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Extended Abstract

The Intra-textual Interactions of the Title Logotypes in the Cover Desings of Young Adult Novels Based on Scott-Nikolajeva's Theory

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Introduction

Logotype is a written sign which has both a reading aspect (a linguistic concept) and a visual aspect (an aesthetic concept). The titles of children's and young adults' books which use special and creative typographies are examples of logotypes. The logotype of the title of the book contributes to the conceptualization of the cover design through intra-textual and extra-textual interactions. Intra-textual interaction is the interplay of the reading aspect of the title with its visual aspect (its typographic aspect). Extra-textual interaction is the interplay between the main title with other images and words on the book cover. The aim of this research is to analyze the intra-textual interaction between the typographic form with the linguistic concept of the title. The questions of the research are as follows: In the graphic of the titles of young adult novels, what is the interaction on the intra-textual level, i.e. the interplay of the visual aspect of a typography with its linguistic aspect? How can we extend the classification method proposed by Scott and Nikolajeva from the extra-textual interaction to intra-textual interaction?

Research Method

The aim of this research is analytical and the method is qualitative content analysis. The samples are chosen purposefully from among the young adult novels whose logotypes are in Persian and are published or republished between 2008 and 2023, regardless of the quality and nature of their translation or authorship. From among a hundred young adult novels in the Iranian publishing market, the typography (or lettering) of twenty-eight novels had a visual function. All these twenty-eight novels are analyzed based on the theory of interaction of text and image proposed by Scott-Nikolajeva. The innovative aspect of this research stems from the fact that these theoreticians have aimed to focus on the interaction between the written text with the extra-textual object of the image; however, the present research tries to extend their classification in order to include the intra-textual interaction, too.

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Discussion

According to Scott-Nikolajeva, there can be five types of interaction between the images that are included in the text of children's and young adults' books and the written words of these stories: symmetrical, complementary, expanding, combined and contradictory interactions (Nikolajeva, 2019: 367–368).

1. Symmetrical interaction: The title of any book can be studied on two levels: on the level of typographic form and on the level of linguistic meaning. The typographic level is a context for the exhibition of the visual aspect of the title; and the linguistic meaning level is a context for the manifestation of the reading aspect of the title. In the typography of the novel *Faster than Light* by Mohammad Ali Hassanein (2014), the dot of the letter ن in Persian [N in English] is glowing. The visual aspect of the typography is a repetition of the concept expressed by its readable aspect (picture 1).
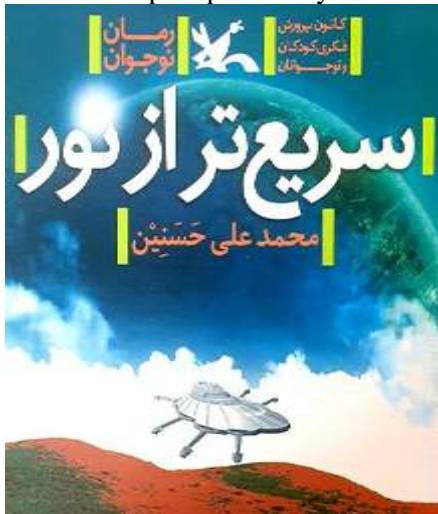
Picture 1. The intra-textual symmetrical interaction of the typography of the word نور [light] in the title of the novel *Faster than Light* by Hassanein (2014)
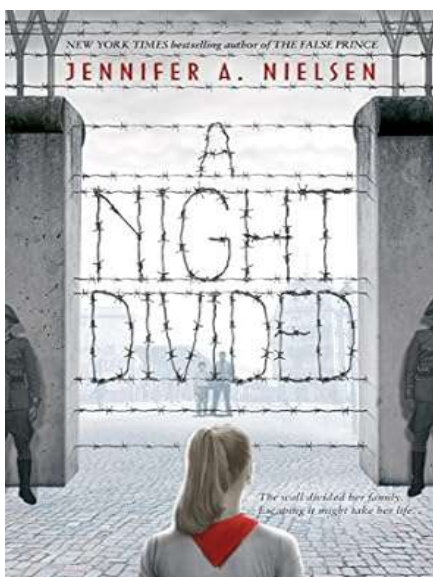
2. Complementary interaction: The logotype of the title of Khalili's book, *Lost* (2002) is designed by a die-cut (a hole-like cut in the paper). The text which is visualized by the use of a die-cut conceptualizes the empty and lost space of the omitted part in an objective and tangible way (picture 2). In *Faster than Light*, even without noticing the meaning of the word "light" (the verbal aspect of the title), the typography of the dot on the word light (the visual aspect of the title) represents nothing other than the source of light (picture 1); in other words, the visual aspect is exactly the same as the verbal aspect; however, in *Lost*, the meaning of the cut on the cover is not limited visually (without any emphasis on the verbal meaning of the word lost) to the concept of "being lost"; in other words, the cut on the cover does not bring to mind the concept of "being lost" without the help of the verbal meaning of the word "lost".

Picture 2. Complementary intra-textual interaction in the logotype of the title the novel *Lost* by Sepideh Khalili (2002)

3. Expanding interaction: in this type of interaction, the visual aspect and the verbal aspect of the logotype do not refer to each other directly; in fact, the visual aspect expands the meaning of the verbal aspect. In contrast to the complementary interaction which is automatically decodable in the first sight, the decoding of expanding interaction needs conscious elaboration and interpretation.

The title of the novel *A Night Divided* by Jennifer A. Nielsen (2015) is designed with the typeface of barbed wires (picture 3). The words are tucked between the horizontal barbed wires as though these wires are the lines of a notebook for practicing writing in English, and the beginning and end of the words are carefully adjusted on these lines. The words are contained from above and below on the barbed wires and exhibit a kind of solidity and strength which show the impenetrability of the barbed fence. The barbed fence signifies the concept of dividing and the distance imposed by a power institution on the one hand, and expresses the enthusiasm of people who wish to enter that space and omit the imposed distance on the other hand. Additionally, the barbed wires signify the scars and pains of those who long to cross this border. The plot of the story pictures a night in which the installation of barbed wires on the wall of Berlin creates a distance between the members of a family.

Picture 3. Expanding intra-textual interaction by choosing the typeface of barbed wire in the logotype of the novel *A Night Divided* by Nielsen (2024).

4. Combined interaction: In combined interaction, the combination of the visual aspect and the verbal aspect of the typography creates not one but two or more different narratives. Sometimes, the reading aspect of the title says one thing and the visual aspect (the line and word arrangement) another thing; sometimes, the logotype signifies two visual interpretations simultaneously; and sometimes, the title of the book has two different verbal interpretations, both of which are concomitant with the visual aspect of the logotype. This can be seen in the title of the novel *The Name of This Book Is Secret* by Pseudonymous Bosch (2008). The title has two meanings: 1. "Secret" is the title of the book; 2. The sentence "The name of this book is secret" is actually the title of the book. The logotype also shows a picture of a question mark whose dot is actually a magician's hat (picture 4), inside which the word "secret" is written.

Picture 4. Combined interaction in the typography of the title of the novel *The Name of this Book Is Secret* by Bosch (2008)

5. Contradictory interactions: In contrast to the symmetrical interaction in which the visual and verbal implications go alongside each other, in contradictory interaction, the signified of the written signifier and the signified of the visual signifier are contradictory to each other.

In the title of the novel *The Family under the Bridge* by Carlson (2008), translated into Persian as پل, instead of the three dots under the first letter of the title, the pictures of the three children of the family (three characters in the novel) are used (picture 5). Regarding the meaning of the word family, the picture of the children and the old man represents the members of a family. Although the children are close to each other (like the dots of the letter پ), there is a distance between them and the old man created by the word ل or L in English. Therefore, the visual and the readable aspects of the logotype stand in contrast to each other.

Picture 5. Contradictory interaction in the logotype of the title of the novel *The Family under the Bridge* by Calson (2008)

Conclusion

The above classification showed that logotype is the product of the interaction between visual and verbal modes. In the logotypes of the titles of children's and young adults' books, the distance between two modes has a direct relationship with the interpretability and expansiveness of the meaning of the title. Therefore, one of the effective factors in the relation of the young adult audience with the title of the book is the very type of interaction that exists between the typographic aspect of the title and its linguistic aspect.

Keywords: children's book, typography, pictogram, metaphotonomy, metaphorical and figurative axes, Roman Jakobson

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