we have to then say that if it is a two mark question, you simply say that the commodity as given to us by marks, their understanding as given by marks has two kinds of value, one is use value and one is exchange value. And if you get a five mark question, then you have to explain use value and exchange value, and how **you know** a thing is **a** on necessary that the thing is also commodity, a thing becomes a commodity

when it has exchange value. Otherwise, a thing has a use value and things may have use value without the coming commodities, if it is not **you know** in a system of exchange and then it does not have exchange value, right.

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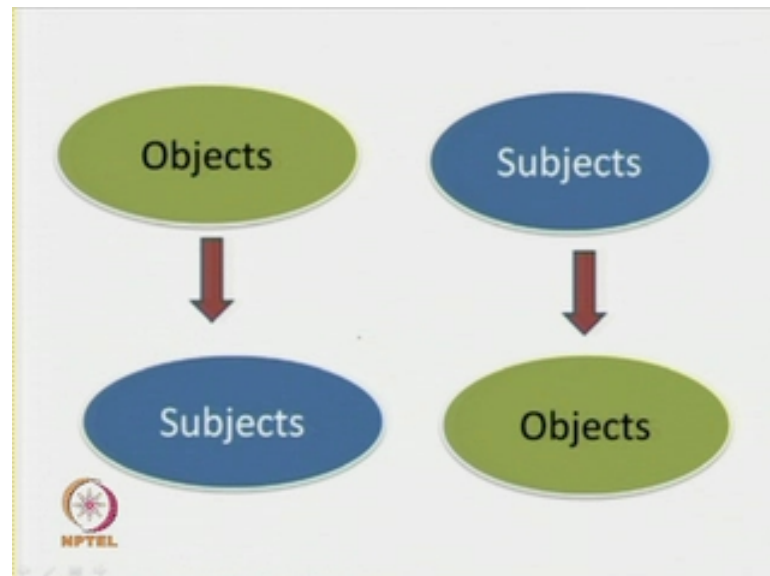


Then, what is commodity fetishism in a very important point, not only in marxist theory, but also generally in cultural studies. Is commodity fetishism, is when a commodity becomes a fetish or an obsession, right, it is not that it **it** becomes something that we have to buy, it is an obsession for us without which we cannot live.

The meaning is that when the surface appearance of a commodity hides or masks the system of relationship that underlies the production process of that commodity, but in particular, it hides exploitative relationship in the social relation of production, where the commodity is shown **you know** in its final forms, final aesthetics forms to the public, and where it has no marker, it has no signs of what has gone into the production, it has no signs as were it has been, usually it has no signs of where it has been produced and under what labour conditions it has been produced, for to the wages paid to the laborers, perhaps if those signs and markers were there, indications where there. One in a moral sense, we think twice before consuming, but that object, but, **in in** in a system of capitalism, the commodity is shown to be something that we have to possess, **where** where the identities are engaged, where meanings are engaged, ok.

Whereas, we found in one of the essays here, where it is in fact the mirror, right, which is **which is** in which you should find yourself reflected, and if you do not find yourself reflected in that the mirror, you are supposed **as he said** to unfulfilled existence, or even an unsuccessful existence.

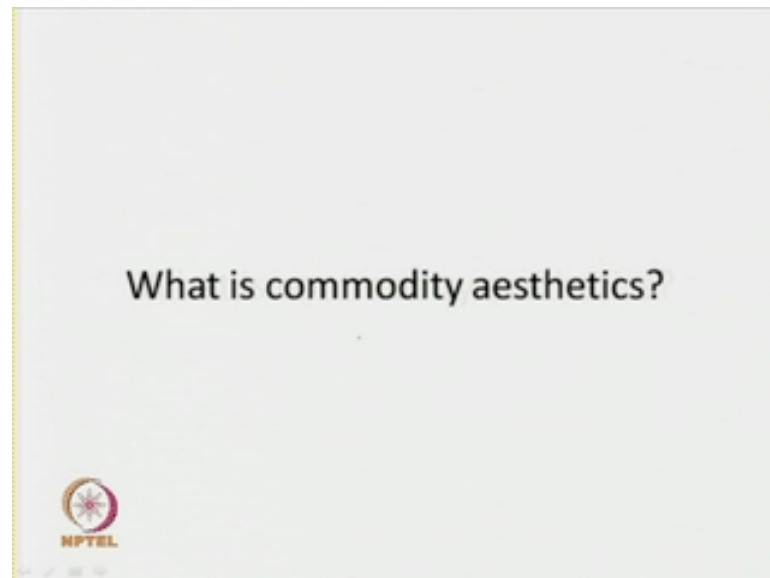
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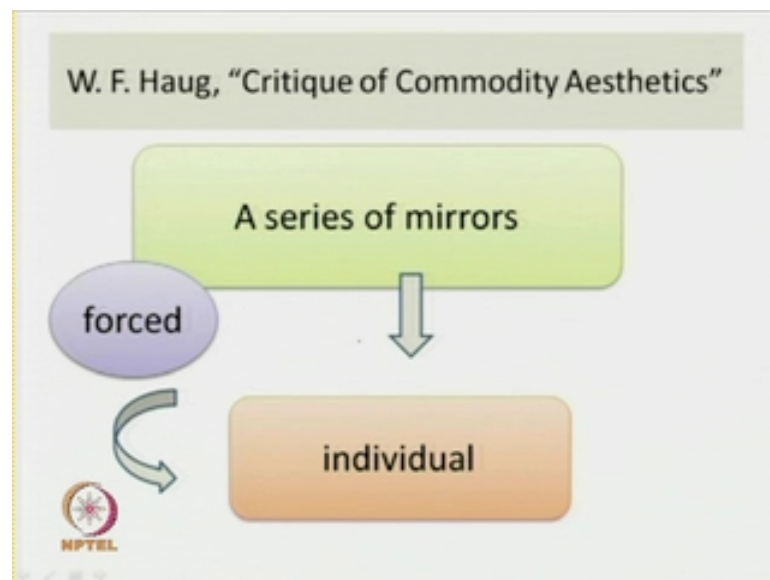
In the commodity fetishism framework, therefore objects of the commodity becomes subjects, right, instead of people and their social and economic relationship being most important, it is the objects which takes place of peoples.

And the subjects, therefore people also become commodity, this is so beautifully put by Mark, objects becomes subjects, and subjects become objects, people become objects, and the objects become more important than people.

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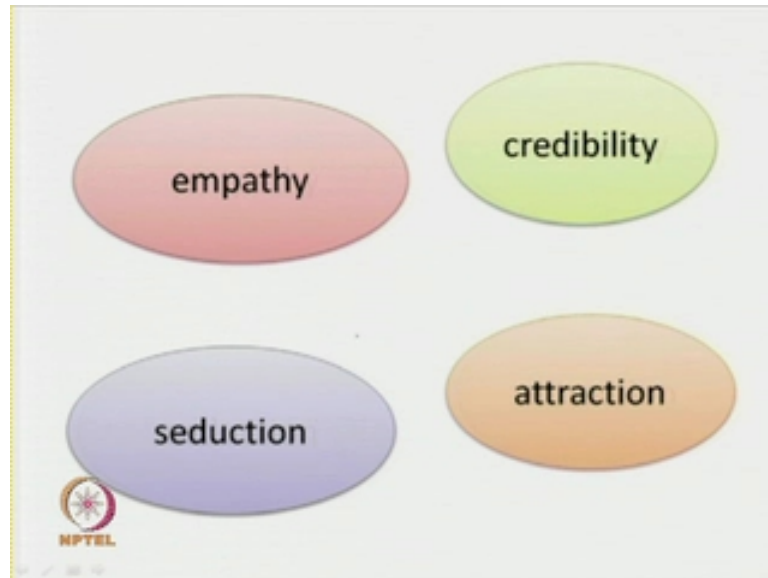


Finally, what is commodity aesthetics? And we say that the commodity aesthetics according to Haug, or first commodity aesthetics **is** would be an area of study and research, **were you know** where research **research research** would try and **you know** enhance the aesthetics aspects of a commodity other than its utility, but Haug gives us a



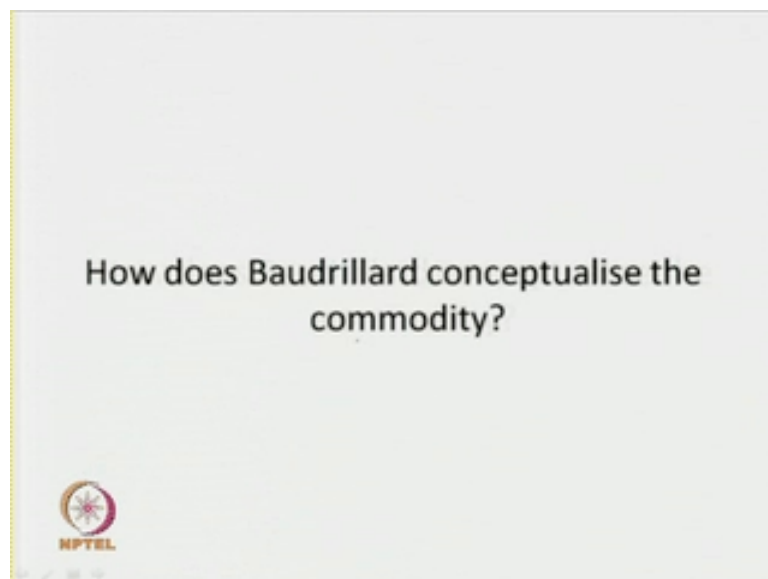
critique of enthuses, show as what actually goes behind the commodity aesthetics, and he calls as it series of mirrors, which has been forced upon an individual.

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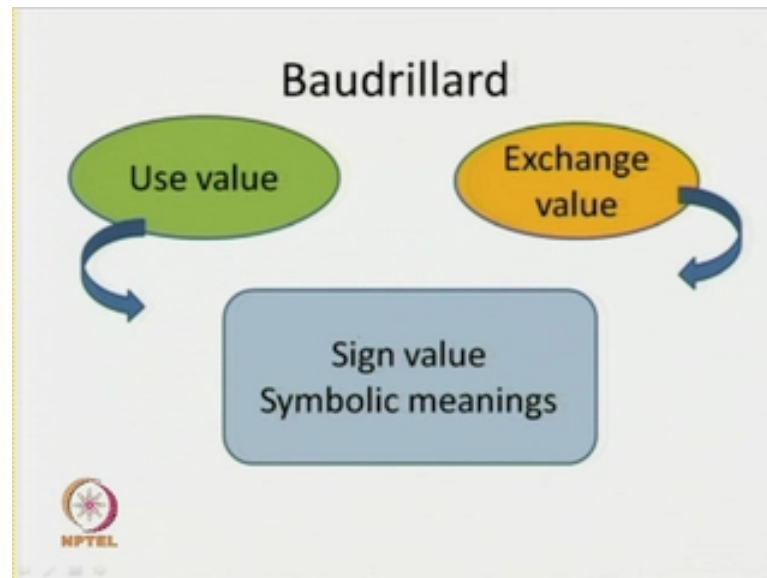


In the name of creating empathy, credibility in commodities, which are certain attractiveness, which actually are a seductive device, so that we may use by and use this commodity.

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So, how does Baudrillard conceptualise this commodity? Baudrillard says that apart from use value and exchange value, today with increasing (O) and the surface meanings, the increasing important in this surface meanings of commodities, what we have to do is we also have to say that there is another, you know there is another value, and which is the sign value or the symbolic meanings that adhere or that sort of surround a commodity, because commodities are fetishists.

Well, I hope then this lecture on the commodity as a cultural form, and commodity as the basic unit of cultural industries, I hope this lecture has been important for you. Definitely this is not all, this is certainly not all that you can say about commodity, but at least I hope by you know by introducing the topic to you, and taking about things like the Marx consumption of use value and and exchange value of commodity fetishism, of you know the the way we can critic commodity aesthetics, and we the way we can see the interpolation, how it you know how in the capitalist system, commodities are you know not given to us only in the utilitarian forms, but also in the highly aesthetics, highly advertise forms. I hope these are, this has been useful to you, and we shall remain with cultural industry and cultural forms when we talk about in the next view lecture, all media, television and new media, on you know virtual an cyber culture, etcetera. So, thank you for now.