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**CONCEPT OF LOVE IN "THE SUMMER I TURNED PRETTY" 2009 BY JENNY
HUN: NOVEL VS TV ADAPTATION**

Bachelor's thesis

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NARVA 2025

Kinnitus

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PREFACE

The present thesis focuses on the linguistic expression of love in Jenny Han's novel "The Summer I Turned Pretty", which is an important topic due to the novel's influence on young adult fiction and the success of its adaptation in visual media. The primary goal is to analyze the language of the novel to understand how love is conveyed to the reader. A secondary but important objective is to make a comparative analysis with the television adaptation to see how these expressions are transferred from the text to the screen.

The relevance of this research lies in the intersection of literature, linguistics, and contemporary media. In an era when emotional expression is increasingly mediated through digital and audiovisual platforms, understanding how language conveys emotions like love across different mediums is essential. This is particularly important for young adult audiences, who often engage with such stories as both entertainment and informal models of romantic interaction. As Cart (2008) emphasizes, young adult literature plays a critical role in helping adolescents explore identity and emotional development. By exploring the linguistic portrayal of love in both the novel and its adaptation, this study aims to uncover how emotional narratives are shaped, intensified, or simplified through the medium of delivery.

The research problem lies in analyzing the literary methods employed in the novel to express love, alongside differentiating them from their visual representations in screen adaptations. It is hypothesized that the novel's narrative offers a more nuanced portrayal of love through its literary devices. The study also involves comparing these findings with the methods of conveying love in screen adaptations, which primarily rely on visual narration.

This document is structured as follows: the Introduction provides an overview of previous research on young adult literature, the concept of love, linguistic devices, and the topic of adaptation. Chapter I, "Linguistic Devices of Expressing Love in "The Summer I Turned Pretty," contains a brief comparison of the book and the TV series. The main focus of the analysis is the theme of love. Chapter II, "A Comparative Analysis of the Representation of Love in the Novel and its TV Adaptation," contains an analysis of the novel's language and a search for stylistic devices used to express love. A comparative table of results highlights the most frequently used techniques. The Conclusion summarizes the findings and reflects on the initial hypotheses.

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INTRODUCTION

What Is Young Adult Literature and its Topicality?

The term "Young Adult literature" was first introduced in the 1960s and refers to literature aimed at readers between the ages of 12 and 18. Despite this, examples of this genre can be found even earlier (Carte, 2008). Various definitions of the term can be found that describe its essence, but Carte writes in his paper that the most appropriate characterization for this genre of literature is how it serves its readers: "much of its value cannot be quantified but is to be found in how it addresses the needs of its readers... young adults are beings in evolution, in search of self and identity; beings who are constantly growing and changing." (2008). Dikson also explores in his paper the impact of literature in the YA genre on adolescents (2001). At the beginning of the paper, he argues that teen novels in literature and media often present an unrealistic image of love, which can lead to disappointment when reality does not match idealized notions. At the end of the paper, Dikson concludes that not all teen novels are harmful. Some of them can be beneficial to young readers by giving them close experiences and contributing to their emotional development (Dikson, 2001).

The YAL genre is often questioned in literary circles because it has fewer "merits" and is seen as "low-level" literature. However, Miller and Slifkin (2010) in their paper have examined some aspects in which YA literature is not inferior in its merits even to classical literature (Miller & Slifkin, 2010, p. 6). They suggest that similar literary quality between classical literature and literature in the YA genre can be examined through the parameters of text complexity, good writing, narrative variety, and themes (Miller & Slifkin, 2010, p. 7). Through these parameters, it can be realized that the importance of YAL texts is high, and they deserve attention for study.

In conclusion, Young Adult literature (YAL) holds a significant place in the literary world. It addresses the unique needs of young adults, providing a reflective space for them to explore and construct their identities during a critical developmental stage. The critique of YAL as a lesser form of literature is unfounded when one considers the complexity, narrative variety, and thematic depth that these texts offer—qualities that align with those found in classical literature. As Miller and Slifkin (2010) have argued, these parameters demonstrate that YAL possesses literary qualities worthy of academic study and recognition. Ultimately,

the real value of YAL lies in its ability to resonate with and impact its evolving audience, fulfilling a pivotal role in the journey towards self-discovery and growth.

The Concept of Love

Chalońska (2014) provides the following definition of love “Love appears to be a variety of different feelings, states, and attitudes which ranges from interpersonal affection to pleasure”. According to Oza, “The theme of love has been integral to English literature since its genesis” (Oza, 2020, p. 1). The theme of love not infrequently becomes central in the works of great writers such as Shakespeare, Jane Austen, Pushkin, and Oscar Wilde. Savchuk and Marchenko (2018) give the following definition of this concept "Love constitutes a multifaceted concept, related to almost all aspects of human life, from the instinctive functions of the body to the most volatile manifestations of the spirit" (Savchuk & Marchenko, 2018, p. 54). This shows love as a multifaceted feeling that is studied from different perspectives. In this paper, love is studied from the perspective of linguistics and its linguistic means of expression.

Hadley (2011) argues that the concept of love is multifaceted. It includes both the ethereal, idealized versions of love presented in the poems of Petrarch and the more tangible, earthly aspects of love depicted in the works of authors such as Shakespeare and Tolstoy. Hadley also speaks of the "wretched ordinariness" of love, the everyday, real-life experience of love involving physical desire, the emotional complexities and difficulties of human relationships (Hadley, 2011). It is a dynamic and evolving concept that has been expressed in various forms in different cultures and historical epochs, reflecting the whole range of human emotions and experiences. Oza also divides love into several categories: «shared love, impossible love, lost love, sexual love, spiritual love and, perhaps most often, unrequited love» (Oza, 2020, p. 1). Chalońska (2014) divides love into three groups: “conceptual love”, “love to family members”, “love to a partner”.

The concept of love will be different for each work studied. Love is a concept that is difficult to measure and fully understand, which is why it is so interesting to look at the concept of love in each individual work.

Linguistic Devices

According to BBC (2022), "Linguistic devices are words or phrases that convey a meaning which is different to the literal one." Glatch (2023, "What Are Literary Devices?" section, paras. 1–3) «Literary devices are ways of taking writing beyond its straightforward, literal meaning» and, they help the reader understand how to read the work (Glatch, 2023, "What Are Literary Devices?" section, paras. 1–3). Any literary text has its literary devices, which must be studied to understand the deeper meanings of the text, what the author wanted to say, and how to interpret the text.

A variety of linguistic means of expression are used to express the concept of love in books. The most frequent means is metaphor. Savchuk and Marchenko (2018) also state "We comprehend these experiences and lead our lives through specific conceptual metaphors" (Savchuk & Marchenko, 2018, p. 55).

Love is a feeling that is complex in all understandings, so it is natural to assert that there is a whole range of language means and techniques that writers use to express this feeling. Thus, authors Demina and Kuznetsova (2011) state that "in English, this concept is represented by an extensive nominative field, including lexical and phraseological units and representing the following cognitive features: inconsistency; irrationality; spontaneity, uncontrollability; close connection with other emotions and feelings (both positive and negative)" (Demina & Kuznetsova, 2011, p. 167).

Oza (2020) argues that in fact, the claim that the representation of love in modern literature is conceptually different from earlier periods is false. Since a person in reality the reader can see that "although man acknowledges love in many ways, the fundamental idea remains constant." (Oza, 2020, p. 2). Therefore, one can also look at later works to analyze the linguistic means by which love is expressed. Representation of love by various literary means is a long and individual process of each separate author, who is looking for his own ways. So, John writes that during the Renaissance, authors such as Shakespeare, John Donne, and Michael Drayton used: alliteration, simile, personification, and metaphor and simile to express love (John, 2012, p. 1).

The portrayal of love in literature, emphasizes its multifaceted nature and the variety of linguistic means used by authors to express it. Love is portrayed both in an idealized, poetic form and in a practical, everyday form, covering a wide range of human experiences.

Literary means, in particular metaphors, are emphasized as key tools for expressing the concept "love". The continuity in the portrayal of love in different literary eras is noted, and the underlying idea of love remains unchanged despite the changing forms of its expression.

Explicitness and Implicitness

In addition to examining the linguistic devices used to express love, this paper also considers the concepts of explicitness and implicitness. These concepts are important for analyzing how love is communicated in both the book and its TV adaptation. According to the Cambridge Dictionary (n.d.), explicitness is defined as “the quality of being clear and exact”, while implicitness refers to something “suggested but not communicated directly.”

Morency, Oswald, and Saussure (2008) argue in their work that when commitment is inferred from explicit information, the concept of non-inference allows listeners to safely attribute commitment to the speaker. Implicit information is problematic because implicatures (implied additional meaning) can be challenged or negated. Since it is the responsibility of the hearer to infer implicatures, it is risky to attribute an obligation to the speaker based on implicit content. Even if the request is implicitly expressed, as in the classic example "Could you pass the salt?", it can be assumed that the speaker intends to fulfill the request unless he or she clarifies otherwise. Explicit content leads to a high degree of confidence in the attribution of commitment, while implicit content does not provide the same level of security (Morency et al., 2008, p. 202 – 204).

TV Adaptation

Adaptation is a term that has a wide range of meanings. The word adaptation can be used in any sphere of life. In this paper, the term is considered in the context of the adaptation of a book in the format of a television series. According to the dictionary, an adaptation is a work (television series, movie) that portrays a written work.

Nowadays, due to the sprawling movie industry, there is an increasing need for fast content production. In order to produce movies and TV series on a regular basis, directors need to turn to ready-made sources, such as books, and create adaptations. Hutcheon argues that adaptations are inherently “palimpsestuous” works, always haunted by their original texts. They are seen as texts in the “second degree,” created and received in relation to a prior text.

This understanding leads to adaptation studies often being comparative in nature (Hutcheon, 2006, p. 6).

Bhuvaneshwar conducted a survey of respondents on their attitudes towards adaptation (Bhuvaneshwar, 2021). The opinions of people working in this field are well-represented in this survey. This survey captures the voices of professionals deeply immersed in the realm of literary adaptations. Among the respondents' insights are:

- The consensus on the pivotal role of robust character development for a seamless transition from book to screen.
- The emphasis on authenticity as a cornerstone of effective storytelling, ensuring that the essence of the narrative remains intact.
- The recognition that short stories often serve as fertile ground for compelling adaptations due to their concise yet impactful nature.
- The acknowledgment of the significance of elements like structure, pacing, and dialogue in shaping the adaptation's quality and impact.
- The endorsement of collaborative efforts between the original book author and the director, highlighting the value of synergy in bringing the story to life on screen.

This paper presents several hypotheses:

- 1) Metaphor will emerge as the predominant literary device for expressing love in Jenny Han's novel "The Summer I Turned Pretty".
- 2) The novel will predominantly utilize implicit representations of love, while the TV adaptation will lean towards explicit depictions.
- 3) Oza's categorization of love in the novel, such as "lost love" and "sexual love", will provide a framework for understanding its thematic exploration.

Linguistic Devices and how to Analyze a Book

A concept is a specific relationship between a person's utterance and the way this utterance is perceived. The term "concept" is also used in the context of concept description, based on the work of Demina and Kuznetsova. Demina and Kuznetsova note that "concept" and

"notion" cause discussions in the scientific community (Demina & Kuznetsova, 2011, p. 167-168). Some researchers consider them interchangeable, while others insist on their difference.

The concept of "love" has become universal to many cultures, reflected in both national and individual consciousness. The works of recognized authors such as Shakespeare, Petrarch and Thomas Wyatt are prime examples of how this concept is embodied in art. Currently, "love" continues to be a relevant and popular theme in literature, movies, and television series. The concept of love can be defined in different ways and have many interpretations.

It can be said that there is no definite rule that determines which concept is used. Thus, in the works of different authors one can find both different and similar descriptions of love concepts. In the work of Marchenko and Savchuk the concept of love is considered from different sides, such as nature and natural phenomena, human activity and behavior and emotional states as objects (Savchuk & Marchenko, 2018). While Priti Oza divides the concepts of love in a clearer and more formal way. Oza distinguishes between romantic, forbidden, eternal and tragic, lost love and love without time (Oza, 2020). This representation of the concept of love is the clearest, it immediately evokes associative series with the works. Tessa Hadley, the author of the work "Love in Literature" distinguishes 3 concepts of love, based on the works of such authors as Shakespeare, White and Petrarch. Hadley distinguishes: idealized love, earthly love, and intense love (Hadley, 2018). Marchenko and Savchuk, Oza and Hadley, speak of the same concept, but through different perception and understanding (Oza, 2020; Hadley, 2018). In the context of this paper, the concepts described by Oza and Hadley are used, as they are the most accurate for describing the concept of "love" itself, while Marchenko and Savchuk describe abstract concepts that are more suitable for the study of linguistic devices of expression (Savchuk & Marchenko, 2018).

A concept is a combination of what a person says/writes and how it is understood. In the flow of speech, a person often realizes his/her thought with the help of expressive means, which help to make the speech or text more beautiful and literary. Lehtsalu and Sean Glatch say that when talking about linguistic means of expression, it is the arrangement of sentences, sentences, words, word choices that not only convey a thought to the reader or listener, but also evoke the desired emotional response (Glatch, 2023; Lehtsalu et al., 1971).

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In literary works metaphor is most often used to represent the concept of love, this is said by Demina and Kuznetsova, Jessica John, Savchuk and Marchenko. Sean Glatch and Lehtsalu define that a metaphor is a statement in which two objects, often unrelated, are compared to each other (Glatch, 2023; Lehtsalu et al., 1971). Metaphor is often used in literary works because it helps the reader to form the most accurate image and feel the meaning the author is talking about. It is the strongest way to visualize what is happening in the text. Jessica John also suggests that Beaumont turns to metaphor to convey descriptions of the abstract concept of love in a way that his readers can understand and relate to (John, 2012). Demina and Kuznetsova write that a metaphorical epithet, such as "deep" or "burning," is often used after the main component "love" (Demina & Kuznetsova, 2011). It can be concluded that the most frequent stylistic means for representing the concept of love is metaphor. This does not exclude the frequent use of other devices of expressiveness.

Also, authors often use comparison to represent love. Comparisons help to create certain direct associations in the reader and convey to him the meanings implied by the author of the text. It helps to get a more figurative and accurate characterization of one of the objects (Lehtsalu et al., 1971, p. 48). Comparison, according to Lehtsalu, is a figure of speech that makes a comparison between two different things in one or more aspects (Lehtsalu et al., 1971, p. 47). Comparison is often seen in the works of an author such as Shakespeare, he

subtly uses it to describe the image of a woman or love in general (John, 2012, p. 1). Love is first and foremost a feeling, it is not a material object, therefore the use of comparison in the text makes it clear how love is perceived by the author/heroine.

To depict love in the text can also be used to give inanimate objects human feelings, which is called personification (Glatch, 2023). It is also the attribution of personal nature or character to abstract concepts (Lehtsalu et al.,1971, p. 52). It is a means of conveying a certain atmosphere associated with the love that the character feels. The notion of love is also personified, giving it a personification that makes love a kind of hero of the work (John, 2012, p. 2; Savchuk & Marchenko, 2018, p. 55). Personification can go beyond a single word or phrase, it can affect a part of the text before and after. This process is described by Lehtsalu, the author refers to O. Henry's work in which he speaks of pneumonia as a living entity and in Dickens' novel *Hard Times*, where a chapter is personified (Lehtsalu et al.,1971, p. 53).

The novel "This Summer I Became Beautiful" is part of Young Adult fiction, it depicts love between teenagers who are growing up and learning about themselves, which has an effect on the expression of feelings. In real life, teenagers feel and express feelings hyperbolized, this is also reflected in texts about teenagers. Hyperbole is the conveying of meaning with strong exaggeration, with drama, which should not be taken literally (Lehtsalu et al.,1971, p. 38; Glatch, 2023). Not all hyperbole can be considered in the context of stylistic devices. Thus Lehtsalu notes that hyperbolization used in colloquial speech is not a stylistic device (Lehtsalu et al.,1971, p. 38). Hyperbole contributes to character development and also serves as a means of enhancing the narrative and providing a deeper understanding of the characters and their interactions in the context of the novel (Aljadaan, 2016).

CHAPTER I: LINGUISTIC DEVICES OF EXPRESSING LOVE IN "THE SUMMER I TURNED PRETTY"

1.1 Analytical Framework and Justification

This chapter employs a qualitative stylistic approach. A corpus of emotionally charged passages from the novel was compiled, each analyzed for stylistic device (e.g., metaphor, simile, irony), and classified by whether the expression of love was explicit or implicit. Coding was conducted manually, based on definitions provided by Glatch (2023), Lehtsalu (1971), and BBC Bitesize (2022). The goal was to determine the frequency and function of each device and to identify emotional tone. To enhance the reliability of interpretation, theoretical models of love (Oza, Hadley) were used as reference when classifying emotional concepts.

This chapter is grounded in the understanding that stylistic devices are more than rhetorical flourishes — they are essential tools for conveying emotional nuance and psychological depth. This is especially relevant in young adult literature, where characters are navigating powerful feelings with limited emotional vocabulary. As Cart (2008) has noted, young adult fiction often helps its readers process identity and emotion by portraying formative emotional experiences such as first love, heartbreak, and longing.

In the context of this research, these stylistic choices help to reveal how love is not only described but also experienced by the protagonist. Through the lens of Oza's (2020) love categories — such as shared love, impossible love, and lost love — and Hadley's (2011) concepts of idealized, earthy, and intense love, this analysis aims to show how the author's language shapes the reader's interpretation of complex emotional dynamics.

1.2 Linguistic Devices in the Novel

A variety of linguistic means of expression are used to express the concept of love in the novel. The most frequent means is metaphor. Savchuk and Marchenko (2018) state, "We comprehend these experiences and lead our lives through specific conceptual metaphors" (p. 54). Love is a feeling that is complex in all understandings, so it is natural to assert that there is a wide range of language means and techniques that writers use to express this feeling.

Demina and Kuznetsova (2011) note that in English, the concept of love is represented by an extensive nominative field including lexical and phraseological units. These include characteristics such as inconsistency, irrationality, spontaneity, and emotional volatility — all reflected in stylistic choices. Oza (2020) argues that although people acknowledge love in many ways, the fundamental idea remains constant.

The following are the most prominent stylistic devices found in the novel:

- **Metaphor:** Transforms abstract feelings into vivid imagery. For example, Belly’s emotional vulnerability is described as being “written on her face like a poem.”
- **Simile:** Provides emotional comparison through relatable physical sensations — such as feeling “like a wave in my chest.”
- **Hyperbole:** Expresses the emotional extremes typical of adolescence. E.g., “I’ve loved you since I was ten years old.”
- **Personification:** Attributes human traits to feelings or objects — e.g., “His smile did it every time.”
- **Irony and Rhetorical Questions:** Reveal emotional ambiguity or discomfort — often used when characters are unsure or reluctant to express feelings directly.
- **Repetition and Euphemism:** Highlight intensity or soften emotional expression in situations of vulnerability or emotional withdrawal.
- These devices shape the emotional tone of the narrative and deepen the reader’s understanding of Belly’s internal state as she navigates love and identity.

1.3 Frequency and Distribution of Stylistic Devices

A comprehensive analysis was conducted on selected passages from the novel. Each was coded to determine the dominant stylistic device and whether the expression of love was implicit or explicit.

Stylistic devices

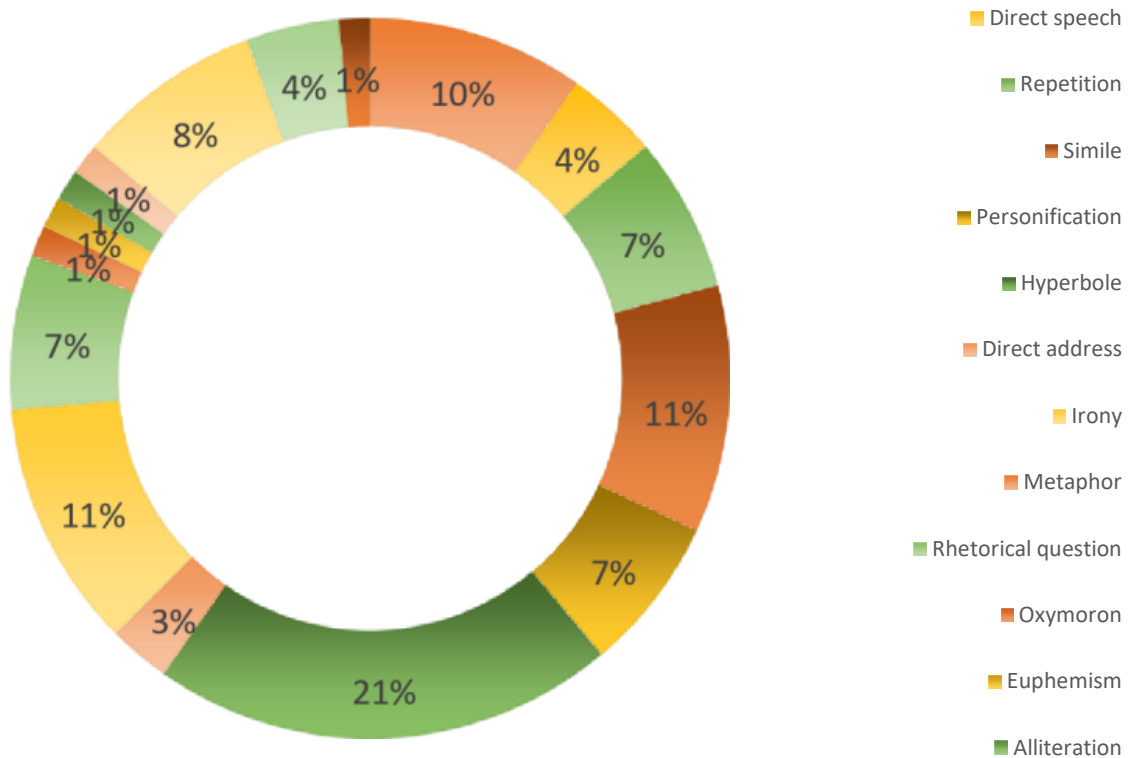


Chart 1. *Results of analysis 1.*

Source: completed by the author

Furthermore, the results of the thorough analysis indicate that the prevailing theory regarding the predominance of metaphors within the novel's text is not substantiated. The graphical data clearly illustrates that metaphors make up only 10% of the total number of stylistic devices employed throughout the text. This relatively modest use of metaphors to depict love suggests that the novel's author endeavors to communicate the characters' feelings, thoughts, and emotions in a straightforward and unambiguous manner. The choice to limit metaphorical language highlights the author's preference for an open and direct approach in conveying the emotional landscape of the characters.

Nevertheless, the second part of the comprehensive analysis, which focuses on text fragments that represent the theme of love, reveals that the expression of love is predominantly achieved through implicit means (refer to Chart 2). Despite this observation, the analysis also shows that the discrepancy between the use of explicit and implicit methods of expressing love is minimal, with a difference of only 6%. This finding underscores the nuanced and balanced approach the author takes in portraying the complexities of love, seamlessly integrating both explicit and implicit methods to enrich the narrative.

The subtle interplay between explicit and implicit expressions of love in the novel underscores the intricate layers of emotional depth explored by the author. While the direct portrayal of emotions ensures clarity and immediacy, the implicit expressions invite readers to delve deeper into the subtext, uncovering the multifaceted nature of love as experienced by the characters. This balanced utilization of different expressive methods enhances the readers' engagement with the text, allowing for a richer and more immersive reading experience.

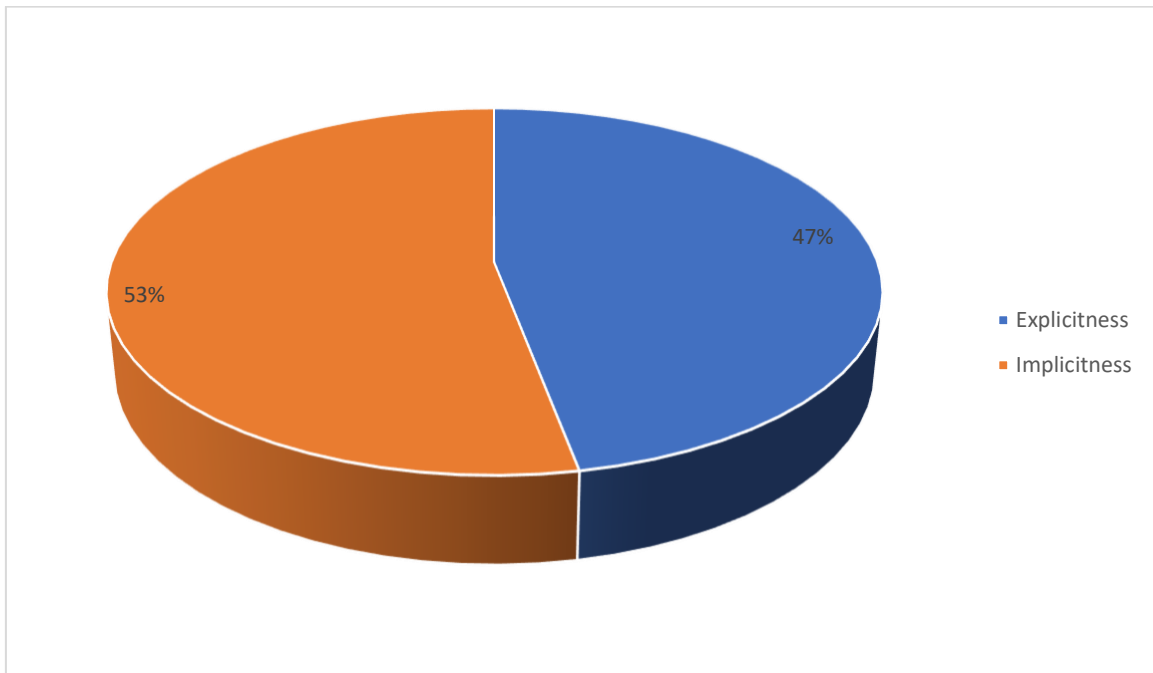


Chart 2. *Results of analysis 2.*

Source: completed by the author

1.4 Case Studies: Close Analysis of Selected Passages

To further illustrate the function of stylistic devices in the novel, the following excerpts were analyzed in greater detail:

Case 1

“I didn’t dare look at Conrad. I was afraid my love for him and my need for him to say yes would be written on my face like a poem.” (Han, 2009, p. 125)

Device: Metaphor

Love type: Impossible love (Oza, 2020)

Effect: This metaphor suggests vulnerability and intimacy. Love is presented as something visible and poetic, revealing how difficult it is for Belly to conceal her feelings.

Case 2

“I’ve loved you since I was ten years old.” (Han, 2009, p. 155)

Device: Hyperbole

Love type: Idealized love (Hadley, 2011)

Effect: This emotionally charged exaggeration reflects the intensity and timelessness with which young people often experience romantic attachment.

Case 3

“It felt like a wave in my chest washing over me.” (Han, 2009, p. 47)

Device: Simile

Love type: Shared love (Oza, 2020)

Effect: The simile translates emotion into physical sensation, suggesting that love is overwhelming and involuntary.

Case 4

“You’re making me nauseous.” (during a romantic moment) (Han, 2009, p. 111)

Device: Irony

Love type: Masked affection / emotional avoidance

Effect: Irony masks embarrassment and highlights the tension between what’s said and what’s felt. This is common in adolescent communication.

Case 5

“He had never looked at me like that before in my whole life. Not once.” (Han, 2009, p. 16)

Device: Simile

Effect: Describes emotional awakening through a shift in gaze, reinforcing the idea of recognition and desire in relationships.

1.5 Concept of Love

The conceptuality of love in the novel is a central theme that provides a deeper understanding of the nature of the characters' relationships. The author explores various themes of love throughout the narrative, but the primary focus remains on the relationships between the protagonist and the secondary characters, specifically her boyfriends. The protagonist is a teenager navigating the complex stages of growing up and maturing, and as a result, the depiction of love in the novel evolves alongside her personal development.

At the outset of the novel, the author highlights a childhood crush with the line, “I've loved you since I was ten years old” (Han, 2009, p. 155), which can be characterized as “impossible love” due to the inherent challenges and misunderstandings that accompany romantic feelings at such a young age (Oza, 2020, p.1). This early stage of love is portrayed as an innocent yet unattainable affection, reflective of the protagonist's naivety and the unrealistic nature of young love.

As the story progresses, the novel primarily depicts teenage love and the complexities of a love triangle involving the main character, Belly, and two brothers, Conrad and Jeremiah. Belly is in love with Conrad, who consistently rejects her advances, creating a sense of unattainable or impossible love. Simultaneously, Jeremiah harbors feelings for Belly but conceals them due to her long-standing affection for Conrad. This dynamic further complicates the relationships and adds depth to the portrayal of love in the novel.

Overall, this intricate love storyline can be defined by two main concepts: “impossible love” and “shared love.” Conrad's consistent rejection of Belly underscores the impossibility of their love, emphasizing the emotional barriers and challenges they face. Additionally, the love triangle, involving close relatives, accentuates the notion of “impossible love.” On the other hand, “shared love” is exemplified by Belly's reciprocal feelings towards Jeremiah, highlighting a more attainable and mutual affection.

Based on the detailed analysis, it can be concluded that the theory suggesting the presence of “sexual love” (Oza, 2020, p.1) is not entirely relevant within the context of the novel. Although there are scenes depicting kissing and physical interaction between the characters,

these moments are not substantial enough to classify the relationships as purely sexual. Instead, these interactions reflect a part of the broader love relationship, characterized by emotional connection and personal growth rather than solely physical attraction

CHAPTER II A COMPARATIVE ANALYSIS OF THE REPRESENTATION OF LOVE IN THE BOOK AND ITS TV ADAPTATION

Adaptations often alter the way stories are told, especially when it comes to the portrayal of emotions. Jenny Han's "The Summer I Turned Pretty" offers a rich narrative centered on adolescent love, which is expressed in different ways in the novel and its television adaptation. This chapter presents a comparative analysis of how the theme of love is represented across both mediums, focusing on narrative techniques, dialogue, visual elements, and emotional depth.

Narrative Perspective and Emotional Depth

The novel is written in the first person, allowing the reader to closely follow Belly's emotional journey. Her internal thoughts and reflections provide deep insight into her feelings, especially the evolving and often confusing experience of young love. This aligns with Keen's (2022) observations that first-person narratives enhance empathetic engagement by offering direct access to characters' thoughts and emotional states. For example, in the novel, Belly says:

"All night, I talked to other people. I didn't look in his direction, but I always knew where he was. I was painfully aware of him. When he was nearby, my body hummed. When he was away, there was this dull ache. With him near, I felt everything." (Han, 2009, p. 162)

This passage captures not only jealousy but a moment of self-realization. The narrative voice allows for a nuanced and introspective portrayal of emotions.

In contrast, the television adaptation externalizes these feelings. The audience sees Belly's facial expression and body language, hears the background music shift, and watches how the camera lingers on Conrad. These visual cues are powerful, but they offer a different, sometimes more simplified emotional experience. Without Belly's inner monologue, some of the subtlety of her transformation is lost.

This difference illustrates how the novel builds emotional depth through introspection, while the show relies on cinematic techniques to evoke similar responses in the viewer.

Dialogue and Emotional Expression: Implicit vs. Explicit

Another important distinction lies in how love is expressed through dialogue. In the book, many feelings are implied rather than directly stated. For instance, Belly reflects internally on her emotions and often uses figurative language. This makes the expression of love more subtle, as seen in:

“I didn’t dare look at Conrad. I was afraid my love for him and my need for him to say yes would be written on my face like a poem.” (Han, 2009, p. 125)

This reflects the concept of implicitness in communication, where meaning is inferred rather than explicitly stated—a topic discussed by Morency et al. (2008), who explain how implicatures allow emotional messages to be suggested but not guaranteed.

In the TV series, these emotions are often verbalized more directly, or conveyed through clear tone and expression. For example, when Conrad says “I like you better with glasses,” his flirtation is accompanied by a specific look and tone that make his intentions obvious to the viewer. In the book, the same phrase is whispered close to her ear, creating a more intimate and implicit expression of affection.

This shift from implicit to explicit emotional delivery changes how the audience interprets character relationships. The show, by making feelings more overt, simplifies the ambiguity present in the book, which is a common feature of adolescent experiences as highlighted by Cart (2008), who emphasizes that young adult literature addresses the emotional uncertainty of adolescence through layered and often subtle storytelling.

Visual Symbolism and Adaptation Choices

The television adaptation introduces new scenes not present in the book, using visual elements to develop themes. One such example is the debutante ball, which does not exist in the original text. In the series, this event becomes a symbolic turning point. Belly arrives in a white gown, representing maturity and transformation. Her entrance with Jeremiah and Conrad’s silent gaze communicate volumes about their emotional entanglement.

This added scene visually symbolizes Belly’s transition from girlhood to womanhood. In the novel, similar growth is shown through introspective moments and emotional realization, such as:

“Everything was the same but not. They had looked at me like I was a real girl, not just somebody's little sister.” (Han, 2009, p. 17)

Here, the transformation is internal. In the show, it is staged and dramatized, allowing the viewer to witness the change visually rather than feel it through narration. The use of costume, lighting, and background music heightens the effect, emphasizing the coming-of-age theme.

Hadley (2011) has pointed out that the portrayal of love in literature ranges from idealized to earthy and intense. This multi-layered expression is often easier to explore in text than on screen, where simplification is often necessary to maintain pace and visual coherence.

Emotional Tone and Thematic Simplification

While the book delves deeply into the emotional confusion, longing, and ambiguity of teenage love, the show often simplifies these complexities. Romantic developments happen more quickly, and character dynamics are made more obvious for dramatic effect.

For instance, in the novel, Belly’s love for Conrad is conflicted and unresolved for a long time. Her emotional state is shown through fragments of memory, hesitation, and metaphor. In the series, the love triangle is more front-facing, and relationships shift more rapidly. This reflects a general trend in visual adaptations: prioritizing plot progression and viewer engagement over slow emotional build-up.

Oza (2020) notes that the concept of love in literature has remained remarkably consistent despite shifting mediums and contexts. However, the way that love is presented—whether as “shared love,” “lost love,” or “impossible love”—can vary in emotional depth depending on the medium used. In this case, the book offers a more nuanced portrayal of "impossible love," whereas the series often leans into "shared love" or unambiguous romantic tension.

The preceding discussion highlights how the expression of love differs between Jenny Han’s novel and its TV adaptation. To summarize the key differences in how love is conceptualized, communicated, and received across both mediums, the following table presents a comparative overview based on emotional expression, language use, and narrative choices.

Table 1. Representation of Love in the Novel vs. TV Adaptation

Element	Novel	TV Adaptation
Type of love	Emphasizes “impossible love” and “shared love” (Oza, 2020); inner conflict is dominant	Love triangle is dramatized; relationships are made visually central
Implicitness vs. Explicitness	Predominantly implicit: metaphors, reflection, inner monologue	More explicit: direct speech, visual gestures, musical cues
Romantic climax	Emotional realizations occur in private thoughts and memories	Dramatic moments shown through major events (e.g. debutante ball)
Use of language	Figurative devices: metaphor, personification, rhetorical questions	Dialogue-driven, visually supported by acting and camera work
Impact on audience	Encourages introspection and empathy; emotions develop gradually	Delivers immediate emotional engagement through visual intensity

As this comparison demonstrates, while both the novel and its adaptation explore the same core relationships, the methods of emotional expression differ significantly. The novel leans on introspection and figurative language to convey complex feelings, whereas the adaptation opts for immediacy and clarity, making the emotional landscape more accessible but also more simplified.

CONCLUSION

The introduction of the thesis “Concept of love in "The summer I turned pretty" 2009 by Jenny Hun: novel vs tv adaptation” emphasizes the importance of linguistic tools of expression as a fundamental element for conveying the theme of love to the readers. These tools serve not only to illuminate the author's main idea, but also to illustrate the relationships between characters, which is important for a full understanding of the novel's plot. In addition to explicit and implicit methods of conveying information, the author demonstrates a mastery of their balance, which contributes to an accurate representation of the characters' emotions and thoughts.

The first part of the thesis is devoted to analyzing the variety of print and electronic sources related to the topic under study. The research materials, presented in both English and Russian, allow for a deep dive into the topic and form the basis for a detailed analysis of the text. This work provides key data for further study and interpretation of love motifs in the text.

In the practical part of the thesis, a comparative analysis of the text of the book and its TV adaptation is carried out. Examining the different ways in which narrative is conveyed in literary and cinematic forms reveals the unique perspectives afforded to viewers and readers. Literature offers an opportunity for introspection, allowing readers to unravel the emotional nuances and reflections of characters through prose and internal monologues. In turn, the TV adaptation utilizes visual storytelling, enriching the viewer's experience through non-verbal communication and visuals, thereby pushing the boundaries of textual narrative and providing a more direct experience of the saga.

The second part of the practical work includes a more detailed analysis of the means of expression used in the text to convey the theme of love. Particular attention is paid to identifying both explicit and implicit methods of expressing feelings. The results of the analysis reveal the complexity of the depiction of love in the text, emphasizing the implicit techniques that the author uses to convey the central theme. Despite the prevalence of direct language devices such as hyperboles, comparisons and irony, the essence of love is often conveyed through internal monologues, emphasizing the complexity and fluidity of adolescent affection.

The lesser use of metaphors indicates the author's desire to present the characters' feelings in a frank and unadorned manner. This approach reinforces the direct link between the characters' emotional states and the reader's understanding.

The novel's conceptualization of love offers insight into the developing relationship between the protagonist and secondary characters, tracing the spectrum of feelings from budding “impossible love” to complex love triangles. The novel effectively conveys the transition from adolescence to maturity by emphasizing the differences between “impossible” and “shared” love, highlighting the difficulties and reciprocity of attachment. The lack of emphasis on “sexual love” reinforces the focus on the emotional and psychological aspects of love, making physical intimacy an element of the broad emotional context rather than a key element of the nature of love explored in the novel.

SUMMARY IN ESTONIAN

Bakalaureusetöö “Armastuse mõiste Jenny Huni 2009. Aasta filmis „Suvi, mil ma muutusin ilusaks“: romaan vs. Teleadptsioon” sissejuhatuses rõhutatakse keeleliste väljendusvahendite tähtsust kui põhielementi armastuse teema lugejale edasiandmisel. Need vahendid ei ole mitte ainult autori põhiidee valgustamiseks, vaid ka tegelaste vaheliste suhete illustreerimiseks, mis on oluline romaani süžee täielikuks mõistmiseks. Lisaks selgesõnalistele ja kaudsetele teabe edastamise meetoditele demonstreerib autor nende tasakaalu valdamist, mis aitab kaasa tegelaste emotsioonide ja mõtete täpsele kujutamisele.

Bakalaureusetöö esimene osa on pühendatud uuritava teemaga seotud mitmesuguste trükitud ja elektrooniliste allikate analüüsile. Uurimismaterjalid, mis on esitatud nii inglise kui ka vene keeles, võimaldavad süvitsi süveneda teemasse ja on aluseks teksti üksikasjalikule analüüsile. See töö annab võtmeandmed teksti armastusmotiivide edasiseks uurimiseks ja tõlgendamiseks.

Bakalaureusetöö praktilises osas viiakse läbi raamatu teksti ja selle teleadptsiooni võrdlev analüüs. Uurides erinevaid viise, kuidas narratiivi edastatakse kirjanduslikus ja filmilises vormis, ilmnevad vaatajatele ja lugejatele pakutavad ainulaadsed vaatenurgad. Kirjandus pakub võimaluse enesevaatluseks, võimaldades lugejal proosa ja sisemonoloogide kaudu lahti mõtestada tegelaste emotsionaalseid nüansse ja mõtisklusi. Televisiooniadaptatsioon omakorda kasutab visuaalset jutustamist, rikastades vaataja kogemust mitteverbaalse kommunikatsiooni ja visuaalsete vahendite kaudu, laiendades seeläbi tekstilise jutustuse piire ja pakkudes saagast vahetumat kogemust.

Praktilise töö teises osas analüüsitakse üksikasjalikumalt tekstis kasutatud väljendusvahendeid, et anda edasi armastuse teemat. Erilist tähelepanu pööratakse nii selgesõnaliste kui ka varjatud tunnete väljendamise viiside tuvastamisele. Analüüsi tulemused näitavad armastuse kujutamise keerukust tekstis, keskendudes kaudsetele tehnikatele, mida autor kasutab keske teema edasiandmiseks. Vaatamata otseste keeleliste vahendite, nagu hüperbool, võrdlus ja iroonia, ülekaalule, antakse armastuse põhiolemus sageli edasi sisemonoloogide kaudu, rõhutades noorukite kiindumuse keerukust ja voolavust.

Metafooride vähene kasutamine viitab autori soovile esitada tegelaste tundeid avameelselt ja ilustamata. Selline lähenemine tugevdab otsest seost tegelaste emotsionaalsete seisundite ja lugeja mõistmise vahel.

Romaani armastuse kontseptsioon pakub põhjalikku arusaamist peategelase ja kõrvaltegelaste vahel arenevast suhtest, jälgides tunnete spektrit alates tärkavast „võimatust armastusest“ kuni keerulise armukolmnurgani. Romaan annab tõhusalt edasi üleminekut noorukieast küpsuseni, rõhutades erinevusi „võimatu“ ja „vastastikune“ armastuse vahel, tuues esile kiindumuse raskused ja vastastikkuse. „Seksuaalse armastuse“ rõhutamata jätmine tugevdab keskendumist armastuse emotsionaalsetele ja psühholoogilistele aspektidele, muutes füüsilise intiimsuse pigem laiema emotsionaalse konteksti elemendiks kui romaanis uuritava armastuse olemuse põhielemendiks.

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APPENDICES

Appendix 1. Results of analysis.

№	Quote from the text	Lexical devices	Explicitness/ Implicitness
1	"Smirky mouths make you want to kiss them, to smooth them out and kiss the smirkiness away."	Metaphor	Explicitness
2	"Make him mine."	Direct speech	Explicitness
3	"Conrad was the older one, by a year and a half. He was dark, dark, dark. Completely unattainable, unavailable."	Repetition and Alliteration	Implicitness
4	"Conrad gave me a quick glance-over the way boys do at the mall. He had never looked at me like that before in my whole life. Not once."	Simile	Implicitness
5	"I could feel my flush from the car return."	Metonymy, Personification	Implicitness
6	"Conrad hugged me first, but a faraway kind of hug, careful not to get too close."	Oxymoron	Implicitness
7	"He smelled like Conrad."	simile	Implicitness
8	"I liked you better with glasses," he said, his lips close to my ear."	Intimate Dialogue	Implicitness
9	"His smile did it every time."	Personification	Implicitness

10	"He smiled. 'It's not that. You just look different.'"	Euphemism	Implicitness
11	"This was the moment I had been waiting for. This was it. I was finally old enough."	Repetition	Implicitness
12	"That was the whole reason. I could see it all in the way he looked at her, the way he almost seemed to hold his breath."	Personification	Explicitness
13	"Then I said, 'I think you twisted my ankle, Conrad.' I pretended to have trouble swimming over to them."	Irony	Implicitness
14	"Conrad's head bobbed up quickly, and he swam over to me in about two strokes. I worried he might be mad, but he wasn't, not completely. He was smiling but in a threatening kind of way. I dodged away from him. 'Can't catch me,' I said gleefully. 'Too slow!'"	Personification	Implicitness
15	"Every time he came close, I swam away. 'Marco,' I called out, giggling."	Metaphor	Implicitness
16	"What do you think, Belly?" he asked me. He looked like he was winking even though he wasn't. "Pretty nice," I agreed, trying not to smile.	Imagery	Implicitness

17	“So I heard you have a girlfriend,” I said. “I heard it’s pretty serious.”	Direct Address	Implicitness
18	“Listen to this,” he’d said once, stretching out his headphones so I had one and he had the other. Our heads touched. “Isn’t it amazing?”	Rhetorical Question Direct Speech	Implicitness
19	"What will you give me if I do?" he asked teasingly.	Rhetorical Question	Implicitness
20	"Good night, Belly. Don’t stay out here too late. You never know what kind of monsters come out at night."	Hyperbole	Implicitness
21	"It felt like I was at the top of the Grizzly at Kings Dominion, right about to go down the first hill."	Simile	Implicitness
22	"Seeing Conrad protective of Jeremiah made me feel this huge surge of love for him—it felt like a wave in my chest washing over me."	Simile	Explicitness
23	"Every time he leaned in, I breathed in the sweet smell of his hair. I wished my hair smelled like that."	Imagery	Explicitness
24	"We sipped out of the straws at the same time, like in a 1950s Coke commercial—heads bent, foreheads almost touching."	Simile	Explicitness
25	"I wasn’t the girl he kissed."	Contrast	Implicitness

26	"And of course, Jeremiah had never looked at me that way before either. I was his pal. His movie-watching partner, the girl he shared a bathroom with, shared secrets with."	Parallelism	Explicitness
27	"You were my first kiss," I said. "How did you know?"	Direct Speech	Explicitness
28	"You'll be too busy drooling over Conrad to notice I'm gone," Steven said.	Hyperbole Irony	Explicitness
29	"Cam was the first boy to pay attention to me like that, to be up front about the fact that he actually wanted to hang out with me. And not be, like, embarrassed about it."	Anaphora	Explicitness
30	"I kept waiting for the phone to ring. The phone never rang at the summer house."	Repetition Irony	Implicitness
31	"Cam called again the next night, and the night after that. We talked on the phone twice before we met up again, for, like, four or five hours at a time."	Repetition and Hyperbole	Implicitness
32	"I invited Cam to come over and play video games and maybe swim. I felt like some kind of liberated woman calling him up and inviting	Simile	Implicitness

	him over, like it was the kind of thing I did all the time."		
33	"I watched from my bedroom window as he drove up. His car was navy blue and old and beat-up looking, like his hoodie that I was already planning on keeping."	Simile	Explicitness
34	"Conrad leaned back in his chair and put his arms behind his head. 'Don't worry, Belly. We won't bother you on your big date.'	Irony	Implicitness
35	"But he finally did. I watched him in the visor mirror. He closed his eyes and sighed. I did too."	Imagery and Reflection	Explicitness
36	"The thing was, whether he was pushing me away or pulling me toward him, I was still going in the same direction. Toward Conrad."	Metaphor	Explicitness
37	"It's because I thought you were really pretty. Like, maybe the prettiest girl I'd ever seen."	Hyperbole	Explicitness
38	"The first day, you wore a blue dress. It was, like, corduroy or something. It made your eyes look really blue."	Imagery	Implicitness
39	"He's just so smart, and he doesn't care what people think. And he's so	Hyperbole Asyndeton	Explicitness

	good-looking. I can't even believe he pays me any attention."		
40	"Please don't kiss Belly at the dinner table," said Jeremiah, gagging a little for effect. "You're making me nauseous."	Hyperbole	Explicitness
41	"His hair was messed up, like someone had been running their hands through it. Probably Red Sox girl."	Simile Assumption	Implicitness
42	"You remember that?" "You used to dance all around the house like a little gnome."	Metaphor Rhetorical Question	Implicitness
43	"Conrad had a way of looking at me, at you, at anybody, that made everything unravel and want to fall at his feet. He said, 'Sure. Good night, Bells.' Bells, my nickname from a thousand years ago."	Hyperbole Personification	Implicitness
44	"I didn't dare look at Conrad. I was afraid my love for him and my need for him to say yes would be written on my face like a poem."	Metaphor	Explicitness
45	"Cam came over again, and he stayed till late. Around midnight I asked him if he wanted to go for a walk on the beach. So we did, and we held hands, too."	Imagery	Explicitness

46	"Suddenly I felt giddy, almost drunk. I ran away from him, toward the water, and threw my sweatshirt into the sand."	Hyperbole	Implicitness
47	"She smiled at me. She had dimples in both cheeks and a crooked bottom tooth. 'You too. Jere, do you want to take your break now?' 'In a little bit,' he said. 'Belly, go work on your sun damage.' I stuck my tongue out at him and spread out my towel on a lounge chair not too far away."	Imagery	Explicitness
48	"I laughed, and so did he. 'Yeah, exactly. He's nice.' 'Just nice, huh?' 'More than nice.' 'So you're over him, then? For real?' We both knew the 'him' he was talking about. 'Yes,' I told him. 'I don't believe you,' Jeremiah said, watching me closely—just like when he was trying to figure out what kind of hand I had in Uno. I took off my sunglasses and looked him in the eye. 'It's true. I'm over him.'"	Irony	Explicitness
49	"How does anybody ever say no to you?"	Rhetorical Question	Implicitness
50	"Your nose is cute. It's the imperfections that make things beautiful."	Metaphor	Explicitness

51	“‘I love it,’ I said again. ‘But it’s from Rheingold’s. It must have been really expensive.’ ‘I saved up all summer to buy it,’ he said solemnly.”	Hyperbole and Irony	Implicitness
52	“‘What are you guys gonna watch?’ Conrad asked, sitting on the couch opposite us. Red Sox girl sat next to him. She was practically in his lap.”	Hyperbole	Implicitness
53	“‘Did you invite me over here to make him jealous?’ ‘Who?’ I said. ‘You know who. Conrad.’”	Direct Address	Explicitness
54	“‘When I look at Conrad, all I feel is disgust.’ I could tell he didn’t believe it. I didn’t either.”	Irony	Explicitness
55	“You’ve always been my best friend. But now it’s more. I see you as more than that.”	Repetition	Explicitness
56	“He doesn’t see you that way. I do.”	Contrast	Explicitness
57	“I’m not jealous. I just wish I could be as good as him,” he said softly.	Contrast	Explicitness
58	“I’ve loved you since I was ten years old.”	Hyperbole	Explicitness
59	“You’re the only boy I’ve ever thought about. My whole life, it’s always been you.”	Hyperbole	Explicitness

60	"What do you want from me? You have your little boyfriend to play with now, remember?"	Rhetorical Question	Implicitness
61	"You're the one who's been playing games, Belly."	Irony	Implicitness
62	"I loved Conrad and I probably always would. I would spend my whole life loving him one way or another. Maybe I would get married, maybe I would have a family, but it wouldn't matter, because a piece of my heart, the piece where summer lived, would always be Conrad's."	Metaphor Hyperbole	Explicitness
63	"I can't believe you're really here."	Hyperbole	Implicitness
64	"I would go anywhere."	hyperbole	Explicitness

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