Figurative Language in Stephanie Garber's Novel "Once Upon a Broken Heart"

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Abstract

This study aims to analyze figurative language found in the novel "Once Upon a Broken Heart" by Stephanie Garber. The data were analyzed based on Perrine and Arp's theory of figurative language (1992) and theory of meaning proposed by Leech (1981). This study employs a descriptive qualitative method to analyze the data. The analysis identifies 190 instances of figurative language; 103 instances of simile, 15 instances of metaphor, 23 instances of personification, 31 instances of hyperbole, 11 instances of synecdoche, and 7 instances of irony. The result indicate that simile is the most dominantly used figure of speech because it provides a direct comparison of something uncommon to something common so that the readers could easily understand and quickly visualize the image of what is being compared. The predominance of similes is relevant because it makes the emotional and fantasy aspects of the novel easier to convey, allowing readers to connect with the narrative on a deeper imaginative level. Through the analysis of similes, metaphor, and various other figurative expression, this study highlights the important role of figurative language in enriching literary expression and enhancing readers' emotional engagement. The analysis identified three types of meaning, which consist of conceptual meaning, connotative meaning, and affective meaning. Among these, connotative meaning appeared most frequently, since many figurative language expressions in the novel cannot be interpreted literally.

Keywords: *Figurative language; meaning; novel*

Introduction

Language is a multifaceted bridge that enables the sharing and understanding of thoughts and emotions in spoken and written forms. According to Ibrahim et al. (2019), language serves as a medium for delivering messages, whether spoken or written. Similarly, Siregar et al. (2021) describe language as a commonly used means of communication that enables the exchange of ideas, thoughts, and information between speakers and listeners. Language can be used in a literal or non-literal way. Literal language presents direct diction, as the meaning is explicit and clear. On the other hand, non-literal language implies different meanings, often through idiom or figurative language.

As Perrine and Arp (1992) point out, this kind of language cannot be understood literally because it uses words in creative ways to express something beyond their usual meaning. They classify eleven kinds of figurative language: simile, metaphor, apostrophe, personification, synecdoche, metonymy, hyperbole, allegory, paradox, symbol, and irony. Figurative language uses figures of speech and symbolic elements to add layers of meaning and nuance, deviating from straightforward, literal interpretation. Due to this potential for multiple interpretations, understanding and clarifying meaning in language requires semantics, which Kreidler (1998) describes as the comprehensive study of meaning in language.

Leech (1981) classified seven kinds of meaning that consist of connotative meaning, conceptual meaning, social meaning, reflected meaning, thematic meaning, and collocative meaning. By analyzing the structure and patterns of meaning, semantics help to ensure that communication is clear and effective, thereby minimizing the risk of misunderstanding.

Figurative language enhances the expressiveness of literary works like novels, poems, short stories, movies, etc., by adding deeper meaning and stronger emotion to the text. Figurative language in literary works is meant to express ideas that cannot be conveyed effectively through literal language (Heni et al., 2022). Literary works require figurative language to show the authors' creativity and make the language more beautiful (Amanda et al., 2022). It helps create intense imagery that makes the narrative more immersive and thought-provoking.

The thematic depth is also enhanced through figurative language, as figurative language often symbolizes broader ideas, emotions or conflicts, thus helping the reader to interpret and connect with the underlying messages of the story. One type of literary work that involves figurative language is novel. A novel is an example of how language can be used to express ideas and emotions. The novel, a popular literary form, combines figurative language with storytelling to offer readers an immersive experience. Figurative language is powerful as it plays an important role in expressing ideas, making the language in the novel more impactful and effective (Septiadewi & Pratiwi, 2023). It contributes to the richness and diversity of the literary world.

This study is not the first to explore figurative language. Several previous studies have analyzed it in similar ways. Amanda et al. (2023), in their analysis of Taylor Swift's Exile, identified 20 instances of figurative language, including 6 metaphors, 4 personifications, 1 hyperbole, and 9 ironies, using Knickerbocker's (1957) framework. Pertiwi and Handayani (2023) conducted a semantic analysis of figurative language in a NikkieTutorials product review, revealing 42 instances such as 21 hyperboles, 4 similes, 1 metaphor, 7 personifications, 2 apostrophes, 1 metonymy, 2 symbols, 2 paradoxes, and 2 understatements based on Perrine's (2018) theory. Similarly, Mukti and Nugraha (2022) analyzed figurative language in Sing 2 through the lens of X.J. Kennedy's theory, identifying 12 metaphors, 8 hyperboles, 2 ironies, and 1 symbol, highlighting the frequent use of metaphor to provoke critical thinking.

Based on the review of the studies, differences between previous and current study can be identified. The previous study analyzed figurative language in songs and movies, while this study uses a novel titled Once Upon a Broken Heart by Stephanie Garber. Previous studies used theoretical sources from various researchers to determine figurative language types. From the results of these studies, the previous researchers obtained figurative language types specifically hyperbole, metaphor, allusion, personification, ellipsis, metonymy, irony, symbol, and paradox. On the other hand, the current study uses the theory of Perrine and Arp (1992) which obtains simile, metaphor, personification, hyperbole, synecdoche, and irony which are also analyzed with the analysis of meaning theory proposed by Leech (1981).   Another significant difference is that this study found synecdoche while the previous related study did not.

The researcher is keen on examining the types of figurative language in the novel "Once Upon a Broken Heart" by Stephanie Garber. The novel contains a rich and diverse use of figurative language making it an ideal subject to examine. Garber not only uses figurative language in her writing for descriptive purposes but also to convey complex emotions and connect the reader with the fantasy world she creates. Her use of figurative language is unique because it combines the magical and natural elements in her writing with the emotional experiences of the characters, making this novel stand out in the young adult fantasy genre.

By analyzing this novel, the researcher aims to help readers understand the figurative language, which will, in turn, aid in comprehending the novel's meaning. Based on this background, the research aims to answer the following question, what types of figurative language are used in Stephanie Garber's Once Upon a Broken Heart, and what meanings do they convey according to Leech's theory of meaning?

Method

The data for this study were obtained from the novel "Once Upon a Broken Heart by Stephanie Garber, published in 2021 by Hodder and Stoughton. This fantasy romance novel spans 408 pages and consists of 54 chapters. It was selected as the data source due to its rich use of figurative language that plays a crucial role in constructing the emotional atmosphere and thematic depth of the narrative. Garber's writing style is clear and accessible yet still uses rich and creative language that makes it interesting to analyze. The mix of fantasy and emotional moments in the story provides a good opportunity to see how figurative language helps build the characters, move the plot, and make the story more engaging.

The data for this research were collected using the observation method, which involved several steps. First, all the chapters of the novel were carefully read to ensure a thorough understanding of the text and to identify instances of figurative language. Then, the figurative language found in the novel was underlined for further analysis. To ensure that all figures of speech in the novel Once Upon a Broken Heart were thoroughly identified, the researcher used a technique of repeated thorough reading of the entire novel. The reading was done twice, the first stage for initial identification, and the second stage for verification and addition of data that might have been missed.

After that, the data were classified based on the type of figurative language to organize the findings effectively. Finally, the data found was then coded or classified based on the type of figure of speech. Coding was done manually by entering the data into a table created in Microsoft Word, with the following column format: (1) Number, (2) type of figurative language, (3) quotation from the novel, and (4) page number where the quotation or data was found. The tables were arranged in this way to facilitate data organization and analysis. This research used a descriptive qualitative method to analyse the data. The analysis was carried out in two steps. First, the types of figurative language in *Once Upon a Broken Heart* by Stephanie Garber were identified using Perrine and Arp's (1992) theory. Second, the meanings of each figurative expression found in the novel were examined based on Leech's (1981) theoretical framework.

Results

The researcher found 190 instances of figurative language across seven types in the novel Once Upon a Broken Heart. The data were analyzed using Perrine and Arp's theory (1992) to classify the types of figurative language.

Table 1. Types of Figurative Language

Figurative Language	Occurrence	Percentage	Data
Simile	103	54%	The poison tasted worse than it smelled, like burnt bones and lost hopes.
Metaphor	15	8%	Her beauty is almost mythical.
Personification	23	12%	The filter on her mouth- weren't doing their job yet.
Hyperbole	31	16%	Evangeline coughed to clear some gravel from her throat.
Synecdoche	11	6%	Half the eyes of the party were on them.
Irony	7	4%	The dogs both snarled, gray lips pulled back over canine teeth, as their owner toyed with the short fur on their heads. "What pretty animals you have."
Total	190	100%	

The study found that simile was the most commonly used figurative language, appearing 103 times out of a total of 190 occurrences. This shows that comparisons using "like" or "as" are often preferred to create vivid descriptions. Hyperbole was also frequently used, with 31 instances, suggesting that exaggeration plays a significant role in emphasizing ideas. Personification appeared 23 times, showing a tendency to give human-like qualities to non-human things. Metaphor was used 15 times, while synecdoche and irony were less common, with 11 and 7 instances, respectively. Irony was the least used, appearing only seven times.

This is caused by the tendency of the novel to rely more on emotional and imaginative language than on ironical satire. The analysis shows that the majority of figurative language is found in the early part of the novel. This indicates that Stephanie Garber uses figurative language intensively at the beginning of the story to build emotional appeal, create a richly imaginative fantasy world, and dramatically introduce the main characters and conflicts. In the middle and the end

of the novel, the use of figurative language tends to decrease as the focus of the story shifts to plot development and conflict resolution, resulting in a more direct and dialogic narrative.

Discussion

This part explains the different types of meaning and figurative language found in the novel *Once Upon a Broken Heart* by Stephanie Garber. After identifying these types, the discussion explores their meanings in more detail. The analysis is organized as follows:

Simile

This Simile refers to a figure of speech that directly compares two entirely dissimilar things by using words such as; like, as, similar to, or resembles (Perrine & Arp, 1992). Kennedy and Gioia (2007) stated that a simile highlights a similarity that must be consist of two different things.

Data 1

To The smell of sulfur wafted from it, and she wasn't even sure she could drink the foul liquid. But how could she live with herself if she let them all remained cursed? Before Jacks could stop her, Evangeline drank. The poison tasted worse than it smelled, like burnt bones and lost hopes.

<div align="right">

(Once Upon a Broken Heart – 29)

</div>

The simile in this sentence compares "the poison" to "burnt bones and lost hopes" which is connected with the word "like" "Burnt bones" suggests a harsh, bitter, and acrid flavor, similar to burnt food, but more intense. While "lost hopes" adds an emotional dimension such as deep despair. It uses clear imagery to express the extreme discomfort of the poison's taste. Together, these elements create a powerful description that highlights the connection of the taste to an emotional pain, indicating that consuming the poison is like swallowing the despair itself.

According to Leech's theory (1981), this sentence related to conceptual and connotative meaning. Conceptual or as known as denotative meaning refers to the literal, straightforward meaning of a word (Leech, 1981). In the data above, "burnt bones" indicates a conceptual meaning. Based on the context, the meaning of "burnt bones" refers to the literal imagery of the taste of burnt bones, which is bitter and worse than burnt food. In the other hand, "lost hopes" indicates a connotative meaning.

Leech (1981) stated that connotative meaning is much more than the literal definition of an expression and includes implicit or associated meanings. In the context above, Evangeline sacrificed herself for the sake of others by drinking the poison. When she drank it, she felt a sense of "lost hopes" Lost hopes connotes a deep despair and a glimpse of regret. These images imply that the taste of poison is not only physically unpleasant, but also has metaphorical weight, similar to the

deep sadness and futility of a lost dream or ambition.
Data 2

Marisol's expression was difficult to read. she was wobbling on her feet and trying to keep a fly from landing on the sparkling pink sugarbelle cake in her hands. But as soon as Marisol spied Evangeline, her grin widened until it was as bright as the beautiful cake.

(Once Upon a Broken Heart – 40)

The clause "her grin widened until it was as bright as the beautiful cake" shows a comparison between Marisol's grin and the brightness of a beautiful cake, connected with comparison "as bright as." Images of beautiful cake usually evoke thoughts of bright colors that brings joy to those who see it. It shows that Marisol's grin is not only wide, but also visually appealing, like a sparkling pink sugarbelle cake she carried in her hands. The simile helps the reader to visualize Marisol's expression. The comparison to the cake makes it more clear imagery that emphasize how happy she looks.

The data above can be classified as a connotative meaning. The clause "her grin widened until it was as bright as the beautiful cake" uses connotative language to compare Marisol's smile to a sparkling pink sugarbelle cake, suggesting a moment of joy, warmth and visual excitement. Instead of just saying Marisol smiled, this description draws a comparison with something vibrant. The sugarbelle cake, with its sparkling and colorful appearance, symbolizes happiness, sweetness, and festivity. By comparing Marisol's smile to this beautiful cake, the author conveys how her smile illuminates the moment with the same charm and visual appeal. This suggests that her emotions are genuine and perhaps affectionate towards Evangeline, creating a cheerful and moving image. This connotation enhances the emotional tone of the scene and makes Marisol's reaction feel more alive and expressive.

Metaphor

Metaphor exists as a figure of speech that employs an implied comparison between two dissimilar things. (Perrine & Arp, 1992). When we see something new, we usually try to understand by comparing it to something we already know (Millar & Currie, 1970).
Data 3

LaLa's family shrouded in mystery, which is often code for being common. But her beauty is almost mythical. And we all know how much Prince Apollo values beauty.

(Once Upon a Broken Heart – 86)

The data above contain metaphor because it compares "her beauty" to "mythical" without using as or like. The word "beauty" is described as an attractive or appealing quality of someone. While the word "mythical" is something that is not real and imaginary such as supernatural beings whose beauty are often described

as perfect and enchanting. By comparing her beauty to mythical, the metaphor emphasizes her extraordinary beauty that evokes something rare.

The clause her beauty is almost mythical" has a connotative meaning that elevates LaLa's appearance because it implies more than the literal definition of the words. The word "mythical" does not literally suggest she belongs to a myth, but rather implies that her beauty is so rare that it feels unreal, like something out of fairy tale. Written after noting that her family background is "shrouded in mystery" and possibly "common," the contrast highlights how her physical appearance overshadows her social status. It also reflects how society, especially someone like Prince Apollo, places extreme value on physical beauty, treating it like a powerful trait. The use of "mythical" suggests that her beauty gives her influence and desirability, regardless of her origins, making her someone extraordinary in the eyes of those who judge by appearance.

Data 4

Marisol was already dressed in a gown the color of peaches and cream, her light brown hair was neatly plaited, and she held two cups of steaming tea that filled Evangeline's chilly suite with the scent of winterberries and white mint. "You are an angel." Evangeline set up and gratefully accepted the hot cup of tea.

<div align="right">(Once Upon a Broken Heart – 152)</div>

The data above is a metaphor because it compares "you" to "an angel" without using as or like. "You" is referring to the person being addressed which is Marisol. While "angel" is portrayed as divine messengers or guardian with pure and kind characteristic. They are usually associated with goodness, protection, and heavenly traits. By comparing someone to an angel, the speaker emphasizes her kindness and extraordinary positive impact.

The data above refers to connotative meaning. In the passage, when Evangeline says, "You are an angel," to Marisol, the sentence carries connotative meaning rather than a literal one. Rather than implying that Marisol is a literal angel, Evangeline uses the term to express how thankful and touched she feels by Marisol's kindness. The context shows Marisol entering the room with comforting tea that warms up the chilly suite, offering both physical and emotional relief. By calling her an angel, Evangeline is associating Marisol with kindness, care, and generosity. This connotative use elevates Marisol's small act of kindness into something heroic in Evangeline's eyes, emphasizing how much the gesture means to her in that moment.

Personification

Personification is where animals, objects, or abstract concepts have human-like qualities (Perrine and Arp, 1992). Personification is also a metaphor because it involves comparison between a non-human object and a human being (Knickerbocker & Reninger, 1965).

Data 5

His shoulders were cloaked in a dramatic green cape line in copper leaves as dazzling as his face. "Can you speak?" he asked. "Why"- Evangeline coughed to clear some gravel from her throat. "Why do you look like a forest mage?" She cringed as soon as the words comes out. Clearly some of her senses-like the filter on her mouth-weren't doing their job yet.

<div align="right">(Once Upon a Broken Heart – 35)</div>

The data above contains personification because the phrase "the filter on her mouth" is an object while "doing their job" is a human-like abilities. By comparing the filter on her mouth to human senses, it suggests she cannot manage her speech properly. This makes it clear that she's struggling to control what she says, which might lead to social trouble or embarrassment.

The clause "the filter on her mouth-weren't doing their job yet" has a connotative meaning because it uses figure of speech to suggest more than its literal definition. The phrase "the filter on her mouth" does not mean a physical filter but implies a mental mechanism for controlling speech. The addition of "weren't doing their job yet," it means the control was not working, and Evangeline ended up saying something she did not mean to.

Data 6

Kutlass pulled out an impossibly small notebook from his leather vest and began scribbling away. "My readers are going to love this. Now-" Her stomach cut him off with a loud grumble. Kutlass laughed, quick and practiced as his pen strokes. "A little hungry?"

<div align="right">(Once Upon a Broken Heart – 43)</div>

The personification occurs in the sentence "Her stomach cut him off with a loud grumble." In the context, "The stomach" has a human ability to "cut" someone speech by its loud grumble. The "cut" here means interrupt another person in conversation. Normally, only a person can interrupt another in conversation, so connecting this action to a stomach is an example of personification.

The sentence "Her stomach cut him off with a loud grumble" carries a connotative meaning. The expression "cut him off" is typically used to describe interruption in dialogue, so applying it to stomach personifies the organ, suggesting it suddenly interrupts on the moment. This creates a humorous and slightly awkward tone, implying girl's shyness, as body sound are often socially unpleasing, especially in the presence of a confident figure like Kutlass, whose "quick and practiced" laugh emphasizes his composure.

Hyperbole

Hyperbole is a type of figure of speech where exaggerated words are used to highlight a truth or make a point stand out (Perrine and Arp, 1992). Hyperbole is used to create an exaggeration that highlight something nonsense and humorous (Ferdinal et al., 2020).

Data 7

His shoulders were cloaked in a dramatic green cape line in copper leaves as dazzling as his face. "Can you speak?" he asked. "Why"- Evangeline coughed to clear some gravel from her throat. "Why do you look like a forest mage?" She cringed as soon as the words comes out.

<div align="right">(Once Upon a Broken Heart – 35)</div>

The instance above contains a hyperbole. Normally, it is impossible to make someone coughed some gravel since gravel is not a part of the human organ. By exaggerating the feeling of having gravel stuck in her throat, it makes her discomfort seem more intense. This choice of language helps the reader understand just how bad Evangeline feels and highlights her urgent need to find relief.

The sentence "Evangeline coughed to clear some gravel from her throat**"** has a connotative meaning**.** In a literal term, the sentence describes Evangeline coughing to clear a raspy or blocked throat, with "gravel" suggesting a course, gritty feeling. However, connotatively, the term "gravel" evokes a sense of discomfort and rawness. The word "gravel" evokes a sense of roughness and unrefined, implying that her voice is strained and her state in anything but calm or graceful. This aligns with the subsequent context, where she cringes after blurting out an awkward question, indicating her lack of control.

Data 8

"We thought we would be safe because the Week of Terror had ended. But on his way to the wedding, Luc was attacked by a wild wolf." Evangeline's legs lost their bones.

<div align="right">(Once Upon a Broken Heart – 45)</div>

In the instance above, Evangeline's legs "lost their bones" after she heard about the bad news that happened to Luc. The phrase "legs lost their bones" is a hyperbole because naturally, legs cannot lose their bones. A part in the human body cannot suddenly disappear, especially bones which are solid parts. The phrase is an exaggeration by expressing that Evangeline's legs become so weak or unsteady from shock or fear that they appear to lose their structural integrity.

The sentence "Evangeline's legs lost their bones" carries a connotative meaning. In a literal term, the sentence suggests an impossible event, which is legs cannot lose their bones. However, connotatively, the term "losing bones" evokes a sense of sudden weakness, collapse, or emotional overwhelm, implying that

Evangeline's legs can no longer support her due to the shock by the news about Luc, who is an important person to her. Thus, the sentence suggests intense emotional distress and a loss of stability, as bones symbolize strength and structure.

Synecdoche

Synecdoche refers to a figure of speech in which a part of something is used to represent the whole thing. An example of synecdoche occurs when a component or part of something is employed to symbolize or represent the entirety of that thing (Perrine and Arp, 1992). Another expression of synecdoche is its use in reverse, where the whole represents the part, or a general term represent something specific (Leech, 1969).

Data 9

He didn't touch her anywhere other than her wrist, but someone watching from afar might have thought they were on the verge of kissing from the intentional way he angled his body and canted his head. But people were definitely watching. At least half the eyes of the party were on them.

(Once Upon a Broken Heart – 107)

As the phrase "half the eyes", "eyes" are used to represent people at the party. The eyes are part of the human body, but they are used to indicate the entire individuals who are watching. By using "eyes" to represent the people, the phrase emphasizes the act of watching, adding the intensity and focus to the scene.

The clause "half the eyes of the party were on them" has a connotative meaning, particularly through the use of the word "eyes," which goes beyond its literal definition to evoke deeper implications. Literally, the word "eyes" means the organs used for seeing. However, the phrase "half the eyes," instead of saying "half the people" gives a sense of synecdoche, which a figure of speech in which a part of something is used to stands for the entire entity. It suggests that the crowd is not just looking, but watching with curiosity and focus. On a connotative level, "eyes" implies judgment, as if everyone at the party is focused on the pair and possibly making assumptions about their relationship. This choice of words makes the moment feel like the characters are being closely watched, almost like they're in a spotlight.

Data 10

Every head looked up. Then every head turned as a door labelled *Majesty* flew open, and Crown Prince Apollo Acadian rode into the ballroom on a thundering golden horse.

(Once Upon a Broken Heart - 141).

From the phrase "every head" is used to represent the people in the ballroom. Instead of mentioning people directly, the term "head" refers to the entire individual. The use of "head" emphasizes the physical act of looking or turning,

which conveys the idea that everyone in the room is engaged and paying attention. It simplifies the description and focuses on the collective response of the group.

The sentence "Every head looked up" in the given context carries significant connotative meaning, particularly through the use of the word "head," which adds layers of implication beyond its literal sense. In a literal term, the word "head" refers to a part of the body, and in this context, it shows that everyone in the room looked up because of the noise. But on a deeper level, using "head" instead of "person" or "guest" gives a sense of synecdoche where the word "head" represent each person in the ballroom. It suggests that everyone's attention was drawn at the same time, emphasizing how powerful and impressive the prince's entrance was. Since he arrives on a "thundering golden horse," the use of "head" also hints at feelings like amazement, curiosity, or even respect, as if everyone was naturally pulled into the moment by his presence.

Irony

Irony is a figure of speech where there is a difference between what is anticipated and what actually occurs, or when something is said in a way that contrasts with its literal meaning (Perrine & Arp, 1992). Writers use irony in their literary works to create a unique and engaging style by challenging our expectation (Beers, 2005).

Data 11

The dogs both snarled, gray lips pulled back over canine teeth, as their owner toyed with the short fur on their heads. "What pretty animals you have," chattered Evangeline, heart racing with every second.

(Once Upon a Broken Heart - 181).

From the instance above, Evangeline comments, "What pretty animals you have," while the dogs are described as snarling with their "gray lips pulled back over canine teeth," indicating aggression and hostility. The expectation is that "pretty animals" would be friendly and harmless, but the reality is that the dogs are showing aggressive and threatening behavior. The irony is found in the contrast between Evangeline's compliment and the dogs' aggressive behavior.

The sentence "what pretty animals you have" has an affective meaning, which refers to the emotional tone or attitude conveyed by the speaker (Leech, 1981). The sentence seems like a compliment, as if Evangeline is admiring the dogs' looks. However, when looking at the context, the chattering and the heart racing, it becomes clear that she's actually feeling nervous or even scared. From an affective point of view, her words seem like a way to hide her fear by being polite or flattering, possibly so she doesn't upset the dogs or their owner. The word "chattered" shows that her voice is shaky, which usually happens when someone is anxious.

Also, calling dangerous, snarling dogs "pretty animals" feels unnatural and fake, showing that she's trying to act calm even though she's clearly uncomfortable or afraid.

Data 12

Evangeline decided to get straight to the point. "I need you to undo whatever you've done to Prince Apollo."

What's the matter?" Slice. "Has he hurt you?"

"No, I don't think Apollo would harm me, he practically worships me- that's the problem. I'm all he thinks about. He gives me bathtubs of jewels and tells me that I'm the only thing he needs."

"I fail to see how that's an issue*.*" Jacks's sullen mouth settled somewhere between a frown and a laugh.

(Once Upon a Broken Heart - 171)

In the context, Evangeline is distressed by the fact that Prince Apollo is obsessively in love with her and showering her with excessive gifts. She sees this as a problem because it is overwhelming and intrusive. Jacks, on the other hand, fails to understand why this would be an issue, as he sees Apollo's obsessive devotion as positive or desirable, even though he is the one who bewitched Prince Apollo. The irony in Jacks's statement "I fail to see how that's an issue" lies in his inability to understand the negative consequences of his own actions, which is in contrasts with Evangeline's genuine distress.

The sentence "I fail to see how that's an issue" carries an affective meaning. The sentence comes across as dismissive, showing that Jacks doesn't really take Evangeline's concern seriously. His expression, a mix between a frown and a laugh, shows both mockery and indifference. From an affective meaning perspective, this suggests that he finds her complaint about being overly adored unimportant or even ridiculous. It also highlights the emotional contrast between them, while she is clearly upset, he seems amused or uninterested, which creates tension in the moment. This reveals Jacks's emotional response, his lack of empathy, and shows that his reaction is meant more to provoke or unsettle Evangeline than to offer comfort or support.

Conclusion

After examining the novel, the researcher concludes that Once Upon a Broken Heart novel by Stephanie Garber contains six kinds of figurative language using theory introduced by Perrine and Arp (1992). Based on the findings, the most frequently used in the novel is simile, with a total of 103 occurrences. Simile was the most utilized form of figurative language. This happens because the novel uses a descriptive method to convey imagery to the reader, so the description requires a comparison with something that the reader can easily imagine.

In the novel, Garber also uses other figurative language types that play an important role in creating imagination and providing new experiences for readers through the writing style and the meaning behind it. Meanwhile, metaphors were found 15 times, much less than similes. This indicates that the author uses a more symbolic and implicit approach. Because they do not use explicit comparison markers, metaphors require deeper interpretation. In addition, personification and hyperbole also appear quite frequently, 23 and 31 times respectively.

They play an important role in creating the emotional intensity and atmosphere of the story. Hyperbole adds to the dramatic impression, while personification helps to create a vivid and poetic image of the fantasy world. Synecdoche was also found 11 times, which shows that the author uses parts of something to represent the whole, or vice versa, as a way to strengthen the narrative effect. The use of synecdoche gives a different perspective to the depiction of characters or objects, as well as artistically enhancing the description. Irony appears 7 times, making it the least frequent figure of speech. The relatively limited occurrence of irony shows that the author does not rely too much on satire or explicit contradiction of meaning. Nevertheless, irony still contributes to creating an emotional contrast or conveying an implied message.

Theory of meaning introduced by Leech (1981) also employed to examine the meaning of figurative language found. The result shows the existence of connotative meaning, conceptual meaning, and affective meaning. By examining the meaning of figurative language, readers will easily understand the different layers of meaning beyond the literal interpretation of words and phrases, allowing readers to further connect with the narrative and relate to the characters in the novel.

Based on the findings of this study, it has been concluded that the novel Once Upon a Broken Heart by Stephanie Garber contains numerous examples of figurative language. This study has important implications in the teaching of literature, as it shows that the use of figures of speech in the novel not only enriches aesthetics, but also builds atmosphere, character, and emotion. The dominance of simile, hyperbole, and personification can be utilized as contextual teaching materials to help understand the function of figures of speech more critically and interpretatively. Figurative language in this novel is not just an embellishment of language, but acts as a tool to shape the meaning and imaginative experience of the reader.

However, due to time limitations, the researcher acknowledges that not all instances may have been identified, and further analysis could reveal additional examples. It is hoped that this study helps readers develop a deeper understanding of the figurative expressions and the contexts in which they appear. The researcher encourages future studies to explore this topic further in order to enrich the field of figurative language analysis. It is also hoped that this study will serve as a helpful reference for others studying figurative language in literary texts. Finally, the

researcher welcomes any constructive feedback and suggestions for improving this work.

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