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THE BOOK COVER AS A NON-VERBAL MEANS OF NARRATIVE CREATING (BASED ON J. K. ROWLING'S "HARRY POTTER AND THE GOBLET OF FIRE")

Summary. This scientific research is devoted to the analysis of book covers of the fourth part of septology about the little sorcerer by the British author J. K. Rowling "Harry Potter and the Goblet of Fire". The *purpose* of the study is to identify the patterns of creation of illustrative images (on the cover) depending on the language of the work of fantasy literature and the target readership. The sample consists of publications in English (in the UK and the United States of America) and in Ukrainian. Particular attention was paid to the methods of creating covers by illustrators, their vision of the work and the target readership to which the publication was directed. The *object* of the study is a series of covers of the Harry Potter narrative in the English-speaking and Ukrainian-speaking society. The *subject* of the research is the process of influence of the book cover on the popularity of its narrative among readers in different countries and among different age groups. The issue of differences in the depiction of the novel by English-speaking illustrators in the original language (Bloomsbury Publishing House) and in American translation (Scholastic Publishing House), as well as by Ukrainian artists in the Ukrainian edition (A-BA-BA-HA-LA-MA-HA Publishing House) is considered. The *results* of the study are, on the one hand, the confirmation of the hypothesis regarding the dependence of the creation of illustrations by artists according to the language and the reader; on the other hand, it is found that the worldview of the illustrator himself is the basis for the depiction of the main characters on the cover of the novel.

Key words: narrative, book cover, illustration, target audience, non-verbal means, interpretation of the text, the English language, Harry Potter, J. K. Rowling.

Introduction. Visualization of events, phenomena, people, book characters around the world happens in different ways. It depends on the traditions, customs, religion, language in a certain country.

This means that we endow even unfamiliar objects with our familiar features. They reflect our vision, our culture, our picture of the world, although it is applied to a different reality, foreign to us. It is as if we translate things unknown to us into our language, adapt them to our worldview. In our opinion, the same thing happens with the creation of covers of the same book, but for different languages and societies.

The purpose of the study is to identify the main prerequisites for illustrators' work on the creation of covers for J. K. Rowling's book "Harry Potter and the Goblet of Fire", as well as to determine the patterns of their creation depending on the country of publication, language and target audience. To achieve this goal, several tasks were set: to make a selection of the covers of publications of this book only in English and Ukrainian; investigate which of the illustrators created the cover, what method was used and what conditions were set for the image; to determine what factors influenced the implementation of the task set by the British author and the relevant publisher.

Methods of reaserch. In the course of the study, the following methods were used: the descriptive method (to characterize each cover of the book), the comparative-historical method (to identify patterns depending on the year of publication of the book and the country of publication), the interpretive method (to analyze illustrative data), the comparative method (to compare the data obtained).

The material of proposed study: our reaserch is based on data of the covers of the following illustrators:

– the first British edition — a team of artists of Bloomsbury: Thomas Taylor, Cliff Wright, Giles Greenfield and Jason Cockroft;

- the first American edition: illustrator Mary GrandPré for Scholastic;
- the work of the artist who worked on the cover of the digital edition published on the Pottermore website — Olly Moss;
- the adult cover art by Andrew Davidson;
- the book cover by Welsh illustrator Johnny Duddle, who created the art for the 2014 children’s Bloomsbury editions;
- the book cover by famous Japanese-American illustrator Kazuhiro “Kazu” Kibuishi;
- the work of the great fan of Potteriana and famous illustrator Brian Selznick;
- the book cover by the author of the most famous illustrated edition for children — the British illustrator Jim Kay;
- and the work of the official Ukrainian illustrator of the Harry Potter books, who cooperates with the Ukrainian publishing house “A-BA-BA-HA-LA-MA-HA” — Vladyslav Yerko, whose designs has won the admiration of J. K. Rowling herself.

Results and discussions. The illustrator “translates” the plot of the narrative into the language of the picture, which is understandable to the target audience, making the book universal, understandable to the whole world. Each reprint is a “re-translation” of the book, refashion the original text, updated it, modern the old-fashioned language, and also it is a “retranslation, i.e. the adaptation of a text to another recipient” [3, p. 14]. It is interesting that every retranslation doesn’t replace each other but “... a new translation does not replace the old one, but add to it” [3]. Moreover, “translations are often said to become outdated sooner than original texts, which triggers the need to retranslate the source text to preserve its youthfulness, especially when it is aimed at a young audience” [3].

For our analysis, we have chosen to focus on the editions of the fourth part of J. K. Rowling’s Harry Potter, namely “Harry Potter and the Goblet of Fire” in English (in the original language and translated into “American English”) and in Ukrainian. Most best-sellers are republished with a new cover, as the case of “Harry Potter and the Goblet of fire”. An illustration is a translation of a story, it is a visualization of the writing through an individual’s particular reading of it; it makes it possible to simplify the understanding of the content of the book and fill the reading with emotions. Illustration is a non-verbal means of narrative creating. In every published book, not only the actual text plays a significant role, but also all the paratext, to use Genette’s terminology [4], i.e. all the added elements that form a framework for the main text, such as the front and back covers, title, endpapers, dedication or preface, afterword etc. They form the background for the perception and reception of the work. The first thing a potential reader encounters is the book cover. By playing on the reader’s horizon of expectations [5], it forces the reader to pay attention to the book — even if the author is unknown — and to buy or not to buy it. The cover creates a so-called “grabability”: “The book must visually leap off the shelf and ‘grab’ the consumer’s attention so that the consumer will ‘grab’ the book” [9].

Through their creations, book cover artists have adapted the story about the young wizard to the readers of the book — English-speaking and Ukrainian-speaking societies.

The publication of J. K. Rowling’s books about the young wizard greatly influenced society, especially the child audience, because it was the Harry Potter books that turned gamers into readers [6], reviving interest in reading books. By book cover created by the illustrator, we can judge which target audience was chosen (in the case of “Harry Potter and the Goblet of Fire”, the main target audience is still school-age children).

The reasons for reprinting are different: anniversaries, new “movie or television series adapted from a children’s book” [3], as a consequence, “new editions feature cover photos from the film in addition to the retranslated content” [3], and also changing the translational norms; «On retraduit donc les livres pour enfants en partie pour s’assurer que les textes s’adressant aux jeunes restent jeunes eux-mêmes» [3, p. 321]. Cinematograph influences a new publication of a book, a re-publication, a new translation, a new interpretation : “...le processus de retraduction est indissociable de la nouvelle dimension qu’a donnée à l’album la célèbre adaptation filmique et ses suites, et pour Le Hobbit, dont Joachim Zemmour compare la récente retraduction à la traduction de Francis Ledoux, il est difficile de ne pas conclure à une influence de l’adaptation cinématographique dans le choix de retraduire, tandis que la récente sortie sur le grand écran de certaines des Chroniques de Narnia... » [3, p. 328].

It is worth saying that for a new book publication, not only the cover is important, but also the illustrations to the text: “In illustrated children’s literature, especially picturebooks, the image of the child gets even more salient in retranslation, because the implied adult-child relationship is conveyed not only in the narration but also in the dual address and its implicit assumption that parent and preschool child will be co-readers of the same story thanks to the reading-aloud process. Translating picturebooks implies taking into account the interaction between the two semiotic systems involved, text and image. As translators can only address the verbal dimension of the book, they tend either to give precedence to the verbal text or to make their interpretation of the text-image relationship over-explicit. The importance of orality in fairy tales is now often showcased in picturebooks retranslations, which are affected by the translator’s fantasized idea of the reading-aloud relationship” [3, p. 328].

At this stage we can conclude that different image of different child — instead of classical princesses Mulan, Raya, Bell etc.

As mentioned before, the series of novels about Harry Potter has a hybrid genre (that is, it is a mosaic of many genres of literature). And this originality of the novel leads to a hybrid readership: schoolchildren, teenagers, and adult readers are fascinated by the narrative about the little sorcerer. Because of this, we see that this hybridity permeates both the creation of illustrations for the text, and indeed the creation of covers for all seven books. There are children's editions on the book market, there are editions for young people, and there are editions for adults that reflect the content of the narrative about Harry Potter in a completely different way. If, for example, the book about Harry Potter is in the original language, the target audience is English-speaking society (it is divided into British and American; the language of the narrative is different, because there is even a translation from British English to American English), it affects what cover the book will have; and this we can see by comparing them (publishers Bloomsbury and Scholastic). This is a kind of adaptation of the book's narrative for its reader. First, Scholastic uses American spelling. Secondly, let's recall the title of the first book "Harry Potter and the Philosopher's Stone", which was published in the USA under the name "Harry Potter and the Sorcerer's Stone", motivating it as a marketing move. Next, the Scholastic publishing house changed about 80 words and phrases (above we wrote about the translation from British English to American English), replacing, for example, "football" with "soccer" and "jumper" with "sweater". If we consider the fourth part of septology, there are also many changes.

There are quite a lot of illustrators for J. K. Rowling's books: every country into which the books are translated has at least one illustrator. For what? First, it helped the readers to see what the characters look like, and most importantly, it helped the production directors and also helped to visualize the characters, situations, episodes from the book.

Book covers are different: soft, hard (hardcovers); also, sometimes they make a dust cover — a protective cover that can be removed. Each type of book-covers is in demand among a certain category of readers: for example, children's editions made of thick paper and hard binding, so that the child cannot damage it, and also have many large and very bright illustrations. Collector's editions are also distinguished by their hard cover. And here is the publication for teenagers and young people — more often in paperback, because that way the book is easier to take with you and it costs less. There are almost no illustrations, it is a so-called "pocket book". "More than ever, the cover is seen as packaging, the poster for a book" [9, p. 356].

Most successful books are republished with a new cover. This is what happened with the book "Harry Potter and the Goblet of Fire". The first books were published with a circulation of 325 million copies, translated into 64 languages. At the same time, it should be taken into account that most of the world's population speaks ten languages: English, Russian, Spanish, French, German, Arabic, Turkish, Chinese, Japanese, Hindi.

One of the biggest reprints was dedicated to the 20th anniversary of the novel series in 2018. The question arises: Why? The answer is very simple: "If you can change the look and give books bright new packaging, people will look at them anew" [9, p. 360]. The new cover "refreshes" the text and gives it a new style; it reflects the new trends of today, which are more understandable to the buyer.

Like the cover, illustrations are very important in every book (especially if the target audience is children). An illustration is a kind of translation of a story, it is an adaptation of a narrative for the reader, it is a visualization of reading. It allows the child to simplify the understanding of the content of the book and to fill the reading with emotions. Illustrated texts are a combination of verbal text and visual images.

We found eight illustrators of the covers of "Harry Potter and the Goblet of Fire" for English version and one illustrator for Ukrainian.

The first edition was made by Bloomsbury Artist Team: Thomas Taylor, Cliff Wright, Gisle Greenfield, Jason Cockroft. The picture on the cover is quite childish, the image of Harry and the dragon is like something from a cartoon. Because of this, we can note that the target audience of this publication is schoolchildren, children of school age.

The paperback of the first edition of "Harry Potter and the Goblet of Fire" depicts the scene of the first trial in the Triwizard Tournament, when Harry Potter had to retrieve the golden egg from the Romanian dragon. The episode is depicted very dynamically: Harry flying on a broomstick and Horntail roasting with flames. The picture is placed on 2/3 of the cover format. Above, on a red background, the name and surname of the main character

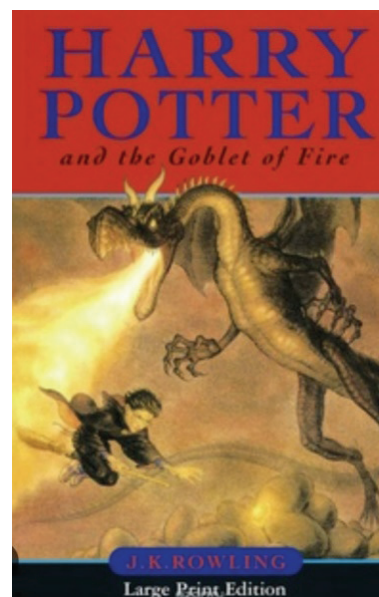


Fig. 1. Book cover by T. Taylor, C. Wright, G. Greenfield, J. Cockroft

are written in large blue letters, and below — in small black letters — the second part of the title of the fourth book about the little wizard. This ratio of the letters of the name by size has become classic for the publication of the entire septology of adventures. The author's name is indicated at the bottom of the cover.

The first American edition of the fourth part of the septology “Harry Potter and the Goblet of Fire» was the Scholastic edition. The cover was designed by the famous American illustrator Mary GrandPré. The artist always creates her drawings without the use of computer equipment. It was in the American edition of the books about the little wizard that the Harry Potter logo was first used on the cover, which was later used in the films, namely the letter “P” in the form of a lightning bolt. This logo was created back in 1997. It is an inscription with whimsical and playful letterforms that evoke a sense of mystery, magic and adventure. Moreover, later, as a computer program, the so-called “Harry Potter font” appeared — the “Lumos” font, which was inspired by the American edition, because the chapters of the books were written with it. It now also includes the Harry Potter's symbols of the broomstick and the Golden Snitch. Mary GrandPré was one of the few people who was able to read the Harry Potter books before they became available to the general public. As she received each new book, she read the story several times, emphasizing the descriptions, noting how she felt, imagining what would look good as an illustration. She would then create various sketches as an idea for the cover and heads, before choosing what she would use for the final publication. Mary GrandPré worked very carefully to ensure that her illustrations did not hint at what would happen in each chapter or book, without making the plot too obvious. She did not cooperate with J. K. Rowling at all.

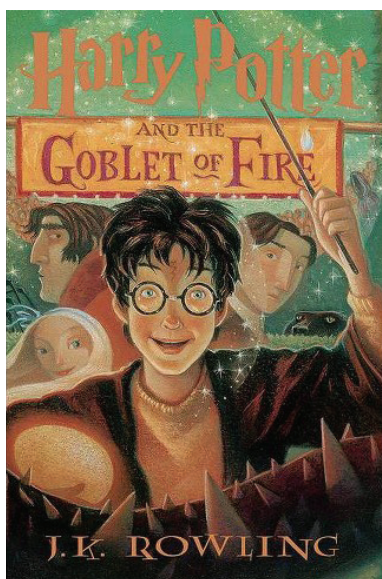


Fig. 2. Book cover by Mary GrandPré

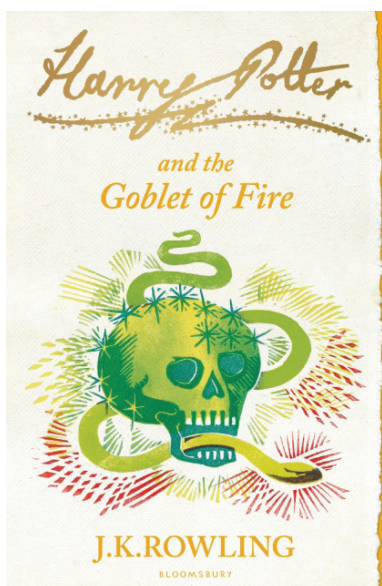


Fig. 4. Book cover by Clare Melinsky

The book was published in 2005, with a volume of 652 pages.

The modern type of book publication is a digital edition. It also has its own cover art. For “Harry Potter and the Goblet of Fire”, there is officially one single cover, created by Olly Moss, for all editions in all translated languages published on the site: Pottermore — <https://www.wizardingworld.com/collections/welcome-to-hogwarts>):

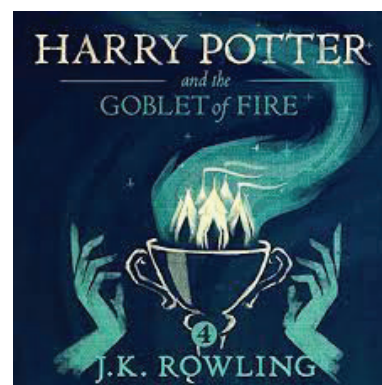


Fig. 3. Book cover by Olly Moss
The book-cover of the next edition of “Harry Potter and the goblet of fire” was created by Clare Melinsky.

Clare Melinsky is a painter, engraver and illustrator living in Scotland. She provided the linocuts for a set of J. K. Rowling's subscription editions. Linocut is a method of engraving on linoleum.

Illustrator Andrew Davidson created covers for seven Harry Potter books not for children, but for adults. He portrayed the vision of magic through the eyes of an adult for an adult target audience, which proves the universality of the narrative about the little wizard. This adults' book cover “re-frame *Harry Potter* as more than children's fiction” [8], making wider audience. Davidson also illustrated the edition dedicated to the 20th anniversary of the books publication (2018).

The covering of Jonny Duddle is rather interesting: it is the same

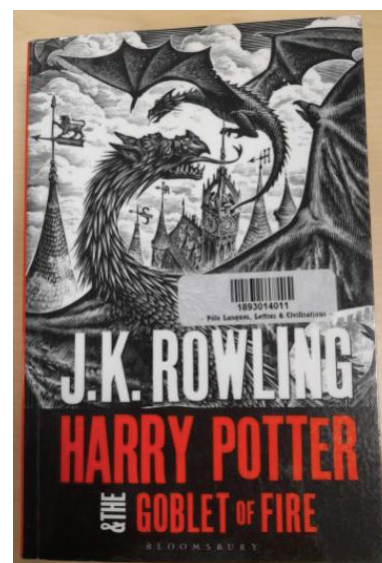


Fig. 5. Book cover by Andrew Davidson

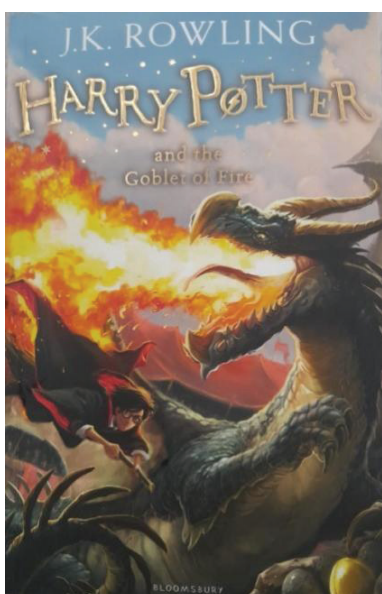


Fig. 6. Book cover by Jonny Duddle

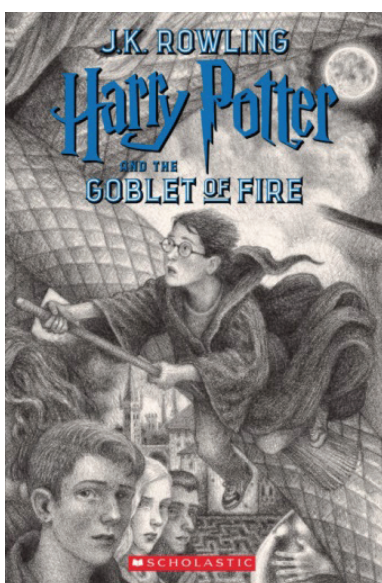


Fig. 8. Book cover by Brian Selznick

audience of the publication is clearly children. Jim Kay's illustrations for the Harry Potter saga exist not only in books. Thus, an exhibition of his works was created for the first three books by J. K. Rowling in France. The exhibition took place at four railway stations in France: Lyon, Poitiers, Nice and Bor-

plot of the battle with the dragon (the first task of the Triwizard Tournament).

Paperback, 617 pages and only one illustration, which indicates the target audience of the publication — young people.

Kazu Kibuishi's cover is out 2013 and dedicated to the 15th anniversary of the publication of the book:

a very bright illustration of the fourth book about the adventures of Harry Potter based on an already classic plot episode — the first task of the Triwizard Tournament, but with its own vision, its own interpretation.

The next illustrator to create a new cover for the fourth part of the books about the adventures of the little wizard was Brian Selznick. He is a big fan of Potteriana.

According to him, one of the themes he wanted to cover in his illustration of the jacket was the battle between good and evil, and using the mage of a snake on all seven covers would be an ideal way to illustrate this idea. The cover is dedicated to the 20th anniversary of the first edition of the Harry Potter books in 2018. The idea of the illustrator is very interesting, because all seven books together form one panel, on which it is simultaneously "told" the story of all seven books. These illustrations reflect all the ideas of the narrative.

Probably the most famous illustrator of books about Harry Potter is the British artist Jim Kay. He was and is a big fan of Potteriana. Jim Kay adores both books and film adaptations about the little wizard. And this, according to him, made it very difficult to work on the illustrations for the books because the visualization of all the characters was already formed, and he had to draw this fantastic universe in a different, his own way. Jim Kay had to rebuild the space of septology and "choose" new actors to portray the main characters. For this, Jim actually looked for real people, especially children, to inspire him to portray the main characters. He did not try to redraw the characters from the film, but to bring their images as close as possible to the text. Jim Kay modeled most of the locations in the Harry Potter world, including Hogwarts and the Hogwarts Express platform, out of cardboard and plasticine. This helped the artist to feel the environment and simplified the process of sketching. He also molded all the main characters of the book from plasticine. The target

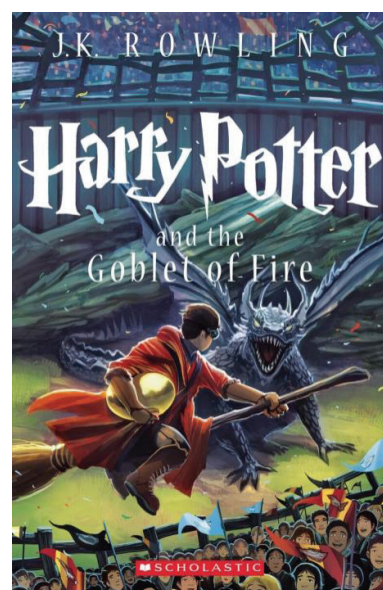


Fig. 7. Book cover by Kazu Kibuishi



Fig. 9. Book cover by Brian Selznick

deaux Saint-Jean. The exhibition was organized by SNCF Garres & Connections, the French publishing house Gallimard Youth, which publishes all Harry Potter books in French, and the Warner Bros. film company.

As stated in Cat Yambell’s article “Judging a book by its cover: Publishing trends in young adult literature”, ideally an illustrator should first read the text in its entirety and then create the cover for it. But there are situations when this cannot be done. This is what happened with the illustration of the book “Harry Potter and the Goblet of Fire” in Ukraine, by famous illustrators Vladyslav Yerko and Viktor Baryba. Vladyslav Yerko himself admits that he did not read the book to the end and did not watch all parts of the film. But together with Victor Baryba, they created one of the most successful covers for Harry Potter, which was even noted by J. K. Rowling herself. The edition of the book was published in 2003, and there are no illustrations in it at all.

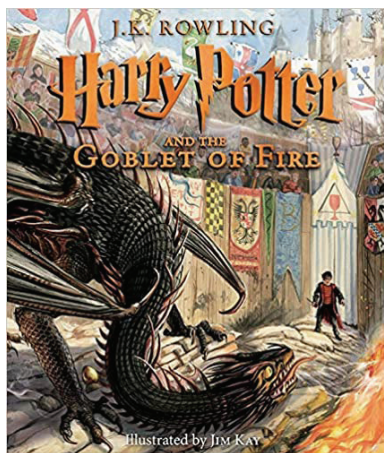


Fig. 10. Book cover by Jim Kay

The cover of the Harry Potter books was not released immediately. The director of the publishing house did not like the first version because of its simplicity, so the illustrator had to redo it. The illustrator’s main goal was to make the child look very deeply into the book and understand that this is such a special screen where you can see something like this not for the first time.

The book has a hard cover, no dust jacket. The illustration is spread over the whole page, and more — on the spread, covering the spine and the back of the binding cover. The drawing seems to flow from one part to another. The initials and surname of the author and the title of the book are centered at the top of the page. The font is combined, traditionally the name of the main character is indicated by

a larger pin. The font is stylized for the logo: **Harry Potter**.

One of the letters is depicted in the form of lightning, like a scar on the forehead of a small wizard. The title is golden, the name and surname of the author are white. There is a trademark at the bottom

of the page: .

Even lower is the logo of the “A-BA-BA-HA-LA-MA-HA” publishing house.

The title part depicts an entire narrative episode: Harry Potter’s performance of the first task of the Triwizard Tournament — a meeting with a dragon to obtain a golden egg with a clue. It’s a dragon chasing a little wizard. According to one of the illustrators, V. Yerko, due to the fact that there is an agreement with the film company Warner Bros. with the Bloomsbury publishing house, the appearance of the main and secondary characters cannot be fundamentally changed, “and those who are engaged in the design of the Potteriana will never make Harry blond, short-necked or cheeky” [2]. Let’s remember about “The Potter wars”, when the film company Warner Bros. tried to limit the rights to the appropriation of Harry Potter books [6, p. 169–170]. That is why Harry Potter is depicted on the cover in a traditional style — a boy with glasses and a scar on his forehead (the English image of heroes should be steadfast). Although the artist modernized it a little, adding jeans and sneakers. The dragon is also depicted traditionally in the form of a winged foot-and-mouth, protecting its nest and emitting fire, trying to catch up with the boy holding the stolen egg. The perspective of the image is a top view. The action takes place in the sky, although the color palette of the background of the page combines orange and yellow, supposedly fire. Below is a nest with golden eggs. Below we see a green labyrinth — the so-called turf maze, which goes

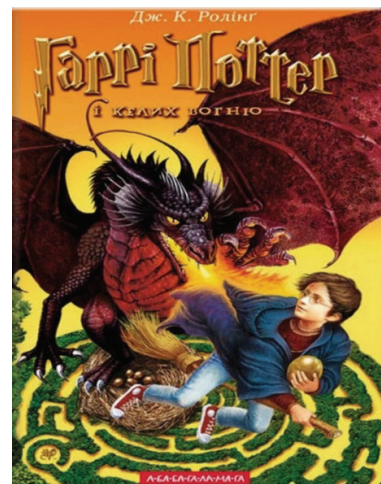


Fig. 11. Book cover by Vladyslav Yerko

in a circle. Its greenery smoothly flows to the root part of the book. The title of the book is written on the spine (traditionally, the main character's name is highlighted in a larger font), in the center, vertically, and the author's initials and surname are written horizontally on top, in a smaller font. The background is not only the “greens of the labyrinth”, but also a part of the dragon's wing, which forms an inseparable pattern across the cover, a kind of triptych. At the bottom of the jacket we see the image of Voldemort's hooded head, on which stands a goblet of fire. Below is the logo of the publishing house “A-BA-BA-HA-LA-MA-HA”. The main colors of the background are orange, brown and green.

The drawing of the jacket smoothly flows onto the back of the binding cover, which is no less interesting than the title. If you put all seven books translated into Ukrainian together with their roots, you will form a polyptych depicting the entire story of Harry Potter (similar to the technique that Brian Sleznik later used).



Fig. 12. Book covers by Vladyslav Yerko

The main background colors on the back of the binding cover are orange (as part of the fiery sky) and green (as part of the maze). The page features eight characters: Aragog, a spider with a human face and arms-like legs; Harry Potter falling down and his Patronus warding off Voldemort, the scorpion monster, the sphinx flanked by Cedric Diggory and Luna Lovegood.

In general, the image of the back of the cover is quite surreal, which may be due to the fact that V. Yerko worked in the movie poster genre at the beginning

of his career. Here, a combination of naturalistic images is tracked using the collage technique, an alleged combination of dream and reality, which is characteristic of surrealism itself [1, p. 452–454].

Another proof of this is the similarity of the depicted sphinx with Salvador Dalí's painting “Barcelona Sphinx”, or “Shirley Temple — the youngest and most sacred movie monster of her time” (1939), which is now stored in the Boijmans Van Beuningen museum in Rotterdam, the Netherlands.

Salvador Dalí's painting is created in a collage style and is dedicated to the American actress Shirley Temple, whose popularity peaked on her ninth birthday. The similarity of the images is obvious: the body of a lion with a naturally depicted female head. In Dalí's painting, human bones and a skull are scattered

around the sphinx, on both sides of the Yerko sphinx lie Cedric and Palumna. Above Shirley Temple's head is a bat, and the Ukrainian illustrator's white sphinx is a scorpion monster ready to attack.

If the front part of the cover shows an action, a change, a narrative episode, then on the back part — we see something else. The page is divided into background and foreground. In the foreground — everything is static, there is no movement, there is no



Fig. 14. Painting by Salvador Dalí

visual history. In the background, part of the plot is shown, namely the event in the Forbidden Forest, when Harry is forced to scare away his worst enemy.

The back of the book also has a short blurb centered at the top of the page, horizontally. On the right side of the page, vertically — the surname and first name of the illustrators. Different fonts of two colours — blue and white — were used.

Conclusions and perspectives. The publication of J. K. Rowling's books about the little wizard greatly influenced society, especially the children's audience, returning interest in reading books. Also, this story about a parallel magical world hidden from our eyes united children, teenagers and adults, made possible a dialogue between different generations of people, forming the Harry Potter fandom. Every illustrator saw his own world in the narrative of “Harry Potter and the Goblet of Fire” and tried to share this world-

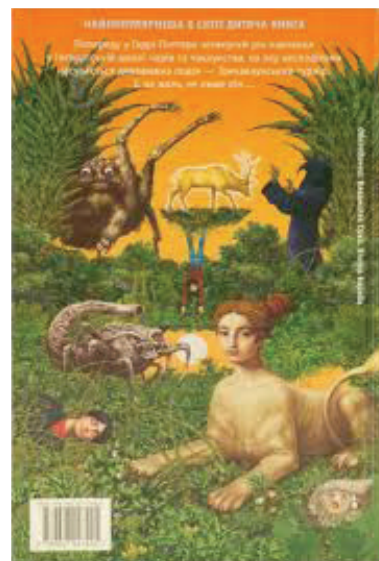


Fig. 13. The back of the binding cover by Vladyslav Yerko



Fig. 15. Book cover by Vladyslav Yerko

dview with readers. Every book cover was made due to the target audience, language and country. The artists tried to follow traditional and national features of the readers to make it simple to perceive the plot.

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ОБКЛАДИНКА КНИГИ ЯК НЕВЕРБАЛЬНИЙ ЗАСІБ НАРАТИВНОГО ТВОРЕННЯ (ЗА МАТЕРІАЛАМИ КНИГИ ДЖ. К. РОЛІНГ «ГАРРІ ПОТТЕР І КЕЛИХ ВОГНЮ»)

Анотація. Це наукове дослідження присвячено аналізу обкладинок четвертої частини септології про маленького чарівника британської письменниці Дж. К. Ролінг «Гаррі Поттер і келих вогню». **Мета** дослідження — виявити закономірності творення ілюстративних зображень (на обкладинці) залежно від мови твору фантастичної літератури та цільової читачької аудиторії. Вибірка складається з публікацій англійською (у Великобританії та США) та українською мовами. Особливу увагу було приділено методиці створення обкладинок ілюстраторами, їхньому баченню твору та цільовій аудиторії, на яку було спрямоване видання. **Об'єктом** вивчення є серія книжкових обкладинок наративу про Гаррі Поттера в англійськомовному та україномовному суспільствах. **Предметом** дослідження є процес впливу обкладинки книги на популярність її оповіді серед читачів у різних країнах та серед різних вікових груп. **У результаті** проведеної роботи виокремлено відмінності у зображенні роману англійськомовними ілюстраторами мовою оригіналу (видавництво Bloomsbury Publishing House) та в американському перекладі на національний варіант англійської мови (видавництво Scholastic Publishing House), а також українськими художниками в українській редакції (видавництво А-БА-БА-ГА-ЛА-МА-ГА). Отримані **висновки** є, з одного боку, підтвердженням гіпотези щодо залежності створення ілюстрацій художниками від мови та читача; з іншого боку, виявлено, що підгрунтям зображення головних героїв на обкладинці роману є особистісний світогляд самого ілюстратора.

Ключові слова: наратив, обкладинка книги, ілюстрація, цільова аудиторія, невербальні засоби, інтерпретація тексту, англійська мова, Гаррі Поттер, Дж. К. Ролінг.

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