Symbolic Translation and Narrative Reconstruction of Illustrations in The Story of Bo Le and the Thousand-Li Horse within a Digital Intelligence Context

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Abstract: Midst the ongoing permeation of digital intelligence into the visual arts, this study examines the digital painting series of the classic fable 'Bole Discerning Horses' as a concrete case. It focuses on exploring the innovative potential and narrative reconstruction characteristics of traditional intellectual property within the visual transformation dimension. By integrating Peirce's semiotic classification system, Morris's three-dimensional semiotic framework, and Greimas's narrative structural model, a refined analytical framework for pictorial symbols and a visual syntax deconstruction methodology were established. The concept of 'digital encoding-decoding' developed during the research demonstrates that technical approaches such as hybrid rendering modes and pixel-level precision adjustments are not merely instrumental tools. Case studies demonstrate these technical elements play an active role in meaning construction, confirming that digital painting not only achieves breakthroughs in medium innovation but also profoundly drives narrative paradigm shifts. The modern transformation pathways for traditional cultural memory and contemporary mechanisms for reawakening emotional value thus gain dual support from theoretical guidance and practical validation.

Keywords: Digital-Intelligent Illustration; Symbolic Translation; Narrative Reconstruction; The Horse and the Steward; Traditional Culture

DOI:10.12417/3029-2344.25.09.011

1.Introduction

With the burgeoning development of digital intelligence technologies—such as the digital intelligence era, three-dimensional modelling, and AI-generated content—the creative paradigm of illustration is undergoing unprecedented transformation. This 'digital intelligence context' signifies not merely a shift in tools from physical brushes to digital screens and software, but more profoundly points towards an entirely new mode of thinking. Artists can now construct visual worlds and manipulate narrative logic with near-limitless plasticity, adaptability, and compositional flexibility. Against this backdrop, illustrating a classic fable like The Horse and the Horse-Finder—one steeped in profound national cultural psychology—transcends mere 'accompanying imagery.' It becomes a complex, systematic endeavour involving cultural symbol conversion and narrative innovation.

Semiotics, as the discipline studying signs, meaning, and culture, furnishes researchers with incisive tools to dissect this process. Every image, plot element, and character within a literary text may be regarded as a potent symbol, where its signifier (illustrative imagery and textual script) and signified (cultural symbolic connotation) have formed relatively stable correspondences through centuries of transmission. The core mission of illustration is to translate these linguistic symbols into precise and evocative visual symbols. Within the digital and intelligent context, this translation gains unprecedented freedom and expressive power—artists can precisely mix symbolic 'historical hues' evoking the passage of time using digital colour palettes, achieve temporal and spatial interweaving of 'reality and memory' through layer superimposition, and simulate textures like 'sweat-drenched' or 'ink-washed' effects via brush engines. This represents both technological empowerment and heightened demands on creators' cultural comprehension and mastery of symbolic language.

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2.Literature Review

2.1 Theoretical Framework and Technological Characteristics of the Digital-Intelligent Context

The phenomenon of 'digital-intelligence', deeply integrating digitization and internationalism, is playing a pivotal role in the production mechanisms, dissemination pathways, and consumption patterns of contemporary visual arts. Research literature indicates that this transformation extends far beyond mere tool-level upgrades, constituting a comprehensive revolution in creative conceptual frameworks, organization operational processes, and value rationalist pathways. The synergistic effects of platform characteristics, modular architecture, and intelligent dimensions are emphasis in Liu (2024) study on the transformation process [1], revealing triple enhancements in information flow efficiency, decision-making imitation, and value chain integration levels. Within art education discourse, Xu (2024) curriculum framework merits attention [2], organically integrating digital-intelligent technologies with professional training, innovation cultivation, and aesthetic education practices.

The concrete pathways for technological empowerment have gained multidimensional empirical support. Li (2024) systematic examination of digital technology's impact on illustration art forms proves highly instructive [3], particularly in detailing how three key elements—AI drawing assistance systems, big data material integration platforms, and cloud-based collaborative review mechanisms—transform traditional workflows. Diffusion model-supported image generation technology significantly accelerates sketch iteration rates (Zhang, 2024) [3]; Feature databases constructed from historical picture books and ancient paintings provide diverse prototype references for symbolic encoding (Yang & Lü , 2023) [4]. Cloud-based version control ensures traceability in symbolic translation while enabling cross-regional team collaboration [5]. The convergence of these technological characteristics forms the essential practical foundation for this research.

2.2 Semiotic Mechanisms of Image Translation

Semiotic theory provides the methodological foundation for cross-media translation. Charles Sanders Peirce's tripartite classification of signs (representation, object, interpretative) finds innovative application in contemporary digital illustration research. Mahasneh and Abdelal (2022), in their study of cross-linguistic translation of children's picture book illustrations, proposed that illustrations can be deconstructed into a three-tiered structure of 'signifier-object-interpretation. Through digital encoding, this enables cross-system mapping of symbols while preserving semantic consistency [6]. The core insight this model offers for the present study is that linguistic symbols in traditional fables must undergo a triple transformation of 'deconstruction- encoding- contextualization ' to be reborn within digital-intelligent media.

Domestic scholars have further expanded this theory's application in traditional cultural regeneration. Ren (2024), using door god cultural derivatives as a case study, proposed design strategies grounded in Morris's semiotics (semantics, form, and pragmatics), emphasizing that symbol translation must adhere to the 'boundary principle of form transformation' and the 'principle of semantic congruence' [7]. Liu (2024), in the cultural and creative design of Taohuawu woodblock New Year prints, employed Peirce's theory to symbolically extract and recede elements, colors, and forms, validating semiotics as a 'logical framework tool' that ensures design rationality and accuracy [8]. Bao (2024) investigation into packaging illustrations for Changsha's time-honoured brands reveals that a symbol's provocativeness, narrative quality, and communicative efficacy are pivotal to activating traditional culture's contemporary value [9]. These studies provide direct theoretical reference for analyzing translation strategies for symbols such as the 'old horse' and 'robe' in the present case.

2.3 The Evolution of Narrative Reconstruction in Digital Intelligence Practices

From a gerontological perspective, digital intelligence technologies are cataloging a paradigm shift from 'linear narrative' to 'spatial narrative'. Poetic Image and Translation (2022) employs a hermeneutic approach to demonstrate the 'loss-compensation' mechanism in image translation, arguing that narrative reconstruction must establish a dynamic equilibrium between preserving the original image and satisfying the target audience's imperceptibility [10].

This mechanism is crucial for allegorical illustrations: how to compensate for the temporal fluidity of text within static imagery constitutes the core challenge of narrative reconstruction.

Digital intelligence technologies offer breakthrough solutions. Yang (2023), in research on dynamic interactive advertising, indicates that multi-perspective narration (switching between the "Bole" perspective and the "Thousand-mile horse" perspective), branching plot design (user choices driving outcomes), and emotional feedback computation (real-time analysis of user expressions to adjust image tones) can significantly enhance immersion and memorability [11]. Although this study focuses on static illustrations, techniques such as 'spatial-temporal overlay' and 'visualization of mental imagery' fundamentally absorb and adapt interactive narrative thinking. Through layering visual elements, colour contrasts, and compositional momentum, multiple narrative threads are embedded within a single scene, achieving 'gaze-enabled interactivity'.

2.4 Research Trends

(1) Technology-Empowerment Theory: Focusing on AI and big data to enhance creative efficiency

(2) Symbolic Translation Theory: Examining the encoding rules of traditional cultural symbols

(3) Narrative Innovation Theory, exploring expressive possibilities of interactivity and immersion

This paper examines four illustration design proposals, combining semiotic psychoanalysis with practical details of digital-intelligent technologies. It demonstrates how static illustrations achieve creative transformation from linear texts to multidimensional visual narratives through strategies such as 'textural reconstruction,' 'spatial-temporal superimposition,' and 'ritual sublimation.'

3.Theoretical Framework and Textual Symbol Encoding System

This study's core task lies in deciphering how the fable 'Bole and the Thousand-Li Horse' undergoes translation from traditional delusional text into digital-intelligent illustration. To achieve this, a translation model centred on Periclean semiotics and guided by Morris's three-dimensional framework is constructed, forming a visualized encoding manual to guide practice.

The creation of digital-intelligent illustrations fundamentally involves the systematic conversion of linguistic symbols within a text into visual symbols. Charles Sanders Peirce's tripartite theory of signs provides the foundational theoretical basis for this process. According to Peirce's model, a complete sign comprises three elements: the lexical sign: the material form of the sign, which in this context refers to the visual characteristics of the illustration (such as lines, light and shade, composition). The object: the thing represented or signified by the sign, namely the imagery described in the text (such as 'the old horse' or 'the hand of the discerning patron').

Interpretative: the mental effect or concept evoked in the interpreter's mind, embodying the symbol's cultural connotations and emotional value (e.g., 'suffering,' 'the debt of gratitude for recognition'). The core of illustration creation lies in constructing a precise visual 'representation that points to a specific "object" and elicits the intended 'interpreter.'

To render this translation process operational, this study adopts Charles Morris's three dimensions of semiotics as a bridge between theory and practice. Morphology examines the internal structural relationships within visual symbols—how the 'representational body' is constructed through formal principles such as digital brushstrokes, layers, and composition.

Semantics ensures consistent and profound referential alignment between visual symbols and textual 'objects' alongside their cultural connotations (the core of 'interpretive elements'). Pragmatics examines the psychological and emotional effects visual symbols evoke in contemporary audiences, aiming to amplify the generation and resonance of 'interpretive elements' through digital intelligence technologies.

Based on this theoretical framework, this study deconstructs the core narrative elements within the fable, forming the visual translation cookbook presented below (Table 1). This cookbook not only clarifies the theoretical

structure of each symbol but also specifies the technical strategies for their digital-intelligent translation, serving as a direct basis for guiding creation and analysis.

Table 1 Core Symbol Visual Translation Cookbook

Symbolic Unit	Pierce's Adriatic Structure	The "Bole Discerns Horses" Series of Digital Illustrations	Morphological Characteristics (Visual Form)	Semantic Implications (Cultural Signification)
The Old Steed's Body	Representation: Emaciated frame, sparse coat Object: Enslaved equine Interpretation: Suffering, compassion, depletion of vitality	 Figure 1	Countable ribs, sparse hair, sweat glistening Muscle tension, motion blur, high-contrast lighting	Disciplined bodies, tools of alienated labour Historical glory, suppressed potential
Warhorse's Memories	Representation: Agile posture, galloping motion Object: The steed's former glory Interpretation: Innate potential, lost honour	 Figure 2	Prominent bone structure, defined creases, dynamic tension	Identity enforcers, empathy transcending class
The Hand of the Discern	Representation: Weathered hands, dynamic stance Subject: The discerning act of the horse connoisseur Interpretation: Recognition, care, the gentling of power	 Figure 3	Fabric texture, gravitational drape, frozen motion S-curve neckline, oral depth, suspended teardrops	Materialism symbols of dignity, ritualistic empowerment Pent-up catharsis, self-affirmation of worth
Comradeship	Representation: The draped cloak, a frozen moment Subject: The investiture ceremony Interpretation: The restoration of dignity, the transformation of status	 Figure 4	Morphological Characteristics (Visual Form) Countable ribs, sparse hair, sweat glistening	Semantic Implications (Cultural Signification) Disciplined bodies, tools of alienated labour

Image Source: Original Researcher Illustration

4.Symbolic Translation and Visual Analysis

4.1 Reconstruction of Suffering Symbolism in Burdened Journey (Figure 1)

4.1.1 Symbolic Encoding Strategy

Guided by Peirce's theory of lexical and iconic symbols, the 'old horse' form is deconstructed into a two-tiered symbolic system. The primary level employs mimetic representation: digital painting precisely simulates the anatomical structure of the scapula and ribs, ensuring topological similarity with the actual old horse. The secondary level incorporates lexical traces: wear, scabs, and hair loss are mapped onto joints as lexical symbols, transforming scars into causal marks pointing to a 'history of enslavement'.

4.1.2 Visual Analysis

(1) Compositional Positioning: The composition employs an oppressive layout, with the aged horse positioned along the lower third line of the rule of thirds. Its head aligns with the visual vanishing point, creating a downward force. This arrangement echoes the profound depth of Guo Xi's 'Three Distances Technique,' yet transforms it into psychological pressure.

(2) Bone Method Brushwork: Dry ink and scraping brush techniques employ flying white and staccato strokes to convey sparse fur texture. Rib contours utilize a variant of iron-wire line drawing, with line thickness controlled between 0.5–2.0pt to simulate traditional brush pressure variations, embodying the essence of 'bone method'.

(3) Colour Application by Category: The primary hue is blackish-grep, with luminance values controlled between 30-40 and saturation reduced below 15%, creating an earthy, muddy tone. Sweat is rendered as highlight spillover areas with RGB values approaching pure white, forming visual focal points with luminance contrast ratios exceeding 10:1 against the shadows (Barthes, 1980), compelling the gaze to fixate upon the 'extracted vitality'.

(4) Vitality and Movement: Through multi-layer compositing, skin, muscle, and perspiration are rendered in distinct layers. Each layer employs soft light or overlay blending modes at 30-50% opacity, creating an effect where 'vitality' flows between structure and texture.

(5) Aesthetic Implications: Digital technology achieves a hyper-expressive reconstruction of the texture of 'suffering,' enabling viewers to almost "touch" the old horse's agony. This tactile visualization transcends the limitations of traditional ink wash painting, reviving Xie He's Six Principles—particularly 'bone method in brushwork' and 'vitality and spirit'—within the digital medium.

4.2 The Layered Paradox of Extemporization Symbols in "Perplexity and Recollection" (Figure 2)

4.2.1 Symbolic Encoding Strategy

Employing extemporization montage theory, 'reality' and 'memory' are treated as the superimposition of heterogeneous spaces. The real space is encoded as a perceptual space—characteristic by low saturation and cool hues; the memory space is constructed as an imagined space—defined by high saturation and warm hues. The blending of these two through alpha channel mixing forms a third space, serving as the visual equivalent of psychological consciousness.

4.2.2 Visual Analysis

(1) Compositional Principles: Employing the diagonal split composition technique—a golden ratio line drawn from top-left to bottom-right divides the image into upper and lower sections representing memory and reality respectively. The memory zone utilizes a radial composition guiding the gaze in a centrifugal motion towards the right; the reality zone employs vertical lines and a centred composition creating a gravitational downward pull. These opposing forces converge at the image's centre, generating a peak of visual tension.

(2) Brushwork Language: Primarily executed using Photos-hop selection tools combined with textured brushes to simulate traditional ink wash textures. The reality section employs hesitant brushstrokes, utilizing dry brush and broken ink techniques with a 60% reduction in stroke speed to convey fatigue. The memory section features fluid strokes, employing smooth brushwork and splashed ink to express surging dynamism. This contrast in brush speed visualizes the passage of time.

(3) Chromatic Narrative: The reality zone employs a dominant ashen gray palette at 4500K colour temperature, establishing a stark, austere atmosphere. The recollection zone utilizes a cadmium gray dominant hue at 7200K. These merge via the Difference blending mode at 40% opacity, generating moire patterns and colour afterimages at edges to simulate neural interference characteristic of memory flashbacks.

(4) Interplay of Reality and Illusion: Memory segments employ color-disperse or hard-light blending modes to form translucent phantoms; reality segments retain a solid presence through multiply blending. This dual treatment

echoes the dual nature of ‘image’ in Zong Ding's theory of ‘purifying the mind to savour images’—both objective phenomena and projections of the mind.

(5) Aesthetic Implications: This work achieves a topological folding of linear time within a single frame, externalizing stream-of-consciousness into visible visual drama. Digital technology's layer-blending capabilities enable a precise, controllable contemporary translation of traditional ink wash painting's ‘reality-illusion’ concept, transforming ‘images beyond images’ from rhetoric into operational visual grammar.

4.3 Micro-Translation of Emotional Symbols and Psychological Narrative in The Pain of Knowing One's True Friend (Figure 3)

4.3.1 Symbol Encoding Strategy

Based on Peirce's tripartite symbol theory, ‘Bole's Weeping’ is conceptualism as a composite emotional symbol system. Its representational element comprises the form and texture of Bole's facial and hand features rendered in monochrome and grep tones; its object signifies the emotional outburst of ‘the rarity of finding a kindred spirit’; while its interpretation triggers viewers' psychological response of empathy towards the theme of ‘unrecognized talent’.

Within Morris's Three-Dimensional Framework:

Morphological Layer: Employing extreme close-up composition to intensify the symbolic density and structural relationships within three action units—the brow-eye region, oral region, and hand region;

Semantic Layer: Translated the literary trope of ‘weeping bitterly’ into visual symbols grounded in contrast of luminosity and texture, mapping the emotional logic of ‘recognition—regret—empathy’;

Pragmatic Layer: Employed high-resolution rendering and texture simulation to heighten the symbols' realism and immersive quality, aiming to stimulate viewers' mirror neuron responses and deep empathy.

4.3.2 Visual Analysis

(1) Compositional Positioning and Grammar: The image employs an intrusive close-up, with the hand occupying a disproportionately large portion of the foreground, creating visual obstruction and compelling the viewer into a ‘first-person tactile perspective’. This composition transcends traditional ‘distant viewing’, embodying the ‘internalization gaze’ of symbolic pragmatics, resonating with the narrative function of the hand as a ‘mediator’ within Greimas' matrix.

(2) Brushwork Technique and Symbolic Texture: Facial tears and skin textures are rendered through delicate brushwork and gradations of luminosity. Highlighted areas employ negative space and dodging techniques, precisely simulating optical phenomena of moisture and reflection within the monochrome palette. This ‘microscopic depiction’ elevates emotional symbols from “suggestion” to ‘intimate observation,’ representing an extreme extension of Peirce's ‘iconic sign.’

(3) Colour Assignment by Category and Emotional Semantics: Within an achromatic palette, the texture of scars and skin conveys pain and emotional tension through luminance contrast (e.g., dark gray scars against skin tones of varying gray scales). This constitutes lexical symbols, directly referencing physiological and emotional experiences.

(4) Vitality and Psychological Narrative: Through compressed depth of field and blurring techniques, scarred areas remain sharply defined on the focal plane while backgrounds dissolve into hazy greyscale. This ‘layered vitality’ achieves a translation from physical to psychological space, visually disconcerting the ‘interpretation.

(5) Aesthetic Implications and Symbolic Efficacy: The micro-symbolic image functions as an autonomous narrative unit. Digital technology's mastery over detail not only expands expressive boundaries but also reconfigured viewing ethics: the observer transforms from “recipient” to “empathize”, significantly amplifying the symbol's pragmatic efficacy.

4.4 The Freezing of Kinetic Energy in Ritual Symbols and Sacred Narratives in Comradeship (Figure 4)

4.4.1 Symbolic Encoding Strategy

Within Peirce's system: the material form and drapery of the robe as the signifier; the act of ‘robed’ as the signified ritual behaviour; the interpretation symbolizing the cultural contract of ‘conferring dignity’ and ‘identity transformation’. Within Greimas's matrix, this symbol corresponds to the ritualistic attribution of the ‘non-antithesis (the discerning eye)’ to the ‘thesis (the exceptional talent)’, serving as the pivotal point where narrative conflict is resolved. The act of “cloaking” is deconstructed into three phases: ‘separation—nationality—reunion’. By freezing the ‘criminality moment in the illustration, the transformation from temporal process to spatial symbol is achieved.

(1) In terms of compositional positioning, the sacred structure establishes a stable visual framework through the ‘sacred triangle’ composition (extending from Bole's head to the horse's eye and towards the light source). The elevation of the eternal ritual scene is achieved precisely by employing this classical compositional principle to present the moment of ‘recognition and patronage’. The structured application of symbolic elements is evident here.

(2) Material Symbolism under the Principle of Representing Objects by Their Form Digital brushwork and textured overlay techniques simulate the authentic fabric texture of the robe. The interplay between gravitational force and the instantaneous movement is clearly reflected in the direction and density of the folds. The physical properties and their ceremonial context are precisely signified by the fabric texture as an lexical symbol.

(3) Manifestation of Form Symbols through Bone Method Brushwork Technique

Fluid yet precise lines, coupled with chiaroscuro, depict the S-curve of the horse's neck and muscular tension. The profound grasp of the dynamic relationship between the living form and its structure is fully realized through the application of digital modelling techniques.

(4) The Narrative Function of Light and Shadow under the Principle of Vitality and Rhythm A predominantly cool white light source illuminating from above creates stark contrast against the deep grep background. This sharply delineates the contour lights of the robes and the horse's form. Beyond shaping volume, the interplay of light and shadow serves as a vessel for the ritual atmosphere. The visual trigger mechanism for evoking a sense of the sublime is evident in this contrast of brightness and the treatment of solidity and void.

5.Discussion

5.1 Applicability of Semiotic Theory

This study validates Peirce's tripartite framework in interpreting digital-intelligent illustrations, yet also reveals its limitations. Traditional semiotics presupposes unidirectional decoding of signs, whereas digital intelligence enables their interactive generation. This necessitates adopting a generative semiotics perspective, treating illustrations as dynamic sign systems rather than static texts. Furthermore, Morris's pragmatic dimension requires expansion in digital contexts, as a sign's communicative efficacy depends not only on the creator's intent but is also constrained by platform aesthetics.

5.2 Technological Empowerment and Artistic Authenticity

Whilst digital tools expand expressive possibilities, they harbour risks of technological alienation. When pre-set brushes and filter algorithms become shortcuts, artists may fall into stylistic formulae. This study indicates that illustrations overly reliant on AI assistance exhibit approximately 28% lower symbolic uniqueness than hand-drawn works[8]. Therefore, digital-intelligent creation must adhere to the principle of ‘technological embodiment’—internationalism digital tools as bodily extensions rather than external dependencies. As demonstrated in Case Study Three, the custom scar brush, though rooted in digital technology, derives its form from the creator's profound engagement with historical archives, achieving an artistic expropriation mediated by technology.

6.Conclusion

Through a semiotic theoretical framework and narrative analysis methodology, the digital-intelligent illustration practice of the “Bole and the Thousand-Li Horse” series has been examined. This research provides empirical exploration into the contemporary transformation of traditional aesthetic principles.

At the technical level, the application of dry-ink brush effects was observed, while layer blending functions were fully validated. Abstract concepts such as ‘kindred spirits’ and ‘adversity’ achieved visual representation, revealing new expressive potential for cultural symbols. Notably, the adoption of extreme close-up techniques enabled modern interpretations of traditional elements. Significant breakthroughs occurred in the narrative dimension. The capacity of single frames to convey multiple temporal and spatial layers was discovered, largely attributable to the integration of micro-photography techniques with light and shadow control. The nationalist of psychological processes has markedly improved, confirming the shift from linear to spatial narrative modes. The dual-track encoding-decoding model proposed in this study holds methodological value. Digital technology's contribution to meaning construction exceeded expectations, with examples demonstrating its transcendence beyond mere utility. The cultural memory activation effect driven by visual syntax innovation has been repeatedly validated, while the deepening of traditional-modern dialogue mechanisms through digital-intelligent means remains an undeniable fact.

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