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Rise of Entertainment YouTubers in Pakistan: A Content Analysis of Selected Vloggers

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Abstract

Within this vast digital landscape, entertainment vloggers have emerged as prominent figures, captivating audiences with their charismatic personalities, humour, and relatable content. The paper aims to delve into the YouTube realm and presents a comprehensive content analysis of three prominent Pakistani YouTube entertainment vloggers: Ducky Bhai, Maaz Safder World, and Sistrology. Utilising a qualitative approach, the study examines the content, performance, and aesthetics of the vloggers' videos from December 2023, specifically focusing on the most-viewed ones. The aim is to understand the factors behind their success and popularity on YouTube, exploring their unique characteristics, appeal, and interaction with the audience. The analysis reveals that these vloggers primarily share personal experiences and aspects of their daily lives. Their content often includes humour, family interactions, and exciting travel adventures. They use a conversational style, predominantly in Urdu, with occasional English phrases and slang to connect with a broader audience. In terms of performance, all three vloggers display enthusiasm and curiosity, actively involving their audience and creating a sense of closeness. The authors underscore that central focus of these vloggers is entertainment rather than societal engagement, their substantial number of subscribers raises questions about the interests of the young audience and the potential impact of their content. Future research directions are proposed to explore the broader societal implications and the constructive utilisation of YouTube vloggers' influence.

Keywords: Ducky Bhai, entertainment vlogging , Maaz Safder World, Sistrology, YouTube

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Introduction

The rise of YouTube as a popular social media platform has transformed how individuals consume and engage with content, particularly among youth. As of 2023, YouTube is the second biggest social media platform in the world, with over 2.7 billion active users. Only Facebook (2.9 billion) has more active users than YouTube. There are 4.9 billion active social media users worldwide. This means that 55.10% of active social media users in the world access YouTube (Singh, [2024](#)).

YouTube claims that it intends to give everyone a voice, since its core values are identified with four essential freedom versions, namely, freedom of expression, freedom of information, freedom of opportunity, and freedom to belong (YouTube). There are several popular social media platforms, such as Facebook, Instagram, and Twitter however, YouTube has recently emerged as a prominent player, particularly among the Youth. Its usage and influence have been rapidly growing (Davis, [2012](#)).

Within this expansive digital landscape, entertainment vloggers have emerged as influential and prominent figures, captivating audiences with their distinct personalities, humour, and relatable content. A new breed of content creators, known as YouTubers, has emerged, attracting large followings. Some vloggers become 'YouTube celebrities' when they reach a considerable number of followers or subscribers (Deller & Murphy, [2020](#)). By documenting their experiences, delving into trending topics, and interacting with their audience, vloggers have a great impact on shaping the cultural landscape of the communities.

A significant number of YouTube influencers have become financially successful and a few of them have even become millionaires. Specifically, many YouTubers have their YouTube channels as a primary source of living, depending solely on the number of views their videos receive to maintain their financial stability. Most of these YouTubers, known as vloggers, share their daily lives in approximately 15-minute videos that consistently attract millions of viewers, who eagerly click on these videos every other day. Creative vloggers can achieve a high reach due to a large following, with a few having more than 100 million subscribers. A significant portion of creators have joined the YouTube Partner Program (YPP) in order to earn from advertising on their videos or live streams. YouTubers with huge

following generate substantial revenue through advertising (Illera & Benito, [2018](#)).

The entertainment provided by vloggers is a key factor in attracting and retaining their audience. Through engaging storytelling, humour, and the ability to create compelling narratives, vloggers captivate and keep the viewers engaged. Whether it is through pranks, travel vlogs, or comedic sketches, these vloggers offer an escape from the daily routine, granting viewers a glimpse into their world and inviting them to be part of their adventures. Their entertaining content serves as a form of escapism, providing a welcome distraction and amusement in a fast-paced and stressful world.

Regarding the survey results published by Variety magazine, YouTube celebrities are found to be more popular among adolescents than traditional celebrities (Dülgerler & Gürsel-Bilgin, [2022](#)). YouTube vloggers are entertainers at heart, skilled in capturing and holding their audience's attention through their charisma, creativity, and authenticity. Whether they're sharing snippets of their daily lives, embarking on thrilling adventures, or engaging in friendly conversations with viewers, vloggers excel at creating entertaining and captivating content that resonates with their audience. Their ability to establish personal connections with viewers, coupled with their talent for storytelling and humour, distinguishes them as influential and compelling entertainers in the digital era. The fact is that sharing private matters with a wide audience, and trying to maintain interaction with followers create a sense of powerful relationship (Berryman & Kavka, [2017](#)).

Similarly, Zhang ([2022](#)) reveals that contextual factors (audience, content, environment, media, etc.) significantly influence YouTube vloggers' audience engagement behaviours (AEBs). Many YouTubers pay close attention to their comment sections, as they provide instant feedback on whether their subscribers liked or disliked a video. If a controversial video sparks negative reactions, it's common for YouTubers to post an explanation on other social media platforms, showing that they value their subscribers' opinions. This level of interaction makes YouTube influencers more relatable and connected to teens, compared to traditional TV celebrities. However, it's important to note that the controversial videos may have been viewed, and the impact of their content may have already influenced behaviour before the explanation.

YouTubers take their place in the community as ordinary people who have gained visibility and fame through online platforms (Ando, [2016](#)). Despite their online fame, YouTubers lead normal lives and can be spotted casually in places including grocery stores or neighborhoods. Since the number of views greatly impacts their relevance and earnings, some YouTubers might do whatever it takes to make it to the trending chart and accumulate as many views as possible. One strategy they employ to achieve this goal is creating reaction videos.

Vloggers have become popular among young viewers due to their relatable personalities, captivating storytelling, and the ability to establish personal connections. These vloggers have cultivated a loyal fan base of young audiences who eagerly wait for their latest videos. For many young people, following their favourite vloggers is an entertaining activity, forming virtual communities where they bond over shared interests, and fandoms. As a result, vloggers hold considerable influence over their audience, affecting their tastes, preferences, and even values to some degree. Previous research has also highlighted that youngsters are profoundly affected by YouTubers, and they imitate their behaviours. For instance, their buying preferences as well as behavioral patterns get influenced and altered depending on their favorite YouTubers' styles, language, and their sense of humour (Westenberg, [2016](#)).

As vloggers keep evolving and coming up with new ideas, they are expected to maintain their influential position in the realm of online entertainment. They need to continue captivating audiences and playing a significant role in shaping popular culture for the foreseeable future. Abdullah et al. ([2021](#)) suggests that through the influence of YouTubers, we can develop positive lifestyles, self-personalities, and communication skills in juveniles.

This research further builds upon these existing studies by specifically focusing on three prominent Pakistani entertainment vloggers: Ducky Bhai, Maaz Safder World, and Sistrology. By examining these vloggers' characteristics and appeal, this study aims to understand the factors contributing to their success and popularity on YouTube, alongside the criticisms and concerns surrounding these vloggers' content. As the digital landscape continues to evolve, understanding the dynamics of YouTube celebrity culture and its impact on audiences becomes increasingly important, making this research both timely and relevant. This research

aims to analyse the interplay of humour, cultural elements, social commentary, and audience expectations to illuminate the factors contributing to this paradoxical audience engagement, offering valuable insights into the evolving dynamics of YouTube entertainment culture in Pakistan.

Significance of the Study

There is limited academic research on Pakistani YouTube, particularly focusing on entertainment vloggers. This study contributes valuable insights to understanding this rapidly growing and influential segment of Pakistani online culture. Analysing the content strategies, language, and engagement techniques of successful vloggers provides insights into audience preferences and evolving trends in online entertainment consumption in Pakistan. The study's findings can inform aspiring vloggers and content creators about effective strategies for building a successful channel in the Pakistani YouTube landscape. By examining the vloggers' content and their interaction with the audience, the study can shed light on how these channels shape popular culture and contribute to the online discourse in Pakistan.

Problem Statement

Millions of viewers, especially young people, are engaged by vloggers like Ducky Bhai, Maaz Safder World, and Sistrology in Pakistan's dynamic, but little-known entertainment vlogging scene, which has grown rapidly on YouTube. Despite their enormous popularity, little is understood about how their language, interaction strategies, and content strategies shape audience behaviour and cultural trends. This lack of understanding limits our ability to analyze the wider ramifications of their content on Pakistani popular culture as well as the digital landscape. By exploring the potential influence of these vloggers, this study aims to fill this gap to provide insights into the evolving role of YouTube in shaping youth culture.

Research Objectives

1. To analyse the content strategies, language, style, engagement, and interaction of three prominent Pakistani YouTube entertainment vloggers: Ducky Bhai, Maaz Safder World, and Sistrology.
2. To understand the factors contributing to their success and popularity on YouTube.

3. To identify the unique characteristics and appeal of each vlogger's channel.
4. To explore the potential influence of selected YouTubers on popular culture and online entertainment in Pakistan, focussing on how their content may reflect or shape audience behaviour and cultural trends.

Research Questions

1. What are the main content themes and strategies employed by each vlogger?
2. How does the language used by each vlogger differ and contribute to their unique style and appeal?
3. What specific techniques do the vloggers use to engage with their audience, and build a sense of community?
4. What are the ethical considerations and potential concerns associated with vlogging in the Pakistani context?

Literature Review

The research builds upon existing studies exploring the dynamics of YouTube vlogging and vloggers' content. Zhang (2022) highlights the interplay of contextual factors like audience, content, and environment in shaping engagement behaviours. This aligns with Zhang and Lee (2023), who emphasize the significance of content features like interaction, rewards, and information offers in fostering audience engagement. Studies like Shahzad and Fatima (2023) and Pereira et al. (2018) also point to the influence of YouTube personalities on youth audiences, with the former highlighting the trust placed in vloggers' opinions, and the latter emphasising the captivating influence of YouTubers.

YouTube boasts over 2.70 billion users, and represents 95% of online watching, with a global reach spanning over 100 countries and 80 different languages (Global Media Insight, 2024). Interestingly, the demographics of YouTube users have been evolving, with significant growth observed among users aged 25 to 34 (21.3% share in viewership), and users aged 35 to 44 (sharing 17.5% of global YouTube users) (Dean, 2024). Notably, the most popular genres on YouTube are music and entertainment. T-Series, a music channel has 261 million subscribers, and Mr Beast, the entertainment

vlogger has over 244 million subscribers. This shows that the majority of people use YouTube for entertainment.

YouTube has been a subject of study for numerous researchers. For instance, Foster (2020) examined the popularity of content on YouTube, and dug to explore the factors contributing to it. Ashwini et al. (2019) investigated the effect of YouTube on youth. Similarly, Park (2020) analysed the effect of YouTube usage on the audience's attitude and perceptions. Halim et al. (2020) studied the influence of motivation, subjective norms, behaviour control, and the information success model on YouTube engagement in his study. Moskell and Turner (2021) delve deep to find whether a YouTube video leads to changes in environmental beliefs, attitudes, norms, and intended behaviour. Buntain et al. (2021) examined the youtube recommendations and effects on sharing across online social platforms. Qureshi (2022) identified important factors that predict user engagement on YouTube. Yee et al. (2020) researched YouTube advertising and its influence on consumer purchasing behaviour.

These studies collectively contribute to understanding the dynamics and factors influencing YouTube engagement, providing insights into video popularity, content creation, purchasing behaviour, and advertising success.

YouTube in Pakistan

Among the various countries where YouTube has gained significant traction, Pakistan stands out as a nation with a sizable audience. With an estimated 87.35 million social media users in Pakistan, which is 30.1% of the total population of 238.1 Million (72% male social media users vs. total social media users) (28% female social media users vs. total social media users) (Kemp, 2023).

Promiad (2024) reported that YouTube stands as the country's most popular platform, reaching a staggering 82.1% of total internet use. This platform's popularity and influence among the Pakistani population, especially the youth, present a unique opportunity to explore the impact of Pakistani YouTube entertainment vloggers on popular culture and online entertainment.

Bilal and Zia (2020) highlight that vlogging has become a rapidly growing trend in Pakistan, especially with the increasing awareness of the importance of social media platforms like YouTube. It mentions that since the lifting of the ban on YouTube, vlogging was formally initiated in

Pakistan in 2016. Since then, it has given a significant boost to digital networking in the country. The accessibility through the internet, and the necessary gadgets for vlogging have also contributed to the rapid growth of vlogging in Pakistan.

Ilyas and Ara (2021) describe their research as significant in understanding the impact of vlogging as a medium in Pakistan, and its future scope in the country's media industry. They aimed to determine the themes of the most popular VLog channels and video blogs in Pakistan using quantitative content analysis. The study focuses on understanding the type of content produced through vlogging, and analysing the connection between certain themes and styles of content production with audience engagement. The results are expected to help future vloggers produce content in line with prevailing trends and improve the quality of services to their audience. In essence, the authors strongly believe in the importance of vlogging in Pakistan, and its potential for future growth and audience engagement.

Ahmed et al. (2023) highlighted that marketing through vlogging is an emerging trend in Pakistan, and YouTubers are interested in brand promotions that turn vlogging into a business industry. The audience is eager to buy a recommended product by a favourite vlogger, and this increases their engagement.

Shahzad and Fatima (2023) highlight the significant contribution of YouTube vloggers to the Pakistani economy and mention that multiple Pakistani YouTubers have established themselves in the market by creating original content that attracts subscribers and businesses. These vloggers have managed to optimise their earnings by attracting businesses to collaborate with them, thus, demonstrating the potential for YouTube to be a source of income in the future for the entertainment sector and other enterprises in Pakistan. Additionally, they emphasise that YouTube has the potential to shape the earning behaviour of Pakistani youth, especially through vlogging and blogging, creating opportunities for them to monetise their content.

In conclusion, previous research on YouTube vlogging has primarily focused on content creation, audience engagement behaviours, and the influence of digital idols on the youth. Despite this extensive research, the Pakistani context with its specific cultural and social dynamics remains

unexplored. This paper identifies this significant gap, and highlights the need for deeper insights into the factors driving vloggers' success, preferred content strategies, and potential influence on audiences. The paper proposes employing content analysis to examine the themes, language styles, and engagement techniques in vlogger videos. By addressing these knowledge gaps, valuable conclusions can be drawn regarding the evolving entertainment landscape in Pakistan. The study further proposes new directions for researchers to explore the broader societal implications, and the constructive utilization of YouTube vloggers' influence.

Methodology

This research study is focused on qualitative analysis. The main goal of this article is to examine the content created by popular Pakistani YouTubers in our sample, namely Ducky Bhai, Maaz Safder World, and Sistrology. Since analysing all of their videos would be impossible due to their large number, the study analyses their videos from December 2023. The researcher specifically aims to study the five most viewed videos during that period, taking into account the metrics and progress of their channels.

While this study is not aimed to directly measure the cultural impact of these vloggers, it nevertheless investigates their potential influence on popular culture by employing qualitative indicators. By emphasizing content themes, audience involvement (such as comments and social media engagement), and common themes in their videos, one can learn about how these vloggers' content may reflect or shape Pakistani cultural trends. This exploratory technique aims to find emergent patterns that indicate influence rather than presenting measurable evidence of impact.

For the video analysis, the researchers aim to establish three main aspects: content, performance, and aesthetics. These dimensions are based on previous research conducted on YouTube vloggers by Pereira et al. (2018) and Fägersten (2017). By combining these dimensions, researchers aim to characterise the videos of these YouTubers, and understand what makes them entertaining.

Regarding content, the study focuses on the different types of videos produced, such as daily vlogs, food-related content, storytelling, and unboxing videos. In terms of performance, the YouTubers' speaking style, language usage, and strategies for engaging their audience will be examined. Additionally, the considers the visual aspects of the videos,

including the framing of the shots, and the technical effects used. These factors may indicate whether the productions had a more intimate or professionalised feel.

Table 1 provides a summary of the model utilised in this study. The model consists of three dimensions as previously mentioned to be important characteristics in shaping the intricate personas of the YouTubers. These dimensions are crucial because they influence how YouTubers interact with their audiences, and affect how their content is received.

Table 1
Model Used for the Video Analysis

Dimension	Components	Indicators
<i>Content</i>	Types of video produced	Video themes
		Vlogs
		Unboxing
		Reviews
<i>Performance</i>	Speaking Styles	Other
		Tone and Language Usage
	Strategies for engaging the audience	Use of Slang
		Appeals to interactivity
<i>Aesthetics</i>	Transition and composition (editing style)	References to the public during the video
		Image framing
		Use of memes and sound effects

Data Analysis

This study emphasizes the importance of understanding the meanings and emotions conveyed by words. To achieve this, specific aspects of discourse analysis are employed to uncover the underlying reasons. Due to the nature of the study, computer software is not utilized to examine the data. Instead, the researcher relies on their analytical abilities to identify hidden messages and motivations, separating subjects from the gathered data.

A Brief Introduction to the YouTubers

Saad Ur Rehman, also known as *Ducky Bhai*, is a popular Pakistani YouTuber who is 26 years old. He has gained immense fame, and has over six million subscribers. His videos have been viewed more than 1.237 billion times. Ducky Bhai started his roasting channel in 2017, and has since gained a following through his parodies, prank calls, and social media critiques. He has won the PISA awards two years in a row (2020 and 2021). In 2023, his channel experienced significant growth, going from 4 million subscribers at the beginning of the year to over six million by the end.

Maaz Safder is a well-known Pakistani YouTuber who achieved the remarkable feat of maintaining a daily vlog continuously for an entire year. He created his channel at the young age of 18 in 2020 and has surpassed the popularity of many traditional media stars. Maaz Safder World, his YouTube channel, now has over 3.7 million subscribers with 950+ videos, and more than 1 billion views.

Iqra Kanwal is a renowned female YouTube vlogger who made the bold decision to quit her job as a doctor in 2016 to pursue YouTube as her full-time career. In 2016, she started a YouTube channel called *Sistrology*, which is a channel featuring content created by five sisters. As of September 26, 2023, the channel boasts over 1.5 million subscribers, and has gained 3.5 million subscribers over time.

Table 2

Vlogger's Channel Metadata (up to January 2024)

Channel Name	Category	Channel Age	Subscribers	Video Count
Ducky Bhai	Comedy	(7 years) 2017	6.3Millions	522
Maaz Safder World	Music	(4 years) 2020	3.7Millions	950
Sistrology	Entertainment	(8 years) 2016	3.5Million	712

Analysing the YouTubers' Videos

In this analysis, the author aims to explore the three main dimensions mentioned earlier: content, performance, and aesthetics. Although they were characterized separately, these dimensions are intertwined and reflect the interconnected nature of the videos.

Content

Two prominent aspects are evident in the videos of these YouTubers: the disclosing of their personal experience, and the inner lives of the YouTubers themselves. While their videos cover various topics, they consistently refer to their status as public figures, and the broader internet culture. This is also reflected in their language usage. Ducky Bhai, Maaz, and Sistrology all employ conversational Urdu, frequently incorporating slang and English phrases to connect with a wider audience. Their content is a lively mix of daily vlogs, challenges, travel adventures, and light-hearted humour. They often feature their family and friends, offering viewers a glimpse into their personal lives and close-knit circles. The vloggers earn their living through their video content. It is worth noting that their videos always get appreciation and positive response from the viewers.

Ducky Bhai posted 21 videos in December, and the top five most viewed videos (*Table 3*) have a similar content. Two of them were for the 6 Million subscriber celebration. The most viewed video is; *My Wife Reacting to My New Look* in which he recorded his wife's reaction to his look as she was not at home when his friends came and shaved his head. He shaved his head and beard; his wife had never seen him in the look. This video got 5 million views, 14 thousand comments, while 296k viewers liked the video. His second-most-viewed video was *6 Million Subscribers Ka Waada Poora Kar Diya*, this video started with a countdown as it hit 6 million, while a few kids and his friend crashed into his room and dragged him outside to shave his head. He mentioned in the video that the challenge was given by one of his followers. This video was also discussed on other social media platforms including Facebook and Twitter, and people trolled him there. The video got 4.8 million views with 20 thousand comments and 322k likes. The other two were about his and his wife's (also a vlogger) birthday celebration, giving surprises to each other. The last video was asking his fans not to come to his home as the society complained about it and the police had sent a warning letter. So, he was requesting them not to come, as the society

considered it a security threat. In all of them, he asked for likes and subscriptions while promoting his wife's vlogs too.

Maaz Safder's videos have the same content capturing daily routine which typically revolves around his son Basil. His every other video includes all his family members with him records the whole interaction. He posted 28 videos in December and the top five are given below (*Table 4*). His most viewed video was inviting his newlywed friend who is also a creator. Two of his videos were on a Lahore visit, attending the Walima of another vlogger (Sistrology). One of the videos was on Basil, capturing him as he is becoming more active over time. The last on the list was about a trip to Malam Jabba (a city in KPK, Pakistan) with his family and friends. He receives positive responses from the audience on his videos.

During December, most of Sistrology's videos focused on the eldest sister's wedding ceremony. Iqra has shown every glimpse of her wedding i.e., from wedding shopping to the last day at home. She posted 36 videos in December because she had many pre and post-wedding events. Her whole wedding content has an average of 1 million views and the top five most viewed videos (*Table 5*) have more than 4 million views. Her wedding content skyrocketed the number of views and subscribers. No scripted or dramatic elements were added. Like other vloggers, she also shows her personal life and includes all family members in her vlogs.

The content of the three selected YouTubers—Ducky Bhai, Maaz Safder World, and Sistrology—is centred on certain common themes that connect them with their followers. These themes include humour, family life, personal experiences, and close friends' interactions. All three vloggers often showcase aspects of their daily lives, ranging from important milestones like weddings and celebrations to more ordinary occasions like routine friends reunions, or family gathering. A consistent theme in their scripting is the emphasis on establishing an intimate and relevant environment in which the audience is asked to join in their personal life. Humour, which is casual and conversational, contributes significantly to keeping the text light and entertaining. These themes reflect broader trends in entertainment vlogging, where personality-driven, informal content appeals to a young, tech-savvy audience. Consistent use of colloquial language makes them more relatable and rooted with young adults.

Table 3*Top Five Ducky Bhai's Videos Posted in December, 2023*

Title	Length	Views (up to January 2024)
My Wife Reacting to My New Look	8.50	5 million
<i>6 Million Subscribers Ka Wada Pura Kr Diya</i> (Promised of 6 Million subscribers fulfilled)	8.50	4.8 million
<i>Aroob Ne Meri Birthday Pe Rona Shru Kr Diya</i> (Aroob started crying on my birthday)	13.38	4.3 million
<i>Aroob Ki Birthday Par Apni Pehli Wali Car Gift Kr di</i> (On Aroob's Birthday, I gifted her my old car)	13.54	3.5 million
<i>Please Mere Ghar Mat Aao</i> (Please don't come to my home)	11.35	3.2 million

Table 4*Top Five Maaz Safder World's Videos Posted in December, 2023*

Title	Length	Views (up to January 2024)
<i>Newly couple ki shadi ki dawat ki</i> (Invited wedding couple at dinner)	15.54	1.8 million
<i>Lahore pochanch gaye shadi ke liye</i> (Arrived Lahore for wedding ceremony)	15.38	1.6 million
<i>Sistrology ki shadi par pochanch gaye</i> (Arrived at Sistrology's wedding)	11.49	1.5 million
<i>Basil boht shararti hogaya he</i> (Basil has become very playful)	16.31	1.3 million
<i>Teddy bear bana diya dono bachon ko</i> (both kids dressed like Teddy)	13.27	1.2 million

Table 5*Top Five Sistrology's Videos Posted in December, 2023.*

Titles	Length	Views (up to January 2024)
<i>Behno Ko Doodh Pilai Mai Kiya Mila</i> (What did the sister get in Milk drinking ritual)	29.32	6 million
Mehndi Dance Performances	16.45	5.4 million
<i>Mun Dikhai Mai Kiya Mila</i> (What did I get in face-showing ritual)	17.58	4.9 million
Shadi ki Salami & Gifts Unboxing	19.34	4.9 million
Grand Welcome from my Husband	13.13	4.8 million

Performance

The YouTubers adopt an informal tone, and actively involving the audience, making them feel as if they are sitting face-to-face. They start narrating the entire story while showing visuals. Their performance is characterized by infectious enthusiasm, genuine curiosity, and the ability to turn everyday situations into entertaining episodes.

Ducky Bhai, in particular, is highly interactive and even argues with the audience, responding to them on other social media platforms like Instagram. He tries to make connections with his followers by using phrases like “*apka bhai*”(your brother), acts friendly, and tells them the whole scenario behind his videos as well as life choices. His performance style is somewhat dramatic, displaying extreme reactions to even the smallest things, i.e., randomly patting his head.

Maaz Safder makes a vlog naturally without adding any dramatic elements, for example capturing his son pouring water and then talking to him. His vlogs are lengthy and edited without effects or filters. His videos mostly exude the ambiance of a typical south asian household.. His performance isn't captivating or creative.

Sistrology's wedding content was entertaining as it had a lot of exciting, fun elements. Furthermore, in Pakistan, wedding ceremonies are enjoyed with a great intensity and exhilaration, so no script or dramatic tactics were necessary to invite viewers to watch since they were attracted on their own.

Aesthetics

Video quality plays a crucial role in ensuring the dynamics of the videos, so that even when the YouTubers are mostly standing in front of a microphone, it gives the impression of continuous motion. They have quality gear, and their video and voice are clear without any effect. They skillfully capture all the shots, and cover the whole video professionally, incorporating dramatic flourishes and playful sound effects to keep the audience engaged.

Ducky Bhai's transitions are seamless and often humorous, featuring unexpected cuts and clever edits that surprise and delight his viewers. He adds meme templates or videos that are funny to show a viewer-specific reaction. Overall his style is dynamic and visually engaging, perfectly complementing the energetic personalities and relatable content it delivers.

Maaz has agreeable camera gear, and he doesn't seem to put effort into editing as he only adds music and a timer.

Sistrology's approach is similar to other vloggers, she still manages to add her unique touch through her tone and style. She only adds music without any other transition. All three vloggers have the same content revealing their lives.

While the direct cultural impact of these vlogs is not assessed in this study, the prevalent themes of humour, family dynamics, and personal narrative suggest a potential impact on popular culture, particularly among Pakistani young. The intimate and informal nature of these videos represents a shift in entertainment consumption, with viewers proactively seeking content that is not just relatable but also reflects their own lived experiences. The use of humour, which is frequently interlaced with everyday family circumstances, resonates profoundly with audiences, providing a type of escapism, while reaffirming common cultural values. These vloggers interact with a bilingual, urban audience using a combination of colloquial Urdu and English, driving both language trends and entertainment aesthetics. The tremendous level of audience involvement, as indicated by millions of views and conversations in the

comments section, demonstrates that these vloggers may have an impact on teenage behaviour and popular discourse, even if this study does not directly measure that influence.

Discussion

YouTube has become incredibly popular worldwide, transcending geographical and cultural boundaries. The rise of YouTubers exemplifies the formation of global digital communities, where individuals with similar interests and tastes come together online, establishing para-social interactions through videos. Research suggests that using YouTube can have a positive impact on youth, shaping their personalities and self-development (Abdullah et al., [2021](#)). These YouTube celebrities have gained immense popularity, particularly among young people, and it is important to understand this phenomenon. The YouTubers examined for this study are complex and unique figures. Being a YouTuber is their profession. Ducky, Sistrology, and Maaz share many similarities in the format and content of their videos. Humorous monologues play a central role, their framing within the video is similar, and the subject matter is aligned. For these YouTubers, the internet is not just a platform for showcasing their videos; it is their primary source of income.

Most of their videos disclose their daily lives or share their travel experience. They also recreate videos at the viewers' requests. For instance, Ducky Bhai shaves his head as he once promised to his followers. According to Zhang ([2022](#)), there is a connection between audience interest and viewers' specific content preferences. It implies the effect of audience interest on interaction. The other reason for sharing their private life choices is to create a strong bond with followers (Berryman & Kavka, [2017](#)). Sistrology showing her salami (*wedding gifts*), gives followers a feeling of connection as it lets them enter her life. Considering the nature of their videos, which revolve around themselves, it raises questions about the reality and the world they present to their followers. One might posit whether the world of these YouTubers is a bubble, or a fishbowl within society. Furthermore, one wonders about their role in raising awareness about social and political issues, being the trendsetters and opinion leaders for young people. They primarily produce vlogs that cover their daily life, instead of working on something more creatively stimulating or critically inspirational, having real intellectual substance for their audience.

In their productions, engaging with society, making a positive contribution, or supporting a cause is rare. Their main appeals are for more likes, comments, and subscribers. The humour they use often lacks sophistication, relying on immodesty and simplistic jokes with a limited vocabulary. At times, it may even disregard politeness. The large number of subscribers to their channels suggests a recipe for success, but it raises questions about the interests (or lack thereof) of their young followers. One may wonder if they are seeking easily accessible companionships in an era where relationships are increasingly mediated by technology, or if they are simply young individuals who, like previous generations, enjoy entertainment that resonates with them, alongside other hobbies that are more widely recognised for their quality, helping them shape their preferences and discernment?

While this study does not directly assess these vloggers' impact on popular culture, the recurring themes in their content reflect that they may play a substantial part in moulding teenage preferences and attitudes. The casual and personal tone of their vlogs, marked by humour and self-disclosure, reflects a trend towards more informal, accessible entertainment, particularly among the Pakistani youth. As young viewers watch and interact with these videos, they may adopt not just the vloggers' language and style, but also their attitudes on family life, societal standards, and personal identity. Vloggers' para-social connection with their audiences amplifies their power, allowing them to shape popular discourse, linguistic trends, and even lifestyle choices. This potential influence elevates these YouTubers to the forefront of Pakistan's growing digital culture, particularly among a generation that prioritises openness and resemblance in media consumption.

The type of humour used, and the self-centred nature of the content appear to be key factors contributing to teenagers enjoying these videos. They are drawn to the YouTubers' personalities and their ability to be funny. Rather than seeking knowledge from these YouTubers, young viewers seem to desire someone who shares their language and can provide easy laughter, spontaneously entertaining them, and providing them material for gossip. Studies have shown that vloggers are less likely to adopt a satirical or dramatic style when addressing their audience, and humour is particularly popular after a casual style (Ilyas & Ara, [2021](#)).

YouTubers have more influence than traditional celebrities, so their role in shaping pop culture is definite. The foul language and immodest content impact negatively on youth as they are normalising unethical behaviours. Many celebrities have criticised these vloggers for creating inappropriate content and involving their families in every vlog. For example, in an episode of the YouTube show ‘The Shoaib Akhtar Show 2.0,’ Fahad Mustafa (actor) called out these vloggers, accusing them of exploiting their families for views and likes. In response, Maaz defended himself by stating that everyone has to make a living by selling something, just like actors sell their performances. Irfan Junejo, another vlogger, expressed his opinion on the matter during a podcast called ‘The Art of Content Creation,’ stating that it is easy to get views by involving wife and family, but it doesn't make sense to include his wife and family in his vlogs, and he will never consider family events, like niece's birthday, as ‘content’. On Twitter, Ducky Bhai responded to Irfan's remarks, suggesting that it's easier to criticise anonymously while pointing out that he had the same number of views (an average of 2 million) even before getting married.

These vloggers hold significant influence, and their audience often imitates their actions and words. For instance, one of Ducky's fans shaved her head after seeing him do the same (24NewsHD, [2023](#)). This exemplifies their potential influence in shaping trends and culture. Meanwhile, it raises concerns regarding responsible content creation. The influence of these vloggers has inspired many new creators, resulting in subpar content that is not ideal. Further research is needed to delve deeper into the influence of vloggers. This is crucial because vlogging is a relatively new phenomenon, and its societal impact is now being recognised because their influence and fame can be utilised for positive purposes. There is a need for further research to examine the influence of YouTubers on younger audiences. This research is crucial due to the relatively new nature of this phenomenon and the growing recognition of its societal impact. The findings of such research can provide insights into how their influence and fame can be utilised for constructive purposes.

Conclusion

In this study, researchers analyzed the content of three prominent Pakistani YouTubers—Ducky Bhai, Maaz Safder World, and Sistrology. Analysing these vloggers' language, style, engagement approaches, and content strategies was the first objective. It was discovered through a

qualitative content analysis that each YouTuber uses conversational, casual language, combining English and Urdu slang to appeal to a wide range of viewers. They create a feeling of closeness and compatibility with viewers through the use of humour, in storytelling and sharing personal anecdotes. These content strategies follow global trends while catering to local cultural preferences. The second aim was to identify the elements that contributed to their popularity and success. The analysis disclosed that their success is a result of both their content and their knack for establishing social connections with their audience, which allows them to be seen as approachable, relatable people rather than distant celebrities. They develop a devoted fan following by frequently interacting with their followers on social media, and through comments. One of the main reasons for their sustained allure is this connection, which is strengthened via interactive vlogs and viewer-generated content. The third goal was to determine the distinctive qualities and popularity of each vlogger. It observed that although they deal with similar topics (humour, family life, etc.), their delivery of the content is what makes them appealing. Maaz Safder's laid-back and family-focused style contrasts with Ducky Bhai's dynamic, frequently exaggerated style, while Sistrology's fusion of personal experiences and family bonding appeals to viewers seeking relatable, everyday stories. The fourth goal was to investigate how these vloggers influence Pakistani popular culture. The findings imply that, while their content is largely intended for enjoyment, it has a considerable impact on youth behaviour and attitudes. These vloggers not only reflect but also influence the interests and values of their young audiences with their informal language, relevant content, and attention to everyday life. However, their preference for amusement over social interaction begs crucial issues regarding the wider ramifications of their influence. To summarise, this study contributes to a deeper understanding of how Pakistani YouTubers navigate and could potentially shape the digital entertainment landscape. Their content strategy and audience engagement approaches serve as models for aspiring content makers, while their cultural influence indicates a wider shift in how entertainment is consumed and valued in Pakistan. By thoroughly examining the moral issues surrounding vlogging and its influence on young people's behaviour, more research could build on these findings.

Limitation and Future Direction

This is an experimental study that does not intend to directly measure the influence of YouTube vloggers on popular culture using quantitative approaches such as surveys or focus groups. Instead, it looks for similarities in the content created by specific vloggers that could suggest possible cultural influence. Future research could be analyzed using mixed methods by addressing the direct feedback from the audience, to investigate the tangible impact of YouTubers on teenagers and cultural trends in Pakistan. Understanding the allure and impact of YouTubers on youth is crucial in comprehending the evolving landscape of digital media and its influence on youth culture.

Conflict of Interest

The authors of the manuscript have no financial or non-financial conflict of interest in the subject matter or materials discussed in this manuscript.

Data Availability Statement

The data associated with this study will be provided by the corresponding author upon request.

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