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THE ART OF THE COVER: PARATEXT AND MEANING IN RAY BRADBURY'S *DANDELION WINE*

МИСТЕЦТВО ОБКЛАДИНКИ: ПАРАТЕКСТ І СЕНС У «КУЛЬБАБОВОМУ ВИНІ» РЕЯ БРЕДБЕРІ

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This research contributes to the advancement of interdisciplinary studies and introduces new approaches to analyzing peripheral texts within the context of literary scholarship. The article explores the role of the book cover in the semantic presentation of Ray Bradbury's novel *Dandelion Wine*. By examining debut editions, the author investigates how publishers convey the novel's semantic depth through the interplay between the author's verbal text and the visual elements of book cover design. The study employs a paratextual approach, offering insights into the philosophical complexity and artistic specificity of the novel.

The research methodology adopts a hybrid approach, integrating two heuristic frameworks (structural and contextual) developed by C.A. Crawford and I. Juricevic for interpreting visual tropes. The analysis focuses on key aspects such as the point of view as an aesthetic and semantic marker, and the semantic synthesis of the cover image and the title in relation to the main text. This integrated approach provides a deeper understanding of the relationship between the author's artistic intent and its interpretation by publishers, as well as the pivotal role of the book cover in shaping readers' perceptions.

A detailed analysis of four representative covers reveals that the debut editions of *Dandelion Wine* reflect the publishers' strategic efforts to capture and convey the novel's semantic richness through the interaction of verbal and visual elements. These elements are deeply connected to Bradbury's distinctive creative style, characterized by metaphorical depth, contrasts, and characteristic focal perspective. The study reveals that the visual imagery of these debut covers is closely tied to the metaphorical title, which serves as a significant vessel for the novel's meaning.

Key words: paratext, book cover, intersemiotic translation, visual trope, pictorial device.

Дослідження є внеском у розвиток міждисциплінарних студій, і пропонує нові підходи до аналізу периферійних текстів у контексті літературознавства. Стаття присвячена вивченню ролі обкладинки у смисловій презентації роману Рея Бредбері «Кульбабове вино». На прикладі дебютних видань авторка аналізує, як видавці реалізують смисловий потенціал твору через взаємодію вербального авторського тексту і візуальних елементів оформлення книжкової обкладинки. У центрі уваги – паратекстуальний підхід, який дає змогу розкрити філософську багатогранність і художню специфіку цього твору.

Методологія дослідження ґрунтується на гібридному підході, в основі якого два евристичних фрейми (структурний і контекстуальний), запропоновані К. Кроуфордом та І. Юрицевичем для інтерпретації візуальних тропів. Аналіз виконано з акцентом на таких аспектах: кут зору як естетично-смисловий маркер, смисловий синтез зображення на обкладинці та назви твору у їх взаємодії з основним текстом. У сукупності такий комплексний підхід уможливило більш глибоке розуміння взаємозв'язку між художнім авторським задумом і його видавничою інтерпретацією, а також ролі книжкової обкладинки у формуванні читацького сприйняття.

Детальний аналіз чотирьох репрезентативних обкладинок засвідчує, що дебютні видання роману «Кульбабове вино» Рея Бредбері відображають цілеспрямовані зусилля видавців розкрити смислову глибину твору через взаємодію вербальних і візуальних елементів, які тісно пов'язані з творчим стилем письменника, що вирізняється метафоричним багатством, контрастами та специфічною фокалізацією. Дослідження демонструє, що, як правило, візуальна образність дебютних обкладинок роману «Кульбабове вино» Рея Бредбері перебуває в тісному зв'язку з метафоричним заголовком твору як важливим носієм його змісту.

Ключові слова: паратекст, книжкова обкладинка, інтерсеміотичний переклад, візуальний троп, мистецький прийом.

Introduction. Ray Bradbury (1920–2012), one of the most celebrated American writers of the twentieth century, gained worldwide recognition as a master of science fiction. However, not all of his works fall

within this genre. His novel *Dandelion Wine* (1957) is a classic example of realistic prose. Scholars have highlighted its autobiographical elements, philosophical depth, and parable-like qualities.

Since its publication nearly seventy years ago, the poignant tale of one summer in the life of a young boy has captured the attention of critics and literary scholars alike. Over the decades, various aspects of the novel have been thoroughly examined. Yet, it is worth noting that scholarly interest in *Dandelion Wine* remains strong to this day, and the potential for further exploration of its rich layers is far from exhausted.

Interdisciplinary research focusing on the periphery of texts has become increasingly significant in contemporary literary studies. While studies on paratext – particularly on key elements like book covers – emerged in Western Europe and the USA as early as the late 1980s, such research remains notably scarce in Ukraine. This gap is especially striking given the current revival of the national book market. Furthermore, as publishers cater to audiences immersed in a visually driven culture [10], in-depth studies of this kind are not only relevant but also highly timely.

Problem Statement. The concept of paratext was introduced into academic discourse by the French literary theorist Gérard Genette. In 1987, he elaborated on this concept in his seminal work *Paratexts: Thresholds of Interpretation*. Genette, intrigued by the capacity of texts to extend beyond their own boundaries and interact with other texts, used the term “paratext” to describe the verbal and non-verbal elements of a work that, while not part of the main text, significantly influence its perception. These elements include titles, dedications, graphic design features, and other forms of what is often referred to as secondary text [16].

Contemporary approaches to paratextual analysis highlight its critical role in the processes of reception, the dialogue between the author and the audience, and the literary process as a whole. As J. Gray observes, “paratexts tell us what to expect, and in doing so, they shape the reading strategies that we will take with us “into” the text, and they provide the all-important early frames through which we will examine, react to, and evaluate textual consumption” [17, p. 26]. Similarly, *A Dictionary of Critical Theory*, drawing on Genette’s concept, underscores the paratext’s function as “the framing devices authors and publishers use to contextualize works and generate interest” [11, p. 360].

The study of paratext is as significant as the analysis of the text itself, as it actively interacts with the main text, expanding and enriching its semantic boundaries. As M. Sokol observes, “the nature of the paratext is textual; hence its task is to “serve the text”. The term “paratext” is employed to deepen the

understanding of literary works by examining various features of a book that aid literary scholars in interpreting it. At its core, the paratext is a literary construct involving contributions from illustrators, authors, publishers, and critics. These elements collectively shape the culturally decoded and culturally anticipated responses to the main text of the work” [5, p. 219].

The cover of a book is a vital element of paratext, as it serves as the reader’s first point of contact with the work. It has the power to capture attention, spark curiosity, and evoke assumptions about the book’s content encouraging the reader to engage with it or, conversely, deterring interest. Consequently, the cover design influences the reader not only during the act of reading but also at the point of purchase. As K. Batchelor notes, it “makes the book more attractive (an aesthetic motivation) and appealing to readers (a commercial motivation)” [8, p. 2]. Furthermore, the cover plays a significant role in shaping the reader’s expectations, guiding interpretations of the text, situating it within a specific cultural context, and more.

The essence of a text can be conveyed in the visual space of a book cover through various means, utilizing both verbal and non-verbal sign systems. The front cover typically combines elements such as written language, visual images, and design features. Potentially acting as “a visual summary of the book’s content” [21, p. 4], the cover employs pictorial devices both literally and metaphorically. Viewers’ perception and interpretation of these elements rely on the structure of the images and their contextual connections, including the context of the book itself, as well as broader cultural or societal contexts [12]. As M. Sonzogni observes, “it is reasonable, therefore, to investigate how book covers translate the verbal signs of the text into a (predominantly) non-verbal sign system of culturally encoded images” [21, p. 4].

The aim of this study is to explore the role of the book cover in conveying the semantic depth of Ray Bradbury’s novel *Dandelion Wine* by analyzing its debut editions. The study seeks to examine how publishers’ efforts to reveal the novel’s semantic potential are realized through the interplay between the author’s verbal text and the publisher’s pictorial design elements. I propose that a paratextual approach to analyzing *Dandelion Wine* holds significant potential for revealing the complex philosophical depth and artistic richness of this exceptional piece of literature.

Literature Review. Literary criticism has traditionally regarded Bradbury’s works as classics of science fiction. This perspective is unsurprising, given that in works such as the dystopian novel

Fahrenheit 451 (1953) and the short story cycle *The Martian Chronicles* (1950), which earned him worldwide acclaim, Bradbury masterfully constructs vivid visions of the future while offering profound philosophical insights into contemporary issues.

Although Bradbury is a relatively modern author, his work has long captured the interest of critics and literary scholars and has been extensively analyzed in numerous academic studies. The majority of these studies are by English-speaking scholars who explore various facets of Bradbury's literary legacy. Their analyses range from overarching questions about his creativity, ideological and thematic content, and the genre characteristics of his works, to the poetics of his writing, his conceptualization of the world, and the role of the individual within it.

Dandelion Wine, a realistic and semi-autobiographical work with a distinctly philosophical tone, has also garnered significant attention from scholars. While a comprehensive historiography is beyond the scope of this study, the focus will be on recent scholarly analyses of the novel. Undoubtedly, the research perspectives they offer are both valuable and essential for understanding the complex authorial vision embodied in the novel.

An analysis of these sources indicates that foreign literary scholars primarily focus on the stylistic and poetic features of Ray Bradbury's *Dandelion Wine* [15; 18; 19; 20, etc.]. In contrast, contemporary Ukrainian scholars expand the scope of academic inquiry by analyzing the work through linguistic, comparative, translation, and literary studies lenses [1–4; 6–7; 22].

At the same time, scholars often adopt multidimensional approaches in their research. For instance, A. Stepanova and L. Dushatska examine the principles of "autobiographical poetics" in Bradbury's *Dandelion Wine* while also analyzing how impressionist aesthetics influence the novel's genre specificity [22]. Similarly, G. Dhinesh Kumar and M.V. Sivakumar, in their exploration of the "symbolic architecture" of the novel, draw autobiographical parallels. They conclude that "even though the novel is about childhood enchantment and fantasy, the author included a mystery touch of philosophical ideas about how human happiness depends on how much we accept the imperfect as a part of our existence that we cannot alter" [15, p. 2546].

The thematic level serves as the foundation for a comparative typology in T. Matiushkina's study, which effectively highlights parallels in the treatment of the "chronicle of childhood" in Bradbury's *Dandelion Wine* and *The Enchanted Desna* by Ukrainian author Oleksandr Dovzhenko. T. Matiushkina concludes

that these similarities illustrate "the existence of parallel thinking between two great artists" [2, p. 12]. Analogously, John B. Rosenman arrives at comparable conclusions in his exploration of the archetypes of heaven and hell in Bradbury's novel *Dandelion Wine* and William Faulkner's short story *That Evening Sun* [see: 20].

A literary studies approach is exemplified by articles such as those by Yu. Kupchyshyna, who, drawing on the short stories *Dandelion Wine* and *The Veldt* (as she defines them), seeks to "establish links between classical and modern views on the functions of the miracle in a literary text" [1, p. 173]. Similarly, O. Novodvorchuk examines "the ways in which the symbolic meaning of Colonel Freeleigh's image is developed" in the novel [4, p. 118], while L. Yasnohurska analyzes the compositional structure of the text and its relationship to the author's intent [7]. In the articles of Yu. Yasenchuk [6], O. Nitsu and A. Holovnia [3] the primary focus is on translation studies.

Among other pressing research topics, I believe that paratext merits a distinct and thorough analysis. As M. Sokol observes, "the attention of researchers has shifted toward components of the author's dialogue with the reader that were previously regarded as marginal or insignificant in their ideological and artistic value" [5, p. 218]. Despite the considerable interest shown by literary scholars in Bradbury's novel *Dandelion Wine*, the specific aspect chosen for analysis in this study, as evidenced by the review above, remains largely unexplored. While the conclusions drawn by previous researchers are undoubtedly well-founded and will inform my investigation, this analysis highlights the untapped potential and prospects of this line of inquiry.

Research Methodology. This study examines the covers of Ray Bradbury's *Dandelion Wine* editions that feature pictorial elements. The primary search was conducted on the Goodreads social cataloging website, yielding a list of 230 editions released by publishers across the globe. From this list, the focus was narrowed to the debut editions of the novel. This approach was based on the understanding that, while authors rarely have significant control over their book covers, the design of early editions often aligns more closely with the author's vision. During an initial release, publishers and designers may collaborate directly with the author, making early editions particularly revealing of authorial intent. (Although no evidence was found to support such cooperation.) This selection process resulted in a list of 23 debut publications.

To ensure accuracy, international literary databases like WorldCat and publishers' websites were

also consulted for data verification. Using a structural framework focused on the analysis of core pictorial elements, the covers were sorted into three categories: structural-literal (covers featuring images that literally depict scenes or elements from the text); structural-figurative (covers using visual tropes to represent themes or motifs of the novel); non-illustrative (covers without any pictorial elements).

At the final stage, the third category (non-illustrative covers) was excluded from the research due to its irrelevance. The remaining covers were further grouped based on whether they were published in the original language or translated into other languages. This refinement enabled the production of a core matrix of four representative covers (one from each subgroup), as illustrated in Figure 1. The selected covers were analyzed using the methodological frameworks proposed by C.A. Crawford and I. Juricevic [12], focusing on two key aspects: point of view as a semantic marker; semantic integration of the cover image and the title. The results of this analysis are presented below, using four covers from Figure 1 as case studies.

Analysis and Results

Point of View as a Key Semantic Marker

Dandelion Wine showcases the writer's distinctive aesthetic vision, shaped by his endeavor to capture the immediacy of a child's perception of the world. The narrative's depiction of the world through the eyes of a twelve-year-old boy, Douglas Spaulding, influences the text's imagery, which is conveyed through inventive and unconventional authorial techniques. For instance, Douglas's perspective is often illustrated through the use of hyperbole: "The earth spun; the shop awnings slammed their canvas wings overhead with the thrust of his body running [...] shoes like these could jump you over trees and rivers and houses" [9, p. 20–21]. Similarly, Bradbury employs vivid similes to enrich the sensory experience of the text, such as: "Tom letting the words rise like quick soda bubbles in his mouth" [9, p. 11], or "water-melons lying like tortoise-shell cats slumbered by sun" [9, p. 18].

The innocent and imaginative mindset of childhood is vividly captured through the observations and musings of Tom Spaulding: "So, then, what makes night? I'll tell you: shadows crawling out from under five billion trees! Think of it! Shadows running around in the air, muddying the waters, you might say. If only we could figure a way to keep those darn five billion shadows under those trees, we could stay up half the night, Doug, because there'd be no night!" [9, p. 27]. This perspective is further reinforced by the playful and exaggerated expressions of other child characters, such as, "Never in a million trillion years" [9, p. 64].

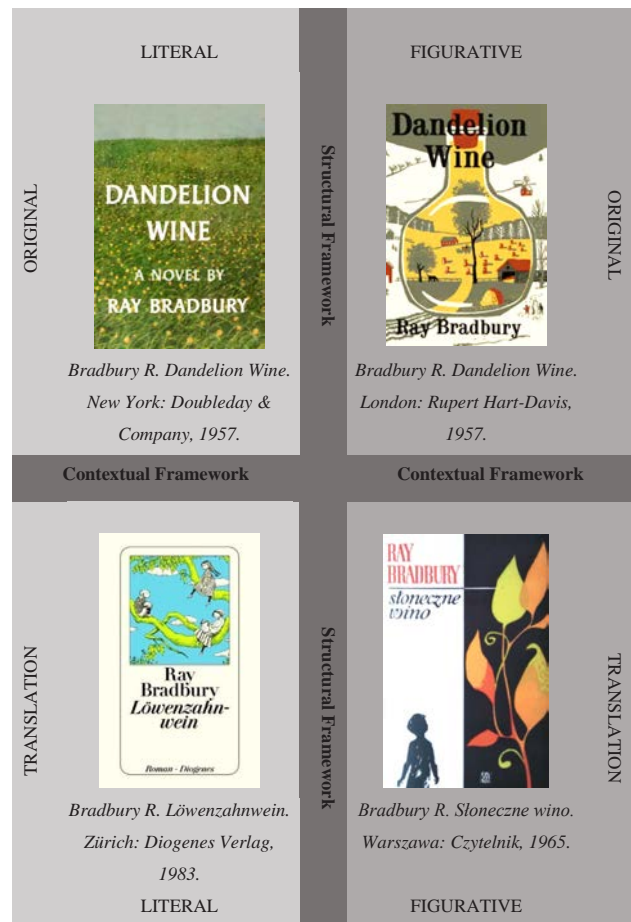


Fig. 1. Core matrix of the data corpus

D. Mogen aptly identified the central motif in Ray Bradbury's work, stating that "his 'one subject' is childhood" [19, p. 19]. In *Dandelion Wine*, profound questions about the value of life, the inevitability of death, the passage of time, the impermanence of the world, the meaning of memory, and the essence of true happiness are explored through the lens of childhood experience. These themes unfold as the young characters navigate their journeys of growth and self-discovery. Bradbury masterfully weaves eternal philosophical questions with a child's perspective, achieving an artistic unity infused with a deep sense of nostalgia. This emotional depth is further enriched by the autobiographical undertones of the novel.

The American publishing house Doubleday, which released the first edition of the novel in 1957, approached the cover design with care and reverence. The cover image was created by renowned American painter Robert Vickrey, often referred to as a "magic realist" artist [14]. This designation aligns closely with the central motif of *Dandelion Wine* – the magic of human life. By 1957, Vickrey was already an acclaimed illustrator, known for his iconic covers for *Time* magazine. His numerous paintings of chil-

dren at play resonate with *Dandelion Wine* not only in theme but also in their shared emotional and aesthetic essence. The synergy between Bradbury's narrative and Vickrey's art enhances the novel's timeless exploration of innocence, wonder, and the poignancy of human experience.

The cover image by Robert Vickrey captures and enhances the dominant visual imagery evoked by the novel. It draws directly from the vivid landscapes described in the text: "Flowers were sun and fiery spots of sky strewn through the woodland" [9, p. 13]; "The thin lapping of the great continental sea of grass and flower, starting far out in lonely farm country, moved inwards with the thrust of seasons" [9, p. 18], etc. The profusion of flowers depicted on the cover, which the viewer instinctively associates with dandelions, creates a visual resonance with the novel's title. Their abundance, combined with the dominant colors of the landscape – lush green, vibrant yellow, and serene blue – reflects the symbolic essence of the story. In Bradbury's narrative, the dandelion emerges as a profound symbol of life.

The composition of the illustration is particularly striking: the sky occupies just 1/8 of the landscape, a detail that speaks volumes about the child's physical perspective. From the vantage point of a young boy's short stature, the world is viewed from a low angle, resulting in a high horizon line. Through this thoughtful design choice, the cover artist not only captures the focal perspective central to the narrative but also crafts a powerful visual metaphor for the story's thematic essence – a child immersed in the act of contemplating life.

The cover of the first British edition of *Dandelion Wine*, published in 1957 by Rupert Hart-Davis, rivals its American counterpart in both aesthetic and semantic depth. Designed by Jeffrey Lies, the cover features a large bottle, presumably containing dandelion wine, set against a stark, almost monochromatic winter backdrop. Through this somber setting, a vivid, sunlit summer landscape emerges, creating a striking visual contrast. This effect is achieved through the dominance of yellow – a deliberate inversion of Ray Bradbury's narrative technique. In his depiction of summer in Green Town and its surroundings, Bradbury often avoids explicit references to yellow, yet the color subtly permeates the reader's imagination, becoming an evocative symbol of warmth and vitality.

This cover serves as a visual counterpart to the novel's central metaphor, encapsulated in its title. It directly alludes to lines from the story: "The wine was summer caught and stoppered [...] Peer through it at the wintry day – the snow melted to grass, the

trees were reinhabited with bird, leaf, and blossoms like a continent of butterflies breathing on the wind. And peering through, colour sky from iron to blue" [9, p. 16]. This excerpt highlights a core principle of Ray Bradbury's poetics, where his portrayal of humanity and the world unfolds through fundamental binary oppositions: life and death, past and future, youth and old age, and others. The cover illustration reflects this principle of contrast both visually and thematically. The juxtaposition of a vibrant summer scene against a bleak winter background mirrors the novel's exploration of dualities. Additionally, the graphic style of the cover evokes the aesthetics of naïve art, reminiscent of children's drawings. This artistic choice aligns seamlessly with the narrative perspective of the novel, emphasizing its focus on childhood perception and the innocence of youth.

Semantic Harmony of the Cover Image and Title

The cover, as a form of publishing paratext, often integrates a traditional component of the author's secondary text: the title. This study places particular emphasis on the accuracy (or inaccuracy) of title translation in relation to cover design, given that the title interacts not only with the main text but also with other elements of the paratext. This interplay is of significant interest, as it highlights the dynamic relationship between linguistic and visual components in shaping a reader's perception of the work.

A title like *Dandelion Wine* initially appears to serve a descriptive function, referencing an object that holds significant importance in the novel. (At the same time, even seemingly straightforward titles can reveal layers of metaphor or partial transparency, a perception often shaped by the accompanying cover image during the reader's initial engagement with the work. This is exemplified by the cover of the British edition of the novel discussed above.) Most researchers agree that the title of Ray Bradbury's *Dandelion Wine* is profoundly metaphorical. Young Douglas Spaulding refers to the magical flower drink as "the balm of the sun" [9, p. 17], a bottled essence of summer. Each bottle encapsulates the memory of a specific summer day: "Idle August afternoons, the faintly heard sounds of ice wagons passing on brick avenues, the rush of silver sky-rockets and the fountaining of lawn mowers moving through ant countries, all these, all these in a glass" [9, c. 17]. Dandelion wine becomes a metaphor of summer, which, in turn, symbolizes life itself. The title, therefore, not only encapsulates the central theme of the novel but also distills its essence, as the story unfolds over the course of three summer months in 1928.

The title in the analyzed work serves critical functions – it encapsulates the central theme, defines the

main storyline, and indirectly highlights the core conflict. Given these roles, the title of Ray Bradbury's novel can be seen as the key to understanding the author's vision of the text. However, "the practice of fiction title translation is characterised by a variety of strategies ranging from "literal" translation, i.e. the accurate reformulation of the source title's semantic content, to the creation of brand new target titles absolutely unrelated to their source titles" [23, p. 379]. The universal qualities of a literary title, such as semantic depth, ambiguity, and metaphorical richness, often compel translators to adapt the source material to reflect their own cultural realities or values. This process can lead to a simplified or distorted interpretation, a partial loss of meaning, or, conversely, an unintended expansion of the original significance.

The cover of the first German edition of *Dandelion Wine*, published by Diogenes in 1983, is notably minimalist. Its structural-literal picture matches with the literal translation of the novel's title. However, while the metaphorical significance of the title unfolds as the reader delves into the narrative, revealing its deeper meaning through the textual context, the cover image introduces a connection to another text, thereby fulfilling an intertextual function.

The drawing used for the cover of the German edition of *Dandelion Wine* was created by Edward Gorey, an American writer and artist renowned for his distinctive book illustrations. This particular drawing is a visual quotation from his illustrated poem *The Wuggly Ump* (1963). According to the materials from the project "Cradle and Grave: Childhood and Death in the Baldwin Archives", designed and supervised by Kristen Gregory, "in this text, Edward Gorey means to convey the message that death should not be feared. The light-hearted book pokes fun at the typical child's fears of death, monsters, and the unknown in a way that encourages them to face their fears. Even if they will not conquer them, as no reader will escape death, the book seems to reassure them that it will still be okay" [13]. This message aligns closely with Ray Bradbury's philosophical concept in *Dandelion Wine*. Throughout the story, Douglas Spaulding comes to understand that life is not merely a celebration. It is also filled with disappointments, losses, and the inevitability of death, which ultimately becomes an integral part of life's experience.

The 1965 Polish debut edition of Ray Bradbury's novel, published by Czytelnik publishing house, exemplifies a lexical inconsistency in the translation of the title. As seen on the cover, the title is rendered in Polish as *Sun Wine*, which, while not contradictory to the American writer's imagery – "And there,

row upon row, with the soft gleam of flowers opened at morning, with the light of this June sun glowing through a faint skin of dust, would stand the dandelion wine" [9, p. 15] – it somewhat diminishes the multifaceted symbolism of the work. The dandelion drink becomes a central image precisely due to its ambiguity: "On the one hand, there is an object", notes L. Yasnohurska, "which grows into something more. The image is abstracted and transformed into a healing medicine, and then into a family ritual that unites the family, although its material significance remains unchanged until the end of the work" [7, p. 125]. In A. Przedpeńska-Trzeciakowska's translation, the title more overtly assumes the status of a poetic metaphor, thereby fulfilling a decorative rather than a hermeneutic function.

In contrast to the translator, the cover designer Władysław Brykczyński, a renowned Polish graphic artist and book illustrator, takes a more nuanced approach to the original text. The cover's composition and semantic emphasis lie in the two vertical planes that divide the image into two equal parts – white and black. However, the illustrator not only acknowledges the antithetical nature of Ray Bradbury's poetics but also seeks to highlight the unique child's perspective through which the events of *Dandelion Wine* are depicted. The figure of a boy in the lower left corner serves this purpose. His gaze is unmistakably directed upward, toward an unfamiliar plant on the second half of the cover. The imbalance in proportions between the boy and the plant exaggerates the metaphor of the natural world, whose power and majesty are admired by both the author and his characters. Nature, as depicted in the novel, is contrasted with civilization.

To convey these emotions as fully as possible, Bradbury employs a stylistically rich and expressive vocabulary: "The ravine was indeed the place where you came to look at the two things of life, the ways of man and the ways of the natural world [...] But how to relate the two, make sense of the interchange when... His eyes moved down to the ground [...] The grass was still pouring in from the country, surrounding the sidewalks, stranding the houses. Any moment the town would capsize, go down and leave not a stir in the clover and weeds" [9, p. 19–20]. The vivid imagery in this passage underscores the dominance of nature over humanity, illustrating its absolute triumph over the accomplishments of civilization.

The way objects are depicted on the cover also invites semantic parallels with the novel. As G. Dhinesh Kumar and M.V. Sivakumar note, it is clear that the novel's protagonist is based on the author himself. However, "the protagonist, Douglas

Spaulding, imagines a contemporary human being who becomes suddenly and exhilaratingly aware of the magical and wonderful world around him” [15, p. 2543]. The dark silhouette of a boy on Władysław Brykczyński’s cover serves as a typification of the character.

Conclusion. The cover can be seen as a secondary text that fulfills a hermeneutic function in relation to the main text. Ray Bradbury’s *Dandelion Wine* is a deeply layered work in terms of meaning, which naturally prompted publishers of its debut editions worldwide to shape the readers’ reflections. The co-

vers they designed reflect an effort to guide the audience toward understanding the novel’s profound philosophical content. Notably, the cover designs have been analyzed are closely aligned with Bradbury’s creative style. The designers have successfully captured the novel’s metaphorical imagery, its use of contrast, the perspective of the focal point, and more. In terms of the semantic interplay between the cover image and the book title, the visual elements on the debut covers of *Dandelion Wine* are consistently connected to its metaphorical title, which serves as a key carrier of the novel’s meaning.

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