

Feminists' vlogs: Assamese diaspora, identity and cultural memories

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ABSTRACT:

This paper seeks to explore the representation of vlogs comprising diaspora festivals, food and culture by NRI Assamese women vloggers and how their vlogs shape Assamese diaspora. The study aims to explore vlogs as a digital platform for storytelling about cultural memories and source of knowledge for the future generation among diaspora community. With the theoretical lens of postfeminist media culture and imagined communities, the study locates the idea how geographically dispersed female individuals can still feel a sense of unity and belonging to a nation or community despite never meeting most of its members. The article employs qualitative content analysis to study the visual narratives of Assamese identity through vlogs. Thematic analysis of reels on food and culture posted by five female Assamese NRIs namely Kimi Kalita, Mishkha Sharma, Ross Baruah, Priyanka Borah and Chef B&B's kitchen has been studied with the application of Braun and Clarke's thematic analysis for an in depth understanding of the content and context of traditional practices. The key findings show that the use of Assamese language as the medium of online communication helps the creators in creating cultural connection across the geographical borders.
Keywords: Vlogs, Assamese, Identity, Culture

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Introduction

The popularity of social media platforms has significantly shaped the ways in which gender is negotiated in the digital age. The communication in social media age is becoming more personal and participatory at the same time. There is an unprecedented growth of video blogs (commonly known as vlogs) in social media platforms. Popular social media platforms like YouTube allow users to upload, view and share videos (Freeman and Chapman,

2007). With the help of social media platforms, Vloggers create content about their lives and promote products (brands) and share (Lee and Watkins, 2016; Hill et al., 2017). This allows content creators to exchange their ideas with the online communities. Social media acts as a medium of self-expression and self-representation (Van Dijck, 2013; Feher, 2021). Due to the diffusion of technology, women are exploring opportunities to gain visibility and acceptability on online spaces through creative digital content. Women as emerging digital

entrepreneurs through social media platforms are popularizing their ethnic identities and 'entrepreneurial womanhood' (Punathambekar, Giese, and Bisht, 2022). 'Invest in Women: Accelerate Progress' was the theme designated for 2024 International Women's Day with a campaign theme 'inspire inclusion' to address economic disempowerment (UN, 2024). The present article attempts to explore and examine how Non Resident Indians (NRIs) particularly Assamese female vloggers are seeking creative opportunities to construct digital selfhood global identity over food, music and language facilitated by the digital social media platforms such as YouTube and Facebook. The research is guided by the following research questions: (a) what are the main themes and topics that are being brought forward by Assamese women content creators on YouTube/Facebook? (b) How do the diaspora content creators establish a sense of belongings with their homeland audience? Social media platforms such as YouTube have facilitated individual empowerment especially among women in the recent times. YouTube provides an opportunity for users to create own content and interact with their audience which results in building own self-brands (Burgess & Green, 2009). Women producers of online content in the West are often associated with neo-liberal and post-feminist values. Meanwhile, a study by Bagdogan (2023), reflects on the sociocultural values intact during the process of self-branding among Turkish women in their YouTube cooking channels. The present article investigates the construction of online diasporic identity on YouTube by the female vloggers. The trend of creating content and sharing on online platforms also can be theoretically understood with the works of Duffy et. al 2019 that refers to platform practices exhibited by the popular and contemporary social platforms and the association of creativity, labor and citizenship that adds to the overall cultural productions. YouTube has facilitated the freedom of self-expression and online popular media culture that is blurring the boundaries between the two (Bungees & Green, 2018). YouTube plays a vital

role in creation of prosumer and adding to the participatory culture environment (Briciu, A & Briciu, VA 2020). Jenkins et al (2009) define participatory culture in a way that perfectly describes the dynamics among prosumers and the way they use YouTube for artistic self-expression, content creation and sharing creations etc. It can be argued here that participatory culture develops an emotional bond that remains valid even outside the virtual spaces. It can be argued here that self-generated YouTube videos by female vloggers can be seen as pushing force to diffuse indigenous knowledge among the members of a social community or network. The trend of contributing to the local content in a global environment is visible with the female Assamese vloggers who is contributing content in local languages to a wider and diverse audience. Mehta (2020) explored the local and regional online content creation in Bengali and Marathi languages to satisfy the demand for regional content that defies the dominant languages used in streaming platforms. With reference to scholarly works of Gill, Robbie and Rottenberg on post-feminism, the present study aims to examine neoliberal female vloggers as new medium for connecting diaspora community in Assamese language.

Bihu, Mekhela Chador, Zubeen's music.

Cultural markers and Identity: The recent online trend shows that there is a growing demand for regional content. In the year 2024, it was estimated that 52.4 per cent (approx.) of Indians were online with consumption of regional digital content (The Established, 2024). As a result, the diaspora vloggers are producing content in most regional languages to cater to the new audiences. Moreover, women as vloggers/food bloggers are representing a new brand of feminism (Das and Chowdhury, 2024). The diasporic vloggers tend to cover various topics in their vlogs ranging from food, domestic work, lifestyle, parenting, and cultural memories etc. Women express their emotions and share experiences online about their domestic chores and professional lives (Nathanson, 2021). The article employs qualitative content analysis of the

videos posted by the select female vloggers so as to study the visual narratives of Assamese indigenous culinary, Bihu festival, traditional practices as a cultural and emotional signifier to establish cultural connection among the community and outside through digital platforms. Bihu is an ancient folk festival of Assam that is celebrated three times in a year with a specific socio-cultural purpose and meaning (Dutta, 2008). Celebration of cultural festivals within the state is a must but it becomes an emotion and community building when performed in distant lands. For instance, a musical performance in community festivals helps in construction of identity and sense of belonging (Duffy, 2005). Cultural festivals are integral to connect and build networks among emerging and diverse migrant groups (Duffy 2002, 2005; Sanjek 2014; Mackley-Crump 2015). In context to immigrants from Assam, Bihu as a cultural festival is essential to bond, share and express solidarity with other immigrants group around the world. Cultural festivals help in 'the mobilization of group identities' (Appadurai, 1996). In order to celebrate *Rongali* Bihu and promote this festival around the world, the Assam government organized largest Bihu dance performance with 11,000 folk dancers and drummers to attain new Guinness Book of World Records in the folk dance category held at the Sarusajai Stadium in Guwahati, Assam (India) on April 13, 2023 (India Today NE, 2023). This standardized form of Bihu prioritizes normative Assamese identity (Khesghi, 2018). There have been equal efforts from individuals belonging to industry such as music, film, theatre, fashion, and social media to promote and popularize Assamese identity all over the world and especially to connect with the diaspora communities. The dance and ritual performance of the Spring Bihu festival plays a crucial role in Assamese identity making in the region and in diaspora (Khesghi, 2018). Well-known Assamese actress Barsha Rani Bishaya performed Bihu dance at the 46th Assam Convention in Chicago during July 1636-1645, 2025 to celebrate Assamese culture and to promote cultural ties with the Assamese

diaspora in North America. Fashion designer and entrepreneur Sanjukta Dutta showcased Assamese traditional handloom made *Mekbela Sador* in New York Fashion Week Spring Summer 2026 (Newslive TV, 2026). Recently, Assamese new age filmmaker Rima Das's film *Not a hero* (2026) got a special mention in Berlin Film Festival (BAFTA), Germany. Moreover, cultural icon of Assam late singer Zubeen Garg (Zubeen da) created a new age imagined communities within Assamese diaspora and other diverse art lover/critics. Zubeen Garg's last film *Roi Roi Binale* (2025) was screened on October 31, 2025 in multiple places in India and abroad that touched the hearts of millions of his followers/admirers after his untimely demise. The international screening of Zubeen Garg's *Roi Roi Binale* held in USA and Canada to bring both pride and poignancy to the Assamese diaspora (The Assam Tribune, 2025). Zubeen Garg's bestselling song *Mayabini* has been identified as signature tune and it has captured the attention of music artists around the world. Female immigrant vlogger The Assamese diaspora felt the shock of untimely demise of this multi-talented artist and expressed grief and resentment though social media platforms, vlogs etc. Simi Kalita (Germany) often starts her videos with Zubeen's classic songs that sets the tone of universality for a better future and echoes the longing for sisterhood/brotherhood. Vlogger Babi (USA) cooks and shares traditional Assamese dishes with indigenous ingredients and stories from childhood to connect with the audience and strengthen bond over food, identity and cultural memories. The recipes that are posted become special as they are intimately connected to the bloggers' day-to-day activities of cooking for their family, as well as preparing delicacies during festivals, while connecting food to homeland memories (Das and Chowdhury, 2024). *Theoretical and conceptual frameworks:* This paper seeks to study the digital Assamese diaspora community, its identity and repositories of memory through social media through the narratives of women vloggers. The postfeminist works by Rosalind Gill and McRobbie are employed to understand the critical aspect of

what is and how are women vloggers present themselves and negotiate with everyday lives. Also, with the conceptual frameworks on cultural hybridity and imagined communities, the study locates the idea how geographically dispersed individuals can feel a sense of unity and belonging to a nation or community despite never meeting most of its members. With reference to Robertson's concept of glocalization, it can be argued here that there is a push for global creation of the local (Robertson, 1995). What we see today on digital world is basically the manifestation of virtual ethnicities that are glocalised in nature (Diamandaki, 2003). Due to the growth of internet technology, there is a surge in online communities comprising of people around the world. These virtual communities give a notion of imagined communities in the digital era. The concept of imagined community can be used to explain the Indian diaspora in the US (Mallapragada, 2000). In this context, Assamese women vloggers in US, Europe, UK are using digital media to connect to the other people in color, ethnic identity, caste, community, language to form a world that reflects belongings and an idea of diasporic imagined communities. These women entrepreneurs are navigating through various aspects of gender, class, color, societal norms, hierarchy etc in the digital world (Marlow & Martin, 2016). Previous studies reflected on the critical roles that diaspora festivals play in providing a sense of identity and unity among diaspora communities (Gedecho 2024). Digital media creates a notion of belongings among the dispersed diaspora communities, and these communities who never meet each other still feel connected through shared narratives, language, emotions and cultural customs and identity concerns. This idea of imagined communities can be understood further with Benedict Anderson's concept of imagined communities (1983). Meanwhile, Arjun Appadurai's concept of 'imagined world' (1989) argues about the disjuncture and difference in the global cultural economy. In his article, Appadurai introduces ethnoscape that comprises of shifting world such as immigrants

can be contextualised here so as to understand that how digital Diasporas create and shares the sentiments and cultural association with one's identity in these online spaces. Assamese NRI women use cyberspace to revisit their past and envision their futures through vlogs, YouTube channels and explore what it means to be Assamese living in foreign land. In their videos, they discuss what, how to raise children with Assamese values in western societies. These spaces on digital platforms are becoming repositories of memory and collective narratives on diasporic identities.

2. Methodology

The paper adopts qualitative content analysis of the YouTube videos/ vlogs/mini vlogs shared by Assamese female immigrants on traditional cuisines, cultural memories, parenting. The diasporic female vloggers are settled in developed countries like USA, UK and Germany. A total of 60 videos released during 1636-1645 were identified and categorized into themes such as food as emotion, cultural festivals and identity, cultural memories and cultural icons, Assamese parents in foreign lands etc. The researcher employs purposive sampling technique to identify the female vloggers and their video content on indigenous Assamese food cuisines, celebration of Bihu festivals, memories of the homeland. Thematic analysis of select vlogs on ethnic food, identity and cultural memories posted by five female Assamese NRIs namely Chef B&B's kitchen, Mishkha Sharma, Ross Baruah, Priyanka Borah, and Kimi Kalita has been studied with the application of Braun and Clarke's thematic analysis.

3. Results and Discussion

Assamese Identity and Digital Technology for a global reach: Recently, a huge number of vloggers, food reviewers have visited this part of the country and captured the exotic food cuisines and recipes on online platforms. The popularity of the Assamese food can be witnessed with the number of local, national and international vloggers visiting North East India and representing the food traditions. YouTube channel named Best Ever Food Review Show

(10.7 M subscribers) in some of the videos shown the exotic delicacies, the local markets and the variants of food items consumed in the North Eastern region and introduced a whole concept of ethnicity and rustic food habits associated with the people of North East India. While, the other YouTube Channel called Davidsbeenhere (1.29M subscribers) introduces the simplicity of the Assamese food, people and the culture from a different perspective.

Media, Food and Cultural identity: On 14 February 2024, the Assam Government named 'Kaji Nemu' a variant of lemon as the state fruit of Assam (*The Sentinel*, 2024). In 2019, Kaji Nemu was given Geographical Indication (GI) tag and it attracted attention nationally and globally in the food map because of its unique aroma and taste. The use and representation of *Kaji Nemu* in the ethnic dishes are extensive among the vloggers. Vlogger Babi in some of her vlogs shares her cooking recipes of both Assamese and American cuisines. While showing her Assamese cooked platter, she is always seen adding Bhut *jolokiya*, *nemu tenga* and eating them too in her videos. This trend has garnered positive responses from the Assamese viewers as they could relate the food combination with their daily food routines practiced in Assam. It is also interesting to note that Babi shares her childhood memories revolving around making of *bhut jolokiya* pickles with bamboo shoot (King chilli with bamboo shoot pickles), Kaji nemu with plain dal, aloo pitika during summer time, Kaji nemu juice as summer drink for children, elders and even guests. This whole narrative brings together the emotional bond with Kaji nemu and identity markers of Assamese food lifestyle. The journey of cooking Assamese indigenous dishes and its presentation online is increasing thoroughly on social media platforms. The Assamese ethnic cuisines are considered to be simple, plain, low oil food and rich with medicinal and health benefits. And with the ethnic recipes from indigenous cooking methods, Assamese food is trending both among Indian and NRI audiences. YouTube channel such as OK tested (1.71m subscribers), Davidsbeenhere 3.8 m subscribers),

fifty plus *zindagi* (151 subscribers), Delhi food walks (1.28 m subscribers) have highlighted and covered authentic dishes from Assam. Whereas, YouTube channel ChefBB's kitchen (493 subscribers) brings rich-traditional food cuisines and shares the special recipes with audience in their videos. I ate Assamese food for 24 hours food challenges are a new trend in this ethnic-identity discourse. In most of the videos on YouTube/Facebook/Instagram, the Assamese food is shared as an emotion and cultural identity. Meanwhile, popular mass media such as Assamese cinema too is working on different food narratives and its cultural representation. Assamese film '*Aamis*' (2021) directed by Bhaskar Hazarika allows audience to go into an ethnic food journey filled with desire and passion. National Film award winner for best Assamese feature film *Emutbi Puthi* (2022) by Kulanandini Mahanta, a female director, addresses the love for local food and the growing concerns with the food habits and its impact on the people of Assam due to climate change. Similarly, the popular television cooking show *The Masterchef 2023* season 7 winner Nayanjyoti Saikia, Tinsukia (Assam) born boy, presented Assam in a global forum with his innovative presentation and delicacies with Assamese traditional dishes, while first runner up Shanta Sharma, a 34-year-old homemaker, revisited the rustic ethnic food cuisines from Assam.

Vlogs Analysis: The YouTube channel Chef BB's Kitchen (521 K Subscribers) aims for home cooking, family bonding and childhood memories. The vlogs are shot in mostly America, the white-colored interiors and well-equipped spacious houses establish the location and identity of the content creator Babi with her native language Assamese. It represents the two worlds in one space; an Assamese female vlogger in America; cooks food while talking in Assamese language to her followers. Cooking of Assamese food in the USA and sharing it to the world, is the major highlights of these videos as it tries to connect the people of the community. The food is emotion and it strengthens the bonds between the known and unknown in this

digital world. The most interesting part of the Chef BB's Kitchen is that it tells and shares childhood memories with food recipes that establish the identity of Assamese people and their lifestyles. The vlogger mostly shares Assamese food recipes that are simple and easily cooked with minimum ingredients. Along with the food recipes, the taste and flavor get accelerated with the expressions of the content creator and the feeling of togetherness clearly stands out. In one of the videos, Chef BB's Kitchen introduces her family and relatives online with the viewer which again connects the Assamese community with NRI community and the sense of diasporic identity and love for the Assamese culture gets portrayed. Celebration of festivals like Bihu and food sharing and cooking with Americans again brings to us the reach amalgamation of culture. In most of the comments by the users, it highlights on the personality and appearance of the video creator and the ease with which it communicates with the audience. As part of the participatory culture, YouTube has elevated the level of engagement and developed a new gaze in the emerging new media. The comments section and live sessions on questions and answers, reflects on the followers' passion and engagement with the vlogger. The vlogs on cooking dishes of fish with local leaves/herbs found in Assam such as *manimoni*, *bhedailota*, *bhoot jolokiya*, bamboo shoot often brings a close amalgamation of food with cultural ethnic identity. In most of the vlogs, Babi is seen cooking her traditional food recipes and narrating the childhood memories of her hometown in Jorhat (Assam/India). This process bridges the geographical boundaries and brings all the viewers/followers to a same platform of experience and imagination that powerfully portrays the nostalgia a diaspora female is experiencing in a foreign land. Apart from cooking and sharing recipes, Babi also eats her cooked food in front of the audience to give a real experience of her joy, excitement and satisfaction of eating the Assamese food. The works from feminist food scholarship throws light on intersectional analysis to understand

cultural-economic-social and emotional aspects of food and eating. There are multiple femininities constructed through gendered food practices (Cairns & Johnston, 2015). It can be argued here that how a woman's participation and labour in creation and representation of food on social media can be analyzed in relation to gender, race, class and the body. The diasporic female food vlogger often uses Assamese food to combat the loss of home, using authentic traditional recipes to connect with their native culture, heritage, and shared sisterhood of previous and future generations. An instance of diaspora identity and desire for local food such as *jhalmuri* (a Bengali spicy snack made with puffed rice) can be traced from Mira Nair's film *The Namesake* (2007). Nair's *The Namesake* uses immigrants' experiences to explore the meaning of identity (Das, 2013). Interestingly, a film's narrative over food and identity can be felt as mere representation while vlogs/mini vlogs are more realistic in nature as it connects with its audience in a more participatory mode. These diasporic vlogs are able to establish the emotion with the viewers around the world and create a virtual imagined community that are there as participants in form of likes/dislikes and comments. In addition to the food, the vlogger constantly introduces her family members, siblings, who also interact with audience in Assamese language. So, it can be understood here that a female vlogger is not only seeing her digital selfhood in a diasporic world but also trying to blur the geographical boundaries of language, culture and traditions. With reference to post-feminist scholarship of Rosalind Gill and Mc Robbie, the vlogs/mini vlogs can be defined as a tool of self-expression, self-representation and empowerment.

The vlogs of @Mishkha Sharma (196 K subscribers) from United Kingdom covers wide range of topics namely travel, cooking, parenting, fashion, lifestyle etc. The content creator Mishkha presents her vlogs in both Assamese and English languages to cater to a more global audience. But her primary mode of interaction is Assamese that covers life in UK and paradigms of dual identity in a foreign land.

In one of the vlogs, the British guests were served with Assamese famous dish *aloo pitika*. After seeing the vlog, many viewers commented on the instant emotion generated over the popular Assamese comfort food. One viewer commented saying, "*eman je bhal lagil vlog tu. Bobut bosoror muros salu apunalukok. Ei amar atithiporayan culture tu eedom khati axomia bokolor*" (It was really nice to see the vlog. To welcome guest and feed them with Assamese cuisines is really a symbol of our culture). Applying Gills' postfeminist sensibility here, it can be argued that the female vlogger is independent in her choices and empowered to create her content but as the same time is under constant surveillance by the viewers/followers. Women as vloggers has gained visibility in social media and at the same time faced various challenges. Vlogger Mishkha also faces trolls for her body size and weight which may lead to the submission to the dominant makeover paradigm. Referring to Gill's self-surveillance and discipline, it can be argued here that a vlogger is consciously or unconsciously aware of her look, makeup, appearance, dress and the way she hosts a successful lunch party. One of the viewer commented on Mishkha's vlog on Assamese food to British guests, '*Mojja lagil dei baiden, Englandt tu till pitha bonai se ,xosake bohut proud feel korusu Axomiya dish bur sai, ketiba sador mekhela,muga kapur pidhin dekabu British manuh burok*' (It is nice to see the video. It makes me proud to be an Assamese seeing you serving Assamese Til Pitha to the guest. Sometimes wear traditional Mekhela Chador also in front of the British people to show our Assamese culture. Instances like this allows for a gradual increase of self-surveillance and discipline that a woman is required to behave in a certain way to exhibit her cultural roots and connectedness to the members of the imagined community. The food vlog here becomes a cultural meta-narrative that negotiates the identity of Indian Assamese women settled abroad. The social media has provided platforms to immigrants Assamese women to create their own identity and entrepreneurship. In a process to create and deliver new vlogs, it requires creative and

imaginative skills to establish one's thought in more inclusive manner. Mishkha's vlog on visit to her native place in Dibrugarh (Assam, India) with her baby boy is one such vlog that allows the members of the imagined communities to know and accept the issues of immigrant lives. The complete vlogs in series from UK airport to the final destination in Assam (India), home as a site of cultural assimilation, and introduction of a new baby to cultural roots of their families and its existence, certainly hints on the ethnoscape that is evolving over the time.

Kimi's vlogs (1.57K subscribers) shows a female vlogger and singer, who is originally from Rangiya district situated in Lower region of Assam, married to a German man and eventually migrated to Germany. It is observed that Kimi's signature style in her vlogs is to welcome viewers by singing either Zubeen's songs or any Assamese songs. This practice itself captivates the audience towards her diasporic identity and the interconnected social identities such as gender, race/ethnicity, social class, age, body size etc to understand the intersectionality (Crenshaw 1989) dimensions. Kimi's vlogs can be studied under the theoretical lens of intersectionality as she presents her multifaceted identity belonging to different geographical worlds, cultural assimilation and a culturally rich world for her children. Kimi is a mother of two toddlers living at countryside of Munich, Germany. The vlogger uses Assamese as her primary communication language and often uses local dialect of Lower Assam. It is to be noted here that Assamese language is versatile and has distinct accents/voice modulation and jargons as one keeps moving from Lower Assam to Middle Assam to Upper Assam. She says '*Bappa o..metha nasta kori disi*' while juggling with her motherhood duties. It is worth to add here that vlogging often bridges traditional gender roles (women in the kitchen) with empowerment. Kimi in one of her vlogs, explains the household responsibilities of her and husband, and specifies cooking as one of her prime responsibility. An intersectional approach to vloggers shows that how a digital creator's race, socioeconomic status, and

nationality intersect to create unique experiences of privilege or marginalization in the social media industry. Taking into reference, post-feminist works of Rottenberg, it can be argued here that domestic labor is often converted into economic capital in the digital space where mum-vloggers reinforces the idea that motherhood can be productive and branded. At the same time, immigrants' mothers also try to keep the traditional customs and practices alive. In one of Kimi's vlogs, a traditional newborn ritual practiced in lower Assam called *jola bota* was shown, for her new baby girl. As the ritual could not be done in Germany, the ceremony was done in Rangiya (Assam) by her close female relatives and the moment was documented in form of vlogs.

Neer & Dheer@PriyankaBorahUSA (119 subscribers 103 videos): Priyanka is a United States based vlogger, who originally hails from Assam, mother of two boys and a vlogger. Her vlogs comprises of cooking, parenting, lifestyle, and travel that reflects mostly upon the diasporic world, hybrid identity and most importantly the emotion of being Assamese in distant land. Applying Gill's post-feminism, it can be assumed that Priyanka is an independent, happy and empowered woman, who takes care of household activities, kitchen responsibilities, kids and also her husband. The vlogger chose to address daily life issues and situations but with a happy ending. In most of the vlogs of Priyanka, her kids Dheer and Neer are seen talking to themselves in American English or in Assamese language that shows how the immigrant mother is teaching her children to adopt to dual identities, culture and digital age. On special occasions like Bihu, she is seen dressed up in Assamese attire, preparing ladoo, pitha for her family and American neighbor, touching feet of her husband as a mark of respect and patriarchal practices. Even her kids are shown wearing traditional attires with *gamusa* and seeking blessings from their father. During Christmas, she bakes plum cakes, cookies etc for her children and also for American families. This process creates a visual and emotional link between gender, food and cultural identity. The

conceptual framework on cultural hybridity can be referred here to understand how it enables individuals to create a new, hybrid identity that reflects a dual sense of being which is very common among diasporic communities living in multicultural societies. Talking about the latest Supreme Court of India's judgment on 'brides are not maids', Priyanka's vlog brings into the idea of gender equity and equality in terms of household chores, duties one has to perform based on one's gender etc.

Issa Baruah Ross@Issabaruahross (148K subscribers, 187 videos): Vlogger Issa originally hails from Biswanath Chariali, Assam India, who got married to an American, is a mother of a child and stays in United States of America. Issa's story is often depicted as a pure romantic genre Hindi language film that attempts to break the cultural and social stereotypes. Her vlogs on her first trip to America to their wedding video reflects on the socio-cultural differences and practices one adopts as a diaspora individual. Issa deals with topics on travel, make up, parenting, live question and Answer sessions etc. Recently, vlogger Issa with her family came to her hometown at Biswanath Chariali (Assam) to celebrate *annaprasana* (first rice-ceremony) of her child. This ritual is a very important phase, to be done by maternal family members as this is considered as the beginning of a new milestone for the growth of the child. Interestingly, Issa captures the entire scenes of planning to preparation to the final day in her vlog, including their journey from United States to Assam (India). The point to be noted here that she invited publicly all her followers/subscribers to attend the ceremony and some actually did attend the event. This incident resonates with Hall's cultural identity and diaspora, where Assamese traditional customs and practices are not only talked about as cultural memories but also followed while navigating the two world's perspectives. On the other hand, adding to Rottenberg's neoliberal feminism, it can be argued here that Issa's entrepreneurial selfhood success is a matter of personal choice rather than structural support. She portrays a happy and balanced life, showcasing as empowered

entrepreneurs who successfully merged career with domestic life. Meanwhile, entrepreneurial effort is often criticized by the followers in form of trolls, bullying for her age, height, color, American husband, status etc. Vlogger released a couple of vlogs referring to insensitive comments, abusive language and trolls she encountered during this process. Being vocal, expressive and outspoken is a collective post-feminist discourse which again is very individualistic and does not cover the entire marginalized section.

Overall, the study finds out these immigrant female vloggers are venturing into entrepreneurial selfhood keeping into mind the diaspora, its challenges and opportunities, sustainable cultural practices etc. The vlogging is given them an opportunity to connect to the virtual and imagined communities and at the same time it also reveals that the digital journey is limited to the educated women, technology

literate and friendly individual who can engage themselves and with others with the digital format of self-curating, producing and sharing it online.

4. Conclusion

The Assamese female vloggers exemplify post-feminist media culture as they incorporate feminist discourses such as independent upper middle class women, freedom of choices, challenging gender norms etc while maintaining patriarchal structures also. This allows social media to market progressive content to educated, urban and middle class audiences. Assamese food cooked with indigenous ingredients presented in Assamese language as the medium of communication helps the digital video creators in creating cultural connection across the geographical borders, preserving oral traditions and culture and be become part of ethnic cultural memories among diaspora audiences.

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6. Author Declaration

The author declares no conflicts of interest related to this study.