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## POETICS OF CHILDHOOD IN RAY BRADBURY'S «DANDELION WINE»

## ПОЕТИКА ДИТИНСТВА У РОМАНІ РЕЯ БРЕДБЕРІ «КУЛЬБАБОВЕ ВИНО»

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The article investigates the poetics of childhood in Ray Bradbury's «Dandelion Wine» as a means through which childhood memories are created and catered to via literary technique. The article illuminates the importance of memory as well as nostalgia and psychological space-time in the literary representations of childhood by examining the way Bradbury imagines childhood in his novel. Bradbury's novel, which is often read as an autobiographical mirror of his own boyhood, is a powerful consideration of the childhood as we know. It is not only shaped but resealed through the prism of memory and narrative.

Ultimately the article assesses the aesthetic and nostalgic potential of «Dandelion Wine», showing how, through this novel, Bradbury is able to create an idealized literary space in which the transitory musings of childhood can flourish.

A close reading of «Dandelion Wine» provides plenty of evidence of how it works to establish its dreamlike tone, demonstrating the ways in which Bradbury molds the experience of childhood. The story's make-up, bits and pieces, corresponds with how child's view of time is never a straight line – huge moments, *einzelnen* – and therefore the easier to make it a more memory-based tale.. Bradbury's pictures tie together nature, the senses and memory to create a stunning tapestry of a world that feels real yet eternal, drawing readers into what it feels like to be young.

Finally, this article demonstrates how literature preserves childhood and shapes our view of its beauty, fragility and importance in our lives with a sense of permanence, since literature is everlasting. In the poetic reflections and the strange narrative structure of Bradbury's novel, readers are reminded how literature can preserve even the most ephemeral but formative moments of human experience, providing a lens through which they can see their own memories of childhood.

**Key words:** Ray Bradbury, «Dandelion Wine», poetics, childhood, memory.

Роман Рея Бредбері «Кульбабове вино» є важливим твором, який досліджує поетику дитинства через спогади, ностальгію та гнучке сприйняття часу, відображаючи як радість, так і швидкоплинність юності. Стаття аналізує, як Бредбері створює спогади про дитинство у «Кульбабовому вині» за допомогою літературних прийомів. Результати дають чітке розуміння творчого підходу Бредбері, показуючи, як він будує особливий літературний простір, де моменти дитинства залишаються живими.

Аналіз «Кульбабового вина» розкриває деталі того, як роман створює свій мрійливий настрій і зображує дитинство. Структура твору, складена з окремих епізодів, відображає дитяче сприйняття часу як низки яскравих моментів, а не безперервної лінії, роблячи його розповіддю про пам'ять.

Сімейний будинок є теплим, спільним простором, де кухня й ганок змінюються разом із почуттями хлопчика – від літньої жвавості до осінньої тиші, відображаючи його дорослішання. Час у романі гнучкий: він розтягується в радісні моменти, як-от із новими туфлями, або стискається в біді, передаючи, як діти відчують час по-своєму, на відміну від довших чи повчальних підходів в інших творах. Дослідження поетики «Кульбабового вина» показує, як образи, структура й гнучкий час створюють спогади, що торкаються всіх, поєднуючи радість із розумінням змін.

Бредбері перетворює прості речі на роздуми про плинність життя, роблячи «Кульбабове вино» історією, що триває й кличе читачів повертатися. Ця праця досягає своїх цілей і відкриває нові шляхи для думок про те, як історії формують наше минуле й нас самих через дитинство. Зрештою, «Кульбабове вино» поєднує частини оповіді – структуру, місце, образи, сімейні миті й рух часу – у щось особливе, займаючи своє місце в американській літературі, спираючись на попередників і тримаючи красу й крихкість дитинства вічно живими. Висновки підтверджують цінність Бредбері, даючи міцну основу для цінування його роботи й вивчення ролі юності в літературі.

**Ключові слова:** Рей Бредбері, «Кульбабове вино», поетика, дитинство, спогади.

*“I feel like I own all the kids in the world because,  
since I've never grown up myself,  
all my books are automatically for children.”*

**Ray Bradbury**

**Statement and substantiation of the problem relevance.** As Ray Bradbury's «Dandelion Wine» reminds us, childhood is not just a stage of life, but a lyrical landscape lush with memory, imagination and self-discovery. Bradbury's novel encapsulated the spirit of youth and, in doing so, combined nostalgia with a play of time to become a work of literary meditation on the value of childhood. Children are also part of the social contract, and its violation by adults is indeed more partially emphasized as a punishment than a transformation, making this issue more serious, especially in the context of today's world around us, such as the crippling war in Ukraine, destruction of childhood innocence, childhood memories, and potential memories. By examining childhood through the lenses of literature, we can see how it has been romanticized, scrutinized, and canonized through the ages. While much literary scholarship has explored the more general cultural and psychological aspects of childhood in literature, the more particular poetic nature of Bradbury's treatment of the subject begs for further inquiry.

**Analysis of recent research and publications.** The theoretical background for this study is based on the works of contemporary literary theorists and cultural critics, including scholars such as Bachelard G. [1], where the author delivers extraordinary meditation on the relationship between imagination and the world: Bloom H. (Ed.) [2], who examines Bradbury's literary works: Riney-Kehrberg P. [3], who surveys the nature of childhood: Proust M. [4] who focuses on the theme of unconscious memory and the idea of the constancy of memory, and others. Such analysis deepens understandings of how childhood is represented in literature and how these representations engage and are integrated within the fabric of cultural memory.

In order to carry out this comprehensive analysis, the research uses multiple methodology approaches. A historical-literary and analytical approach will be used to put «Dandelion Wine» into a context of 20th-century American literature and to look at this book's literary influences. Using textual analysis, narrative techniques (including imagery and the poetic structuring of time and memory), as well as psychological-literary analysis, the way childhood experiences are formed via memory, nostalgia, and identity is explored in «Dandelion Wine».

**The purpose of the article.** The article aims to investigate the poetics of childhood in Ray Bradbury's «Dandelion Wine» as a means through which childhood memories are created and catered to via literary technique. It also does athematic analysis of «Dandelion Wine» with a focus

psychological time, and family dynamic. Ultimately, it will assess the aesthetic and nostalgic potential of «Dandelion Wine», showing how, through this novel, Bradbury is able to create an idealized literary space in which the transitory musings of childhood can flourish.

**Results and discussion. The atmosphere of the family house.** The family house in Ray Bradbury's «Dandelion Wine», set in the summer of 1928, is a major element in a novel that, while evoking the warmth, security, and nostalgia of childhood, makes that nostalgia fresh even as it pulls at the heartstrings. The atmosphere of this domestic space – exemplified by its front porch, Grandma's kitchen and all the various rooms inside – does not merely serve as a background: it is fundamental to the poetics of reverie, a literary mode that is dream-like in its nostalgia, evocative of the ephemeral nature of youth. The atmosphere shifts and churns, made tangible by sensory-connected metaphors, emotional gravity and the tension of home security- or its disintegration- against outside danger, providing a textured homestead for the experiences of twelve-year-old Douglas Spaulding and his family. Through a tapestry of auditory, olfactory, tactile and visual details, the house becomes an entity alive with memory, and a touchstone for the social bonds of the five families of its residents, giving the theme of the novel a further, deeper resonation.

In «Dandelion Wine» the family home is an oppositional space – colorful, communal, and resonating with belonging and nostalgia – providing stability and intimacy, which brings it into line with the thematic concerns of the book. The heart of it is Grandma's kitchen, which is portrayed as the beating center of the household, the place where daily rituals of cooking and gathering breathe life and meaning into the space. The kitchen is so described as *“the center of creation, all things revolved about it; it was the pediment that sustained the temple”* immersed in *“bell-fire steams and sudden baking-powder flurries of snow”* [5, p. 172]. These images raise up the kitchen, just beyond its utility as a site of work and the preparation of food, into a rather more mythic space, in which the phrase *“bell-fire steams”* takes up a kind of vital, almost primordial energy, and the phrase *“baking-powder flurries”* conjures a sense of whimsical childlike curiosity that is aligned with the poetics of reverie. From *“the look of the Indies in her eyes and the flesh of two firm warm hens in her bodice”* [5, p. 172] Grandma's body occupies this space as a mythic force as well, nurturing the family in a way that constitutes and reproduces the infinite possibilities of youth. The ambience of the kitchen is more than a setting for nourishment but rather, a metaphorical space in which the repetitive grind of family life plays out, providing Douglas and Tom with a wordless reassurance of security and love that is a bedrock of their childhood memories. This nurturing environment is further emphasized when Aunt Rose's attempt to impose order upsets its chaos, launching Grandma's lament, *“I've lost my touch!”* [5, p. 179]. The later restoration – in which she is *“half blind once more, her fingers groping instinctively in the dimness, shaking out spice clouds over bubbling pots”* [5, p. 179] – returns it its enchantment, as her face becomes *“red, magical and enchanted”* in the firelight and reestablishes the kitchen as a site for instinct, life-sustaining creativity, making sacred the sublime wonder of childhood in the process.

In extending this communal spirit beyond the interior, the front porch acts as a liminal space that connects the family house to the broader neighborhood, intensifying its work as a site of memory and engagement that enriches the mood of nostalgia. The sounds that create the fabric of the evening are tactile, the scrape of chairs, the muffled tune of a phonograph, and they ripple with the cadence of family rituals, whirling in the air, trailing those somatic sensations of memory.

In the porch the *“rocking chairs sounded like crickets, the crickets sounded like rocking chairs”* [5, p. 22], an observation that adds to the idea of a harmonious coexistence of domestic space and its surrounds. It evokes that nostalgia, borrowing from those endless, mid-summer evenings of youth where time moves slower and the porch becomes the place we share stories, laughter and contented silence. But as summer fades, the porch, too, signifies the end of summer: *“Now Tom and Douglas and Grandfather stood, as they had stood three months, or was it three long centuries ago, on this front porch which creaked like a ship slumbering at night in growing swells, and they*

*sniffed the air*" [5, p. 183]. The creak, compared to a ship in "growing swells" creates an impression of fragility and transition, and the choice to take the swing to the garage – "we won't be coming out here any more" – notes the shift, while bittersweetly reinforcing the reverie with the recognition of how little time this will last.

The physical richness of the family house deepens the reader's emotional engagement with this point – it is a smell, a taste that lingers like a gesture, a wave of the hand, a tribute to childhood's simple pleasures and the safety of home. Outside of the kitchen and porch, other rooms help contribute to this dynamic, each room a unique expression of the domestic experience. The cellar, for example, is a preserving space for memories, especially through the dandelion wine: "*there the ketchup bottles, most of them full now, stood burning in the cellar twilight, one for every living summer day*" [5, p. 182]. This imagery directly links the house with the novel's project of capturing the ephemeral (the essence of summer), as the wine is later described as glowing "*through a faint skin of dust*" allowing Douglas to "*stare straight into the sun*" and "*re-live summer*" [5, p. 184]. The cellar's cool, shadowy vibe balances out the heat of the kitchen, but it resonates with the house's function as a keeper of nostalgia, holding the summer that guts it in its folds, in a way that reflects how childhood becomes stored in the mind. Or, when Aunt Rose is back to interfere, the chandelier prisms in the dining room "*rang with pain*" [3, p. 173], and its peaceful tablescape, with its "*sublime foods*" [5, p. 180], becomes a candlelit haven only after the kitchen has been rehabilitated. These turn-ons indicate the room's sensitivity to the family's inner life, which adds depth and resonance to the nostalgic experience by suggesting joy in the domestic space that is intertwined with conflict.

The library, likewise, is a quieter, more contemplative space, a strategic ground for Grandfather's plans and a repository of tradition. He celebrates with sherry "*At three-thirty on Sunday morning, with the house warm with eaten food and friendly spirits. Grandfather pushed back his chair and gestured magificently. From the library he fetched a copy of Shakespeare.*" [5, p. 180]. This moment imbues the library with intellectual warmth and stability, rooting the wistfulness in familial legacy while contrasting the chaos of the kitchen. The parlor and halls, in contrast, bring a note of solemnity and history. The parlor is described as "*dark and smelled old and alone*" [5, p. 179] when Douglas sneaks through it, evoking a lack of movement that is at odds with the livelier spaces of the house, while the halls resound with "*ripples*" of Great-grandma's leaving, the family ongoing "*all through the house*" [5, p. 141]. These more subdued spaces suggest the passage of time and all that entails, making a struggle with reverie richer by anchoring it in the house's lived history and centuries of continuity.

The family house's ambience becomes more complex still as a refuge, and a counterpoint of stability against the outside world's prospects of danger and disorder. The ravine, a recurring image, gets ominous imagery: "*The ravine was a dynamo that never stopped running, night or day; there was a great moving hum, a bumbling and murmuring of creature, insect, or plant life. It smelled like a greenhouse, of secret vapors and ancient, washed shales and quicksands*" [5, p. 122]. This wild, chaotic force exploding outside the home is a humorous reminder of the house as refuge, where the familiar sounds of dishes and the heat of the kitchen are a source of comfort and safety. This contrast plays out most strikingly in scenes in which characters transition back and forth from the ravine's dangers to the house's embrace, including Lavinia Nebbs' journey, in which the domestic atmosphere serves as an unsettling contrast to chaos outside its walls. The contrast only adds to the house's wistful charm, framing it as a place where some innocence of childhood is still protected from outside forces, where the chaos of the outside world is kept at arm's length, where the dreams of youth can continue to thrive undisturbed.

The house's sense of time evolves too, another layer reflecting the passing of summer and the creeping sense of change. At this stage of the season, the house is alive – in the kitchen's dance of activity and the porch's buzz of groups assembling. As fall sets in, though, something changes: "*Now Tom and Douglas and Grandfather stood, as they had stood three months, or was it three*



*long centuries ago, on this front porch which creaked like a ship slumbering at night in growing swells, and they sniffed the air. Inside, the boys' bones felt like chalk and ivory instead of green mint sticks and licorice whips as earlier in the year*" [5, p. 183]. The boys' bones turn from "green mint sticks" to "chalk and ivory" a sign of lost youth that echoes the change of seasons and evokes a melancholy nostalgia, categorically sweetening the reverie. For this evolution is not just setting but also a participant in the narrative, mirroring the emotional landscape of Douglas's summer while deepening the novel's meditation on the transience of childhood.

The interplay between these elements – communal warmth, sensory richness, contrast with the external world, and temporal flux – coalesces around an atmosphere that transcends its physical confines, constituting a microcosm of the novel's larger thematic exploration. The house is a sentience, sustained by the pulse of family life and the burden of memory. The dandelion wine, connected to the activities of the house, speaks to this preservation: "*Dandelion wine. The words were summer on the tongue. The wine was summer caught and stoppered*" [5, p. 9]. The image recalls the house's function as a vessel for capturing the ephemeral, the way the wine also does – a tangible tie to fleeting youthful delights that can be summoned again in times of longing. These motifs – light, sound, texture and preservation – echo throughout the text, tethering disparate experiences into a unified meditation on nostalgia that welcomes the reader to linger within its arms.

The complexity of the atmosphere is even further enriched in that it is able to evoke a spectrum of emotions, from joy and wonder to melancholy and reflection. The transformation of the dining room into a "*candlelit haven*" [5, p. 180] subsequent to the restoration of the kitchen is representative of the family's resilience, while the dark, old stillness of the parlor and Great-grandma's echoes reverberating through the halls bring a more solemn, contemplative strain. This emotional range also helps make sure that the house is not a one-note object of nostalgia, but a living space that reflects the complexity of childhood – the headiness, but with the awareness that childhood eventually comes to an end. But the sensory details – the clank of dishes, the smell of spices, the creak of the porch – work in concert with these emotional shifts, producing an atmosphere that's at once immediate and timeless, rooting the reverie in the tangible and lifting it into memory and imagination.

The ambience of the family house in «Dandelion Wine» is a vital tenet of the novel's poetics of reverie, rendering a nostalgic, genial, and shared environment in which the safety and simplicity of childhood experiences in this realm are cherished and agonised over as it reflects on the inevitable fading that comes with the adulthood. Through the front porch's communal rituals, the kitchen's miraculous chaos, the diverse contributions of other rooms and the house's function as refuge and temporal mirror, Bradbury constructs a domestic space that pulses with sensory detail and emotional resonance. This ambience roots the story in the reassuring rituals of everyday life and raises them into a dream-space where the past is never surrendered and the present takes on timelessness. In «Dandelion Wine», the house becomes a living monument to the endurance of memory and community, as Bradbury elevates the mundane to the realm of the extraordinary, recreating a past washed over with the colours and textures of life. The family house, its atmosphere layered and complex, serves as the living embodiment of the novel's central paradox: How do we revel in the fleeting beauty of youth while silently acknowledging its eventual vanishing act, an equanimity that secures its continued habitation in our hearts?

**The problem of psychological time.** The poetics of childhood reverie articulated through psychological time in Ray Bradbury's «Dandelion Wine». Unlike the mechanical passage of clock time, psychological time expands and contracts in the tides of mood, awareness, and memory, a trick Bradbury deftly wields to do the heavy lifting of revealing the emotional landscape of twelve-year-old Douglas Spaulding over the summer of 1928 in Green Town, Illinois. This poignant malleability of time, where seconds can dissolve into expansive, endless stretches of eternity or collapse under the pressure of emotional gravitas, feels so attuned to that fluid, almost dreamlike quality of a child's consciousness, and resonates deeply with the lyrical and nostalgic spirit of the novel.

Academics have posited that the psychological time of *Dandelion Wine* embodies the very second-by-second measure of childhood's surreal time „*does not exist without you experience*”, in which time expands in moments of delight or wonder, distorts and bends in those of loss or despair, mirrors the irreversible ephemerality of youth. Bradbury writes a story that not only celebrates the agelessness of childhood but also participates in a world where memory and the experience of time are inextricably intertwined.

Bradbury's interest in psychological time is everywhere present in the moments when intense emotional or sensory experiences, possibly more than one at a time, stretch time to allow Douglas to linger in full fullness, presence in the moment. A paradigmatic example comes near the start of the story, as Douglas accompanies his father and brother to harvest fox grapes in the woods, the sensory richness of the scene rendering the tempo of time to a conclusion: “*His fingers sank through green shadow and came forth stained with such color that it seemed he had somehow cut the forest and delved his hand in the open wound*” [5, p. 4]. This tactile imagery builds toward his epiphany, “*I'm alive!*” [5, p. 8] lets the world fall away, leaving only the sublime realization of his own life. That romp with Tom does not break this moment, instead, the narrative delays on the “*great Thing*” that Douglas senses looming, creating a broad temporal disjuncture dominated by childlike awe. Like, purchase of the “*Cream-Sponge Para Litefoot Tennis Shoes*” enhances time through the promise of endless freedom. Douglas implores Mr. Sanderson, “*Feel how fast they'd take me? All those springs inside?*” [5, p. 17], and once he puts them on, “*He just spun about with a whisper and went off*” [5, p. 18]. The speed gives way to ethereal movement here, time stretching as each step sends him into a present that seems new and endless, epitomizing the boundless horizons of summer through a child's perspective. These are examples of how Bradbury is playing with psychological time to increase the intensity of youthful discovery, which he contrasts sharply with the linearity of adults' temporalities.

It makes the process of making the dandelion wine one of the fundamental principles of psychological time in the novel, a metaphorical way of catching and prolonging the nature of summer. This act is one of special meaning, inasmuch as, as Douglas observes, “*Every time you bottle it, you got a whole chunk of 1928 put away, safe*” [5, p. 20], something which Grandfather expands upon when he explains by bottling the summer one could “*live the summer over for a minute or two here or there along the way through the winter*” [5, p. 182]. Along with its physical maintenance, it is imbued with psychological significance; it acts as a vessel of memory and sensory experience. Douglas and Tom's rough-and-tumble theater of repartee, “*There's the first day of summer. There's the new tennis shoes day. Sure! And there's the Green Machine! Buffalo dust and Ching Ling Soo!*” [5, p. 182], each bottle makes a time capsule, a way to return to a moment after the season is gone. This motif echoes the evidence that dandelion wine represents time preservation, connecting the fleeting present with a lasting past, a system that offers comfort against the transience of childhood and serves to bolster the nostalgic heart of the novel. In comparison, Marcel Proust's *In Search of Lost Time* uses the same device with the madeleine, the taste of which brings on an involuntary flood of recollection: “*No sooner had the warm liquid, and the crumbs with it, touched my palate than a shudder ran through my whole body, and I stopped, intent upon the extraordinary changes that were taking place.*” [4, p.p. 41–42]. Where Proust's trigger opens a wide cotton-seed field of memories, Bradbury's dandelion wine makes the summer days themselves into a concentrated, directable personal commodity that a child uses as a more direct response to calendar time.

Psychological time also shows its ability to warp, when emotional devastation overtakes Douglas, as in the illness late in the summer. Overcome by the season's accumulated joys and sorrows, he falls ill with a fever. You are no longer the body you inhabited and this mythical state of delirium condenses time into a viscous, smothering sludge where past events jostle out of order, in a helix – a reflection of the heaviness he carries. Mr. Jonas's admonishment of “*pure northern air*” and “*drink with your nose*” [5, p. 169] clarifies this, returning him to temporal perception and removing him

from this distorted state. This scene illustrates how, in distress, psychological time can contract – a familiar event from childhood, when intense emotions trouble the flow of moments.

But at the end of summer, Bradbury bends psychological time to reckon with its passage, and frames a haunting relation of reversal and closure. Douglas stands still with Grandfather and Tom and muses, “*Everything runs backward now. Like matinee films sometimes, where people jump out of water onto diving boards. Come September you push down the windows you pushed up, take off the sneaker you put on, pull on the hard shoes you threw away last June. People run in the house now like birds jumping back inside clocks*” [5, p. 183]. This raw poetry of disordered ritual – windows dropped down, sneakers kicked off – indicates time’s reversal, the closure of summer’s open-ended capaciousness and the resumption of purposeful order. The metaphor of “*birds jumping back inside clocks*” stirring juxta-poses the fluid, unfettered time of youth with the mechanical cadence of adulthood, providing a perfect articulation of the bittersweet pivot Douglas is entering. This act of reflection not only heightens the transience of the season, but deepens the reverie by memorializing an emotional experience.

These pivotal moments – Douglas’s woods epiphany, “*I’m alive!*” [5, p. 8], the liberating “*He just spun about with a whisper and went off*” [5, p. 18] of the tennis shoes, the “*a whole chunk of 1928 put away, safe*” [5, p. 20] of the dandelion wine, summer’s end with “*Everything runs backward now*” [5, p. 183] – bric-a-brac moments with psychological time that bridge the episodic structure of the novel with its thematic heart. The moments collected here are prime examples of Bradbury’s ability to shape the reader’s relationship to time – an acceleration of joy, a compression of sorrow, over an arcing narrative that taps deeply into the poetics of reverie.

With this close attention to psychological time, and its differently paced movements, Bradbury fashions «Dandelion Wine» as a meditation on childhood, a buoyant celebration of a phase of life when each day is filled with adventure and the years stretch ahead like a golden ribbon of potential during which the best (and worst) has yet to happen, but the toll of days gradually accumulating forms a bittersweet counter to the joy as childhood provides its own brief passage before its departure. The novel’s surprise insight is that memory, represented by rituals such as dandelion wine, alters temporal perception, becoming a bridge between a moment in one time period and the same moment in another time period, such that the emotional experience these events yield extends beyond their chronological frame. This play of time echoes the poetics of reverie, drawing readers into Douglas’s world of time as an emotional movement rather than as a rigid measure, and also to consider their own childhood, the lens of childhood, through this subjective lens. Through the integration of psychological time in the warp and weft of the narrative, Bradbury captures the fleeting beauty of youth, rendering Dandelion Wine a timeless exploration of the human experience wherein the past lingers as an undimmed light in the memory, allowing the novel to stand out against both his own oeuvre and the literary landscape as a whole.

And finally, the examination of psychological time shows how joy augments moments, distress warps them, and memory holds onto them – giving us a lens, subjective at best, on Douglas Spaulding’s summer of 1928. Treating childhood, and the halcyon days of summer, as both a fleeting aesthetic joy and an idealized, universal experience, these findings work together to illuminate how Bradbury constructs a narrative around «Dandelion Wine» that makes the novel one of the finest literary achievements of the 20th century.

**Conclusions.** Ray Bradbury’s «Dandelion Wine» examines childhood on a deep level through memory and nostalgia and a nonrigid sense of time, finding both the happiness and the temporariness of youth. This thesis serves to demonstrate how Bradbury constructs childhood memories in Dandelion Wine using literary techniques, to situate the novel in the context of 20th-century American literature. These findings provide clear evidence of Bradbury’s orientation, and help show how he builds a particular kind of fictional world in which childhood moments endure.

The family house becomes a warm, shared space, its busy kitchen and lively porch changing as the boy's feelings shift from summer energy through autumn quiet, mirroring his coming of age. Time bends in the story, growing stretchy when things feel good – like the newness of shoes – and narrowing when it's painful, tracking how kids perceive time in their own way versus how it's sometimes marked in other books, with longer or education-centered lessons. These points advance the goals of the introduction. The examination of «Dandelion Wine»'s narrative reveals that it creates universal memories, threaded with happiness but also with the knowledge that things will not always be the same, through strong imagery, a fragmented structure and an elastic sense of time. Shelving it alongside other American books makes clear how it draws in ideas of missing the past and staying strong and growing up and being together, connecting old sadness with new change

Bradbury takes simple things and gives them deep thoughts about life moving on, making «Dandelion Wine» a story that resonates forever, that readers keep returning to. This work succeeds in its goals and opens up new ways of thinking about how stories influence our sense of the past and who we are via childhood.

Ultimately, «Dandelion Wine» weaves together storytelling components, its premise, setting, imagery, family life, moving-through-time, into something special, and secures its place within the American canon by building on what preceded it yet preserving childhood's evanescent beauty in a way that transgresses time.

The study of poetics of childhood in the literary aspect is of interest for the further scientific research.

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