UNIVERSIDADE FEDERAL DE SANTA CATARINA
CENTRO DE COMUNICAÇÃO E EXPRESSÃO
DEPARTAMENTO DE LÍNGUA E LITERATURA ESTRANGEIRAS
CURSO DE LETRAS INGLÊS

Helena Nascimento Brust

TELOP AND THE AESTHETIC OF TEXT-ON-SCREEN: A MULTIMODAL ANALYSIS OF SOUTH KOREAN VLOGS

Florianópolis
2025

Helena Nascimento Brust

TELOP AND THE AESTHETIC OF TEXT-ON-SCREEN: A MULTIMODAL ANALYSIS OF SOUTH KOREAN VLOGS

Trabalho de Conclusão de Curso submetido ao curso de Letras Inglês do Centro de Comunicação e Expressão da Universidade Federal de Santa Catarina como requisito parcial para a obtenção do título de Bacharel em Letras Inglês.

Orientador: Prof. Dr. Lincoln Paulo Fernandes

Florianópolis

2025

Ficha catalográfica gerada por meio de sistema automatizado gerenciado pela BU/UFSC.
Dados inseridos pelo próprio autor.

Brust, Helena Nascimento
TELOP AND THE AESTHETIC OF TEXT-ON-SCREEN : A MULTIMODAL ANALYSIS OF SOUTH KOREAN VLOGS / Helena Nascimento Brust ; orientador, Lincoln Paulo Fernandes, 2026.
45 p.

Trabalho de Conclusão de Curso (graduação) - Universidade Federal de Santa Catarina, Centro de Comunicação e Expressão, Graduação em Letras - Língua Inglesa, Florianópolis, 2026.

Inclui referências.

1. Letras - Língua Inglesa. 2. telop. 3. multimodalidade. 4. legenda. 5. avt. I. Fernandes, Lincoln Paulo. II. Universidade Federal de Santa Catarina. Graduação em Letras - Língua Inglesa. III. Título.

ABSTRACT

This study examines the use of *telop* in South Korean YouTube vlogs, with the goal of understanding how this practice, traditionally associated with East Asian television, is adapted, transformed, and recontextualized in digital media environments. Addressing a gap in current scholarship, which largely focuses on television-based *telop*, the research analyzes how online creators employ typography, color, positioning, and motion to construct meaning, guide viewer interpretation, and shape the viewing experience. Methodologically, this work conducts a qualitative multimodal analysis of three vlogs by South Korean creators, identifying aesthetic patterns and communicative functions. The findings reveal clear continuities with televisual conventions alongside divergences. The study concludes that, within YouTube vlogs, *telop* operates as a highly flexible multimodal device, simultaneously serving as subtitle, editorial commentary, narrative guidance, and an aesthetic component that reinforces channel identity.

Keywords: telop; AVT; vlog; text-on-screen; South Korea.

RESUMO

Este trabalho investiga o uso do *telop* em vlogs sul-coreanos publicados no YouTube, buscando compreender como esse recurso, amplamente associado à televisão do Leste Asiático, é adaptado, transformado e ressignificado no ambiente digital. A pesquisa parte da lacuna existente nos estudos atuais, que se concentram majoritariamente no *telop* televisivo, e examina como criadores de conteúdo online mobilizam tipografia, cor, posicionamento e movimento para construir sentidos, guiar a interpretação e moldar a experiência do espectador. Metodologicamente, o estudo conduz uma análise multimodal qualitativa de três vlogs de criadoras sul-coreanas, identificando padrões estéticos, funções comunicativas e práticas emergentes no uso do *telop* em plataformas digitais. Os resultados indicam tanto continuidades em relação às convenções televisivas quanto divergências. Conclui-se que, no YouTube, o *telop* opera como um recurso multimodal altamente flexível, atuando simultaneamente como legenda, comentário editorial, guia narrativo e elemento estético que reforça a identidade do canal.

Palavras-chave: telop; AVT; vlog; legenda; Coreia do Sul.

TABLE OF CONTENTS

1	**INTRODUCTION**	**5**
2	**REVIEW OF LITERATURE**	**6**
2.1	THE EVOLUTION AND MULTIMODAL NATURE OF AUDIOVISUAL TRANSLATION	6
2.2	THE PHENOMENON OF TELOP IN EAST ASIAN MEDIA:	8
2.2.1	**Functions of Telop**	9
2.3	YOUTUBE PLATFORM AND VLOG AS A GENRE	18
3	**METHOD**	**19**
4	**ANALYSIS**	**21**
4.1	VIDEO 1	21
4.2	VIDEO 2	26
4.3	VIDEO 3	33
5	**DISCUSSION**	**40**
6	**CONCLUSIONS**	**42**
	REFERENCES	**44**

1 INTRODUCTION

In recent years, South Korea has drawn significant global attention due to the growing international popularity of its entertainment industry. This phenomenon, known as the Korean Wave or *Hallyu*, began with the dissemination of Korean dramas in East Asia around 1997 and later expanded to other cultural domains such as popular music (*K-pop*) and digital games that, consequently, led to a search for and greater interest in various aspects of Korean culture, including tourism, cuisine, and language learning (Yoon, 2017). The global reach of this cultural wave has also intensified the circulation of South Korean media beyond its original context, creating increasing demand for audiovisual translation (AVT).

Traditionally, subtitling within AVT has been understood as the display of written text, typically at the bottom of the screen, to convey the original dialogue, visual elements, and auditory information that must synchronize with the image and audio, and provide a semantically accurate translation (Díaz Cintas & Remael, 2007). However, the growing use of creatively stylized, visually embedded text challenges these long-standing conventions, requiring broader analytical frameworks.

A notable example is *telop*, a dynamic form of on-screen text widely used in Japanese television, especially in variety and entertainment programs. Characterized by colorful typography, emphatic animations, and deliberate placement, *telop* operates as a multimodal resource that guides viewer attention, enhances affect, and shapes the interpretation of humour and emotion. As shown in the work of Sasamoto, O'Hagan and Doherty (2016), *telop* is not merely decorative: it functions as an integral meaning-making device within the audiovisual text. Further research by Sasamoto (2024) demonstrates that this practice has expanded beyond traditional broadcasting, becoming increasingly visible in online video contexts, where creators adopt *telop*-like visual conventions to emulate the style of Japanese television.

Although *telop* has been the subject of academic inquiry in the context of television, its migration and transformation within digital environments remain underexplored. In this sense, it becomes pertinent to investigate how content creators adapt *telop* in online videos, and what continuities or divergences exist between its usage in broadcast and digital media.

Given this context, and considering the underexploration of the migration of *telop* to digital environments, this study aims to address the following research questions: *(1)* How do content creators adapt the use of *telop* in online videos? *(2)* What are the aesthetic and communicative continuities and divergences between the use of *telop* in traditional television media and in digital platforms? And *(3)* How does *telop* function as a multimodal narrative and communicative device in Korean YouTube channels?

This study aims to explore the utilization of *telop* across different platforms, from traditional television to online environments, and to examine its aesthetic and communicative functions. For this purpose, this research adopts a qualitative multimodal approach to examine how telop is employed in YouTube vlogs. Academically, this research seeks to contribute to the field of multimodal studies and Audiovisual Translation, offering a broader understanding of creative subtitling and the evolving role of on-screen text within contemporary AVT practices.

2 REVIEW OF LITERATURE

The rise of digital production technologies has expanded the use of text-on-screen across media, ranging from subtitles and captions to news tickers, *telop*, and more creative text-on-screen (Sasamoto, 2024). Within this broader phenomenon, *telop* has emerged as a particularly salient practice in East Asian television. This literature review aims to explore *telop* by examining its use in television and highlighting its functions. This groundwork will then shed light on an analysis of *telop's* distinct usage in South Korean YouTube channels.

2.1 THE EVOLUTION AND MULTIMODAL NATURE OF AUDIOVISUAL TRANSLATION

This section draws primarily on the chapters Audiovisual Translation, Subtitling, and Translation Studies from the Handbook of Translation Studies (Remael, Díaz Cintas, Munday,

2010), which provide foundational perspectives on the multimodal and interdisciplinary nature of AVT.

Audiovisual Translation has become a prominent field within Translation Studies, with its relevance growing significantly in the context of today's multimedia society (Díaz Cintas, 2010). According to Díaz Cintas (2010), AVT is an "umbrella term" for the translation of programs where the verbal element is just one of many components, presenting unique challenges due to the convergence of different semiotic layers — visual and audio — that shape the communication process. The development of AVT has been profoundly influenced by technological advancements; according to Remael (2010), the late 20th century saw a boom in audiovisual media, leading to a rise in AVT methods and interdisciplinary research. This shift was driven by the globalization of content production, the financial integration of the TV and film industries, digitization (like DVDs), and the expansion of the internet and mobile devices further fueled this trend. (Remael, 2010).

Having established the growth of the field and the technological context in which AVT operates, it is important to look more closely at the concept that underpins much of the discussion on contemporary audiovisual media: multimodality. A key concept for understanding AVT is the multimodal nature of audiovisual texts. In the chapter Audiovisual Translation, Remael (2010) says that “audiovisual texts, unlike ‘traditional’ printed texts, typically use two types of signs and two different channels of communication.” Continuing, Ramael cites Zabalbeascoa (2008) and Delabastita (1989) to exemplify these sign system as audio-verbal signs (words), audio-nonverbal signs (sounds), visual-verbal signs (writing), and visual nonverbal signs (images). The verbal component of an audiovisual text is “never purely verbal”, as its form is determined by the surrounding sign systems, often resulting in a hybrid form that is “neither purely written nor purely spoken language” (Remael, 2010, p. 13).

The multimodal nature of AV texts also invites a broader understanding of what translation means within these contexts, extending beyond the traditional notion of language-to-language transfer. The categorization of three forms of translation as a process, defined by Roman Jakobson (1959, as cited by Munday, 2010), is crucial for understanding the scope of AVT. Jakobson categorized translation into three forms: intralingual translation,

or rewording, the translation within the same language; interlingual translation, or translation proper, which is translation between different languages; and intersemiotic translation, or transmutation, which is the interpretation of verbal signs through nonverbal sign systems (Munday, 2010). Jakobson's broader definition of translation as an interpretation of "signs" beyond just written or spoken words has been particularly valuable for Translation Studies, allowing the field to embrace forms of intersemiotic translation, such as the role of the visual and the translation of films (Munday, 2010). Newer AVT variants like surtitling for the stage, subtitling for the deaf and hard of hearing (SDH), and intralingual subtitling all demonstrate this overlap between different types of translation (Remael, 2010). These theoretical approaches are especially relevant when examining digital media environments in which creators experiment with text and image beyond traditional subtitling conventions.

These theoretical perspectives on multimodality and intersemiotic translation provide an essential framework for examining how contemporary digital creators manipulate verbal, visual, and kinetic elements to produce forms of creative subtitling. In this sense, the use of *telop* in YouTube videos can be understood as multimodal translation environments in which meaning is constructed through the dynamic interaction of text, image, and sound.

2.2 THE PHENOMENON OF *TELOP* IN EAST ASIAN MEDIA:

If you have ever watched a Japanese or Korean television program, as variety shows for instance, you have surely encountered big and colorful captions that often pop up on the screen, interacting with the dialogue and actions of the participants. This type of dynamic and visually engaging captioning is known as *telop* and has become a highly distinctive feature of East Asian television.

Telop is a term derived from the *Television Opaque Projector*, an equipment used in early broadcasting, and refers to dynamic open captions that are visually integrated into the media content itself (Sasamoto, O'Hagan, Doherty, 2016). When compared to conventional subtitles, which are typically designed for accessibility and tend to remain faithful to speech, both in terms of meaning and completeness, *telop* functions quite differently. While

conventional subtitles follow a set of guidelines regarding length, font, spacing, screen time, and are often presented as an optional feature that viewers may choose to enable or disable, *telop* stands as almost the complete opposite, operating as a dynamic form of captioning, functioning less as a rigid transcription and more as a living, expressive mode of text-based communication, fluid and intuitive.



Abnormal Summit - JTBC

Despite its powerful role, the unregulated nature of *telop* raises ethical concerns. Sasamoto (2024) highlights that the lack of formal guidelines can lead to misuses, such as the selective editing of quotes to distort statements or the inaccurate representation of information for dramatic effect.

2.2.1 Functions of *Telop*

In light of the limited body of research on the subject, Sasamoto et al. (2016), drawing on Relevance Theory (Sperber & Wilson, 1986/1995), expanded the discussion by situating *telop* within a multimodal analysis of a Japanese television program. This approach posits that meaning in television is not created by single elements, but through the interaction of multiple communicative modes, such as text, visuals, and sound. By employing this framework, the study goes beyond traditional linguistic analysis to understand *telop* as integrated components of a broader media design. The findings highlight that *telop* is not an isolated element but a

central component of affective aspects: it works in tandem with other cues to amplify impressions, dramatize reactions, and induce shared affect among viewers. Building on a series of studies by Ryoko Sasamoto (2014, 2016, 2024), the literature demonstrates that *telop* has been consistently examined as more than a decorative feature of television. Rather, it is treated as a purposeful semiotic and editorial device through which producers shape attention, interpretation, and affective engagement. From this body of work, several recurring functions of *telop* can be identified:

Highlighting Device

According to Sasamoto (2014), the primary function of *telop* is to act as a highlighting device, guiding the viewer's attention to specific elements that the producers want them to focus on. This is similar to how a speaker might use prosody or stress in an utterance to draw attention to a particular word. Sasamoto argues that *telop's* conspicuous nature, often brightly colored and occupying a large part of the screen, ensures that the information conveyed is perceived as significant and worth the viewer's processing effort.

An illustrative example of this highlighting function appears in a scene where singer Kim Yoon-ji describes her family's living arrangement on a Korean television program. She explains that she lives in the same building as several members of her own family as well as her husband's family, with each household occupying a different floor. After detailing this multi-generational configuration, she concludes by noting that, effectively, they now all live together "under the same roof." At this point, a large and brightly colored *telop* appears on screen reading "Four families under one roof!", visually foregrounding the central idea of her explanation. The *telop's* conspicuous form — both in size and color — directs the viewer's attention to the utterance that the producers intend to emphasize, ensuring that this detail stands out within the conversational flow.



The Return of Superman - KBS

This example illustrates how *telop* operates as an interpretive guide within Korean variety programming, distilling key utterances into visually striking text that shapes how viewers process the scene's emotional and narrative significance. By amplifying the phrase "Four families under one roof!", the *telop* not only reinforces the humorous exaggeration inherent in Yoon-ji's remark but also frames the family's living arrangement as a noteworthy point of interest for the audience. In doing so, it exemplifies a broader practice in East Asian television whereby on-screen text functions as a semiotic cue: it highlights what should be remembered, underscores the intended tone, and synchronizes viewers' attention with the producers' communicative goals — a technique prominently employed in shows like The Return of Superman (KBS).

Enhancing Humor and Dramatization

Telop is frequently used to enhance the affective dimension of a program, particularly by framing and making explicit humorous or dramatic values. In entertainment shows, *telop* can turn trivial or seemingly insignificant moments into something more dramatic and noteworthy (Sasamoto, 2014). For instance, it can highlight a punchline, a sarcastic comment, or a character's genuine and unscripted reaction, amplifying the comedic effect and leading to

a shared affective response among viewers. This is often done in conjunction with other production elements, such as canned laughter or music.

As an example from South Korean television, we see in the image below a scene from the reality show *The Return of Superman*, a long-running program in which celebrity fathers care for their young children for 48 hours without assistance. The format combines documentary-style footage with studio narration, allowing commentators to react to the children's spontaneous behavior.

In the selected scene, a young child is playing in the living room when he suddenly notices the camera. He stands up and walks directly toward it, maintaining an intense gaze. At this moment, a brightly colored *telop* appears on screen reading *"an unexpected staring contest"*, accompanied by an animated lightning effect between the child's eyes and the camera. The program's studio commentators can also be heard laughing as they watch the moment.

This strategic combination of *telop*, animation, and audible commentator reactions transforms an otherwise ordinary interaction into a humorous and dramatic event. The *telop* not only labels the action in an exaggerated manner but also cues viewers to interpret the scene as comically charged, thereby amplifying its entertainment value and fostering a collectively shared affective response.



The Return of Superman - KBS

Taken together, these elements illustrate how *The Return of Superman* employs telop as part of a broader multimodal orchestration designed to heighten viewer engagement. The exaggerated caption, paired with the lightning animation and the commentators' audible amusement, constructs a humorous framing that guides the audience's interpretation of the child's spontaneous behavior. Rather than simply documenting a moment in which a child looks at the camera, the program transforms the interaction into a mini-narrative infused with playfulness and dramatic tension. In this way, *telop* functions not merely as textual decoration but as an active meaning-making resource that synchronizes visual, aural, and affective cues, reinforcing the show's characteristic blend of comedy, warmth, and performative spontaneity.

Increasing Cognitive and Affective Mutuality

An empirical study by Sasamoto, O'Hagan and Doherty (2016) on a Japanese program found that *telop* were used in conjunction with other affective cues, such as facial expressions, behavioral expressions, and sound effects, to reinforce humorous moments and emphasize surprising facts. The stylistic features of the *telop* themselves, including specific fonts and backgrounds, also contributed to this affective function. By highlighting an utterance, a facial expression, or a sound effect, *telop* allows viewers to access and share the same assumptions and emotional states as the characters. This shared cognitive environment can foster a sense of connection, leading to a stronger emotional investment in the program and its characters (Sasamoto, 2014).

In the image below, an example selected from the Korean variety show *Knowing Bros*, the guests are members of the K-pop girl group TWICE participate in a lip-reading game. In this activity, each participant wears headphones playing loud music and must articulate a given word or phrase to the next person in line, who must interpret it solely through lip reading and then pass it on. At one point in the game, the assigned word is *cheese kimbap*. One of the members deliberately exaggerates her mouth movements, articulating the word slowly and clearly to support her teammate's interpretation. The participant responsible for guessing the word identifies it quickly and repeats it in a notably cute and affectionate tone.

Her delivery elicits an immediate reaction from the program's hosts, who express visible delight.

The broadcast then replays the scene from a different camera angle, making the hosts' emotional responses more salient. At this moment, a pink *telop* appears on screen reading "Melting from her adorable way of speaking!", accompanied by a pink sparkle effect that appears above the heads of all the male hosts. The *telop* not only highlights the humorous and affective quality of the participant's speech style but also guides viewers toward a shared interpretation of the hosts' reactions, thereby reinforcing the affective dimension of the scene.



Knowing Bros - JTBC

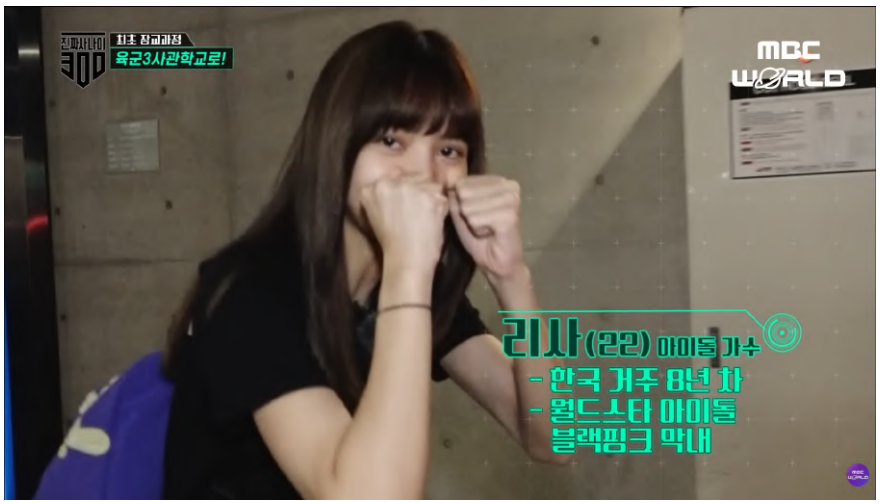
Taken together, this sequence demonstrates how Knowing Bros uses *telop* as part of a coordinated multimodal strategy to amplify the emotional texture of spontaneous interactions. By combining replay, close-up shots, animated sparkle effects, and evaluative on-screen text, the program frames the participant's playful delivery not merely as a correct guess but as a moment of shared cuteness that warrants heightened attention. In doing so, *telop* functions as an affective cue that synchronizes viewer perception with the hosts' reactions, shaping the scene's humorous and endearing tone while reinforcing one of the show's signature features: its ability to transform simple game interactions into emotionally resonant entertainment.

Narrative Guidance

In genres like dramas and anime, *telop* can take on a function of narrative guidance. Sasamoto (2014; 2024) observes that in these contexts, a *telop* is diegetically integrated into the narrative to provide information that is otherwise visually inaccessible, such as text messages, online searches, or the protagonist's thought processes. This use of *telop* ensures that viewers have access to crucial plot points without the need for lengthy exposition, making the viewing experience more efficient and engaging.

Bringing an example from Korean television, we can observe this narrative-guiding function in a scene from Real Men 300, a military-themed reality program in which celebrities undergo training modeled on the routines of the South Korean army's elite units. In the selected scene, Lisa, a member of the girlgroup Blackpink, appears as one of the trainees. As she is introduced, the *telop* displays essential biographical information, including her name, age, and occupation, for instance. While the *telop* is displayed, the image briefly freezes on Lisa. This momentary pause grants viewers enough time to read the information clearly, ensuring that the *telop* functions as an effective narrative cue that orients the audience.

By integrating this information diegetically into the visual field, the *telop* guides viewers smoothly through the narrative setup, ensuring immediate comprehension of who the participant is and why her presence in the program is noteworthy. This use of *telop* enhances narrative efficiency and supports viewer engagement.



Real Men 300 - MBC

This introductory use of *telop* illustrates how South Korean reality programs employ on-screen text as a narrative scaffold, supplying key contextual details at precisely the moment they become relevant for viewer understanding. Rather than interrupting the flow with external commentary or relying solely on verbal explanation, the production embeds information directly into the visual field, allowing the audience to grasp Lisa's role and significance instantly. In this way, *telop* operates as an unobtrusive yet highly effective storytelling device: it orients viewers within the narrative, streamlines exposition, and strengthens engagement by making the scene's framing cues immediately accessible.

Information and Comprehension Aid

While not its primary purpose, *telop* can function as a tool for improving information recall and comprehension. This is especially true in fast-paced programs where spoken dialogue might be difficult to follow due to speed, accents, or background noise. *Telop* can provide background information, clarify a speaker's utterance, or present key facts that the audience might otherwise miss (Shiota, 2003, as cited in Sasamoto, 2014). While distinct from traditional subtitles for the deaf and hard of hearing, this function still aids in making content more accessible and impactful for all viewers.

Bringing an example from a Korean reality program, we can observe this function in a scene involving Felix, a foreign participant whose Korean proficiency is still limited. During an introductory segment, one of the judges asks each contestant a series of background questions to get to know them better. Felix, who has already shown difficulty understanding and responding to Korean questions, becomes visibly uncertain when asked when he first came to Korea. He mistakenly replies, *"*I came in two months,*"* which does not convey the intended meaning. At this moment, a *telop* appears on screen displaying Felix's name followed by his original utterance. Immediately below it, a second *telop* provides the correct interpretation, reading "Translation: I came in February." For those unfamiliar with the Korean language, it is important to note that months in Korean are referred to by number, for example, February is called "month two." Because of this system, learners of Korean may

confuse expressions such as “two months” (*2*개월) with “February” (*2*월), which explains Felix’s mistake.

The editorial intervention clarifies his intended meaning for viewers who may not be able to infer it from context alone. Through these on-screen textual cues, the program compensates for potential comprehension difficulties arising from linguistic errors or communication barriers. The *telop* thus serves not as a substitution for subtitles for the deaf and hard of hearing, but as an informational aid that enhances comprehension and ensures that key details are accurately conveyed to the audience.



Stray Kids - Mnet

Building on this theoretical understanding of *telop* as a multimodal and affect-oriented device, the work of Freiris (2020) further expands the discussion by examining impact subtitles in South Korean television. Although her study approaches *telop* from the perspective of editorial practices rather than cognitive pragmatics, her findings converge with those of Sasamoto et al. (2016) in emphasizing the semiotic intentionality behind these elements. Freiris (2020) observes that *telop* in South Korean TV programs follows recognizable patterns such as recurrent color–emotion associations, flexible on-screen positioning, and font choices aligned with tone or character portrayal, but these conventions do not amount to a standardized manual. Instead, they reflect a program-specific visual identity shaped within the editing process. Crucially, Freiris (2020) argues that *telop* grants editors significant interpretive power: by manipulating size, color, animation, and timing, they

can heighten emotional cues, steer audience perception, and even construct participant personas.

In conclusion, *telop* is far more than an aesthetic embellishment; it is a strategically deployed component of media design that performs essential narrative, communicative, and affective functions. As demonstrated by Sasamoto, O'Hagan and Doherty (2016), *telop* works as a multimodal cue that guides viewer attention and shapes the interpretation of on-screen events, highlighting what producers deem meaningful at specific moments. Further research by Sasamoto (2024) shows that these textual insertions modulate emotional tone as well, reinforcing humor, intensifying sentiment, and amplifying the interpersonal dynamics displayed in the scene. By synchronizing textual, visual, and auditory cues, *telop* influences the cognitive and affective processes through which audiences construct meaning, thereby enhancing narrative efficiency and strengthening audience engagement. Its prominence in contemporary East Asian television — and its growing presence in digital media — underscores the centrality of on-screen text in the broader orchestration of audiovisual storytelling.

2.3 YOUTUBE PLATFORM AND VLOG AS A GENRE

Before turning to the analysis itself, it is necessary to consider the media environment in which the object of this study is situated. Since the videos examined in this research were produced and circulated on YouTube, and belong specifically to the vlog genre, it is essential to outline the platform's characteristics and the conventions associated with this mode of digital self-representation.

YouTube is a platform that stands out as a space for sharing and co-creating videos. The platform, launched in 2005 to facilitate video sharing on the internet, initially presented the slogan "Your Digital Video Repository". Following its incorporation into the Google ecosystem in 2006, YouTube consolidated as a platform of cultural diversity, and the slogan "Broadcast Yourself" became established, expressing its intention to be a space for the personal expression of users, who act simultaneously as an audience and content producers

(Coruja, 2017). Importantly, YouTube operates as more than a space of entertainment. As Coruja (2017) notes, the platform also functions as a site of dialogue. The comments sections of videos, as well as the interaction structures within each channel, have become key spaces where audiences negotiate meaning, express opinions, and engage in general.

From its earliest years, user-generated content (UGT) has been central to YouTube's development. The platform incorporates not only characteristics of a video-sharing service but also those of a social network site, positioning itself as a space of participatory culture and connectedness, where sociability unfolds through online interaction (Coruja, 2017). Within this participatory environment, the vlog has become one of the platform's most recognizable and widespread practices.

Vlog is a short form for "video blog" and it has its origin on the already-blended word, blog — from "web log". (Wood, 2019). Vlogs have become one of the most popular formats on YouTube, typically centered around the documentation of a creator's daily life. This may include at-home routines, travel experiences, student life, or any form of everyday activity that the creator chooses to share. A defining characteristic of the vlog genre is its emphasis on authenticity and intimacy: the content is crafted to feel personal, spontaneous, and close to the viewer, as if the audience were experiencing those moments alongside the creator. Through first-person narration, handheld camera work, and direct address to the camera, vloggers cultivate a sense of presence and co-experience that strengthens the affective bond between creator and audience.

3 METHOD

This study adopts a qualitative multimodal analysis approach and aims to investigate how *telop* is deployed in YouTube content and to compare its use with established practices in television. It is worth noting that even within digital platforms, *telop* does not manifest uniformly: videos produced by large entertainment companies or television-affiliated channels for YouTube often reproduce the highly stylized, colorful, and visually prominent *telop* conventions of broadcast media. By contrast, independently produced vlogs tend to adopt less

exaggerated designs, even while maintaining a high frequency of on-screen text. For this reason, the present study focuses exclusively on independently produced vlogs, whose *telop* practices reflect creator-driven editorial choices rather than institutional production norms.

The corpus is composed of three videos from three different channels, produced by two independent creators, totalling approximately 46 minutes of vlog-style material. The videos were selected according to three main criteria: (1) vlog-type content; (2) regular use of on-screen text; (3) content produced by South Korean creators.

The analysis proceeds through a systematic multimodal examination of *telop* use. All *telops* appearing in the videos were transcribed in full, creating a dataset that includes not only the textual content but also relevant contextual information such as placement, colour, typography, and timing. Following transcription, each instance was analysed according to analytical categories including layout, visual design, synchronization with speech, and interaction with other semiotic modes such as sound effects or camera movements. After this initial comprehensive analysis, representative examples were selected to be discussed in depth in the analysis section. The YouTube videos will be analysed multimodally, with attention to *telop* design (e.g., color, font, animation), its relationship to speech and image, and its interaction with other semiotic modes such as sound effects or camera framing.

Comparisons with broadcast television are made descriptively, drawing on the findings of the literature review presented earlier in the study. Rather than constructing a separate television corpus, this research contrasts the patterns observed in the YouTube sample with established descriptions of *telop* use in Korean television, highlighting points of continuity, divergence, and emerging practices unique to digital platforms. As this research focuses on a limited sample of South Korean YouTube vlog content, findings cannot be generalized to all online video production. Instead, the study aims to provide an exploratory account that can inform future research on *telop* and related multimodal practices in digital media environments.

4 ANALYSIS

To examine how *telop* is employed within digital contexts, this section presents a qualitative analysis of three YouTube vlogs produced by South Korean creators. The selected videos illustrate different styles of on-screen text, allowing for the observation of *telop's* visual, functional, and communicative roles across distinct channels. Each video is analyzed through representative screenshots that highlight recurring patterns, aesthetic choices, and multimodal interactions between speech, image, and text. Together, these examples demonstrate how *telop* is adapted, reinterpreted, and integrated into online practices, extending its use beyond traditional television formats.

Two of the videos that will be analysed are from the same creator but originate from different periods and different channels. This selection provides a valuable opportunity to examine the evolution of *telop* practices within a single authorial style. The temporal distance between the videos (one produced before 2019 and the other in early 2025) enables an analysis of how visual conventions, editing techniques, and multimodal strategies have changed over time. Furthermore, the creator's transition to a new channel with a distinct visual identity allows for a comparison between different phases of her production, offering insights into how individual creators adapt *telop* usage in response to platform trends and the creator's own stylistic development.

4.1 VIDEO 1

The first video analyzed is titled *"*Daily Life of a Korean High schooler*"*, uploaded to the channel DOJIN도진이 by Dojin. The vlog runs for 10 minutes and 42 seconds and documents a full day in the creator's life. The video begins with her morning routine at home, where she has breakfast and gets dressed in her school uniform. The video then follows Dojin throughout her school day, showing her interacting with friends and moving through typical daily activities. In the final segment, she returns home and shares parts of her evening routine, including talking with her sister and doing her skincare.

The first screenshot illustrates the primary font style used throughout the vlog, which functions as the creator's "base font." In the example Dojin is shown having breakfast before school. Although she does not speak in this moment, an on-screen caption appears using the same font as the title, saying "Today I'm eating CocoBalls again before going to school." This *telop* does not transcribe spoken dialogue; rather, it provides narrative commentary added during the editing process. The caption explains the action taking place on screen and guides the viewer's understanding of the scene.



Image 1

One of the formats used in the vlog for captioning the creator's speech is seen in Image 2. In this case, the spoken utterance appears inside a rounded rectangular text box with a neutral background color. On the left edge of the text box, the speaker's name is displayed before the actual spoken line. The combination of a neutral background and the speaker label creates a structured, easily recognizable format distinct from the more informal *telops* used for actual dialogues, illustrated in the examples that follow.

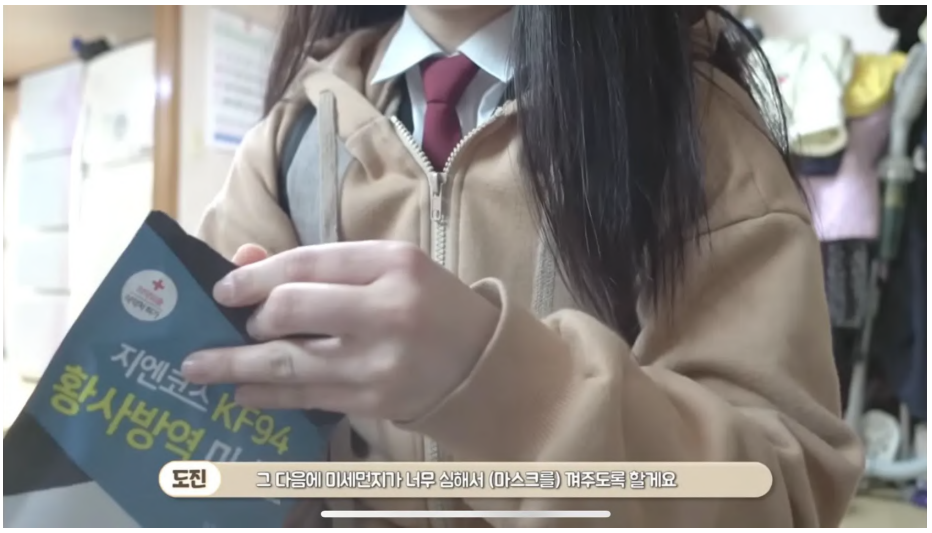


Image 2

The next examples illustrate how the creator captions dialogues in the vlog. In contrast to the rounded rectangular speech boxes used for her own spoken lines, these dialogue captions employ a different font and are positioned on the screen according to the speaker's location within the scene. The *telop* appears near, or oriented toward, the person who is speaking, allowing viewers to more easily identify both the utterance and its source. Notably, the creator also establishes a consistent visual identity through the use of color-coding: for each recurring speaker is assigned a distinct color. Only the creator herself is identified by her proper name, "Dojin," shown in yellow. Other participants are labeled through relational or role-based titles rather than personal names: "grandmother" appears in green, "friend" in orange, "teacher" in purple, and "sister" in pink. This combination of spatial positioning, color differentiation, and the use of titles creates a clear and cohesive scheme that guides viewers through the interaction and reinforces the vlog's personalized visual style.



Image 3

Another *telop* style that appears throughout the vlog is visually distinct from both the narrative captions and the dialogue labels previously discussed. This type of *telop* uses a different font in white, always enclosed in parentheses and slightly larger in size. It functions as a brief, often humorous or explanatory aside that comments on what the creator is doing or noticing in the moment.

In the first example, Dojin sees her grandmother through the mirror and suddenly realizes she is wearing a skincare mask, something she had not noticed before. As Dojin laughs, a *telop* appears reading *"just found out my grandma was wearing a mask"*, signaling the spontaneous discovery. In the second example, while sitting in her classroom, Dojin checks her phone to look at her academic results, and the *telop "checking my scores"* appears on screen. These parenthetical inserts operate almost like internal commentary, offering viewers immediate access to the creator's thought process and reactions.



Image 4



Image 5

A final example showcases a type of *telop* that does not rely on written text at all but instead interacts directly with the visual elements of the scene. In one moment, Dojin films her grandmother wearing a facial mask, and two small pink “cheek marks” appear on each side of the grandmother’s face, resembling stylized blush lines often used in emojis or character illustrations. This playful graphic overlay does not convey verbal information; rather, it adds an emotional tone, making the scene appear cuter and more humorous. By inserting this kind of decorative *telop*, the creator actively shapes the viewer’s interpretation of the moment, reinforcing affect and injecting a light-hearted, expressive layer into the visual narrative.



Image 6

4.2 VIDEO 2

The second video analyzed comes from Dojin's rebranded channel, 도진 (reads "Dojin"), which marks a fresh visual and stylistic identity compared to the earlier vlog discussed in the previous section. This vlog-style video documents Dojin's trip to Busan to visit her sister and film a trending challenge reel. The video, titled *Long time no see. DOJIN's behind-the-scenes story*, runs for 6 minutes and 37 seconds and was uploaded in November 2024.

In the newly rebranded channel, the base *telop* used to caption Dojin's speech adopts a cleaner and more minimalist aesthetic compared to the earlier vlog. While the captions still appear inside a rounded rectangular text box with a neutral background, the format no longer includes her name. Instead, only the spoken line is displayed. Additionally, two small heart icons appear at the left and right edges of the box, subtly framing the caption. The typeface itself is thinner and more delicate, giving the *telop* a cleaner and more minimalist visual tone.



Image 7

In the images below, we can see examples of *telops* used to represent music and sound. In image 8, the song title and artist's name appear on screen accompanied by small musical-note icons, indicating the track Dojin is listening to — and singing along with — while driving in the car. In the other examples, which feature onomatopoeic telops, the placement is particularly noteworthy: the text consistently appears near the source of the sound. For instance, in image 9, the repeated *"toc, toc, toc, toc"* is positioned next to Dojin as she knocks on her sister's door. Similarly, in image 10, the *telop "tun chak"*and *"chajak"* appears close to Dojin as she produces the sound while demonstrating part of the choreography to her sister.



Image 8



Image 9



Image 10

The next two examples illustrate *telops* placed near the actions they describe, visually anchoring the caption to the moment it refers to. In image 11, Dojin and her sister Doyoung are reviewing a test recording of a choreography they had just practiced as the *telop* pops up reading “watching a total mess of reels,” functioning as a descriptive subtitle that provides contextual information.

In image 12, the *telop* “detected” appears in parentheses right next to Doyoung as she comes into view. This occurs when Dojin arrives at her sister’s house and knocks on the door; as Doyoung approaches from the background to answer it, the *telop* pops up, humorously marking the moment she is spotted. In both cases, the placement of the *telop* adjacent to the

person emphasizes the connection between the caption and its referent or target, guiding the viewer's attention to the relevant subject within the visual frame.



Image 11

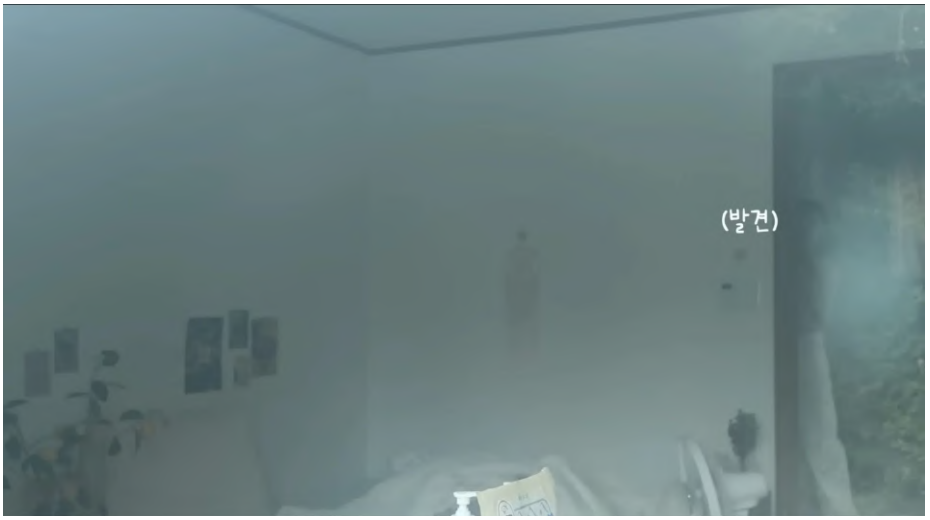


Image 12

In image 13, Doyoung's speech appears in a pink *telop*. This moment occurs as Dojin arrives at her sister's house and Doyoung invites her inside. Unlike the creator's earlier channel, where the speaker's name was included in the *telop*, the new channel no longer displays speaker labels. As a result, color becomes the primary visual cue for identifying who is speaking. Dojin repeats her sister's line saying "come in" in a playful voice. But the difference here is that the *telop* includes the parenthetical remark "copy and paste," which is not spoken aloud but added editorially. This parenthetical functions as a humorous

meta-commentary: it frames Dojin's repetition as a kind of playful mimicry. Rather than merely transcribing the utterance, the *telop* interprets and reframes it, drawing attention to the repetition and characterizing it as intentional.

The use of pink for Doyoung and yellow for Dojin mirrors the color scheme established in the previous channel, suggesting a deliberate continuity in the creator's stylistic identity. This consistent color-coding is therefore crucial: without the speaker's name in the caption, color is the only immediate marker through which the viewer can distinguish voices.



Image 13

Next, we can observe two additional examples of *telops* that incorporate subtitles with parenthetical information. In image 14, Dojin's sister is off-camera as they discuss the choreography they are about to perform. Dojin comments that she didn't understand what her sister said, and the parenthetical note "(watching my sister copying me)" clarifies what is happening off-screen. This added detail helps the viewer understand why Dojin laughs and looks in her sister's direction, despite the action itself not being visible.

In the following example, Dojin continues talking about the choreography, and a parenthetical telop appears reading "(experience: took 7 dance lessons with sister)." This brief aside provides additional background information that contextualizes her comments and frames the dynamic between the two sisters.



Image 14



Image 15

The next two examples illustrate *telops* that incorporate an additional layer of text placed above the main subtitle, resembling *furigana* in written Japanese, not in function, but in layout, since the added text appears visually positioned above another line.

In image 16, Dojin says “That isn’t a spoiler, right?” and this utterance is subtitled on screen. Above the main caption, however, an extra line appears reading “just checking to avoid spoilers for the content.” This added text specifies the intention behind her question, clarifying her stance and guiding the viewer toward a particular interpretation of her remark.

In the following example, Dojin says “What if you just did it like this without practicing?” As she speaks, the main subtitle displays the line, and a smaller phrase, “messy vibe”, is positioned directly above the segment “like this.” This supplemental *telop* functions as an evaluative gloss, indicating the tone or attitude associated with the demonstrated action.

In both cases, the upper text acts as a paratextual annotation that shapes, highlights, or reframes the spoken line. Rather than merely captioning speech, these *telops* guide interpretation by adding nuance to intention, attitude, or emotional tone, functioning almost as a brief glimpse into the speaker’s inner thoughts.



Image 16



Image 17

4.3 VIDEO 3

The third video analyzed comes from the channel *Taeyomine*, whose main content consists of family vlogs. This channel exhibits a highly consistent and well-defined use of *telops*. The central figures of the channel are the siblings Taeha, who is four years old, and Yerin, who is just one year old. The videos are primarily filmed by the mother, with occasional footage recorded by the father as well. The 29 minutes and 34 seconds vlog was posted in September 2025 and documents a sequence of three days, focusing on the children's routines, from waking up in the morning to playing and interacting throughout the day. Most of the video takes place inside the family's home, showing meals, caregiving activities, spontaneous conversations, and playtime.

Throughout the entire video, a small *telop* in the upper-right corner continuously indicates the day of filming. The vlog begins with *Day 1*, and whenever recordings from subsequent days appear in the same video, the *telop* updates accordingly (e.g., *Day 2*, *Day 3*). This creates a stable temporal frame that guides the viewer through the multi-day narrative.

In image 18, the youngest child, Yerin, is shown playing with her toys on the floor. The *telop* reads *"*Taeha went to kindergarten and Yerin is playing with her toys", which clarifies the situation for viewers. Since the preceding scene featured Taeha eating breakfast, the sudden transition to Yerin playing alone could momentarily disorient the viewer. The *telop* therefore anchors the shift in setting by providing context that the image alone does not fully convey. This first example illustrates the base *telop* style used consistently across the channel. This type of subtitle resembles the standard captions commonly found on streaming platforms: centered at the bottom of the frame. While primarily descriptive, these *telops* also carry a subtle third-person commentary tone, supplying contextual information that complements the visuals.



Image 18

The second example occurs during a stretching game between Taeha and his mother. When he attempts a pose that requires balance, Taeha begins to count much faster because the position becomes difficult to hold. The *telop* "Counting fast as the posture is hard hahaha" appears precisely at this moment. Here, the *telop* functions almost like an inner commentary, highlighting the humor of the situation and aligning the viewer with the mother's reaction, who laughs in the scene.



Image 19

The third example involves a sequence of four *telops* that appear as the mother feeds baby Yerin. As Yerin lifts her arms, moves her hands, and shakes her head, each small gesture

triggers a corresponding telop: “Yerin’s first skill = Clapping”, “Yerin’s second skill = Shaking head”, “Yerin’s third skill: Arms up” and “Yerin’s fourth skill: Clenching fist”. These *telops* not only describe Yerin’s sequential gestures but also actively draw the viewer’s attention to her movements, highlighting the cuteness and playfulness of the moment. By foregrounding each tiny action with its own caption, the *telops* transform an ordinary interaction into a focal point of the scene, guiding the viewer’s gaze and shaping the emotional tone.



Image 20

Regarding the parents’ speech, the vlog employs a consistent and easily recognizable *telop* format. When the mother or father speaks, their lines appear centered at the bottom of the screen and are preceded by an identifying emoji — a woman emoji for the mother and a man emoji for the father. The typeface used is the same standard font that appears in other descriptive telops throughout the video, giving their speech a uniform and structured visual presence.



Image 21

In contrast, the representation of the children's speech follows a more dynamic and visually expressive strategy. Each child is assigned a distinct emoji, and their lines appear close to their position on the screen rather than in a fixed location. As the children move throughout the scene, the telops move with them, creating a spatial correspondence between speaker and text. Adding to this, their dialogue is rendered in a more playful, childlike typeface, which visually differentiates their voices from those of the adults. This visual contrast reinforces both speaker identity and tone, contributing to the overall multimodal coherence of the vlog.



Image 22

Another recurring *telop* style in the vlog is the parenthetical caption, which appears enclosed in parentheses. Although some of these *telops* contain full sentences and may serve a narrative or descriptive function similar to the base *telop* style, they generally carry a softer, more subtle tone. Beyond description, this type of *telop* frequently operates as an indicator of emotion, highlighting what a character is feeling in a given moment. When used in this affective function, the *telop* is positioned near the person whose inner state it conveys, creating a direct spatial link between the caption and the emotional source. Examples in image 23 include “happy”, “amazed”, “proud”, and “serious”, all of which help signal the emotion the person is likely feeling in that moment.



Image 23

Another type of *telop* that appears in the vlog consists of onomatopoeic or ideophonic expressions placed close to the person performing the action. In Korean, these expressions, known as ideophones, are linguistic forms that vividly depict sound, movement, texture, or visual impressions. Unlike ordinary descriptive words, ideophones evoke sensory experiences directly, making them especially effective for enhancing a scene's mood or kinetic quality. These *telops* visually mimic sound, movement, or sensory impressions, reinforcing the viewer's perception of what is happening on-screen. For example, *"흔들흔들 흔들흔들"* is an ideophone that imitates a repeated swaying or shaking motion; in the vlog, it appears as Taeha dances while rhythmically shaking his hands. The expression *"파닥 파닥"* typically describes small, rapid flapping movements, often used for birds' wings, but here humorously applied to Yerin as she energetically waves her arms from a distance. Meanwhile, *"말똥 말똥"* represents the act of opening one's eyes wide in alertness or surprise; it appears when Taeha looks intently at his mother after being caught off guard. In these cases, the *telop* emphasizes the physical or expressive quality of the moment, enhancing the playful and dynamic tone of the scene.



Image 24

A final example illustrates a decorative *telop*, similar to the one seen in the *Video 1* analysis (Image 6): an animated overlay that directly interacts with the person on screen. In this scene, the mother begins singing a children's song, and at the moment she sings "Piggy

tail, where did it go?", a small animated pink pig's tail appears on the baby's back. By synchronizing the animation with the mother's singing, the *telop* reinforces the musical moment and transforms the baby into a character within the song, thereby enhancing the entertainment value and the affectionate tone of the vlog.



Image 25

5 DISCUSSION

The analysis of the three vlogs reveals that *telop*, as used in South Korean YouTube content, retains strong continuities with the conventions established in East Asian television, while simultaneously undergoing a process of aesthetic and functional adaptation shaped by the digital environment. In line with the literature on multimodality and affective media design, the examples examined demonstrate that creators in online contexts draw heavily from the televisual tradition of *telop* but reconfigure its scale, visual weight, and stylistic choices to suit the dynamics of user-generated content.

A central point emerging from the data is that *telop* appears with high frequency across all videos analyzed, echoing the dense presence of on-screen text characteristic of Korean and Japanese television. As in broadcast media, *telop* in YouTube vlogs serves multiple communicative functions previously identified by Sasamoto (2014; 2016; 2024) and others, such as highlighting key utterances or actions, enhancing humor, guiding narrative

comprehension, signaling affective cues, and providing interpretive support. The range of *telop* forms found in the videos demonstrates that digital creators employ the same functional repertoire associated with television editing. The findings also highlight how *telop* in YouTube vlogs is deeply integrated into storytelling practices. Beyond transcription or description, *telops* often function as narrative devices that express tone, frame actions, mark transitions, or reveal inner thoughts.

However, despite this functional continuity, the visual aesthetic of *telop* on YouTube differs from the large, colorful, and often exaggerated captions commonly found on television. In the vlogs examined, *telops* tend to be smaller, more minimalistic, and less visually dominant. Rounded speech boxes with neutral backgrounds, thin typefaces, soft color palettes, and discrete annotations reflect an aesthetic oriented toward subtlety rather than spectacle. This stylistic moderation can be understood in light of the production context of YouTube, where many creators work independently and perform both filming and editing themselves. The resulting *telops* often reflect personal editorial preferences, technical limitations, or an intentional choice to maintain a more "natural" or intimate visual identity consistent with the vlog genre. Although this study focuses solely on independently produced vlogs, it is important to note that videos created by large entertainment companies or professional editing teams often follow more stylized, television-like *telop* conventions. This comparison, even if only indirect, reinforces the idea that *telop* aesthetics in digital environments may vary not only by platform but also by the production context, with each creator or team developing their own stylistic identity.

Another aspect that emerges from the analysis is the absence of a standardized set of rules governing *telop* design, both in television and in online video. As Freiris (2020) notes, *telop* in South Korean TV programs follows recognizable tendencies, such as color–emotion associations, flexible on-screen positioning, and font choices aligned with tone or character portrayal, but these do not constitute a formal manual. The same pattern is observed on YouTube: while creators employ *telop* for many of the same communicative functions found in television, each channel develops its own stylistic identity, which becomes part of its branding and authorial voice. In the vlogs analyzed, *telop* styles vary, yet all maintain the core *telop's* functions identified in the literature. This suggests that *telop* in digital environments,

much like in broadcast media, operates not according to universal rules but through flexible conventions adapted to each creator's editorial preferences, reinforcing the hybrid nature and expressive potential of text-on-screen.

Taken together, these observations indicate that *telop's* migration from traditional broadcasting to digital platforms involves both continuity and adaptation. While the underlying communicative functions remain largely the same, the visual and stylistic realization of *telop* in online contexts reflects the aesthetics, constraints, and authorial autonomy characteristic of the YouTube environment. Rather than representing a departure from televisual practices, *telop* on YouTube embodies a process of translation and reconfiguration, in which creators appropriate established conventions and reshape them to match the participatory, personalized, and flexible nature of digital media production.

6 CONCLUSIONS

This study examined how independently produced South Korean YouTube vlogs employ *telop* and assessed the extent to which these practices reflect continuities or transformations of televisual conventions. The analysis demonstrated that, despite the shift from broadcast to digital environments, *telop* retains many of its core communicative functions: it continues to highlight salient utterances, accentuate emotional cues, contribute to humor, and facilitate narrative comprehension — echoing patterns described in previous research on Japanese television (Sasamoto, 2014; Sasamoto, O'Hagan, Doherty, 2016; Sasamoto, 2024). At the same time, the findings revealed clear aesthetic reconfigurations driven by the conditions of online content creation. The vlogs examined tend to employ smaller, less intrusive, and more minimalistic *telops*, a noticeable departure from the bold, colorful captions emblematic of broadcast variety programming.

These stylistic differences appear to be closely associated with the affordances and constraints of YouTube production. Unlike broadcast television, where *telop* design is embedded in institutional workflows, independently produced vlogs reflect the creator's personal editorial preferences and technical resources. This aligns with Freiris (2020), who

argues that even in traditional media, *telop* practices derive from program-specific visual identities rather than standardized design manuals. The same tendency toward individualized stylistic variation emerges in digital contexts, suggesting that *telop* operates through flexible conventions rather than rigid norms. In this sense, *telop* becomes part of each creator's authorial voice, contributing to the distinctive semiotic identity of the channel.

The findings contribute to broader discussions in audiovisual translation and multimodal communication by illustrating how on-screen text adapts as it moves across media ecologies. *Telop's* migration to digital platforms involves a dual process of continuity and reconfiguration: while its functional repertoire remains stable, its visual realization shifts in response to the aesthetics and production logics of online video. Understanding this hybridity offers insight into how multimodal resources evolve alongside changing modes of content creation.

However, this study is not without limitations. The analysis focused on a relatively small sample of independently produced vlogs within a specific national and cultural context. As such, the findings cannot be generalized to all forms of digital content or to corporate-produced online material, which may follow different design logics and workflows. Additionally, the study examined only one platform — YouTube — whose visual culture and algorithmic structures may influence stylistic choices in ways not applicable to other environments.

Future research could address these limitations by expanding the corpus to include a broader range of creators, genres, and platforms, such as TikTok, or professionally produced web series. Comparative studies across East Asian countries could also illuminate regional convergences or divergences in *telop* use. Moreover, investigating audience reception — how viewers interpret, value, or even resist *telop* — would offer deeper insight into its affective and cognitive impact. Such lines of inquiry would further clarify how *telop* continues to transform within increasingly hybrid digital ecosystems.

REFERENCES

CINTAS, Jorge Díaz; REMAEL, Aline. **Audiovisual Translation:** subtitling. London/New York: Routledge, 2007. 272 p. Translation Practices Explained.

DÍAZ CINTAS, Jorge. Subtitling. In: GAMBIER, Yves; VAN DOORSLAER, Luc (ed.). **Handbook of Translation Studies**. Amsterdam/Philadelphia: John Benjamins Publishing Company, 2010. p. 344-349.

FREIRIS, Geovana**. Telop: uma análise das legendas de impacto nos programas de variedade coreanos.** TCC (Graduação em Letras) – Instituto de Letras, Universidade de Brasília. Brasília, 18 p. 2020.

CORUJA, Paula. Vlog como gênero no youtube: a profissionalização do conteúdo gerado por usuário. **Comunicologia** – Revista de Comunicação da Universidade de Brasília, Brasília, UCB, v. 10, n. 1, p. 46-66, 2017.

MUNDAY, Jeremy. Translation Studies. In: GAMBIER, Yves; VAN DOORSLAER, Luc (ed.). **Handbook of Translation Studies**. Amsterdam/Philadelphia: John Benjamins Publishing Company, 2010. p. 419-428.

REMAEL, Aline. Audiovisual Translation. In: GAMBIER, Yves; VAN DOORSLAER, Luc (ed.). **Handbook of Translation Studies**. Amsterdam/Philadelphia: John Benjamins Publishing Company, 2010. p. 12-17.

SASAMOTO, Ryoko. Impact caption as a highlighting device: attempts at viewer manipulation on TV. **Discourse, Context and Media**, [S.L.], v. 6, p. 1-10, 2014.

SASAMOTO, Ryoko. **Relevance and Text-on-Screen in Audiovisual Translation**: the pragmatics of creative subtitling. New York: Routledge, 2024. 181 p.

SASAMOTO, Ryoko; O'HAGAN, Minako; DOHERTY, Stephen. Telop, Affect, and Media Design: a multimodal analysis of japanese TV programs. **Television & New Media**, [S.L.], v. 18, n. 5, p. 427-440, nov. 2016.

WOOD, Marissa K. **What makes a vlog a vlog?** 2019. Academic paper. Available in: https://www.diggitmagazine.com/academic-papers/what-makes-vlog-vlog. Access in: 23 jul. 2025.

YOON, T. J. The Korean Wave: Retrospect and Prospect. **International Journal of Communication**, v. 11, n. 1932–8036/20170005, p. 2241–2249, 2017.