Application and Reflection of Image Translation in Book Design

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Abstract. This paper focuses on the externalization and expression of the core of book content by image translation in book design, from the symbols, images, and text of the connotation of the expression and the construction of the link between them, and then to the translation between the image symbols and textual information. The purpose of this paper is to study the visual externalization of text by images in book design and the image translation of connotation consciousness to provide specific ideas and references for the interaction between images and text in book design.

Keywords: book design; images translation; text

1   Introduction

Books are a collection of consciousness, a subjective expression of objective existence that points to objective existence. The core of the content of books consists of words and images as the leading narrative carrier. Words are the translation of consciousness, while images are the result of viewing, the translation of the act of observing. The combination of words and images becomes the consciousness of the book, and the book is a limitation that frames the words and images. The expression of words and images in a specific context will be directed to a more accurate and effective way to convey the consciousness of the book and the idea of the value.

2   Images and Translations

2.1   Overview of Image Translation

Image is an independent part of the symbol system, a figurative manifestation of thought and a visual expression of opinion. Translation is essential to replacing image symbols and textual information with a close and mixed connection between them.

<Research on Visual Culture and Image Consciousness> is a profound exploration of image consciousness on different cultural levels, such as philosophy and aesthetics, in which the epistemological and existential discussion of the viewing nature of image

consciousness is used to define a multidisciplinary transmutation of the image's ontology. It is mentioned in the book that 'current studies of visual culture are generally centered on visuality, focusing on the structural relationship between seeing and being seen, including the complex interactions between the machines, institutions, discourses, and metaphors that produce the subject of seeing, as well as the visual field that constitutes the structural scene of seeing and being seen.'[1] The image is information with multi-dimensional viewability. What is visualized and perceivable in the objective existence can also become an image. The construction of image information is different in different environments and scenarios. The form and state of the image presented in other carriers are different. The reasonable use of this characteristic can make the imagery and meaning expression of the idea more understandable to the viewer.

Oscar Wilde said: 'Textual readings can evoke richer associations and polysemous experiences in readers and have a unique ideological function in analyzing the profound connotations of phenomena and the depth of thought. The symbolization of printed matter is also to concretize and visualize the deep meaning of the text, adding a new interest and visual pleasure to reading, and the mutual elaboration of the deep meaning of the abstract textual expression and the intuitive image of the image undoubtedly makes the reading with playfulness.' Therefore, the translation between text and image is about the conceptual communication between different symbol systems. Each symbol system has its visual logic structure, and the purpose of translation is to extract the core 'meta-message' of these symbol systems and to use different symbol systems to communicate and externalize the information in various fields. As a collection of viewpoints and consciousnesses, 'meta-messages' can be displayed in other forms or states, which can highlight their cultural and artistic qualities from various perspectives, and to a certain extent, the ideology of 'meta-messages' can be conveyed in a diversified way.

2.2   Encoding and Decoding in Translation

Translation is the presentation of 'meta-information' by different semiotic systems in the characteristics of their semiotic systems, i.e., the expression of the same consciousness by one semiotic system in another. The logic of each symbol system is independent, and the symbols that exist in the system per its laws and logic are coded symbols. When this coded symbol establishes a conversion relationship with the characters of another system, it is necessary to deconstruct the sense of the other system. This process is the decoding of the symbol. In his theory of information dissemination, Stuart Hall suggests that an 'unprocessed' historical event cannot be disseminated in this form through television news and that this event must be turned into a 'story' before it can become a communicable event.[2] That is to say. The event needs to be encoded first, given a 'point of view' to become a 'story', and then through dissemination, decoded by the viewer. However, in this process, the form and state of the encoding, as well as the decoder's cognitive structure and ideology, will affect the encoding's re-construction and re-construction.

2.3   Metaphors and metaphors in image symbols

From the perspective of cognitive semantics, metaphor and metonymy are essential techniques for semantic expansion, the essence of which is to use one thing to understand or experience another thing, a way of thinking and behavior, and the interaction between the two constitutes the conceptual system of human cognition of the world, which also determines, to a certain extent, how people recognize and perceive the world. In addition to the language medium, images are essential for people to perform cognitive behavior. Forceville uses print advertisements as the corpus for studying image metaphors and proposes a multimodal metaphor, a hidden metaphor in that the source and target domains are presented in different modes. Hence, the relationship between multimodal metaphor and metonymy is also closer. Image metaphor and metonymy rely on the viewer's existing cognitive system, the image as a visualization of the visual presentation of thought, the viewer through the idea of the local and overall to fill in the imagination or take the replacement, through the extension of the visual psyche and image and image and consciousness of the substitution or conversion between the image and image and the image and consciousness of the extension of the visual mind, the viewer will consciously the current image and the past collection of symbols of consciousness to compare and link, and then deconstruct and reconstruct what is currently viewed.[3] The viewer will consciously compare and associate the present image with the symbols of consciousness collected in the past and then deconstruct and reconstruct what they are viewing in the present to form new coded symbols to obtain the inner consciousness.

3   Translation of images in book design

3.1   Images in book design

Image as the subjective consciousness of the objective existence of the visualization of the expression, as the objective existence of the 'fragment' and 'portraits' can also be expressed as 'viewing is the image'.

Image is originally a wide range, and in book design, the word image breaks some of the established cognition. The continuity of the book is a sense of viewing the image of the fluidity of the construction, the external binding and the formation of the texture of the material, the internal layout of the grid layout of the regularity of the central and secondary titles, the text of the line height and width, the size of the picture and layout, and even the color of the emotions and other such parts of the rhythm of viewing, can also be considered as a certain degree of formation of images. Skeletal relationship between the text and images, the skeletal relationship between all the basic types within the chapter, the positive and negative space within the chapter white space, and even the emotion of the color and other such parts of the rhythm of viewing, to a certain extent, the formation of the image, it can also be argued that the visual elements in the book are considered to be the existence of the meaning of the image,[4] when the viewer is reading the book, the act of viewing itself this act is not only to watch the book in the static When the viewer reads a book, the act of viewing itself is not only the viewing of

static images and concepts in the book but also the fluidity and narrative nature of the image as a whole, which can also be seen as a form of subjective existence of objective existence in a particular fragment of time.[5]

3.2   Representation of images in book design

The image itself is a kind of symbol system and has a 'similar' ideological function to the language system. That is, the image also has the language system's discourse structure. Roland Barthes' <Rhetoric of Images> explains in detail the linguistic nature of the notion that a picture contains three kinds of information symbols. The first is linguistic information, the second is symbolic information with encoding, and the third is extended information without encoding. Compared with the second and the third, the linguistic symbols pointed out in the linguistic message are relatively easier to extract and accept in the process of human cognitive behavior.

In contrast, the coded signs and the non-coded symbols have a certain degree of overlap. The viewer's cognitive, social attributes and cultural structure also affect recognition of the two kinds of symbolic information. It also emphasized that the interpretation of images needs to place the image on top of its information level, to perceive the image in a general context, to understand the linguistic and symbolic information of the image in context, and to place the localization in the context of the image, to understand the linguistic and symbolic communication of the image. Information and extended information put the local into the overall structure. The viewer needs to connect the three levels of coding and symbols. That is, when the image is in a language system similar to the word's structure, the viewer's cognitive behavior is not only the interpretation of the image but also the interpretation of the context in which the image exists.[6]

Therefore, in book design, the main issue is to face and deal with the relationship between image symbols in books and interpreters in the context of books. Then, the image in the book is also the information. The information is constructed by three aspects: the source information, the medium, and the bearer. The image itself is the subject of the source to the object viewer to express a kind of information. The issue is the existence of cognitive differences between the subject and the object, which may be from different fields or classes. The subject and the object are in the mental range of the original, the subject of the message to the thing needs to go to the subject of the message or create a medium, the medium, the medium is a medium, and the subject and the object are in the original cognitive range, the subject needs to go to the issue to convey the message. With the help of a medium or create a medium, the medium constructs the context the object needs after the subject's editing.[7] The image becomes the image of the medium, that is, the image of the image by the established context of the book constraints of the image, to better convey the message and give the viewer a better and more intuitive understanding of the book's connotation of the consciousness.

4   The Practical Significance of Image Translation in Book Design

The image in the book as a visual representation of consciousness can also be said to be a text in itself, and to a certain extent, it can be understood as a translated text with a different system of symbolic representation, but all pointing to the same consciousness. [8] Roland Barthes divides readers into the 'readable' and the 'writable'. Roland Barthes divides texts into two categories - 'readable' and 'writable' where 'writable' can be understood as some 'encoded' text that can be read and written through various means. This kind of text can be interpreted and conveyed through a combination of representational symbols. That is to say, in the process of translation, the visual signs of different coding systems bring the concepts and consciousness of the book at the same time, and the focus is not on how to say it but on what is being said, which can be understood in the end through the way of translation.[9] So the intervention of transliteration can effectively assist the homogenization of coding attributes between texts, between images, and between texts and images, making the pictures in books form a stronger connotation and correspondence for the communication of book concepts, eliminating the coding barriers between ideas, acting more directly on each other, relating to each other, constructing the connection of the core ideology of books, forming a more effective interaction network, and allowing the book as a whole to become more prosperous. The book as a whole becomes more voluminous.

Secondly, the image is the result of externalization and materialization of the viewing scale as a viewer, whether it is the experience of the cognitive behavior of the subject or the object, it exists in the context of the moment and, to a certain extent it shares the material background and social culture of the medium, which can also be considered as the subject and the object are independent individuals but have intersections with each other so that the encoding of the image is also affected by the medium. Therefore, the pictures encoded under the same logical structure are subject to the book context. The consciousness of the book exists in the context of the era. At this time, through translation, a solid interaction network between the image and the image is established so that the idea better participates in the context of the book. The consciousness and viewpoints of the book are better displayed in the context of the era. Even if the images in the book are fragmented in the reading process of the viewer, the image will be connected with the book by the role of the medium.[10] Even if the pictures of the book are fragmented in the subsequent reading process, the viewer will still be able to understand the inner consciousness of the book by linking this image with the previous pictures through the role of the medium.

Finally, in book design, the visual form and visual logic it shows are, in fact, the externalization of ideology, whether it is the texture of the book material or the expression of the text and image symbols, then it can also be understood that the book is attached to the text symbols and image symbols and the evolution of the external entity, and the book design of the materials used in the book design and the binding method is a kind of internal symbols of the book to supplement and strengthen. For example, scroll books are often used in some missionary scenes, and this kind of binding gives

the viewer a unique 'narrative' and 'dialogue' which can also make the inner symbols of the book get a good translation to a certain extent.

5   Conclusions

As a vehicle for reading, books are viewed as existing information and a continuous 'stream' of information in the book. When the viewer reads a book and looks at the images in the book, they are not only understanding the content of the visualization of the textual information but also understanding the overall narrative, and at the same time, constructing together the concepts and consciousness that the book wants to give to the viewer. In this process, it is the output of the book to the viewer's viewing behavior and the active intervention of the viewer's viewing behavior, which is a two-phase interactive process.

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