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**Кваліфікаційна робота магістра**  
**Емотивна палітра в романі**  
***Once Upon a Broken Heart* Стефані Гарбер**

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## INTRODUCTION

Emotions have always been an important part of human life. The ancient philosophers: Aristotle, Descartes, Spinoza, Fromm tried to sense the meaning of the emotions. The analysis of academic sources revealed that emotions thoroughly studied within psychology by Walter Cannon, Carrol Izard, Antonio Damasio and Martin Seligman.

While in literature emotions are viewed upon as psychological mechanisms that get reflected in literary texts and thus create a specific connection between the author and reader. Research on the emotional aspect in fiction has deep origins. Aristotle was one of the first philosophers to study the issue of emotions in poetic texts. The author does not always express their emotions explicitly. It can be conveyed through symbolism, subtext, narrative style, tone and other means that evoke certain emotional reactions in the reader. David S. Miall is a British-Canadian scientist who has studied the aesthetics of literature and the emotional impact of literary texts on the reader. His research focuses on the way readers perceive and interpret literary works, particularly from an emotional point of view. Reuven Tsur one of the founders of cognitive poetics. His works include the analysis of aesthetic reactions evoked by works of art. Tsur has studied how certain stylistic devices in literature create emotional resonance and how the form and structure of a text can stimulate certain emotional reactions. Olha Vorobieva is a Ukrainian linguist who researches the linguistic mechanisms of expressing emotions in texts. She studies various linguistic tools that help authors convey emotions and how these emotions can affect the reader.

System of emotives in the novel *Once Upon a Broken Heart* by American author Stephanie Garber. The subject-matter of the paper is functions of the emotives in the studied novel.

**The relevance of the study** is determined by the popularity of the fantasy genre among young audiences, where emotions frequently play a major role in developing deep and complex characters and worlds. Studying emotives in this

context provides a better understanding of the way emotions influence character behaviour and plot development.

The current paper focuses on the study of emotions in literature from the perspective of literature and cognitive science. It aims at revealing the functions of emotives in the fictional text. The basic premise of this inquiry is to consider the emotions presented in the literary text.

To achieve this goal, the following tasks are set:

- to analyse emotions as a phenomenon in psychology;
- to explore emotional image in literature;
- to analyse general emotive framework of the novel;
- to explore dominant emotives in the novel.

The work consists of introduction, the first chapter on theoretical background of emotives studying, the second chapter on analytical research of the emotives in the novel, general conclusions, a list of references and appendix.

In the research was analysed 105 emotive units from Stephanie's Garber novel *Once Upon a Broken Heart*.

# **Chapter 1. Theoretical background of studying emotional images in the fictional text**

## **1.1 Emotion as a psychological phenomenon**

In order to understand emotion as a psychological phenomenon, it is important to define the concept of emotion initially. Emotion is a complex psychological phenomenon that usually includes three components: *a subjective experience, a physiological response, and a behavioural or expressive response* (Kagan, 2007). However, there is no strict explanation what *emotion* truly means.

Various theorists have explained emotional phenomena in different ways. The very first attempts to theorize emotions were based on philosophy. Aristotle gave one of the first philosophical explanations of emotions in his essay “Rhetoric”, where he classified emotions as feelings followed by pleasure or pain that bring some other changes to the soul that affect choices and movements (Gillies, 1823). According to Jean-Paul Sartre’s, phenomenological approach, emotions were understood as impulsive acts directed toward an object. (Sartre, 2002). This approach reinterpreted emotions as ways of experiencing the world.

The scientific study of emotions began with the development of experimental psychology at the end of the 19th century. In 1884, the field of emotions was developed. William James wrote the famous article ‘*What is emotion?*’, which became the foundation of James Lange's theory of emotions. This theory states that emotions are triggered by bodily changes, or rather by physiological responses that are not completely under conscious control. According to this theory, rising blood pressure, increased sweating, trembling and mouth dryness are experienced as anxiety, sadness, joy or similar emotions. (James, 1884). According to Carl Lange, physical changes occur in response to an environmental stimulus and the affective experience of emotions comes later. This is called the ‘peripheral theory’ of emotion (Lange, 1885).

Another influential theory of emotion, the ‘Cannon and Beard theory’, advanced by Walter Cannon and Philip Beard in the 1920s, argued that emotions are

the result of brain activity and therefore, cannot be localised to specific parts of the body (Cannon,1927). Emotions are not a by-product of physiological changes, since it is impossible to measure the quality of emotional awareness and physiological changes at the same time. Furthermore, it is not possible to compare the speed of the two processes. The experience of the temporal thalamic response and the hypothalamic reflex can occur almost simultaneously and concurrently. Therefore, physical changes are only part of the emotional response. Other theorists believe that emotions are submitted experiences blended with physiological manifestations.

Another prominent scientist Carroll Izard and his Differential Emotions Theory (DET) is one of the most influential theories in emotion psychology and explores how basic emotions influence personality development, social behaviour and motivation. The basic principles of this theory are centred on the assertion that emotions are primary, universal and innate, and form the basis of more complex mental and behavioural processes (Izard, 1991).

Izard claims that there is a certain set of emotions that are inherent in all humans from the moment of birth, regardless of culture or environment. These emotions arise spontaneously in response to various triggers and are the result of an evolutionary process. They provide a quick adaptation to the environment, as they prepare the body for actions directed at survival; for example, fear makes one avoid danger, and anger makes one defend oneself (Izard, 1991).

Carroll Izard differentiates ten core and discrete emotions: fear, anger, shame, contempt, disgust, guilt, distress, interest, surprise, and joy. The scientist claims that (Izard, 1991):

- **fear** leads to the avoidance of threats or danger;
- **anger** causes stimulation and motivates action in situations where it is necessary to protect one's interests or overcome obstacles;
- **shame** supports social norms and helps to avoid behaviour that goes against the rules;
- **contempt** –helps distance oneself from people or behaviours one finds unacceptable, reinforcing social hierarchies and norms.

- **disgust** – protects against potentially harmful or dangerous substances or situations;
- **guilt** – stimulates the correction of wrong behaviour aimed at violating ethical norms;
- **distress** – refers to feelings of extreme discomfort, anxiety, or sorrow, often resulting from adversity or frustration
- **interest** promotes knowledge and exploration of the environment, stimulates learning;
- **surprise** – occurs in response to new or unexpected stimuli, helps to pay attention to important changes in the environment;
- **joy** – strengthens social bonds, motivates to continue positive activities.

Emotions, according to Izard, are the main motivational system that guides human behaviour. For example, emotions can activate or inhibit various cognitive and motivational processes. Thus, fear could trigger an immediate reaction to avoid a threat, while interest stimulates exploratory behaviour and learning (Izard, 1991).

Emotions affect cognitive processes: Izard highlighted the close connection between emotions and cognitive processes such as thinking, learning, and memorisation. For instance, emotions can focus attention on important details of the environment or events and help to remember significant information.

Emotions interact with each other: Despite the fact that basic emotions are relatively autonomous, they can combine with each other to form more complex emotional states. The simultaneous experience of joy and surprise, on the other hand, can lead to a state of delight.

Emotions shape personal development: Emotions contribute to self-awareness, self-regulation, and interpersonal relationships. According to Izard, the ability to recognise and regulate one's emotions is an important aspect of personal development (Izard, 1991).

While another prominent scientist Antonio Damasio is known for his Somatic Marker Hypothesis, which explains how emotions influence decision-



making. He argues that the physiological reactions of the body that accompany emotions create ‘somatic markers’ – signals that help people assess situations and make decisions (Damasio, 2008).

Damasio states that emotions arise as a reaction to changes in the internal state of the body in response to external stimuli. These changes typically include changes in heart rate, breathing, muscle tension (Damasio, 2008).

He argues that without emotions, it would be difficult to make decisions, as somatic markers that arise from previous experiences help to assess the consequences of possible actions.

Compatibility with cognitive processes: According to Damasio, emotions are closely related to cognitive functions such as memory, attention, and understanding. They create a context in which cognitive processes can be carried out more effectively (Damasio, 2008).

According to Somatic marker theory the body signals caused by emotions influence people’s decision making. Somatic markers are physiological reactions of the body (such as heartbeat, sweating, stomach cramps) that occur in response to a certain stimulus and influence our thoughts and decisions (Damasio, 2008).

According to Damasio, emotions are not merely mental experiences, they have a bodily basis. Emotional reactions occur in the body (through changes in heart rate, breathing, hormonal levels), and the brain registers these changes as information that is used in the decision-making process.

Damasio argues that somatic markers are useful ‘shortcuts’ that the brain uses to quickly assess situations. They help us avoid undesirable actions and choose more profitable options. In other words, emotions signal the possible consequences of decisions and influence our behaviour (Damasio, 2008).

Through past experiences, the brain accumulates information about the emotional and physical states that accompanied successful or unsuccessful actions. Afterwards, when faced with new situations, the brain uses this experience to intuitively choose the best solutions.

Damasio makes an important distinction between emotions and feelings. Emotions are automatic reactions of the body to certain stimuli that we often have no control over. Feelings are the conscious experiences of these emotions that arise when the brain processes and interprets physiological changes in the body (Damasio, 2008).

Traditionally, emotions have been seen as interfering with rationality, however, Damasio has shown that they are actually necessary for effective decision-making. Without emotions, people often hesitate or fail to make a choice because they lose the ability to quickly assess situations based on previous experience.

This is especially important for complex decisions that require consideration of many factors and consequences.

Damasio's theory emphasises that rational thinking and emotions cannot exist separately – they are interdependent and complementary. Emotions, arising from physiological changes in the body, are crucial for adequate decision-making, social adaptation, and even for self-awareness (Damasio, 2008).

Thus, the theories of Izard and Damasio provide different but complementary approaches to understanding emotions: Izard emphasises the importance of basic emotions as a fundamental part of human nature, while Damasio focuses on their role in cognitive processes and decision-making.

## **1.2 Emotional image in a literary text**

In literature, imagery of an individual's emotional experiences is expressed in a text in the form of emotives or emotive images. According to Charles Stevenson, an American analytic philosopher, *emotive* is a term used to describe emotional statements or expressions of emotion; emotives could be also considered as speech acts that aim not only to inform, as well as to evoke emotions or change the behaviour of the audience (Stevenson, 1944).

Literature has the ability to take readers much further than their imagination and take them to new and unexplored worlds. However, even inside the author-created fantasy universes, fantasy literature has the capacity to evoke feelings in readers that resonate with them in the real world as a result of responses to situations

they find intolerable. This emotional reaction to literature is nothing relatively brief of inexplicable; it is a profound connection between universes that cannot reconcile conflicting intentions. The scientific lens has gradually come to recognize the creative capacity and literary force of literature, which has prompted studies on how stimuli might elicit emotional responses and given rise to the framework of analysis known as emotion.

Emotional images are dynamic aspects of human perception and form the basis for artistic thinking, creative vision and aesthetic imagination. They express the pleasures and sorrows of life, adversity and disaster, sweetness and bitterness, victory and failure. In exquisite literature, emotions affect the mental state with their varied descriptions – from raw tremors and trembling to uncontrollable exhalations, from rapidly changing states to creeping, smouldering, endless pain (Kind, 2022). The research question is literary representation, and we present a preliminary study of how emotional images appear in Stephanie Garber’s novel *Once Upon a Broken Heart*.

Observing the author’s history and other works, especially the *Caraval* trilogy, before delving into the first look of the *Once Upon a Broken Heart* is essential.

Stephanie Garber is a New York Times bestselling author who creates lush, fairytale-inspired worlds of magic, romance, and adventure. As a result of an early interest in storytelling, she studied creative writing in college and spent many years writing novels with high stakes romances. Her debut novel, *Caraval*, was published by Flatiron Books in 2017 (Goodreads). It received positive reviews from *Publisher's Weekly*, *USA Today*, and the *School Library Journal*. The series has appealed to fans of “whimsical fantasies reminiscent of the works of Erin Morgenstern and Laini Taylor.” Her second fantasy series, *Once Upon a Broken Heart*, began with its eponymous title releasing in 2021, and the sequel, *The Ballad of Never After*, releasing September 2023 (Goodreads).

In the same universe as the *Caraval* trilogy, *Once Upon a Broken Heart* features crossover characters and takes place on the continent north of *Caraval*, the

Empire of the Wicked. It follows Evangeline Fox, a heartbroken main character seeking a happily ever after and the restoration of her love through a desperate bargain with Jacks, the embodiment of Fate she never intended to meet. Crafted in Garber's signature lush, whimsical prose, this tale features the themes of second chances, love, sacrifice, and the bittersweetness of purely romantic love. It is a carefully paced exploration of the innocence of love and the dangers of it. While the technology and worldbuilding remain minimal, Garber introduces a bewitching cast of characters and imaginative magic, inspired by the myths of the Antithesis (Goodreads). Ultimately, this book leaves readers with bittersweet satisfaction, tugging at their heartstrings even as the larger plot threads remain unresolved.

As one of the main subthemes in the *Once Upon a Broken Heart* trilogy by Stephanie Garber is a way to happiness. Evangeline, the main character always wanted to reach her happily ever after and thought all the obstacles: deception, curse and others, in the end she got what she always wanted and deserved: justice and true love. Throughout the book, the reader observes the development of the protagonist and her path to accepting herself and others for who they are, thereby noticing happiness even in the most trivial things.

At the same time, the usage of emotives in the novel helps the reader to understand all this, contributing to the comprehension of the characters' state of mind, reflecting their attitudes and perceptions of different situations. It is noticeable, the environment is described in gloomy colours in difficult situations, and vice versa, in positive situations – in bright colours (McMillen, 2023).

*A tormented scream pierced the night like a blade. The sky bled, and darkness fell instead of stars, erasing lights across the Magnificent North. (Stephanie Garber The Ballad of Never After p. 263)*

According to Max Lüscher, responses to colours might reflect a person's internal psychological state, including their emotions, stresses and experiences.

Lüscher believed that different colours could reveal or externalise emotions. Dark colours such as black, grey, or brown are often associated with depression,

sadness, or anxiety. In contrast, light colours such as yellow, white, or blue are associated with optimism, joy, and a sense of lightness (Lüscher, 1969).

Lüscher believes that colours have a significant impact on the psychophysiological state, and the choice of colours could indicate depressed or elevated emotions. Dark colours signal a sense of stress or internal struggle, while light colours reflect calmness and positive emotions.

Thus, Lüscher's ideas emphasise the connection between colour choice and emotional state, and his theory has become the basis for many modern psychological studies of colour.

### **1.3 Emotive unit and its typology**

An emotive is a linguistic tool used to express the emotions, feelings and emotional reactions of the speaker or addressee, as it was mentioned before. Emotives are an important component of communication because they help to convey not only information, but also the speaker's emotional state, creating an emotional impact on the listener. They can be expressed in both verbal and non-verbal forms and can be of different types depending on their function in the sentence.

According to Maryna Zhownir emotives could be divided into three main types (Zhownir, 2012):

- **Emotive-Nominatives**

These are emotive expressions that serve a nominative function. They are typically nouns or noun phrases that identify or label emotions.

*“Or maybe it truly was jealousy, as much as Evangeline was loath to admit it” (Stephanie Garber, *The Balade of Never After*, 2022, p. 157).*

In the given example, we could see that *jealousy* is an emotive-nominative, naming the emotion Evangeline feels.

*“A tremor of fear moved inside her” (Stephanie Garber, *The Balade of Never After*, 2022, p. 292).*

This phrase directly names the emotion of *fear* as an internal sensation Evangeline is experiencing.

- **Emotive-Expressives**

These expressions directly articulate or express the speaker's current emotional state. They often include interjections or exclamatory phrases and convey a more immediate emotional reaction.

*“Oh, there's that other game,” the girl chimed in. “The one—” (Stephanie Garber, The Balade of Never After, 2022, p. 120).*

In the example above, the interjection “Oh” expresses a casual, yet emotionally engaged state.

*“No,” Chaos said sharply (Stephanie Garber, The Balade of Never After, 2022, p. 285).*

The sharp “No” in the given fragment expresses Chaos's immediate rejection, showing his emotional engagement with the situation.

- **Emotive-Descriptives**

These emotives describe emotional states in more detail, often using adjectives or longer phrases that provide more context or nuance to the emotions being described.

*“Her palms started to sweat as she watched the spinning of the second hand, twirling faster and faster each minute” Stephanie Garber, The Balade of Never After, 2022, p. 266).*

This description illustrates Evangeline's anxiety without explicitly naming the emotion.

*“Evangeline gasped, and at last she pushed him away” (Stephanie Garber, The Balade of Never After, 2022, p. 163).*

Here, the action of gasping serves as an emotive-descriptive, showing her surprise and distress without directly naming the emotions.

These three types of emotives, nominatives, expressives, and descriptives, are integral to understanding how emotions are communicated through language (Zhornir, 2012).

The framework of emotional language emerged, which over time led to a deeper understanding of emotion and way of expressing it in language. The

development of vivid fictional world creation techniques enabled authors to place their stories in made-up settings and craft expressive language that would allow characters to respond appropriately. Fantasy literature therefore evolved into a genre that was only concerned with arousing feelings by setting the story in exotic settings and using expressive language.

While language is more than a symbol of meaningless thinking; it is a permanent part of emotional life. Thought is the conscious choice of thoughts and emotional life is born through the thoughts themselves. However, language is a means of communication, yet it is not merely a means of conveying information; it is a form of social life, full of emotional persuasion, embodying a universal emotional colouring (Eekhof, Van Krieken, Sanders, 2020).

Despite the significance of emotion, linguists—especially in the scientific community—only began to focus on the emotive aspects of language relatively late. The suggestion collocation of “E” with “Unit” is highly inventive, drawing attention to a particular object in a particular way. The addressee may experience emotive or emotive-cognitive effects from the emotive unit, and the advancement of emotive-cognitive devices that rely on these effects is crucial for interpretation and the creation of relevant and important text.

Individuals are sometimes confronted with an objective reality that is beyond of their control or purpose, that yet evokes subjective perceptions and necessitates the development of an individual’s self-concept in response to this unchangeable objective truth. Such a perspective involves people’s meaningful engagement with the unquestionable reality, going beyond simple textual knowledge (Marcuse, 1991). They are included by responses they believe contradict their self-concept in the perception. Emotional responses preceded or accompanied by physiological changes and covert acts of thinking interpretation and assessment are only elicited when such stimuli engage this deeper level of thought or evaluation (Wheatley, 2023). This better knowledge of the fears expressed in writings translates into subjectivity that goes beyond evaluation or approval. However, since humans cannot possess control or intent overall (Berger & Luckmann, 1991).

Even though humans are complex beings, it is important to identify the properly defined components that are most relevant for understanding and deciphering the text. Accordingly, the range of effects and structures that the emotive units could also create is defined by its lexical-phrasal compositionality.

Besides this, a variety of cultural norms can be observed through behaviour, attire, hairstyle, and nonverbal cues from a home. Moreover, they are also not emotive units. Even though there are many emotive triggers and, by implication, emotional units in a broader sense, extremely few would be recognized and interpreted as such in crucial aspects—structural, logical, probabilistic, and even orthodox ordinances.

Emotional, cognitive, or any other type of thought modelling requires language, an instrument with a complex tool. It is the type of being that communicates thought and, with it, a corresponding understanding of reality. To effectively communicate the text's relevant perception, the emotive units must be created.

Here, cognition plays a crucial role in the formation of a corresponding linguistic entity called an emotive unit, which is a crucial linguistic tool that must be understood in this context and involves the interpretation of pertinent perception, whether it be primarily or exclusively emotive. In this situation, the text's emotive units manifest relevant and important emotional life, but it can also be evaluated from the perspective of perception patterns, which would prefer to distinguish between texts that are cognitive or emotive-cognitive.

Emotive units, according to different scientists, could be divided into:

- lexical emotive units;
- syntactic emotive units;
- textual emotive units.

Lexical emotive units are words or expressions that carry strong emotional connotations. As examples, it could be the emotive reactions evoked by words like 'tragic beauty' and 'heartbreaking.'



*He was still indescribably breathtaking, but it was all the tragic beauty of a sky where every single star was falling (Stephanie Garber, Once Upon a Broken Heart, p. 263).*

The lexical emotive units here are expressed through such words as *indescribably breathtaking*, *tragic beauty* and *every single star was falling*. These words and phrases have a high emotional potential. The **epithet** *breathtaking* emphasises the extraordinary emotional state of the observer, while the phrase *tragic beauty* contains an **indirect oxymoron** that creates an emotional contradiction: beauty is combined with tragedy. The **metaphor** *the sky where every star falls* also has an emotional impact, conveying a sense of loss or inevitability.

This description focuses on evoking a strong emotional response from the reader. It can evoke feelings of sadness, regret, or even fear of inevitable change. ‘*Tragic beauty*’ reflects the human desire to see something beautiful, even in the middle of destruction or disaster. This creates an emotional dissonance – the reader experiences both admiration and sadness at the same time.

While syntactic emotive units consist of patterns or language constructions that display feelings. Emotional intensity is typically increased by the use of **repetition**, **rhetorical inquiries**, or sudden **phrase transitions**.

*She should have been happy the princess hadn't died. Maybe Evangeline was just feeling sorry for Jacks because she already knew that this story didn't end well (Stephanie Garber, Once Upon a Broken Heart, p. 266).*

The use of syntax in this passage helps to create emotional tension through rhetorical contrast and pause. The short sentences “*Maybe Evangeline was just feeling sorry for Jacks and she already knew that this story didn't end well*” convey the character’s internal conflict. The prominent use of **rhetorical phrase** *she should have been happy* evokes emotional uncertainty: the reader feels that the character cannot be happy even when she has a reason to be.

In this example, syntax emphasises the psychological conflict that Evangeline is experiencing. Her emotions are mixed, and she must feel both happy and sad at the same time. The choice of short sentences creates the sense of

fragmented, intense thoughts that are typical of cognitive processes under severe emotional stress. This corresponds to the way people often think in moments of difficult decisions or internal struggle.

However, expressing textual emotive units emotion is conveyed through a character interaction or the plot's development across longer narrative structures like paragraphs or dialogue exchanges.

*Evangeline felt an unsettling chill at the words Apollo had written, but she also felt a whisper of victory. Tiberius looked as if he believed her now, and he seemed terrified (Stephanie Garber, The Ballad of Never After, p.113).*

Here we could observe the characters' responses as a sequence express the emotional dynamics. *Felt a whisper of victory* is a metaphor for a subdued sense of happiness and achievement. The term *whisper* renders a delicate quality to the situation, suggesting that the victory is not yet final. By characterizing the other character's actions, the line *Tiberius looked as if he believed her now, and he seemed terrified* conveys emotion. His despair of the situation's actuality elevates the suspense and sense of uncertainty.

This passage displays the psychological triumph of Evangeline, who feels initially confident in her own position, but Tiberius' fear adds to the emotional tension and reminds the reader of the uncertainty of her situation. Fear as an emotion in literature is often used to enhance psychological dynamics, creating more anxiety than, for example, sudden action. Here, fear functions as a warning that the events that follow may be even more disturbing or dangerous.

### **Conclusion to chapter 1**

To summarise everything above, the research of emotional images in a literary text is based on a combination of linguistic, psychological and literary approaches. An emotional image is an important component of any literary work, as it conveys the feelings of the characters, the author's attitude to events and affects the emotional condition of the reader. Emotions, as a psychological phenomenon, function on many levels and are a powerful tool in creating a fictional world.

In Stephanie Garber's *Once Upon a Broken Heart* trilogy, emotional images play a central role, as they determine both the inner world of the characters and the overall atmosphere of the work. The interaction between the protagonists, their experiences, worries, fears, and hopes all form a complex emotional scene that complements the plot development. For example, the image of Evangeline Fox, full of feelings of loss, hope, and despair, is a typical example of an emotional image that is revealed through her actions, speech, and inner monologue.

Emotions in a literary text, in particular in this trilogy, are used as a tool to reveal the motives of characters, their psychological development and relationships. Emotional imagery can be expressed through various elements of the text, including lexical means, figurative expressions, and emotionally charged descriptions. They are the foundation for creating an emotional impact on the reader.

Emotive units, such as individual words, phrases or metaphors, could be divided according to their function in the text. For example, Garber's work often uses metaphors and similes to convey the internal states of characters, which creates emotional tension and empathy in the reader. Emotions can also be manifested through syntactic structures, such as short sentence fragments or interjections that emphasise the intensity of the characters' experiences.

Thus, the study of emotional imagery in a literary text, in particular in the *Once Upon a Broken Heart* trilogy, helps to better understand both the psychological motives of the characters and the author's intention to create emotional tension and influence the reader.

Emotional imagery in fiction can serve not only to convey emotions but also to develop the plot lines and motives of a work. In Stephanie Garber's trilogy, for example, one of the central themes is love, but it is presented through the prism of controversial feelings – betrayal, trust, hope, and disappointment. The emotional images of the characters are constantly changing under the influence of external circumstances and internal changes, which creates a complex and multidimensional structure of the work.

An emotional image in a literary text could include both individual lexical units and larger text fragments. In the case of the *Once Upon a Broken Heart* trilogy, the author uses vivid emotionally coloured descriptions to create an atmosphere of fairy tale and mystery. For example, the scenes of meetings between Evangeline and Jacks are often filled with tension and emotional instability, which is emphasised through the use of literary devices such as the contrast between cold and warmth, light and shadow.

In addition, emotive units can perform different functions depending on their context. For example, they can be used to establish an individual characteristic of a character or to build the overall emotional tone of a work. In Garber's texts, emotional units often intensify conflicts between characters when linguistic means emphasise differences in their aspirations or worldview.

The typology of emotive units can include a variety of linguistic devices, such as epithets, similes, metaphors, and syntactic structures that create a certain emotional effect. For example, the use of repetition in dialogues or internal monologues of characters as a way of emphasising their emotional state and creating a sense of drama.

In conclusion, emotional imagery is a complex, multidimensional element of a literary text that plays an important role in conveying meaning, building conflicts, and influencing the reader. Stephanie Garber's novel is an example of how emotional imagery can help create a rich, emotionally charged world in which characters and events are constantly influenced by strong feelings, making the work even more engaging and expressive.

## **Chapter 2. System of emotives in *Once Upon a Broken Heart* by Stephanie Garber**

### **2.1 General overview of the novel's emotive framework**

Emotives are linguistic units that express the entire range of human feelings, from anxiety to excitement to terror to pleasure. These concepts can be applied to a spectrum of “message” genres, such as literature, dramatic performance notes, eulogy delivery, and religious verse recital. The emotional lives of fictional beings played against emotives are cardinal in the construction of variant extant emotional conditions. It is through those sentiments that the progression of circumstances and choice in narrative are irrevocably intertwined in storytelling through emotives. The culture, values, and evolutionary folkways interpreted in emotives forms are exhibited through tales and narratives, and the rationales associated with emotives expand in that language (Liu, 2023). The deeper we can trace emotives back through society and culture, the better we can understand those specific emotional markers in a work. These emotives are innate in storytelling, offered mysteriously and gracefully without any gaps in between. This speaks to the skill of a talented and seasoned storyteller. It may be briefly regarded as a form of phraseology that has somehow been sanctioned as natural, but this sort of emotional tie is the mark of a good communicator. Therefore, the emotive flow of a narrative reveals a great deal about both the teller and the listener, providing critics with a bounty of expressive information. Understanding how emotives are given and received in fiction is critical to an understanding of both the work and the storyteller. Only by discussing and analyzing emotives' role in thoroughly emotive storytelling can we uncover the truths and values embedded in its text that nobly pluck at the heartstrings of invested readers.

Emotive framework plays great role in building the tone of the narration and further emotional reader's engagement with a story line. It is necessary to create proper atmosphere in the text and to use right emotives portraying characters and

their developing throughout the story that would influence on target audience's perception and reliability to the text.

The investigation of emotive frameworks within young adult fantasy literature, particularly in the context of the *Once Upon a Broken Heart* by Stephanie Garber, can be enhanced by analysing various scholarly perspectives on female empowerment, transformational learning, and the representation of emotional landscapes in fiction (Sutphin, 2009). Discusses the dual experiences of connection and isolation faced by young female protagonists in fantasy novels, emphasizing how these narratives resonate with readers' own feelings of loyalty and belonging. This notion of identity formation through fantasy serves as a foundational element in understanding how Garber's characters navigate their worlds, often oscillating between empowerment and vulnerability.

Further expands on the transformative potential of fantasy fiction, illuminating how characters could face and navigate personal challenges that closely mirror the emotional struggles encountered by female readers in their everyday lives. The purifying experiences that are derived from such narratives can lead to significant personal growth and empowerment for those engaging with the text. This aspect suggests that Garber's series might offer a valuable space for readers to effectively process their own emotions and assert their identities through the intricate journeys of its multifaceted characters, thus providing a reflection of their own experiences and aspirations within a rich fantasy landscape (Schwartzman, 2016).

Katherine Hale introduces the concept of fractured fairy tales, which summarise themes of discovery, sacrifice, and the complexities of household relationships. This framework is particularly relevant while analysing Garber's work, as it often brights down traditional fairy tale tropes to present subtle moral lessons that resonate with contemporary young adult readers (Hale, 2016). The interplay of danger and sophistication within these stories invites readers to reflect on their own life choices and the consequences that follow.

Meredith S. Sutphin in her article, *Finding her place in her world: female empowerment through setting in young adult fantasy novels*, explores the emotional

frameworks that underpin the experiences of young women in fantasy literature, particularly focusing on the contradiction between gateway novels and otherworld novels (Sutphin, 2009). The insights presented in this work are particularly relevant when considering the emotive landscape of Stephanie Garber's *Once Upon a Broken Heart* series.

Assuming that the young women in these narratives often experience a profound connection, or absolute disconnection, to their individual worlds, which serves as a reflection of the readers' own experiences of loyalty and belonging. This notion also resonates with the characters in Garber's series, who navigate complex emotional terrains as they struggle with their identities and relationships within fantastical settings. The emotional stakes in Garber's work mirror the dualities described by Sutphin, where characters swing between deep loyalty to their chosen partners and a sense of isolation from the worlds that shape them.

The analysis of the emotive framework within the *Once Upon a Broken Heart* series by Stephanie Garber reveals a complex interplay of themes such as empowerment, emotional growth, and the transformative nature of fantasy. The introduction highlights the significance of female empowerment and the emotional landscapes that Garber's characters navigate, suggesting that these narratives resonate deeply with readers' personal experiences of identity and belonging (Sutphin, 2009).

The exploration of fractured fairy tale themes further emphasises the moral complexities present in Garber's narratives, illustrating how characters confront the dualities of love, sacrifice, and self-discovery. The emotional stakes are heightened through the use of magical realism, which intertwines love and loss, allowing readers to engage deeply with the characters' emotional journeys.

The emotive framework of *Once Upon a Broken Heart* by Stephanie Garber is deeply intertwined with the story's central themes of love, heartbreak, fate, and sacrifice. Throughout the series, emotions drive character motivations, conflicts, and decisions, creating a narrative that explores the complexities of desire, trust, and vulnerability.

At the core of the series is the exploration of romantic love, which serves as a motivating force for many characters, particularly Evangeline. The story examines love in various forms – pure, obsessive, selfless, and manipulative.

Evangeline starts as a romantic dreamer who believes in the power of true love. Her emotional arc is tied to her evolving understanding of love, from the naive belief in fairy-tale endings to a more complex view that incorporates pain, sacrifice, and uncertainty. Love becomes both a source of hope and suffering for her.

Jacks, the Prince of Hearts, embodies a darker, more dangerous form of love. His emotions are clouded by his cursed nature, making his love potentially fatal. His love for Evangeline is marked by internal conflict, where his deep desires are constantly at odds with his fear of harming her. This complexity adds emotional tension, as Jacks oscillates between vulnerability and detachment.

*“I want to erase every moment you and I have spent together, every word you’ve said to me, and every time I’ve touched you, because if I don’t, I’ll kill you, just like I killed the Fox.” (Stephanie Garber The Ballad of Never After p.264).*

This quote shows Jacks’ deep internal conflict between his love for Evangeline and the consequences of his curse. He desires to be with her but believes that his nature will lead to her death, demonstrating the emotional tension between love and fate. In the given fragment, it could be observed the usage of metaphor and symbolism as comparison of his feelings for Evangeline to ‘killing the fox’ symbolises the threat he represents to her through his nature. It emphasises that his love can lead to destruction and also illustrates his attempt to protect her from himself. The contrast between the desire to be with Evangeline and the desire to forget her creates tension. Jack wants to be close, but his fear of the consequences makes him act against his own wishes.

Heartbreak is another prominent theme throughout the series, especially in relation to Evangeline’s emotional journey. As she navigates her feelings for Jacks, Apollo, and Luc, the pain of loss and unfulfilled love continually surfaces.

Evangeline’s emotional vulnerability is at the centre of her character arc. She experiences heartbreak not only from romantic relationships but also through



betrayals and disillusionment with her ideals. Her emotional fragility makes her a relatable and sympathetic character, while her resilience in the face of this pain drives the narrative.

In contrast, Jacks is emotionally guarded, and his heartbreak manifests in more subtle ways. His curse prevents him from expressing love without risking fatal consequences, making his emotional state one of perpetual longing and restraint. His reluctance to fully embrace his emotions reflects his fear of repeating past tragedies.

A well-crafted story typically harbours moments that are told in real-time, intertwined with those recounted from memory, each presenting a singular or a multifaceted display of characters and their emotional responses that vividly manifest potent feelings and intimate moods. Within these compelling narratives, characters may occasionally exhibit states of avoidance, ignorance, retribution, and even misrepresentation of their emotional expressions, which are strategically intended to convey the opposite of the true emotions being felt at the precise moment of experiencing a specific event. This complexity significantly adds depth to the storytelling process, creating a captivating exploration of the intricacies inherent in human emotions and their various manifestations, ultimately engaging readers in a profound and thought-provoking experience.

## **2.2 Emotives in creating characters' profiles**

At the core of devising the profile of a character in novels are “emotives,” defined roughly as “utterances, or passages including various types of emotional expression” (Ricouer, 1992). More accurately, emotives may be regarded as “utterances the so-called illocutionary force of which involves the expression of the speaker’s emotions, specifically joy, sorrow, anger, fear, or loathing,” for one of the principal functions they serve “is to allow the individuals with whom we interact to track our own emotional and motivational states” (Reddy, 2020).

The uses of emotives are manifold: they are deployed to convey not only the speaker’s current emotion, but also his aspect and basic mood, and may serve as a reflection of his personality. In that respect, they correspond to “subjective” tokens of Epistemic/Evidentiary Modality in Cognitive Grammar. An emotive examination

interprets experiences based on an emotional standard that reflects the speaker's feelings, opinions, and attitudes. It generally signifies aspects such as helpfulness, desirability, or necessity, aligned with the speaker's aspirations, objectives, values, and ideological beliefs. Emotives may also be likened to subject-oriented adjectives, that is, the adjectival clauses in which an individual's perspective, as well as their internal experiences, actions, and character attributes, is illuminated through their perception of both the external environment and their own identity within it. This encompasses their anxieties, convictions, motivations, aspirations, wishes, and various emotional conditions (Jung, 1981).

Emotional intelligence has conventionally been linked with character conceptualization and depth in fictional stories. Influenced by several psychological theories, the skill to understand the character, its emotional changes, motivation, and character traits, as well as their shifts, is grounded on different axes. Some of the pivotal theories are the emotional intelligence framework and the social-cognitive perspective. Different from extant versions, these studies propose broader categorizations of emotions, and they also try to explain emotions functionally, which provides a basis for the motivation behind characters' actions (Vine, Boyd, Pennebaker, 2020).

Emotives play a significant role in shaping characters' profiles in *Once Upon a Broken Heart*. Stephanie Garber's series, emotives are used to enhance the complexity of the characters, particularly Evangeline and Jacks, by reflecting their internal conflicts, desires, and vulnerabilities.

The emotional factor is an important part of the condition of human existence, which deeply affects our lives on a sensorial, moral, and rational level whenever we try to react rationally to an event. Emotions in human beings are effective, showing themselves in the informational field, and they help people in the processing of rhetorical speech and argumentation in a literary text. Ideas and thoughts are transmitted and argued, and they can become very concrete for people, becoming a witness for particular historical and cultural contexts only if feelings are present. They are deeply rooted in human culture and help to deepen and clarify the

meaning of ideas and assist in the fundamental understanding of cognitive reasoning. Emotions and empathy are as important as critical reasoning in the analysis of information.

Emotions do not simply impart a strong and remote tone to language, but bring it to life due to sentiments that communicate and form bonds. They have a dialectic function in relation to reason; they provide a point, a direction. Emotion is a powerful mover of attention and works very well to organize meaning, providing suggestions or stop signs to the field of purpose. Emotion is a profoundly motivational system.

In Stephanie Garber's novel, the protagonists Evangeline and Jacks are mostly at odds with each other. While she is innocent, naïve and believes in love at the very beginning of the book, Jacks struggles with his own feelings and is desperate for everything. Throughout the novel, Garber masterfully navigates the complex interplay of emotions, seamlessly transitioning between moments of joy, sorrow, fear, and hope.

For example, in the given below exact from *The Ballad of Never* by Stephanie Garber we could follow the emotional palette of the Evangeline:

*“Some of her ideas about love might have changed since coming North, but she still believed it was the most powerful force in the world. If two people really loved each other and they were willing to fight for that love...Love would always win as long as they never stopped fighting for it.” (Stephanie Garber The Ballad of Never After p.275)*

In the given passage, we could observe that hope is the central emotion. Although Evangeline had different opinions on love, but she still believes in it. This signifies her endurance with the hope it gives when you believe that love can conquer everything if you fight on. The phrase *Love would always win* is a powerful emotive unit that conveys her confidence and optimism about the future, even in the most difficult moments. The contrast between the concepts of 'love' and 'victory' ('*win*') creates a strong contrast to the more negative or difficult emotions that might arise

in the context. In the passage personification could be observed, where love is presented as an active, victorious force that has the ability to ‘win’.

Where disappointment is an underlying emotion in the provided fragment. An unexpected twist given how hopeful the passage looks at first, but there is a disappointment covered behind it. It suggests that she could have had a lot more naïve (or even idealised) vision of love, before that time. The evolution in her views of love signifies that she has noticed some hardships, or let-downs that have led her to re-evaluate what she ought to expect.

The phrase *If two people really loved each other and they were willing to fight for that love* conveys the emotion of determination. Here we could see that Evangeline emphasises that love is not just a feeling, but a process that requires effort and struggle. She believes that love can prevail, but only when both partners are willing to work to keep the relationship alive. This shows her emotional maturity and willpower.

The overall tone of the passage conveys optimism. Despite all the changes in her worldview, Evangeline remains optimistic about the power of love. She sees it as a source of hope and an opportunity to overcome any obstacles.

We also could observe literary means that convey emotions. The beginning of the quote shows the **contrast** between how Evangeline’s ideas about love have changed *her ideas about love might have changed* and what has remained the same, her belief in its power. This contrast enhances the emotional effect and demonstrates the development of her character.

Love is described as *the most powerful force in the world* a **metaphor** that conveys the majesty and importance of the feeling for the heroine. The metaphor reinforces the sense of love’s power in the characters’ lives.

The sense of hope and determination is reinforced by the repetition of the idea of fighting for love. The **repetition** of the keywords *fight* and *win* emphasises the importance of active action in relationships.

This passage demonstrates a diverse emotional palette that combines hope, disappointment, determination and optimism. Through metaphors, contrast, and

repetition, the writer demonstrates Evangeline's emotional transformation and how she has learned to see love not only as a romantic ideal, but as a complex yet powerful force that can overcome obstacles.

*I want to erase every moment you and I have spent together, every word you've said to me, and every time I've touched you, because if I don't, I'll kill you, just like I killed the Fox (Stephanie Garber The Ballad of Never After p.264).*

Otherwise in this passage we could observe the main emotion that permeates this passage is Jack's despair. His desire to '*erase every moment*' with Evangeline is a reflection of his sense of hopelessness. He does not want to hurt her, but because of his curse, he feels that it is necessary. The words '*if I don't, I'll kill you*' convey a deep inner conflict and fear that his love will lead to tragedy.

Jacks's fear is related to his ability to harm those he loves. His curse has a fatal effect on all his relationships. This is expressed in his refusal to continue the relationship because he is afraid that he will eventually hurt her. The phrase '*just like I killed the Fox*' is an important symbol of his inability to control himself, and it only increases his fear of repeating this tragic experience with Evangeline.

There is also anger in this quote we could observe not so much towards Evangeline as towards himself and his nature. The desire to erase all memories indicates a deep frustration with himself and his abilities. Jacks is in pain from not being able to love as he would like to, and this pain is compounded by the fact that his love is deadly.

The phrase '*because if I don't, I'll kill you*' shows Jack's disappointment in himself. He may want to be with Evangeline, but his nature makes it impossible. His frustration is deep and desperate, as he sees no way to escape his fate other than to refuse to engage in any kind of relationship.

Garber used here **hyperbole** to convey Jacks emotions, his desire to '*erase every moment*' – conveying his ultimate emotional point. Jacks does not just want to end the relationship – he wants to erase even the memories, as they cause him excruciating pain and fear.

The **contrast** between the love he feels and the destructive nature of his curse enhances the emotional intensity of the passage. This contrast between the desire to be with Evangeline and the necessity to protect her from himself establishes a deep emotional conflict.

The phrase *'I'll kill you'* is another literary means here, a **metaphor** that reflects not only the literal threat of death, but also emotional destruction. His love for Evangeline is self-destructive, and so the metaphor of death increases the dramatic effect.

Jacks compares his possible harm to Evangeline to the way he killed the Fox: *'just like I killed the Fox'*. This **comparison** highlights his insecurity about his ability to control his power and reminds him of past relationship failures, which only compounds his pain and fear.

This passage is filled with emotions of fear, despair, pain and frustration. Jacks experiences a deep inner conflict, fuelled by his unwillingness to harm those he loves and his inability to escape this fate because of his curse. The emotional palette of this moment helps to convey his traumatic experience and fear of his own feelings, rendering his character even more complex and tragic.

Human beings possess the capability to experience emotions, distinguishing them from inanimate objects and enhancing the capacity for tension and enjoyment in literary works. Consequently, exploring emotionally driven content is vital for both literature scholars and readers who seek to engage with compelling narratives. Various methods exist for conveying emotions.

All the contradictions of the Jacks's emotive palette represented in the given below fragment:

*She was trying to talk him out of using them to go back to Donatella. She'd asked him to come with her instead.*

*After everything, she'd still wanted him.*

*Jacks had so badly wanted to tell her that he couldn't even remember what Donatella looked like, that Evangeline's face was the only one he saw whenever he*

*closed his eyes, that he would go with her anywhere ... if he could* (Stephanie Garber, *A Curse for True Love*, p.148, 2023).

The central emotion of this passage is Jack's desire to be with Evangeline. This desire goes beyond physical presence; his deep feelings for her are so strong that he can no longer remember Donatella, a woman who was once important to him. His love for Evangeline becomes all-consuming, as evidenced by the phrase *Evangeline's face was the only one, he saw whenever he closed his eyes*. This highlights the power of his emotions and how his feelings for Evangeline have displaced his previous relationships.

Along with Jack's desire to be with Evangeline, there is also a deep powerlessness here. Although he wants to go with her and leave the past behind, his nature and curse prevent him from doing it. The phrase *that he would go with her anywhere ... if he could* express his limitations and inability to act on his desires. This powerlessness causes sadness and frustration, because he cannot be with the one, he loves because of factors beyond his control.

The emotion of hope is manifested in the fact that Jacks would like to be with Evangeline despite all the obstacles. The phrase *he would go with her anywhere* demonstrates his desire to escape from his past with her. Although he realises that he cannot do this, the very thought of it fuels his hope for the possibility of change in the future.

Jacks also feels guilty because he knows that Evangeline, despite all their difficulties, continues to love him and wants to be with him. He cannot give her what she wants because of his own curse, and this causes him deep emotional conflict.

Garber perfectly rendered his emotions in given fragment. The sense of conflict is enhanced by the **contrast** between what Jacks wants to do and what he can do. He wants to leave the past and Donatella behind, but he cannot because of the circumstances that control his life. This contrast between desire and reality emphasises his emotional tension.

The phrases *he couldn't even remember what Donatella looked like* and *Evangeline's face was the only one he saw whenever he closed his eyes* use

**parallelism** to emphasise how much Evangeline has become important to him. It also shows how his feelings for her have replaced previous emotional attachments.

The use of the **ellipsis** in *he would go with her anywhere... if he could* reinforces the sense of incompleteness and inability to fulfil his desire. It leaves room for the reader to imagine how limited Jack is in his actions and how this affects his feelings.

This passage reveals Jack's deep emotional conflict, where his desire to be with Evangeline conflicts with his powerlessness due to the curse. The core emotions such as love, guilt, sadness and hope are intertwined, creating a multifaceted image of his feelings. Literary devices such as **juxtaposition** and **parallelism** help to emphasise this internal conflict, making it even more intense and tragic.

It is important to note that emotional understanding, framed by the concept of emotional intelligence, is identified as a catalyst for progression in narrative. The characters outlined in the samples used to conduct the analysis possess complex emotive depth.

### **2.3 Emotives in creating atmosphere of the text**

Symbolism and imagery play a vital role in poetry, stories, and a wide collection of other literary compositions, as they serve to convey an ideology, suggest complex meanings, or express deep thoughts in a particularly straightforward form. Emotives are an essential part of any narrative.

Writers might employ a single vivid image to represent a personal association in their mind, or they may choose to utilize a set of related images that collectively form a special language, as observed in numerous illustrious works of literature. In what follows, the creative and nuanced use of symbolism and imagery. This is an essential try to catch a profound glimpse of what the author intended to communicate and evoke through these literary devices. A symbol is defined as an object that represents a more extensive idea or concept, such as a heart that is commonly used to signify love or a colour that is intricately associated with a particular character (Frye, 1957). Conversely, imagery shares similarities with symbolism, but it is distinct in that, rather than merely serving as a representative



for broader ideas, imagery possesses a strong tactile aspect or a dimension that is extremely descriptive of the object it signifies; nevertheless, it is important to note that imagery can certainly represent larger themes and ideas as well. The thoughtful and emotive palette of symbols and imagery employed in *Once Upon a Broken Heart* creates a strong, consistent, and resonant thematic experience, where we will try to explore that in more intricate detail to relieve a deeper understanding of the novel as a cohesive whole.

The emotives used throughout *Once Upon a Broken Heart* are key to expressing the story's overarching themes. Characters like Jacks and Evangeline use language that reflects their struggle to shape their futures, despite the forces of destiny pulling them in different directions.

Evangeline's emotives of hope and self-sacrifice counterbalance Jacks' darker language. The emotive contrast between these two characters emphasizes the tension between self-destruction and the possibility of redemption through love.

Several theoretical frameworks can explain how emotive language used in the affective register and in artworks creates an effect of atmosphere. The reader-response theory perceives emotive speech acts as those that influence the reader's empathy with characters and create a parasitical atmosphere that cohabits the story world. The affective stylistics approach reveals various personal processes of production and interpretation of emotive language, which strategies of deployment and reception readers are usually unconscious of, and only the most innovative works shed some of the language's automatism, causing the readers to stumble. The third approach acknowledges emotive language as producing an affective atmosphere; it draws from psychology and describes emotion as a form of contagion that occurs both on the side of the reader and the side of the text or speaker.

In *Once Upon a Broken Heart*, emotives play a crucial role in shaping the atmosphere of the text. Stephanie Garber uses emotives to evoke specific emotional responses, enhancing the magical, mysterious, and often bittersweet tone of the story. The emotive language she employs creates a world where love, danger, and

enchantment coexist, drawing readers into the atmosphere of tension, wonder, and longing.

*“His heart was racing again, and now so was hers” (Stephanie Garber, A Curse for True Love, p.162, 2023).*

In the given above example, we could observe great emotional stress. According to the plot before Evangeline came into Jack’s life, his heart had stopped beating. This symbolised his emotional coldness, detachment and possibly the loss of his ability to feel real emotions. The fact that his heart starts beating again represents the emotional rebirth and influence of Evangeline on his inner world. Her appearance brings about a change that literally makes his heart come alive. This could be observing as a symbol of a return to life, to feelings, to love.

The expression *heart was beating* conveys not only a physical state, but also an emotional surge. Jacks may be starting to feel again what he has long avoided or lost – fear, hope, love, passion. This shows that his relationship with Evangeline is not just magical or life-changing, but also deeply emotional.

The heart in literature is often a symbol of life, love, and emotion. The revival of Jack’s heart can be a symbol that his life, which was previously emotionless and cold, is being filled with meaning again thanks to Evangeline. It shows that she brings new sensations into his life, giving him the opportunity to experience emotions that he could not previously afford because of the curse or fear.

This fragment could also be interpreted as a point of departure for Jacks, when he is once again able to feel something more than just alienation or indifference. It is a moment of hope for both characters, when their emotions become mutual and genuine.

This scene carries a complex emotional load. It symbolises not only the revival of emotions and feelings in Jacks, but also his emotional rapprochement with Evangeline.

Emotional descriptions in creative works of fiction are referred to as emotional images. Often, variations of emotional images are categorized. Primarily, emotional images fall into two major categories: visual imagery and sensory

imagery. Visual imagery is the easiest type of emotional image to create. When writers create a picture in readers' minds, they employ visual imagery. Visual images are descriptive and elaborate, creating a clear mental depiction of a character, scene, or event. Often, visual descriptions are not necessary but offer an alternative. A character may be described by stating, "*His eyes were both large... and very round.*" It does not need to offer the size nor the shade of the eye, but it provides depth to the character.

Visual imagery is one of the most powerful forms of emotional imagery in literature. By using extremely descriptive language in its portrayal of setting, either objective or symbolic, and character, fiction is able to create a setting and characters that a reader can 'see.' The clarity of what we as readers 'see' immediately triggers some form of emotional response, as the technique enables us to not only understand what the characters see and how, but to actually see through their eyes. Visual imagery is not just a tool to describe a setting or a character; rather, it is also used to show an emotional response and anticipation. When authors describe the setting, they either confirm what is in the reader's mind as if the reader were already knowledgeable of the place or shape it using descriptive words with emotional connotation. Visual imagery concerns words that are embodied in something concrete, in the sense we can perceive by activating one of our senses. These images have an innate ability to describe a scene, an object, a person, etc., in such a way that it fosters intense insight and emotion in the reader. The one thing that unites the entirety of this roaring motion and, from time to time, bristling tension is the polarity of illustration comprising colour, shape, and spatial suggestion.

*A tormented scream pierced the night like a blade. The sky bled, and darkness fell instead of stars, erasing lights across the Magnificent North (Stephanie Garber, The Ballad of Never After p. 263).*

The passage vividly describes a scene filled with fear and despair. The *tormented scream* and *sky bled* create an intense, dark atmosphere that contrasts sharply with positive emotions like happiness.

The fragment contains similes – *pierced the night like a blade* – and metaphors – *the sky bled* – to create a visceral emotional impact. These literary devices evoke a sense of violence and pain, enhancing the reader’s emotional response.

Light often symbolizes hope and happiness, while darkness represents despair and fear. The erasure of lights across the Magnificent North symbolizes a loss of hope and an overwhelming sense of dread.

This passage from *Ballad of Never After* by Stephanie Garber powerfully uses vivid imagery and emotive language to convey a scene of fear and despair. Through similes, metaphors, and sensory descriptions, it creates an intense emotional impact, highlighting the stark contrast with themes of happiness. The symbolism of light and darkness further emphasizes the depth of loss and hopelessness, showcasing the emotional complexity and atmospheric richness of the narrative.

*It was a kiss like a prayer, quiet, almost pleading, made of tremulous lips and nervous fingers. It felt like reaching out in the dark, hoping to find a light (Stephanie Garber A Curse for True Love, p. 243).*

While in the example above, could be observed emotives that convey the emotional state and atmosphere of the moment. The adjective *quiet* indicates quietness and calmness, creating a sense of intimacy and tenderness. While *pleading* expresses a plea or request, adding an element of emotional vulnerability and need. *Trembling lips* evokes the image of trembling lips, which conveys nervousness and uncertainty. Using of the word *tremulous* enhances the feeling of anxiety and excitement.

While the metaphor *reaching out in the dark, hoping to find a light* reinforces the feeling of uncertainty and hope. It evokes associations with searching for something important in the dark, which can symbolize the search for comfort, support, or clarity. Using of emotive language helps create an emotionally rich picture that allows the reader to feel the depth and vulnerability of the moment.

Authors frequently use vivid imagery to depict scenes of happiness. This can involve detailed descriptions of nature, joyful activities, or moments of pure calmness.

*There were no fires or candles, and yet somehow the place was warm and bright with the sun shining through all the many windows. So many windows carefully nestled between branches in a way that made it difficult to see where the glass began and the tree ended (Stephanie Garber, *The Ballad of Never After*, p.189).*

The description of a warm and bright place with sunlight streaming through windows nestled among tree branches evokes a sense of peace and happiness. Natural beauty and serene environments are known to enhance well-being and elicit positive emotions.

Words like *warm* and *bright* immediately evoke feelings of comfort, safety, and happiness (Hasiana, Agustina, Trisnawati, 2024). The absence of fires or candles suggests that the warmth and brightness are natural, enhancing the sense of a peaceful and inviting atmosphere.

The detailed imagery of sunlight shining through many windows nestled between branches creates a vivid, almost magical scene. The difficulty in seeing where the glass begins and the tree ends blurs the line between indoors and outdoors, enhancing the sense of harmony and beauty.

The blending of windows and tree branches can symbolize the integration of human-made structures with the natural world, representing a harmonious coexistence that brings joy and satisfaction.

Overall, the passage's detailed and sensory-rich description creates an emotionally appealing image. The natural warmth and brightness, coupled with the harmonious integration of the windows and branches, evoke a serene and joyful atmosphere.

This passage from *The Ballad of Never After* perfectly represents happiness through a vivid and sensory-rich depiction of a warm, bright, and harmonious atmosphere. The use of expressive language, natural imagery, and themes of connection with nature aligns with psychological research on the benefits of natural

settings for well-being and happiness. The detailed portrayal of the setting produces feelings of peace, comfort, and joy, displaying how environments could play a crucial role in expressing and enhancing happiness.

Authors often use symbols to represent happiness, such as light, warmth, or particular objects that hold personal significance for characters.

In fantasy genre symbols such as the enchanted objects and magical settings often represent moments of happiness and wonder.

*Evangeline's eyes sparkled with delight as she entered the library, every book promising a new adventure and a moment of pure happiness (Stephanie Garber, The Ballad of Never After, p.156).*

From the given passage it could be observed that the phrase *Evangeline's eyes sparkled with delight* is a vivid non-verbal expression of happiness. Sparkling eyes often indicate excitement, joy, and enthusiasm. This form of expression is a visual cue that communicates her internal state of happiness.

According to Paul Ekman's research on facial expressions emphasizes the importance of eye expressions in conveying emotions. Sparkling or bright eyes are often associated with positive emotions like happiness and excitement (Ekman, 2003).

The usage of words like *delight* and *pure happiness* provides an emotional and sensory description of Evangeline's internal condition. These terms convey the intensity and quality of her positive emotions, highlighting a profound sense of joy.

Due to Barbara Fredrickson's broaden-and-build theory posits that positive emotions, such as delight and happiness, broaden one's awareness and encourage novel, varied, and exploratory thoughts and actions (Fredrickson, B. L. (2001). The role of positive emotions in positive psychology: The broaden-and-build theory of positive emotions. *American Psychologist*).

The abstract perfectly captures the expression of happiness through a combination of non-verbal cues, behavioural actions, contextual elements, and rich emotional language. Evangeline's sparkling eyes, the promising environment of the library, and the anticipation of new adventures all contribute to a vivid portrayal of

her joy. This aligns with scholarly research on how happiness is expressed and experienced, emphasizing the role of engaging activities, positive environments, and emotional anticipation in fostering well-being.

In *Once Upon a Broken Heart*, the use of symbolism enhances the story because it opens up a source of ambiguity in the Emotive Palette and introduces a fairy-tale undertone. This enhances the reader's ability to feel emotions from descriptions. The use of flower nectar enhances the Emotive Palette and provides interesting effects. Vivid emotions are described to allow the reader to express them as well and, in this way, more easily understand the emotions and the story. Throughout *Once Upon a Broken Heart*, the story builds on the idea of using the Emotive Palette to discover what people want in their lives.

The characters are significantly strengthened by the careful and intentional bestowal of particular physical signs that represent their complex emotional experiences and struggles. Ultimately, love finds a way to be communicated deeply, and the enigmatic 'it' present between the two pivotal characters is portrayed much more vividly than mere reality can capture. Throughout the unfolding of the narrative, this elusive 'it' manifests as a monstrous embodiment of love that spreads like wildfire throughout the grand palace. Love has the unique ability to form deep connections, and it exerts control over all who dare to reach out and touch the intensely felt emotion that radiates from the Seeker. Even the closest and most profound bonds formed with the Seeker can only be severed through the powerful and intertwined bonds of love itself. The characters that the Seeker holds dear and loves profoundly to find themselves entwined together in an unbreakable bond of love. The potent influence of the Emotive Palette is vividly portrayed in *Once Upon a Broken Heart* through the rich descriptions of numerous gifts that symbolize a wide array of emotions, which play a significant role in the intricate interactions between the Seeker, Livvy, some of the queens, and various members of the kingdom, weaving a tapestry of emotional connections that enhance the depth of the story.

In Stephenie Garber's fantasy books happiness is represented in challenging, multi-faceted ways that reflect the fanciful and often gloomy nature of the fantasy genre. These books examine happiness through the prism of love, sacrifice, and the desire for personal satisfaction.

As it fantasies romance, one of the main parts in the books plays love and ways to achieve it despite of struggling. Love as central theme there is often interweaves with happiness as the true meaning of life. Characters continually hassle with the belief that true happiness comes from love, but this love usually demands substantial sacrifices.

For an example, Evangeline, the protagonist of *Once Upon a Broken Heart*, lives in a world where her pursuit of love and happiness is linked to magical deals and unpredictable consequences. The series shows that although love can bring endless pleasure, it also requires resilience and willingness to endure heartache. In order to reach the true call of her life, she supposed to maintain life's difficulties that are no easy to conduct.

*"Jacks wasn't safe. He came with no promises of a happily ever after. If anything, he guaranteed the opposite. He didn't believe that heroes got happy endings. Loving Jacks felt doomed from the start. But Evangeline had learned that love was more than a feeling. And it didn't have to be the safe choice, because love was also more powerful than fear. It was the ultimate form of hope. It was stronger than curses"* (Stephanie Garber, *A Curse of True Love*, p. 238).

The given fragment distinguishes the typical anticipation of happiness with the reality of loving Jacks, who represents unpredictability and possible dissatisfaction. This sets up a tension between traditional happiness and the deeper, more complex emotions involved in true love. And Evangeline's perspective turns the understanding of happiness from a guaranteed, safe outcome to a more profound and inherent experience.

Happiness here is not about the lack of difficulties but about embracing love despite its risks. This aligns with psychological theories that suggest true happiness often affects overcoming challenges and discovering meaning through deeper



connections. The contrast between fear and hope, danger and love, creates an emotional rollercoaster that enhances the reader's concentration.

The tension between the initial fear of doomed love and the greatest triumph of hope and love reflects the complicated emotional experiences that contribute to true happiness. This passage from Stephanie Garber's work provides a rich exploration of the psychology of happiness, highlighting the significance of love, hope, and strength.

#### **2.4 Dominant emotives in the novel**

In literary texts, emotions are often represented through a representation made by the narrator who gives a voice and describes the inner states of characters, the narrative of a character's actions, and the voice of the character as they relay the emotion themselves. When emotions are represented by animators, they are often depicted as complex, contradictory, and ambivalent. At times, these emotions are represented as body states, which can be intrinsically independent from the emotional system we have learned to recognize in actors and people in general (Svašek, 2005).

Imagery is one of the devices used to convey emotion, and it can both evoke and cause emotion in the reader. The emotional power of the imagery is closely related to the emotional impact the text makes on the reader. Thus, imagery fulfils its function of conveying the required emotion through emotive language and various items blending into the scenery and becoming an inseparable part of the emotional experience. A wide range of imagery is used throughout the novel, creating an aesthetic experience for the reader and making them more involved with the plot and emotional state of the characters. Items of imagery and the meaning connected to them are, for example, flowers, their number, and most importantly, their colour. What is also crucial is the meaning they carry and the position where they are located. All of these are used to convey various emotions and symbolize specific characters.

The *Once Upon a Broken Heart* series by Stephanie Garber is rich with vivid imagery, enhancing the magical and emotional depth of the story. Imagery in

literature refers to the use of descriptive language that appeals to the senses, helping to create a mental picture and evoke emotions. In this series, Garber uses various types of imagery, particularly visual, to immerse readers in the whimsical, dangerous, and romantic world of Fates, curses, and love.

*This arch had mighty angels clad in armor carved into the columns, like warriors on opposite sides of an eternal battle. One of the angels had a bowed head and a broken wing; it looked almost sad, while the other appeared angry. Both had their swords drawn and crossed over the center, warning away anyone who might wish to enter (Stephanie Garber, The Ballad of Never After, 2023, p.17).*

The vivid visual imagery of Valory Arch and colour the significance, and dark tone around it. The opposing angels are the duality of hope against despair, protection against aggression that reflects Evangeline's internal battle on how to open the arch. The very detailed description adds a lyrical and eerie quality as it unfolds, placing the arch squarely at the centre of things that we could find in the example above.

*Evangeline felt it rush over her skin, a slow fire that made the broken heart scar on her wrist burn like a brand (Stephanie Garber, The Ballad of Never After, 2023, p.34).*

The imagery of the scar burning like a brand provides a sensory experience that connects physical sensation with emotional turmoil. It symbolises the lasting impact of past heartbreaks and the ongoing influence of her connection with Jacks. This metaphor emphasizes the intensity of her emotions and the inescapable nature of her bond to him.

*“Jacks pulled an intensely white apple from his pocket and started tossing it. 'If you really want me out of your life forever, help me find the missing stones and open the Valory Arch. Then I promise you'll never see me again (Stephanie Garber, The Ballad of Never After, 2023, p.15).”*

The apple serves as a potent symbol associated with Jacks, reminiscent of temptation and forbidden knowledge in classic fairy tales. The *intensely white* colour contrasts with traditional expectations, suggesting purity on the surface but hinting

at hidden dangers. This imagery underscores themes of temptation, risk, and the costs of desire.

Words are one way that people express their feelings verbally. Emotional language conveys personality and feelings. (Berger, Kim, Meyer, (2021). The writer's ability to convey the emotions they want to be perceived depends on the language they choose. The author has a tendency ability to influence convey certain emotions in her writing, which gives emotions the reader's understanding. In a storybook work, like *Once Upon a Broken Heart* trilogy, the process of coming to an emotional conclusion might involve connecting with certain characters and events.

*"I want to erase every moment you and I have spent together"* (Stephanie Garber, *The Ballad of Never After*, p.263).

In the given above passage, we could observe the usage of the phrase *erase every moment* represents the hyperbole to reinforce his emotional pain and desire to protect Evangeline from his own danger. The hyperbole here expresses the emotional overload and despair he is struggling with.

Internal monologue provides recipient with better understanding of character's feelings and thoughts, it also creates intimate feeling, sharing thoughts and experiences with readers, that conveys and builds strong connection between reader and character. As it helps fully understand character's concerns and worries and sometimes find excuses for their actions.

Garber delves into Evangeline's thoughts to express her moments of happiness and contentment.

*He believed he'd already found his true love and it wasn't Evangeline.*

*But Evangeline had also never told him she'd loved him. He'd been scared, but she had been, too. She had said that she wished their story could have had a different ending, but she should have told him how she loved him. Love was the world's most powerful magic.*

*But love had failed her that night. It hadn't been enough.* (Stephanie Garber, *A Curse for True Love*, p. 171)

The passage highlights the theme of unexpressed love and the regret that comes with it. Evangeline's failure to express her love leads to a sense of lost opportunity and emotional pain. This aligns with psychological research on the importance of expressing emotions for mental health and well-being.

Love, in the exact, is described as *the world's most powerful magic*, highlighting its transformative and profound nature. Despite its power, love's perceived failure in this context underscores the complexity of human emotions and relationships. According to Barbara Fredrickson's broaden-and-build theory suggests that love, as a positive emotion, has the power to expand one's awareness and build enduring personal resources (Fredrickson, 2001).

The passage also illustrates the complexity of emotions in romantic relationships. It showcases how fear, vulnerability, and regret can overshadow the powerful and positive feelings associated with love.

This passage from Stephanie Garber's novel explores the psychological themes of love, fear, regret, and vulnerability. It illustrates the profound impact of unexpressed emotions on happiness and well-being. The contrast between the magical power of love and its perceived failure captures the complexity of mortal relationships, highlighting the importance of emotional authenticity and expression for achieving true happiness.

One of the most crucial parts of expressing happiness throughout the text, is using emotive language, that provides audience with complete picture of the written.

Emotive language is a specific word selection used by the recipient to provoke an appropriate emotional response from the reader. Descriptive words evoke emotions, allowing readers to empathize with characters' feelings and experiences.

The usage of emotives in fiction may be observed as part of dramatic scenes, where getting emotions, meaning feeling empathy for the characters, is crucial for the reader. Emotive language paints vivid mental images, that helps readers visualize scenes, emotions, and sensory details, providing them with more exact image of the written.

*The sign was as desolate as everything else, chipped and faded, and as sad as the feeling that was growing inside her (Stephanie Garber The Ballad of Never After p. 127).*

In the excerpt above, the use of the emotive-nominative *sad* is noticeable, which expresses feelings of sadness and depression. The usage of the word *sad* evokes feelings of depression and longing in the reader.

*He'd just told her goodbye. He'd said he wished their story could have had a different ending, as if they'd already reached the final page.*

*But Evangeline wanted more pages (Stephanie Garber, A Curse for True Love, p. 164).*

In the given fragment, there are also several emotives that reflect the emotional state of the characters and bring extra depth to the text.

*as if they'd already reached the final page* – this phrase metaphorically conveys a sense of closure, as if the story has already ended. It adds to the sense of hopelessness and ending.

*wanted more pages* – this expression symbolizes a desire to continue the story, hope for the future, and a desire to continue the relationship. It contrasts with the previous phrase, creating emotional tension between the characters' feelings.

The use of *goodbye* and *final page* conveys a strong sense of finality and closure. This is contrasted with Evangeline's wish for *more pages*, which symbolizes a desire for ongoing connection and hope for the future.

The metaphor of their relationship as a story with pages and endings adds a literary and emotional dimension to the passage. It evokes the idea of life and relationships as narratives that can have multiple chapters and unexpected turns.

These emotives reflect the conflict between a sense of closure and a desire to continue, which adds emotional depth and tension to the text.

The passage also contrasts the concept of an ending with the desire for continuation. The phrase *as if they'd already reached the final page* suggests a sense of finality and loss, while *Evangeline wanted more pages* reflects hope and a desire for future possibilities. Martin Seligman's concept of hope and optimism suggests

that the desire for “more pages” indicates a forward-looking mindset, which is associated with greater happiness and resilience.

This passage from encloses the emotional struggle between accepting an ending and longing for continuation. Using metaphoric language and emotive expressions, it conveys themes of regret, hope, and the desire for more experiences. The contrast between the finality of *goodbye* and the hope for *more pages* reflects psychological themes of resilience, narrative identity, and the emotional complexity of relationships. This rich interplay of emotions and metaphors highlights the depth of human experience and the ongoing search for happiness and fulfilment.

Recent studies and reports highlight the multifaceted nature of happiness, emphasizing the importance of social connections, effective public policies, and the need for more rigorous research to validate popular well-being strategies.

These examples demonstrate how Stephanie Garber employs rich imagery to enhance the storytelling in the *Once Upon a Broken Heart* series. The vivid descriptions appeal to the senses and emotions, deepening the reader’s connection to the characters and their journeys. Through visual details, symbolic objects, and sensory metaphors, the imagery reinforces key themes such as love and heartbreak, temptation and danger, and the blurred lines between fairy tales and reality.

We could observe that Stephenie Garber’s novel *Once Upon a Broken Heart* is dominated by several key emotive elements that define the emotional mood and drive the plot forward. Throughout the story, there is a strong emphasis on the search for love, the dream of true feelings, and the complexities associated with them. The protagonist Evangeline strives to find true love but encounters magic and intrigue that distort her understanding of romance.

Betrayal is a key emotive, and it concerns not only interpersonal relationships, but also trust in one’s own decisions and expectations. The heroine’s disappointment in people and herself adds tension and drama, constantly challenging her emotional stability.

Despite the difficulties, Evangeline holds on to hope and belief in miracles, even when her feelings are questioned and tested. This emotional line gives the story a certain fairy-tale atmosphere and the heroine is motivated to overcome challenges.

These emotives intertwine to create a special emotional relief that adds dynamics to the story and deepens the connection between the reader and the characters.

We could conclude in Stephenie Garber's novel *Once Upon a Broken Heart*, emotive-expressives are the most commonly used, as the author makes wide use of emotionally coloured language to convey the strong feelings of the characters and the dramatic tone of the story.

The novel is full of expressions that convey characters' feelings - fear, hope, betrayal, disappointment. These emotives are especially evident in the dialogues and inner monologues of the main character, Evangeline, when she experiences various emotional cycles in her relationships.

The novel also contains many emotive nominatives that convey the symbolism of love, magic, and fairy tales through images and names, for example, through the names of places or things associated with the characters' feelings.

Descriptive emotives are present, but to a lesser extent. They are manifested mainly through descriptions of the atmosphere and appearance of the characters, which helps to create a fairy-tale, almost illusory mood.

### **Conclusion to the chapter 2**

In this chapter was highlighted the significant contribution emotives play in shaping the atmosphere of the narrative. It has been argued throughout this essay that the emotive language of the characters finds correlation with the mood of the scene. In this way, emotives have been observed performing a secondary function by deepening reader engagement through greater friendliness and enlightenment of the thing – from atmosphere to mood. The mode of being referred to typically is a second definition of atmosphere as a speech type. Combined, the atmosphere generated by emotives enhances viewing conditions, promoting greater reader engagement with the development of emotional possibilities within the narrative.

Emotives are of immediate literary interest. It is the character's emotions manifested through these brief formulaic phrases, after all, that make readers sigh in her favour. Emotives serve as emotional movement indicators at the micro- and macro-level, showing what primal force drives the narrative and what arises from it. We also suggest that characteristic emotive use might be a function as well as an indicator of character depth.

Here we focused on the preliminary analysis of emotives as they appear in character profiles. It seems that disgruntlement makes up the emotive of choice here, since discontent concerning trifling matters is highlighted. Furthermore, emotional understanding, framed by the concept of emotional intelligence, is identified as a catalyst for progression in narrative. The characters outlined in the samples used to conduct the analysis possess complex emotive depth. The findings revealed that topics relating to emotion and action narratives are interwoven in such a way that emotion is indispensable for a character's progression.

Emotive expressions are a rich ground for revealing characters. Aside from their value for character development, emotives are argued to foster reader engagement and feelings of empathy towards the characters. The presented data also suggest that characters and their emotive expressions are important for the propagation of a particular notion inherent within the character profiles and also for furthering story progression.

The protagonist Evangeline Fox's emotional profile in Garber's novel is distinguished by its complexity and sensitivity. Among the leading emotions that define her character are the following. One of the most prominent emotions is – hope, as she sincerely believes in magic, miracles, and love, even despite numerous trials, betrayals, and deceptions. Her belief in the goodness of the world allows her not to give up, and her hope adds to her optimism. The romantic emotive is crucial to Evangeline. From the very beginning, she is looking for true love, ready to risk herself and even make a deal with the dangerous and mysterious Fate. This emotion drives her forward, including in her darkest moments. Faced with the reality of the world of magic and intrigue, Evangeline often experiences betrayal and



disappointment, which deprive her of her illusions and make her treat her own feelings with caution. This emotive shapes the dramatic and complex aspects of her personality.

The antagonist, Fate, named Jacks, has a different emotional profile, which emphasises his ambiguity and dark side. Jacks, being the Fate personifying a broken heart, is a master of manipulation. He often evokes emotions of fear and doubt in those around him. This emotive is the main driver of his behaviour, as he plays on the feelings of others to achieve his own goals. Jacks demonstrates a strong resentment emotive, as he has a peculiar idea of justice and does not hesitate to punish others if he feels that his feelings have been neglected. This makes him not only a complex character, but also reveals the emotional aspect of his relationship with the protagonist. Despite his dark nature, Jack also shows a certain amount of passion, especially when it comes to Evangeline. This emotive gives him versatility and a certain appeal, making him not just an antagonist, but a character who is capable of experiencing strong feelings.

The atmosphere of the novel, as one of the important parts of the novel, is formed by various emotions that change according to the development of the plot.

The novel begins in an atmosphere full of mystery and magic. The emotions of hope and belief in miracles dominate at the beginning, emphasising that the heroine seeks to find her happiness in a fairytale world. Magical locations, magical deals, even the very images of fairies and fate create a world where everything seems possible. As the story progresses, the atmosphere changes, with tension and fear emotes appearing, especially when the heroine realises that Jacks is not who he seemed, and that magic has a price. These emotions add depth to the story, creating an unsettling atmosphere and encouraging the reader to feel the dangers that lie in wait for the protagonist. In the climaxes, the emotions of disappointment and despair appear when all the feelings of Evangeline are tested. The atmosphere loses its romance and turns into a complex emotional landscape where she is forced to face her vulnerability. These emotives reflect the transition from a naive perception of the world to an awareness of its real dangers and complexities.

Thus, we could claim that the change in emotives affects the atmosphere, which develops from a magical fairy tale to a gloomy realism.

In the novel, we can identify a certain hierarchy of dominant emotives that become the basis of the emotional landscape of the written text.

## CONCLUSIONS

To summarise, the role of emotions and emotives in literature we could conclude: emotions in the novel serve as an important tool for revealing the characters' inner world, especially the female protagonist, who through her feelings, forms relationships with other characters and influences the development of the plot. Garber masterfully uses emotional responses and experiences in order to create an atmosphere of mystery, tension, and compassion that engages the reader in the experience of the events.

The research demonstrates that emotives in the novel have several functions: having the effect of shaping the narrative, as well as contributing to the moral and psychological development of the characters. Furthermore, the analysis of emotives reveals the way the author uses literary devices to create an emotionally rich world where feelings play a leading role in exploring the themes of love, loss, fate, and hope. The use of stylistic devices contributes to the reader's experience of the novel and helps to engage the audience in further reading.

The emotional background in the object of research is rich on stylistic devices including metaphors, similes, epithets and symbolism play an essential part in creating atmosphere and enhancing emotional content. Garber actively employs these devices to convey the fantasy world, the complexity of the characters' feelings, and the metaphorical significance of events. The stylistic devices in Garber's story serve an important function in revealing the characters' personalities, creating a multifaceted fantasy world, and conveying the main themes of the novel. In addition, it helps the reader to immerse oneself in the emotional and psychological atmosphere of the story, making it richer and fascinating.

In conclusion, the emotives in Garber's novel are essential to the aesthetic and psychological impact on the reader, making this novel an example of contemporary literature that focuses on emotional experience.

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## ANOTATION

Дослідницький проєкт є реалізацією дослідження емотивів в художній літературі на основі роману американської авторки Стефані Гарбер «Once Upon a Broken Heart». Проєкт актуалізує питання висвітлення емоцій в літературі. Даний проєкт складається зі вступу, двох розділів, висновків, списку використаних джерел та додатку.

Перший розділ слугує теоретичною частиною, що містить огляд на емоції з точки зору психології та класифікацію емотивів в літературі.

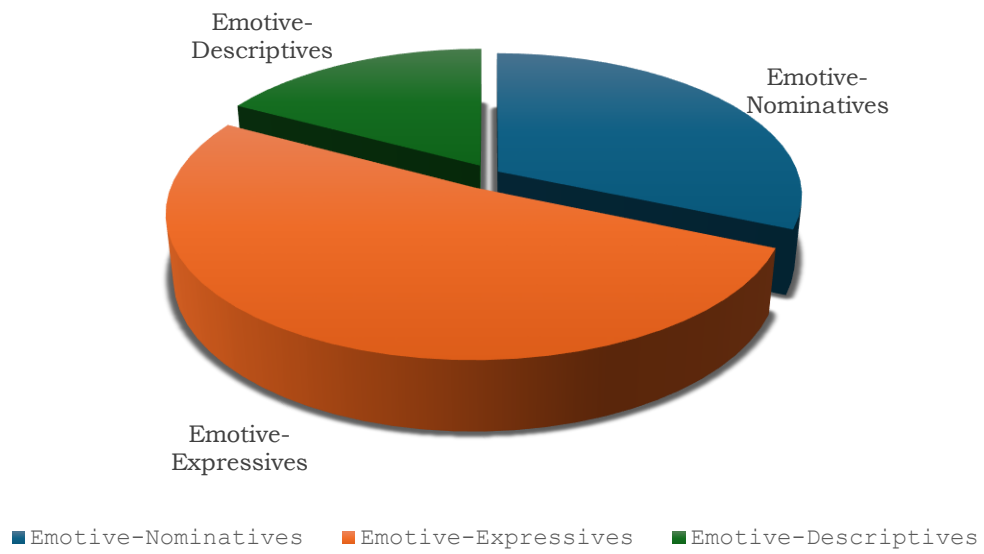
Другий розділ присвячений аналізу тексту роману також містить загальний огляд на емотивну складову твору та емотивний образ персонажів.

Цей дослідницький проєкт буде корисним аудиторії, що цікавиться психологією та написанням художньої літератури, зокрема дослідженням передачі емоцій персонажів у тексті.

*Ключові слова: емоції, підліткова література, емотиви, стилістичні засоби.*

## APPENDIX

### The usage of emotives in the novel



### Literary devices

