

CHAPTER II

REVIEW OF LITERATURE

B.1 Related Studies

Research by Temilade Afolasade Olatunji and Festus Moses Onipede (2020) explained that this study describes the multimodal visual analysis of second language (L2) English textbooks written by Nigerian authors, with a focus on teaching English phonemes in secondary schools by comparing multimodal visual resources used by various authors in the textbook, with the aim of knowing whether they use similar semiotic modes. The results showed that the authors of the selected textbooks used different multimodal resources, including pictures, verbal texts, and instructions to discuss the selected phonemes. These findings indicate variations in multimodal visual approaches among authors.

Another research by T. J. Thomson & Mary Angela Bock (2023) describes the pivotal role of thumbnails (small images used as cover images or preview links) in determining which online content is shared, viewed and interacted with. However, the conventions of using these thumbnails vary depending on the platform and the content creator. This research contributes to the understanding of the visual presentation of crime-related topics with limited source material, and may also provide a deeper understanding of how journalistic practices and conventions compare to those of non-journalists.

Research by Yustika Nur Fajriah, Fuad Abdul Hamied, Wawan Gunawan (2021) describes multimodal literacy instruction as a new shift in literacy, where

knowledge construction is directed to be more socially and contextually bound. Because of the urgency for teachers to have multimodal competence. The study found that teachers had used images to help teach text but had insufficient knowledge of how to use images as a source of meaning making.

Research by Volker Eisenlauer & Styliani Karatza (2020) explains the actual use of multimodal texts by applying a new method. The method involves audio descriptions of popular scientific journals and parallel thinking protocols used in audio description tasks to identify the knowledge and competencies required to read, understand, and create multimodal scientific texts. By working within a semiotic and cognitive social theory framework, meaning-making activities in users' interactions with complex multimodal texts. She argues that by integrating the identified meaning-making activities into customized instruction in an educational context, learners can be gradually and critically trained; thus, they can improve their competence in reading and comprehending multimodal scientific texts.

Research by Hafagh Ghouschi, Hooshang Yazdani, Hamidreza Dowlatabadi, Moussa Ahmadian (2021) explains the close relations between visual literacy and image representation in textbooks. This is particularly important when textbooks in general, and English Language Teaching (ELT) textbooks in particular, are concerned. To conduct the analysis of visual and verbal discourse based on the mode of communication, the images in ELT textbooks were analyzed under the assumption that visual and verbal discourse interact with the mode of communication reflected. A total of 50 ELT textbook images were used as the

corpus and analyzed based on the multimodal in-text visual image analysis strategy. The multimodal resource analysis revealed that the analyzed visual images were used to represent non-human images; close-up images, frontal images, and left-right compositions were the most frequent visual modes in the selected images. In terms of verbal modes, relational major-type and verbal minor-type verbal strategies with percentages of 39% and 2% respectively were the most frequent and least frequent verbal strategies.

Meanwhile, there is similarity and also differences between this research and other researches above. The similarity is this research analyzed thumbnails and the differences are this research analyzed the relationship between thumbnails and titles using Kree and Leeuwen's theory. The role of visual and verbal elements in a thumbnail is crucial as they serve to grab the viewer's attention and provide a brief overview of the video content. Visual and verbal elements in a thumbnail are important because they are visual representations that can attract viewers. Analyzing the relationship of visual elements and verbal attributes within a thumbnail can provide information on how the choice of words in the title can correlate with the image chosen in the thumbnail. Further understanding how visual and verbal elements support each other in thumbnails can be an important contribution to understanding visual marketing strategies in the world of digital content, especially on platforms like YouTube.

B.2 THEORITICAL FRAMEWORK

B.2.1 Multimodality

Multimodality as described by Kress and Van Leeuwen can be defined as a method of communication in which two or more modes of communication are used simultaneously. Multimodality has been focused on the use of different semiotic modes. The focus on multimodality is integrated with multimodal communicative events and texts. Multimodality is a concept introduced and developed to explain the various symbols used in communication to express meaning. In other words, the concept of multimodality is to combine different semiotic modes, such as text and images, to help readers better understand meaning by providing rules for the placement of each element in the image, color saturation, salience, frame, and overall appearance in the image. (Eisenlauer & Karatza, 2020)

An example of multimodal data is shown in Figure 2.1.



Figure 2. 1 Example of Multimodal Data

Figure 2.1 is an example of multimodal data because the image contains two different modes at the same time, namely visual and verbal signs. In the image, the image of the woman with glasses and others is a representation of the visual mode.

Meanwhile, the text “Well, He’s Pissed A Lot Of People Off” is a representation of the verbal mode in the image. The two modes interact with each other to produce interrelated meanings.

Visual aspects include attractive images or photos, striking color choices, and effective composition. Images or photos that are relevant to the content will attract attention and show the topic being discussed. Attractive color selection and strong contrast help the thumbnail to stand out among other content, while good composition of the visual elements ensures that the information is conveyed clearly and attractively. (Yoseph Anggara Putra Meta et al., 2021)

Verbal aspect of the thumbnail includes a title or short description that describes the content. The use of strong and relevant words in the title or description triggers the viewer's curiosity and encourages them to watch the content further. Choosing the right font and text size as well as effective text formatting ensures that the text can be read clearly and stands out among other visual elements. By combining these visual and verbal elements effectively, thumbnails can be a powerful tool in grabbing attention and enticing viewers to consume the content presented. (Yoseph Anggara Putra Meta et al., 2021)

B.2.2 Visual and Verbal Signs

Each of these semiotics has certainly fulfilled the function of 'ideational', this is a function that has represented all the contents in the world around us. And the 'interpersonal' function is a function of social interaction that occurs as a social relations. All of these types of verbal are elements to unify internally, as well as

those in which it has integrated itself with its relevant environment. In this visual grammar, there is a visual language structure in linguistics that is almost the same. This grammar has described the combination of a word into a clause, sentence, and text. This visual grammar also explains the procedures used to combine visual elements such as people, places, and objects in visual statements and exists in complexity. This visual structure refers to specific interpretations and comes from the experience of form and social interaction.

Kress and Leeuwen (2006) say that this approach to visual grammar has started from social aspects. The structure that occurs is not a simple reproduction derived from the structure of reality, but this will produce an image that occurs in reality which is bound to the interests in a social community that will produce an image, circulate, and read it so that it becomes an ideology. The meaning that occurs from the visual or verbal elements because of something that is expressed by the maker is the existence of social meaning. Kress and van Leeuwen (2006) introduced the concept of Visual Grammar which was originally intended to apply to the analysis of linguistic texts. They adapt Halliday's perspective of language as a semiotic system that includes three main functions: textual, interpersonal, and ideational functions.

B.2.2.1 Representational

Representational meaning refers to the way an image can depict the interaction between the individuals or objects represented in it. Representational meaning involves the internal relations between participants, objects, and the

context of the situation. In this meaning, there are conceptual and narrative representations that describe these elements in visual and verbal text–image context. Thus, representational meaning in the modes makes it possible to represent not only the relationship between objects and individuals, but also convey messages or stories through the visual and verbal text-image elements represented.(Thuy, 2017)

Participants in representational 'Participants' refers to the elements involved in a visual representation, such as individuals, objects, or other entities featured in images or visual texts. These 'participants' can be humans, animals, inanimate objects, or abstract elements that play a certain role in a scene or visual narrative. Kress and van Leeuwen distinguish between two types of 'participants': 'represented participants' and 'interactive participants'. 'Represented participants' are elements that are directly featured in a visual image or text, whereas 'interactive participants' refer to the creators and viewers of the image or text. Visual representations not only indicate the presence of 'participants', but also reveal the relationship between them, whether through placement, gesture, view, or other contextual elements that provide additional meaning. By understanding how the 'participants' are organized and interact within a representation, we can delve deeper into the meanings and messages conveyed through the visual image or text.

Objects in representational meaning refers to the non-human elements featured in a visual representation. These objects can be inanimate objects, animals, backgrounds, or abstract elements that are part of a scene or visual context. Just like 'participants', objects in visual representations serve to construct meaning and

provide additional information about the situation or narrative being represented. The placement, size, color, and interaction between these objects and the 'participants' or with other objects play an important role in conveying visual messages. For example, a table in an image of a dining room not only functions as a physical object, but can also indicate the atmosphere, the relationship between the individuals around the table, or social status. Thus, the analysis of objects in this theory helps us understand how visual elements work together to form more complex meanings in visual representations.

Context of situation in representational meaning refers to the particular background or conditions that influence and give meaning to visual representations. Situational context includes all external factors that shape the way an image or visual text is understood, including the physical setting, social environment, and purpose of communication. For example, the same image can have different meanings if placed in different situational contexts, such as in advertising, news or art. Elements such as background, lighting, and other contextual symbols play an important role in shaping viewers' interpretations of visual representations. By understanding situational context, we can better appreciate the nuances and layers of meaning contained in an image or visual text. Situational context analysis helps reveal how visual representations not only reflect reality, but also shape perceptions and interpretations of that reality according to specific conditions and purposes.

Narrative representations: Designing social action, addresses the issue of narrative representation. The chapter labels those involved in the messages exchange as represented participants, i.e. what/who are in the visuals, and

interactive participants, i.e. who participate in the act of communication. A large proportion of this chapter is then devoted to narrative processes which are categorized into different types according to the kinds of vector and the number and kind of participants involved. Examples for analysis in this chapter are taken mostly from newspapers and photographs. The authors finish the chapter with a table giving the correspondences between linguistic and visual narrative processes.

Most narrative processes are categorized based on the type of vectors as well as the number and type of participants involved. For example, the analysis makes extensive use of examples from newspapers and photography to show how different types of vectors and participant interactions materialize in visuals. Kress and Van Leeuwen end with a table showing the correspondence between linguistic and visual narrative processes, which helps to clarify how the two forms of communication are interconnected in conveying narrative meaning.

Kress and Van Leeuwen also describe in detail different types of narrative processes that involve vectors, which are imaginary lines that indicate the direction of action or attention in an image. These vectors can be lines of sight, body movements, or other visual elements that create relationships between participants in the image. They divide narrative processes into several categories, such as action, reaction, verbal, and mental processes. Action processes, for example, involve physical actions performed by participants, while reaction processes involve emotional responses or attention shown by participants to objects or other participants. Verbal processes describe communication or dialog, and mental processes include the thoughts or feelings of participants. Through analyzing visual

examples from media such as newspapers and photography, they show how these types of processes are used to construct complex and meaning-rich visual narratives. Kress and Van Leeuwen provide a comprehensive framework for understanding how visual elements function in narrative representation, as well as how they interact with linguistic elements to create cohesive and meaningful narratives in multimodal communication.

In explaining the relations between linguistic and visual narrative processes, Kress and Van Leeuwen highlight how visual elements can replace or complement narratives usually expressed through words. For example, they illustrate how an image can effectively convey complex actions or deep emotions without the need for lengthy textual explanations. They use tables to show direct communication between different types of narrative processes in language and visuals, such as how physical actions in a written story (action processes) can be represented by movement in a picture, or how dialog can be represented by visual elements that show interaction between participants.

Examples from newspapers and photography show that visual representations not only reflect real events, but also shape the way we perceive and interpret them. Kress and Van Leeuwen also emphasize that this analysis is not only relevant for traditional media but also for digital platforms and social media, where images and videos play a key role in everyday communication.

Kress and Van Leeuwen's Representational Theory provides a powerful analysis for understanding the complex dynamics between visual and narrative

elements in communication. By understanding how visuals can be used to construct narratives and convey messages, we can more effectively interpret and produce meaningful visual communication. The theory also highlights the importance of multimodality in the modern world of communication, where the combination of text, images and other media is becoming increasingly prevalent and important in conveying information and shaping public perception.

Kress and Van Leeuwen point out that in the analysis of representation, it is important to consider not only the elements that are directly visible but also how they are placed in the composition. Visual composition includes the placement of objects, use of space, point of view, and color, all of which contribute to how narratives are constructed and perceived by viewers. They emphasize that composition is not only aesthetic but also has deep social and cultural meanings. For example, the placement of participants in an image can indicate social hierarchy or power relations, while the use of color can influence the emotions and perceptions of the audience.

Kress and Van Leeuwen also discuss the concept of 'modality' in visual representation, which refers to the degree of believability or realism associated with a particular image. Modality is determined by factors such as detail, color, perspective and context. For example, a highly realistic news photograph may have a high degree of modality, while a cartoon illustration may have a lower degree of modality. An understanding of modality helps in assessing how visuals are interpreted and believed by the audience.

Additionally, Kress and Van Leeuwen emphasize the importance of interactivity in visual representations. They identify various ways in which images can invite interaction with the viewer, such as through the direction of gaze of participants in the image who can 'look' towards the viewer, creating an immediate visual connection. This not only creates emotional engagement but also affects how the visual message is understood and internalized.

Kress and Van Leeuwen provide a comprehensive framework for understanding narrative representation in visual communication. Their theory highlights how visuals are not just a supplementary tool to text but as a medium that has unique and complex powers in conveying meaning. This is particularly relevant in today's digital age, where visuals are central to communication on social media, advertising, and various other digital platforms. Through this theory, we can be more critical in reading and producing visual content, understanding the dynamics underlying the way visuals are used to influence perception and communication.

Conceptual representations: Designing social constructs. In this chapter, Kress and van Leeuwen categorize processes into classificational, analytical, symbolic, and embedding. The authors complete the chapter by discussing “the points of contact between the way conceptual structures are realized in language and images”. For example, they explain that the Visual Classificational and Analytical structures may be similar to Intensive and Possessive Attribute clauses respectively. They also note that there are more differences than similarities since in many cases we cannot figure out the linguistic equivalence of the visual semiotic.

Kress and Van Leeuwen's Representational Theory in part explains how social constructs are represented through visuals. They categorize the conceptual process into four types: classificational, analytical, symbolic and embedding. Classificational categories indicate hierarchical relationships or categorization between participants in the image. Analytical processes depict part-whole relationships, such as a diagram showing the structure of machine parts. Meanwhile, symbolic representations associate participants with certain symbolic meanings or attributes, such as the use of a crown to indicate royal status. The embedding process, on the other hand, involves combining multiple representational structures in a single image, creating more complex layers of meaning.

Kress and Van Leeuwen discuss the points of contact between the way conceptual structures are realized in language and images. They give examples of how classificational and analytical structures in visuals can be compared to intensive attributive and possessive clauses in language. For example, a picture that groups certain objects in clear categories can be linked to intensive attributive clauses that describe the characteristics or categories of the objects. Meanwhile, an image that shows a part-whole relationship can be seen as similar to a possessive attribute clause that shows ownership or the relationship between the part and the whole.

However, Kress and Van Leeuwen also emphasize that there are more differences than similarities between visual and linguistic conceptual structures. In many cases, it is not always possible to find the exact linguistic equivalent of visual

semiotics. Visuals are often able to convey more complex and multidimensional meanings than text. For example, an image can capture nuances of emotion or cultural context that are difficult to express in words alone. Thus, while there is some correspondence between visual and linguistic structures, visuals have unique capabilities in representation that cannot be fully translated into linguistic form.

This analysis shows that a deep understanding of conceptual representation in visuals requires an approach that respects the uniqueness and complexity of visual semiotics. Kress and Van Leeuwen provide analytical tools that allow us to explore the deeper meanings of images and understand how visuals shape and reflect social constructions. This is important not only in academic studies but also in professional practice in fields such as design, advertising, and media, where visuals are often used to convey rich and layered messages. By understanding how conceptual structures work in visuals, we can be more effective in creating and interpreting meaningful visual communication.

Kress and Van Leeuwen elaborate that visual conceptual structures not only describe objects or entities, but also show relationships between them that reflect the way we understand and organize the world. In the classificatory process, visuals can show social hierarchies or cultural classifications, such as maps that group countries by continent or graphs that show the organizational structure of companies. Analytical processes provide insight into how the parts of a system or object interact and function together, such as an anatomical diagram showing how the organs of the body interconnect and work together.

In symbolic representations, visuals can communicate deeper meanings and cultural values, for example, a statue symbolizing freedom or a painting representing national identity. These representations often use iconography that is widely recognized in a particular culture to convey complex messages in a direct and powerful way. Embedding, as a more complex process, allows the integration of various visual elements and structures into a single representation, creating a richer and more dynamic narrative. This can be seen in contemporary artworks or advertising campaigns that combine visual elements from different genres and styles to create multifaceted messages.

Kress and Van Leeuwen also discuss the importance of context in understanding conceptual representations. The context here includes the cultural, historical, and situational background of the visual. A visual created in one cultural context may have a very different meaning when viewed in a different context. Therefore, the analysis of visual representations must take these contextual factors into account to gain an accurate and thorough understanding of the meaning conveyed.

In relation to language, although there are some points of similarity between visual and linguistic conceptual structures, visuals have an advantage in terms of the ability to convey information simultaneously and holistically. While language tends to be linear and sequential, visuals can capture and convey a lot of information at once in a single glance. This makes visuals a very effective tool for complex and abstract communication that may be difficult to achieve through language alone.

Kress and Van Leeuwen on conceptual representation, are reinforced with a deeper understanding of how visuals not only reflect reality but also shape and influence the way we perceive the world. This emphasizes the importance of visual literacy in today's information age, where the ability to interpret and create meaningful visual representations is becoming increasingly crucial. For design, media, education, and communication professionals, these insights offer a valuable framework for designing and evaluating visuals that are not only aesthetically pleasing but also meaningful and culturally relevant.

B.2.3 Transitivity

The transitivity theory introduced by Halliday in 1985 explains how real-world events are represented in linguistic structures. In this theory, Halliday identifies three main semantic categories: processes, states, and participants. Processes refer to the actions or events that occur, states describe the conditions or situations surrounding the process, and participants are the entities involved in the process. Halliday divides the transitivity system into six types of processes, namely: material processes, mental processes, relational processes, behavioral processes, verbal processes, and existential processes. Each type of process has certain characteristics and functions in describing interactions and events in the real world through language.

B.2.3.1 Material Process

Material processes in Halliday's (1985) transitivity theory refer to physical actions or real events involving participants. These processes describe activities or

actions performed by actors (doers) and often have a goal or end result. For example, in the sentence "He built a house," the word "build" is the material process, "he" is the actor, and "house" is the goal or outcome of the action. Material processes reflect the physical and concrete reality of the real world, where observable and measurable activities occur.

B.2.3.2 Mental Process

Mental processes in Halliday's (1985) transitivity theory describe the cognitive activities, perceptions, and emotions that occur in a participant's mind. This process involves the sensor (the person who perceives or thinks) and the phenomenon (something perceived or thought). An example sentence describing a mental process is "He understands the lesson," where "understands" is the mental process, "he" is the sensor, and "lesson" is the phenomenon. Mental processes reflect inner experiences that cannot be directly observed but are very important in understanding how one views the world.

B.2.3.3 Relational Process

Relational processes in Halliday's (1985) transitivity theory describe relationships or conditions between two or more elements. This process usually involves two main participants: the carrier and the attribute, or the identifier and the identified. For example, in the sentence "He is a teacher," the word "is" serves as a relational process that links "he" (carrier) with "teacher" (attribute). Relational processes include existential, ownership, and identification relationships, and are used to describe the nature, identity, or state of an entity in relation to another entity.

B.2.3.4 Behavioral Process

Behavioral processes in Halliday's (1985) transitivity theory include physical actions related to the behavior of humans or other living things, which are between material and mental processes. These processes involve participants who behave (behave) and often have no clear purpose or object. An example sentence describing a behavioral process is "She smiled," where "smiled" is the behavioral process and "she" is the behavior. Behavioral processes reflect activities related to physiological or psychological expressions, such as laughing, crying, yawning, or listening.

B.2.3.5 Verbal Process

The verbal process in Halliday's (1985) transitivity theory refers to the act of communication or exchange of information through words. This process involves the main participants namely sayer, receiver, verbiage, and sometimes target. An example sentence describing a verbal process is "He told me a story," where "told" is the verbal process, "he" is the sayer, and "a story" is the verbiage. Verbal processes include various forms of verbal communication such as speaking, asking, explaining, and reporting.

B.2.3.6 Existential Process

The existential process in Halliday's (1985) transitivity theory is used to express the existence or existence of something. This process usually involves the word "is" or "exists" and has only one main participant, namely existent, which is the entity or phenomenon whose existence is stated. An example sentence

describing the existential process is "There is a book on the table," where "there is" is the existential process and "a book" is the existent. Existential processes are used to indicate that something exists or is present in a context or location.

B.2.4 Nominal Group

Halliday's (1985) theory in functional systemic linguistics introduced the concept of "Nominal Group" as an important part of language analysis. Nominal group refers to a language structure that consists of a noun as the core, which can be expanded with various additional elements such as determiners, adjectives, and other modifiers. Halliday emphasizes that nominal groups serve to provide more specific details about the entity being discussed, thus allowing the speaker or writer to convey meaning more precisely and in detail. For example, in the phrase "the big red car in the garage," the word "car" is the core noun, while the other elements ("the," "big," "red," "in the garage") function as complements that provide additional information about the car. Halliday's theory emphasizes that an understanding of the structure and function of nominal groups is essential in text analysis, as nominal groups often carry significant information load in communication.

B.2.4.1 Thing

In Halliday's (1985) theory, Thing is the core element of the structure of the "Nominal Group." Thing refers to the main noun or entity that is the center of the nominal group. It is the main focus that underlies all the information given in the nominal group. Examples of Thing can be nouns like "car," "tree," or "idea." In a

sentence, the Thing is the element that is added or expanded with other elements such as deictic, numerative, epithet, classifier, and qualifier to give a more complete and specific meaning. For example, in the phrase “the red car,” “car” is the Thing, which is the main object of the phrase. The Thing becomes the basis that allows the speaker or writer to identify and describe the object or concept referred to in the communication.

B.2.4.2 Deictic

In Halliday's (1985) theory, the Deictic is an element in the “Nominal Group” that functions as a pointer or marker that determines the specific reference of the Thing (main noun). The Deictic indicates whether an entity is definitive, specific, or not, as well as indicating ownership or connection to a particular context. Examples are words like “the,” “a,” “this,” “that,” “my,” or “their.” In the phrase “this book,” the word “this” functions as a deictic, indicating that the book in question is a specific and known book in the context of the conversation. Deictics help clarify object references in communication, allowing the listener or reader to better understand what or who is being talked about.

B.2.4.3 Numerative

In Halliday's theory (1985), Numerative is an element in the “Nominal Group” that functions to express the number, quantity, or order of the Thing (main noun). Numeratives can be numbers, words that indicate quantity, or terms that indicate position in a sequence. Examples include “two”, “several”, “many”, “first”, or “second”. In phrases such as “three cars” or “the second chapter,” the words “three”

and “second” are numeratives, which provide information about how many or where the objects in question are in the context. Numeratives help clarify the quantity or order of an entity, providing important details that enrich meaning in communication.

B.2.4.4 Epithet

In Halliday's theory (1985), an Epithet is an element in the “Nominal Group” that provides a description or assessment of the quality or nature of the Thing (main noun). An epithet is usually an adjective that adds information about the characteristics, state, or value of the object being discussed. Examples include words like “beautiful,” “old,” “happy,” “expensive,” and “red.” For example, in the phrases “a beautiful house” or “the red car,” the words “beautiful” and “red” are epithets that give more specific descriptions of the house and car. Epithets serve to add details that help describe or value the object in a clearer and more concrete context, allowing the reader or listener to better understand the nature or quality of the Thing.

B.2.4.5 Classifier

In Halliday's (1985) theory, a Classifier is an element in the “Nominal Group” that functions to categorize or classify the Thing (main noun) into a certain type or group. Classifiers are usually adjectives or nouns that indicate the type, kind, or category of the object being discussed. For example, in the phrase “electric car” or “wooden table,” the words “electric” and “wooden” are classifiers that classify “car” as an electric car and “table” as a wooden table. Classifiers help narrow down

the meaning of a Thing by placing it into more specific categories, thus providing a clearer context and enabling more precise communication about the object or entity in question.

B.2.4.6 Qualifier

In Halliday's (1985) theory, Qualifiers are elements in the “Nominal Group” that provide additional, more specific information about the Thing (main noun). Qualifiers are usually prepositional phrases or relative clauses that describe the context, location, or additional characteristics of the object being talked about. For example, in the phrases “the car in the garage” or “the book that I borrowed,” the parts “in the garage” and “that I borrowed” function as qualifiers, which provide more details about the car and the book. Qualifiers play an important role in enriching the meaning of nominal groups by adding relevant context, thus helping the reader or listener to better understand the relationship or situation related to the Thing.

B.2.5 YouTube

Youtube is a page that utilizes the web to run its highlights, with Youtube, a client can post or display recordings or movements so that they can be seen and appreciated by many people. However, the number of Youtube clients will, of course, lead to fierce competition, especially when it comes to doing special exercises. This is where we need a medium that can demonstrate uniqueness in the interaction of progress. YouTube is an online-based video and the main reason for

this site is the mechanism of getting, reviewing, and sharing unique recordings to all users through it. (Vira & Reynata, 2022)

The emergence of YouTube has greatly influenced society, especially individuals who have energy in the field of record production, which can be in the form of short films, narratives, to video websites, but do not have space to distribute their work. YouTube is not difficult to use, does not require a large amount of money, and can be obtained anywhere, of course with a capable device. This allows budding video producers to transfer their video content unhindered for distribution. If their recordings are generally accepted, the number of perspectives will increase. Numerous observers will welcome promoters to place advertisements on their next recordings. In accordance with TV, the substance of TV shows that the general public likes, for this situation high appraisal, will certainly attract promoters. (Vira & Reynata, 2022)

B.2.6 Thumbnail

The thumbnail is a term that is quite familiar when we use the internet. Thumbnails are usually a part that can be used when we upload videos, blogs, or other content. In simple terms, a thumbnail is a miniature-like representation of a larger image. However, people who don't understand that often recognize thumbnails as preview images that are generally on vlogs or certain images. Thumbnails have a role that gives the main impression to the audience. In Indonesian, we can refer to thumbnails as keluku. The word "thumbnail" refers to the thumbnail or human thumb. It refers to the small size of an image that is

comparable to the size of a human thumb. Thumbnails become an important part when we want to attract viewers and anyone who accesses the internet. So we can liken thumbnails to the cover of a book. In a certain view, the thumbnail becomes a miniature of an image or page. (I Made Mardawa Pradnya Ananda , Alit Kumala Dewi, 2023)

