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A Pragmatic Study of Hyperbole in British Sitcoms

A Thesis

Submitted to the Council of the College of Education for Human Sciences, University of Kerbala, in Partial Fulfilment of the Requirements for the Degree of Master in English Language/Linguistics

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Rabi al-Awwal 1445 A.H.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

وَمِنَ النَّاسِ مَن يَتَّخِذُ مِن دُونِ اللَّهِ أَندَادًا يُحِبُّونَهُمْ كَحُبِّ اللَّهِ
وَالَّذِينَ ءَامَنُوا أَشَدُّ حُبًّا لِلَّهِ وَلَوْ يَرَى الَّذِينَ ظَلَمُوا إِذْ يَرُونَ الْعَذَابَ
أَنَّ الْقُوَّةَ لِلَّهِ جَمِيعًا وَأَنَّ اللَّهَ شَدِيدُ الْعَذَابِ ﴿١٦٥﴾

صدق الله العظيم

البقرة (165)

In the name of God, the Lord of Mercy, the Giver of Mercy

[T]here are some who choose to worship others besides God as rivals to Him, loving them with the love due to God, but the believers have greater love for God. If only the idolaters could see—as they will see when they face the torment—that all power belongs to God, and that God punishes severely (*The Qur'an*, 2004).

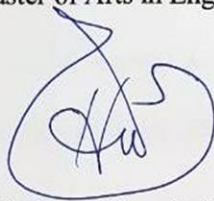
Allah Almighty Speaks The Truth

The Cow (165)

The Supervisor's Declaration

I certify that this thesis entitled **A Pragmatic Study of Hyperbole in British Sitcoms** has been written by Husam Mohammed Izz el-Din under my supervision at the College of Education for Human Sciences, University of Kerbala, as a partial fulfilment of the requirements for the degree of Master of Arts in English Language/Linguistics.

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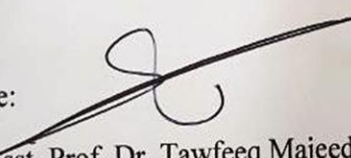


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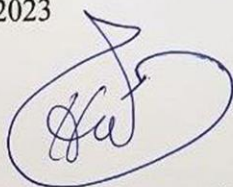
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Date: 4/10/2023

Dedication

To my precious parents, partner, and siblings

To all my conscientious teachers and instructors

To my friends — the asset of inspiration

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First and foremost, all praise be to Allah, the One, the Eternal; the Most Bountiful, who taught by means of the pen, who taught man what he did not know.

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Abstract

Hyperbole can be defined as a way of exaggeratedly depicting someone or something as bigger, better, worse, more, etc. than they are. It effects a meaning contrasting with reality but still conceived and reacted to spontaneously as natural – not as counterfactual or as a lie. This study is concerned with approaching hyperbole pragmatically. As it is traditionally pertained to figurative and formal language, hyperbole has not been addressed sufficiently in informal varieties despite its considerable appearance, use, and effect there. Hence, the researcher has chosen British sitcoms, series with amusing situations involving the same characters in each show—full of ordinary conversations and colloquialisms—to extract data for the analysis and scrutiny of hyperbole from a pragmatic angle, viz., the sitcom *Not Going Out* (2006-present). Remarkably, this situation comedy is a representative of the genre that has earned worldwide reputation and impact, being heralded as one of the greatest TV shows in Britain.

The aims of the study are: stating how hyperbole, albeit literally impossible, can be pragmatically recognised and accepted, figuring out the pragmatic aspects of hyperbole in British sitcoms, detecting the cooperative maxims that are flouted or violated by the participants in British sitcoms due to hyperbole, highlighting the ways that could indicate the non-observance of those maxims in addition to flouting and violating, and identifying the most frequent aspects of hyperbole used in the data under scrutiny.

Accordingly, the procedures followed are: surveying the related literature about both pragmatics and hyperbole; watching the sitcom episodes on YouTube or other accessible sites prior to collecting the data

scripts (wherever available), and subsequently describing the data involved; designing an eclectic model for the analysis of the chosen data based on the framework adopted by Kreidler (1998) on speech act types, cooperative principle and maxims by Grice (1975), and Thomas' (1995) forms of non-observance of the cooperative maxims; analysing the chosen data in accordance with the eclectic model by using mixed methods research: qualitative and quantitative; and, last, drawing conclusions to test the validity of the hypotheses. It is worth noting that the extracts undergoing analysis are ten — taken from three episodes for each of the seasons 2019, 2021, and 2022 as well as 2020 New Year Special.

Last but not least, the study is culminated with some conclusions *inter alia*:

1. Hyperbole occurs in British sitcoms by means of a number of aspects on top of which are pragmatic aspects like direct/indirect speech acts and cooperative maxims non-observance.
2. Not all types of speech acts are made to show and express something hyperbolically. Nor are indirect speech acts the most dominant ones when it comes to create hyperbolic meanings.
3. To identify some speech act(s) is not always clear-cut. Indirectness and subtle messages in communication make the matter rather complicated and consequently such classifications might require more subjectivity and intuition on the part of the judging reader than objectivity.

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List of Abbreviations

Abbreviation	Full Form
BCG	British Comedy Guide
BSs	British Sitcoms
CM(s)	Conversational maxims(s)
CP	Cooperative principle
SA(s)	Speech act(s)
SAT	Speech act theory

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Chapter One

Introduction

1.1 The Problem

Traditionally, rhetorical techniques have been linked with creating persuasive speeches prior to being deployed in aesthetics and literature. In reality, it has been only recently that the study of figurative language was dragged into the realm of common, daily varieties of English language.

In this colossal realm, people can be direct in their expressions and reactions; they are usually subtle or indirect for one reason or another though. The choice of indirectness might stem in the form of figurative language which incorporates a lot of forms, metaphorical language being tackled first and foremost. Hyperbolic language, among other things, has not been given enough attention by researchers. Accordingly, there is a limited number of studies on hyperbolic language especially in the non-literary texts. Despite the tenet of English people being less likely to overstate as enlightened by Ball (1970), this view is not adopted here.

Conversely, McCarthy and Carter (2004) affirm that purposeful exaggeration is rife in everyday British English conversation. It is a regular feature of informal talk that speakers exaggerate narrative, descriptive and argumentative features and make assertions that are overstated, literally impossible, inconceivable or counterfactual in many different types of discourse context. Listeners typically do not object to such hyperbolic statements because they recognise them as creative intensifications for emotive or evaluative objectives, such as humour and irony, and they frequently add their own supportive comments to the figure of speech.

Because of indirectness and figurative language people usually resort to, and consequently making one and the same sentence be uttered with quite different communicative results, pragmatic speech act theory has to be brought to the fore to address the problem. In advance of pragmatics, however, in semantics, "the principle of compositionality" indicates that the meaning of a complex expression is determined by the lexical meanings of its components, their grammatical meanings and the syntactic structure of the whole (Löbner, 2013, p. 15). The speech act level will be referred to as communicative meaning which is, unlike expression meaning, lies outside the range of semantics. Rather, this level of interpreting such a hidden/communicative meaning is of central concern for pragmatics (Löbner, 2013), and that is why pragmatics has been chosen for the current study.

Additionally, part of the problem becomes patent on the basis of conceding that sometimes there is no clear-cut decision on such pragmatic aspects as which type of speech acts a speaker makes in a situation; is it solely a direct speech act or a two-fold one that prompts a concomitant indirect one?; and whether the speaker violates, flouts or infringes some conversational maxim(s). After all, this is something abstract and hidden with their intention inside the mind. Still, depending on some clues, context among other things, probability in reading and analysing has such a paramount role to play considering the best evidence available to support the researcher's stance.

Hence, the following questions will be raised:

1. Albeit usually literally impossible, how can hyperbole be pragmatically recognised and accepted – not objected to as counterfactual or a lie? What are the pragmatic aspects depended on to approach it in British sitcoms?

2. What are the speech acts (as one of the pragmatic aspects) the characters make in their hyperbolic utterances and which of them is the most frequent in British sitcoms?
3. What are the cooperative conversational maxims that are not observed (another pragmatic aspect) by the participants due to hyperbole and which of them is mostly not observed?
4. What are the ways that might lead to the non-observance of those maxims apart from (the commonly-known) flouting and violating and which of them is the most frequent?

1.2 The Aims

Considering the questions raised above, the aims of this study are:

1. Stating how hyperbole, albeit usually literally impossible, can be pragmatically recognised by depending on a number of pragmatic aspects.
2. Identifying the speech acts the characters make in their hyperbolic utterances and the most frequent one in British sitcoms.
3. Detecting the cooperative maxims that are not observed (flouted or violated) by the participants due to hyperbole and the maxim which is mostly not observed.
4. Highlighting the ways that could indicate the non-observance of those maxims in addition to flouting and violating, and the most frequent one.

1.3 The Hypotheses

In light of the aims already stated, it is hypothesised that:

1. Hyperbole can be pragmatically recognised and accepted by depending on such pragmatic aspects as speech acts and cooperative maxims non-observance.

2. All types of speech acts are made pretty evenly by the participants, and indirect speech acts are used more frequently than direct speech acts (as pragmatic aspects) to express hyperbole in British sitcoms.
3. All cooperative maxims would be equally not observed (as one of the pragmatic aspects), whatever the form of non-observance, to make hyperbolic utterances in British sitcoms.
4. There are five different ways or forms of the non-observance of those maxims, flouting being the most frequent.

1.4 The Procedures

Here are the procedures followed in the current study:

1. Surveying the related literature about both pragmatics and hyperbole.
2. Watching the sitcom episodes on YouTube or other accessible sites prior to collecting the data scripts—copying the episodes' subtitles (or else taking screenshots of the excerpts) just to paste (or type them again) on a Microsoft Word Document, and then describing the data involved.
3. Designing an eclectic model for the analysis of the chosen data based on the framework adopted by Kreidler (1998) on speech act types, cooperative principle and maxims by Grice (1975), and Thomas' (1995) categories/forms of non-observance of the cooperative maxims.
4. Analysing the data in question depending on the eclectic model by using both qualitative analysis which is based on linguistic theories and quantitative analysis which incorporates percentages and frequencies.
5. Drawing conclusions to test the validity of the hypotheses.

1.5 The Limits

This study is limited to the investigation of hyperbole pragmatically in selected episodes of the British sitcom: *Not Going Out* (Seasons 10

(2019), 11 (2021), 12 (2022) and (2020) New Year Special) as a representative of the genre. It is thought that the series involved are fertile with communicative acts of hyperbole. Besides, they are analysed according to the eclectic model which is founded on linguistic theories. Accordingly, ten episodes scripts are chosen from the sitcom (three for each season as well as one special) to serve as data for the analysis.

1.6 The Value

It is hoped that this study will be of academic and pedagogic value to those who are interested in both fields of language: linguistics and literature. As for linguistics, sitcoms are so practically beneficial and edifying that scholars (teachers and students) can gain thorough and deep insight as to how the native speakers use language in their everyday speech and conversations. Consequently, instructors (of teaching methodology, for instance) can tackle those sitcoms as a means of practice and teaching students ways of proper communication and to touch on sociolinguistics and the variation in language, the difference between dialect and accent, or that between formal (standard) variety of British English and informal varieties and colloquialisms used in sitcoms, in respect of pronunciation, lexical items, idioms and so forth. Needless to say, language skills of listening, speaking and reading would be quite highlighted and readily absorbed by learners of different levels. Concerning literature, those who are interested in literary texts and English foreign language learners may as well benefit from the current study—how some literary devices, like hyperbole, metaphor, and anaphora (to name a few), can also be found and used in linguistic (semantic or pragmatic) studies. Moreover, strategies of writing are liable to be paramount for those would-be writers of the genre or even such writers of plays.

Chapter Two

Literature Review

2.1 Introductory Remarks

In this chapter, the researcher seeks to provide a theoretical overview of pragmatics, within which hyperbole will be examined. Firstly, there is a discussion in the field of pragmatics, especially as far as the model suggested for the study is concerned. Secondly, a general overview of hyperbole is offered. Thirdly, the link between pragmatics and hyperbole will be brought to the fore. Fourthly, an account of British sitcoms is given. At the end of the chapter, there is a section devoted to previous studies.

2.2 Pragmatics

Each level of linguistics has its own analyses and studies with different and various theories, scholars and schools which have been founded and distributed all over the world throughout centuries. This diversity, by all means, crystallises and proves the profoundness and vital importance of linguistics to mankind whose means of communication and involvement in the social fabric is, first and foremost, language (Sampson, 1980).

Apart from syntax and phonology, the physical aspects/levels of language, so to speak, the focus here is on the most debatable one related to linguistics, which is meaning. Approaching and dealing with meaning is such an arduous task that one cannot escape the maze holding between semantics and pragmatics. More specifically, the emphasis here is on pragmatics whose area of study is communicative or contextualised meaning, as opposed to semantics, which is concerned with literal, decontextualised meaning (Löbner, 2013).

Being concerned with semiotics/semiotic—the science of signs, the philosopher Morris (1938) introduced a trichotomy of syntax, semantics and pragmatics, the last being of philosophical origin. Accordingly then, syntax referred to the formal relations between signs; semantics to the relations between signs and the objects they refer to; and pragmatics to the relations between signs and interpreters (Levinson, 1983).

On the one hand, the term pragmatics is still used in book titles that cover topics as different as the psychopathology of communication and the evolution of symbol systems because it has been given the very broad meaning Morris intended. Even in this context, however, there has been a propensity to refer to pragmatics solely as a subfield of language semiotics rather than as having anything to do with sign systems in general. The term is still most frequently used on the Continent in this broad sense, which includes sociolinguistics, psycholinguistics, and other things (Levinson, 1983).

On the other hand, the definition of pragmatics has been gradually constrained, notably within analytical philosophy. Carnap, a philosopher and logician, had a significant impact here. Following an initial Morrisian application, Carnap (1938, p. 2; as cited in Levinson, 1983) adopted the trichotomy described below:

If in an investigation explicit reference is made to the speaker, or to put it in more general terms, to the user of the language then we assign it [the investigation] to the field of pragmatics... If we abstract from the user of the language and analyze only the expression and their designata we are in the field of semantics. And, finally, if we abstract from the designata also and analyze only the relations between the expressions we are in (logical) syntax.
(p. 3)

This trichotomy can be further construed according to Stalnaker (1972, p. 383; as cited in Huang, 2007): "Syntax studies sentences. Semantics

studies propositions. Pragmatics is the study of linguistic acts and the contexts in which they are performed" (p. 2).

Birner (2013) said that knowing the semantics of the words someone used and how they were put together into a sentence (syntax) is not enough to understand what they meant when they spoke; we also need to know who said the sentence and in what context, as well as be able to infer why they said it and what they intended us to understand. Even though the comments in parenthesis are never said, the statement "There's one piece of pizza remaining" can be interpreted as an invitation (Would you like it?), a warning (It's mine!), or a reprimand (You didn't finish your dinner). People frequently mean much more than they express overtly, and it is up to their intended recipients to decipher any hidden meanings (Birner, 2013, p. 1).

Thus, what pragmatics deals with is "slippery" form of meaning that is not present in dictionaries (lexical meaning) and might change depending on the circumstances. The same utterance will have distinct meanings in various circumstances and even to various individuals (Birner, 2013).

Crystal (2008) argued that no unified pragmatic theory has been created because of the difficulty expected to account for all of deixis, conversational implicatures, presuppositions, speech acts (SAs, henceforth), and discourse structure. The subject's potential breadth has led to various competing definitions. In a narrow linguistic approach, pragmatics solely deals with context that is technically stored in a language's structure and is part of a user's pragmatic competence.

2.2.1 Context

Wardhaugh and Fuller (2015) referred to the realm of pragmatics as containing the interpretation of utterance "with reference to the context, including the setting, the speakers, background knowledge, and so on".

Furthermore, Wardhaugh and Fuller added: "we incorporate topics which involve how the identities and relationships of speakers influence their linguistic choices and how they are interpreted" (p. 248).

Also, Leech (1983) defined *context* as referring "to the relevant aspects of an utterance's physical or social setting. It is the shared background knowledge that helps the speaker and the listener understand each other's words" (p. 13). As a result, context plays an important role in both spoken and written language. Its purpose is to assist the speaker and listener, or the writer and reader, in delivering and comprehending the meaning of an utterance.

Hymes (1974) was the first linguist who put forward a theory of context covering eight factors of the communicative situation shown in the acronym SPEAKING:

(S) Setting and Scene

Setting refers to the time and place of the utterance and the physical circumstances; scene to the abstract psychological state or the culture.

(P) Participants

Participants are the identities, roles, relationships, and characteristics of the individuals involved in the communication event.

(E) Ends

Ends are the conventionally recognised and anticipated results of exchange and also the personal aims participants try to achieve on special occasions.

(A) Act sequence

Act sequence refers to the form and content of the topic: particular terms used, how they are used and their relation to the real subject.

(K) Key

Key is the tone, manner or spirit of an act. It involves sarcasm descriptions, where meaning and open material are opposed and keys can be indicated by non-verbal gestures or voice shifts.

(I) Instrumentalities

Instrumentalities include channels and forms of speech. Channel can be written, spoken, oral, signed and telegraphic while forms of speech include language, code, dialect or register.

(N) Norms

Norms refer to specific attitudes and properties that relate to speech and also how they can be interpreted by somebody who does not share them (e.g., loudness, silence, look, etc.). For example, in church services and interactions with strangers, there are certain standards of communication.

(G) Genre

Genre refers to distinct forms of utterance, such as songs, idioms, puzzles, sermons, prayers, speeches and articles. In comparison to casual expression, all of these are marked in a particular way.

Interestingly, it is significant to discern between context and situation. While *context* is "the relevant environment of language use" as stated by Van Dijk (2009, pp. 1-3), *situation* "is like the scene played by actors, with their props, dispositions, orientations, histories, and relationships." As such, situation is the general atmosphere that is influenced by the context (Keith, 2015, p. 107).

2.2.2 Speech Act Theory

Speech act theory (SAT, henceforth) was devised by the Oxford philosopher J.L. Austin in the 1930s, and he expounded on it in a series

of William James lectures delivered at Harvard University in 1955. The twelve lectures were subsequently published in 1962 under the title *How to Do Things with Words*. The theory is a response to what Austin refers to as the descriptive fallacy—the belief that a declarative sentence is always used to describe a state of affairs or a fact, which it must do either accurately or inaccurately. Austin noted that there are numerous declarative sentences that do not describe, report, or assert anything, and for which it is illogical to enquire as to whether they are true or false. The utterance of such sentences is, or is a component of, the performance of some action – an action that is not typically described as merely speaking. Consider someone saying: “I give and bequeath my jewelry to my son”, or “I bet 100\$ that the team will win tonight”; in the appropriate context, uttering these sentences is not meant to describe what (s)he is doing; rather, it is doing it, or a part of it. Austin referred to such utterances as performatives, as opposed to constatives, which are used to state a fact or describe a state of affairs. Only constatives can be true or false, while performatives can be happy or unhappy. Hence, two categories of speech appear to have value on distinct dimensions. The constatives have value on the dimension of truth/falsity, while the performatives have value on the dimension of happiness/unhappiness (Malmkjaer, 2002).

Hence, as Thomas (1995) illustrated, Austin's complete abandonment of the distinction between constatives (statements) and performatives. It is not irrational that statements have a performative characteristic; still, it is necessary to distinguish between the truth-conditional component of what a statement is and the action it performs, as well as between the speaker's intended meaning and the illocutionary force of their words.

Levinson (1983), moreover, tackled Austin's three-fold distinction as follows:

Locution uttering a sentence with clear sense and reference

Illocution producing a statement, offer, promise, and so forth depending on the conventional force attached to the sentence

Perlocution the ability to use a sentence to affect the audience in a way that is unique to the context in which it is spoken.

Here is an example struck by Thomas (1995):

"*It's hot in here!* (locution), meaning: *I want some fresh air!* (illocution) and the perlocutionary effect might be that someone opens the window. Generally speaking there is a close and predictable connection between locution and perlocutionary effect." (p. 149)

In a nutshell, pragmatics regards (through SAT) every utterance as a SA which can be characterised according to its function instead of its form (Wardhaugh and Fuller, 2015).

2.2.2.1 Classification of Speech Acts

Below are three different classifications of speech acts:

2.2.2.1.1 Austin's Taxonomy

Austin (1962, Lecture 12; as cited in Malmkjaer, 2002, p. 489), pointed out the feasibility of classifying SAs in light of their illocutionary force into a number of broad categories or families. Austin recommended the next classes:

- a) *Verdictives*, which include passing judgements or making a determination; presenting an estimate, reckoning, or evaluation.
- b) *Excersitives*, the act of using one's authority or influence, as in voting, imposing orders, pleading, giving advice, issuing warnings, etc.
- c) *Commissives*, which are characterised by promises or other undertakings: "They commit you to acting in a certain way, but also

include declarations or announcements of intention, which are not promises, and also rather ambiguous things which we might call espousals, such as siding with".

d) *Behavitives*, which have to deal with social conduct and attitudes, such as expressing regret, apologising, celebrating, praising, and challenging.

e) *Expositives*, which demonstrate how our words fit into a discussion or argument and how we are using them. These could be considered metalinguistic in a sense because they are a component of the language we use to talk about language. I respond, I argue, I admit, I illustrate, I presume, and I theorise are some examples.

2.2.2.1.2 Searle's Taxonomy

Searle (1976) introduced a new taxonomy of SAs instead of Austin's. Those are held as 'the most influential' as mentioned by Allott (2010, p. 179). Searle classified SAs into five different kinds:

a) *Representatives*: such as asserting, claiming, concluding, reporting, and stating, etc., bind the speaker to the veracity of the stated proposition.

b) *Directives*: These are spoken instructions that call for the hearer to do some action. They convey the speaker's intentions, such as orders, commands, suggestions, orders, inquiries, and pleas, etc.

c) *Commissives*: such as promises, swears, offers, pledges, refusals, and threats, etc., bind the speaker to a specific future course of action.

d) *Expressives*: These words serve the purpose of expressing or revealing the speaker's psychological attitude towards a situation that the illocution assumes. Examples include blaming, congratulating, praising, and thanking.

e) *Declarations* (or *declaratives*): These are actions that cause a state of affairs to occur as a result of their expression, such as naming, declaring, etc.

2.2.2.1.3 Other Approaches to SAs

Actually, some scholars have adopted a third model of SAs—which is followed in the current study due to its painstakingly encompassing (rather than loose) classes—apart from the two aforementioned. Kreidler (1998), for example, held that there are seven rather than five SAs:

a) *Assertives* are statements involving the transmission and reception of information. Such information-containing statements are either true or false and are therefore subject to empirical validation; e.g. This study is concerned with pragmatic rather than stylistic hyperbole.

b) *Performative utterances* cause things to occur simply by being spoken; these include wagers and statements made during various ceremonies and official acts that have an effect on the individuals addressed.

c) *Verdictives* are statements that remark on the addressee's past actions or their current outcome such as criticising, blaming, applauding, and praising.

d) *Expressives* take place when speakers describe their own recent actions and current emotions through apologies, boasts, and laments and so forth.

e) *Directives* whereby the speaker seeks to sway the recipient's behavior. The distinction between such SAs reflects primarily the level of control the speaker has over the addressee and includes commands, pleas, and suggestions.

f) *Commissives* or those SAs via which one commits to carrying out (or refraining from carrying out) an action at a later time..

g) *Phatic utterances* unfold via the exchange of greetings and goodbyes, the small talk about the weather, each other's health, or whatever is customary in a given society. They represent a good channel to preserve social bonds.

Kreidler (1998) mentioned that verdictives, expressives, directives and commissives are alike in being concerned with some action. They differ from one another as to whether the act has purportedly already taken place (retrospective) or is yet to occur (prospective), and whether the speaker or the addressee is the agent of the act. Actually, verdictives and expressives are both retrospective but the former are addressee-involved; the latter speaker-involved. Directives and commissives, however, are prospective, the former being addressee-involved; the latter speaker-involved.

2.2.2.2 Felicity Conditions

Yule (2010) set forth certain expected or appropriate circumstances, technically known as felicity conditions, for the performance of a speech act to be recognised as intended. Otherwise, the performance will be infelicitous (inappropriate), the speaker not being a specific person in a special context, viz., in [1] a judge in a courtroom.

[1] "I sentence you to six months in prison" (p. 50).

So, felicity conditions, according to Yule (2010), are as follows:

1. General conditions that assume the participants to be aware of the language being used. Put another way, it is up to the participants, for instance, to be able to comprehend the language being used.
2. Content conditions that relate to the appropriate content of a statement, which means that for a promise, the statement content must be connected to a future action.

3. Preparatory conditions which explain how distinct illocutionary acts (such as warning or promising) differ from one another. For example, a promise must first assume that the event will not occur on its own and then that it will have a positive outcome.
4. Sincerity conditions which take into account the speaker's sincere intentions to carry out a certain act or make a promise.
5. Essential conditions and those clearly state the requirements for the utterance content, its context, and the speaker's intents. For instance, when making a promise, the speaker wants to impose a duty on himself to follow through. In other words, the act of speaking causes the status to transition from one of non-obligation to obligation. Accordingly, felicity conditions determine whether a certain SA is successful or not.

2.2.2.3 Direct and Indirect SAs

On the basis of structure, a different approach to categorising distinct types of SAs might be taken. The three fundamental sentence patterns in English allow for a pretty straightforward structural difference between three different sorts of SAs. Evidently, there is an easily recognised relationship between the three structural forms (declarative, interrogative, imperative) and the three general communicative functions (statement, question, command/request) (Yule, 2010).

Yule (2010) stated that there is a direct SA whenever there is a direct connection between a structure and a function. There is an indirect SA if there is a relationship that is indirect between a structure and a function. As a result, using a declarative to make a statement is a direct SA, whereas using a declarative to make a request is an indirect SA. Thus, different forms can be used for the sake of achieving the same basic function.

Kreidler (1998) further elucidated the matter as stated in the following quotation:

Actual utterances can have various functions that are independent of form. As we all know, a person can ask a question without truly seeking information (“Did you really like that silly book?”)—the so-called rhetorical question—and can make a statement that is intended as a request (“It’s very warm in here with that window closed”) or produce a command that is not meant to elicit action from the addressee (“Have a good time”). “Did you know it’s raining?” can be a way of informing, and the person who says “I suppose you’ll be going away for the holiday” may well be soliciting information. Furthermore, a speaker may, for humour or irony, produce an utterance that is just the opposite of the message he wants to convey. The form of an utterance does not necessarily coincide with the speaker’s real intention. (p.177)

Quite importantly, Thomas (1995) added that all SAs (except explicit performatives) are indirect to some degree and are performed by means of another SA. For example, when making an assertive SA like “*It is going to charge!*”, the speaker performs a directive SA of warning (p. 94).

After all, it could be claimed that identifying some SA class or type is not a question of utter objectivity. As far as the matter is concerned, scholars and researchers are expected to be different in their perspective and classification of the same SA; subjective visions and justifications have a role to play.

2.2.3 Grice's Theory of Conversational Implicature

Grice (1975) pinpointed some standards of communication and demonstrated how they contribute to the reasoning that enables utterances to convey considerably more than what is explicitly encoded in the underlying sentences. Language users save time, energy, and breath by producing utterances that absolutely rely on context, enabling receivers to infer information beyond what is explicitly stated.

The hearer effortlessly and unconsciously extrapolates the literal meaning of what the speaker said in order to construct a message that most plausibly corresponds to what the speaker intended to convey. In contrast, the speaker's message delivery facilitates the listener's ability to derive the appropriate inferences. Consequently, Grice proposed four maxims or rules as the foundation for cooperative communication (Griffiths, 2006).

Kearns (2011) stated the cooperation as follows:

Both participants are actively engaged in understanding and being understood, and in this sense normal communication is co-operative. The speaker's co-operative role is to enable the hearer to draw the right inferences, or in other words, to 'invite' the right inferences. Actually, an invited inference is called an implicature, and is implicated by the speaker. (p. 12)

Kearns, however, held that two of the four maxims do almost all the work, viz., the 'Principle of Relevance' and the 'Principle of Informativeness' (p. 13).

The cooperative principle (CP, henceforth) and its component cooperative maxims (CMs, henceforth) ensure that in an exchange of conversation, the right amount of information is provided and that the interaction is conducted in a truthful, relevant and perspicuous manner. Below are Grice's (1975) maxims of conversation:

Quality: providing truthful, sound information

Quantity: providing the right amount of information

Relation: being specific and direct (to the point)

Manner: being perspicuous/clear and orderly

According to Griffiths (2006), "Grice's maxims play an as-if role: he was not putting forward the maxims as advice on how to talk; he was

saying that communication proceeds as if speakers are generally guided by these maxims" (p. 135).

2.2.3.1 Observance of the maxims

Grice (1975) held following the CP and its CMs as critical for those with major conversational goals. The CP and CMs are designed to give participants an incentive to participate and talk. Here is an example:

[3] Husband: Where are the car keys?

Wife: They're on the table in the hall.

In [3], responding to her husband straightforwardly (manner) and reliably (quality), the lady also produces the right amount (quantity) of detail. She further proves her relevance by outright disclosing the husband's motives while introducing the inquiry (relation). There is no difference between what she said and what she meant; she means exactly what she says, nothing more and nothing less.

2.2.3.2 Non-observance of the conversational maxims

According to Thomas (1995), non-observance of the CM can unfold through the following five ways:

2.2.3.2.1 Flouting a maxim

A speaker who flouts a maxim does not mean to mislead the listener; instead, they urge the listener to hunt for the conversational implicature. As a result, the hearer is prepared to search for a hint in the utterance to aid in the interpretation of the speaker's utterance.

A flout occurs when a speaker blatantly fails to observe a maxim at the level of what is said, with the deliberate intention of generating an implicature.

Here are some examples to clarify:

[4] "Katee: How are we getting there?"

Amy: Well, we're getting there in Dave's car" (Thomas, 1995, p. 69).

Amy, flouting the maxim of quantity, blatantly gives Katee far less information than she requires, leading to the implicature that, despite the fact that she and her friends have a ride waiting for her, Katee will not be joining them.

[5] "Axel: Shall we invite Rupert?"

Benny: "We don't want any rows about politics."

As explained by Kearns (2011), it is rational that Benny's remark is deemed relevant to the invitation of Rupert to some event; "Axel can easily infer that Benny thinks Rupert is likely to provoke a row about politics at the event, and Benny does not advise inviting Rupert to come" (p. 13). Put simply, Benny's implicature is a piece of advice against (or a warning of) Rupert's presence.

2.2.3.2.2 Violating a maxim

As a matter of fact, many commentators incorrectly use the term 'violate' for all forms of non-observance of the maxims. In his first published paper on conversational cooperation though, Grice (1975) defines *violation* very specifically as the unostentatious non-observance of a maxim. If a speaker violates a maxim, (s)he 'will be liable to mislead'. Put another way, on the contrary to flouting, while violating a maxim, the speaker is deliberately trying to deceive listeners; there is no overt indication of this in the statement.

[6] "Husband: How much did that new dress cost, darling?"

Wife: "Less than the last one (Cutting, 2002, p. 40)."

The wife does violate the maxim of quantity since she does not specify the price of either dress and thus misleading her husband. She provides fewer details than is necessary.

2.2.3.2.3 Infringing a maxim

When the speaker infringes a maxim, he unintentionally deceives or fails to observe the maxim. The speaker does this with no intention of generating an implicature. In other words, neither the speaker intends to produce an implicature, nor does he wish to deceive the hearer(s). This form of non-observance might spark due to several factors like the speaker's own linguistic or cognitive impairment; such conditions akin to inconsistency or irrationality erecting because of, inter alia, excitement and drunkenness; besides, the usually-happening errors (or mistakes) of non-native speakers of English (Cutting, 2002).

[7] "English speaker: Would you like fish or chicken in your main dish?"

Non-English speaker: Yes."

The second speaker does not intend to create an implicature: still, deprived of linguistic competence of English, (s)he has not grasped the interrogative sentence.

2.2.3.2.4 Opting out of a maxim

Refusing to cooperate and divulge any additional information, the speaker chooses to opt out of a maxim. The speaker states that they have made the decision not to follow the maxim.

[8] "Caller: um I lived in a country where people sometimes need to flee that country.

Host: Uh, where was that?

Caller: It's a country in Asia and I don't want to say anymore (Thomas, 1995, p. 75)."

2.2.3.2.5 Suspending a maxim

Suspending a maxim can implicate that what is being said is not totally accurate or that there are some things the speaker should circumvent like taboo words. A speaker's suspension of a maxim may be attributable to cultural variations or the uniqueness of particular occasions or circumstances (Thomas, 1995). Since everyone involved is aware that the maxims are suspended, this non-observance does not give rise to any implicatures.

[9] "...they told him he could not be cured," Bistie's daughter said in a shaky voice. She cleared her throat, whipped the back of her hand across her eyes.

"That man was strong," she continued (Thomas, 1995, p. 77)."

In [9], withholding the name of a dead person for culture-specific aspects, the speaker suspends the maxim of quantity. Superficially, the phrase 'that man' should implicate the speaker's unawareness of the name of the person in question. Nevertheless, among the Navajo no such an implicature would be expected given that the name is related to a prematurely deceased individual; traditionally there, it is taboo to utter someone's name in such a situation.

2.2.4 Presupposition

Another aspect that lies under the scope of pragmatics is presupposition. According to Richard and Schmidt (2010), *presupposition* is what a speaker or writer assumes that the receiver of the message already knows. Thus, presupposition is a type of inference (Trask & Stockwell, 2007). For example:

[10] "John's wife runs a boutique."

Hearing the sentence [10], one is immediately entitled to draw the following inference: John is married. It is sound to say, then, that the first sentence presupposes the second (Trask & Stockwell, 2007, p. 232).

Actually, to infer something is to deduce it by means of some evidence (be it linguistic, paralinguistic or non-linguistic). Inference (from the verb *infer*) is, thus, different from implicature (from the verb *to imply*). The former pertains to the hearer; the latter to the speaker (Thomas, 1995).

A presupposition differs from other types of inference, such as an entailment or a conversational implicature, in several ways. Most obviously, a presupposition survives negation. If I negate the original sentence [10], the result is *John's wife doesn't run a boutique* – and this still presupposes that John is married. Both the original sentence and its negation have the interesting property that they are bizarre and uncooperative things to say if John is in fact a bachelor (Trask & Stockwell, 2007).

2.2.5 Deixis

According to Birner (2013), deixis refers to the phenomenon of utilising a verbal word to "point" to a discourse element or property that is available in the context. Indexical expressions have a subclass known as deictic expressions. Deictics, anaphoric pronouns, and even tense are all examples of indexicals, which are linguistic devices for determining the intended meaning of the current statement through its relationships to other components of the utterance context. An event that is described in the current utterance when it comes to tense is "indexed" in terms of its temporal link to the moment of utterance. The referent of the current pronoun is co-indexed with some previously evoked entity in the case of anaphoric pronouns. In the instance of deixis, a phrase is interpreted in relation to the context of the verbal exchange in which it occurs, such as

the time, place, or interlocutors, or in relation to other linguistic material in the same exchange. Deictic expressions, in contrast to other referencing phrases, cannot be understood without consideration of the utterance's context (Birner, 2013, p. 115).

In his words and example:

[11] "You'll have to bring it back tomorrow because she isn't here today", Yule (2010) pointed out that out of context, this sentence is really vague. It contains a large number of expressions (you, it, tomorrow, she, here, today) that rely on knowledge of the immediate physical context for their interpretation. Expressions such as *tomorrow* and *here* are obvious examples of bits of language that we can only understand in terms of the speaker's intended meaning. They are technically known as deictic expressions, from the Greek word *deixis*, which means "pointing" via language.

We use *deixis* to point to things (it, this, these boxes) and people (him, them, those idiots), sometimes called person *deixis*. Words and phrases used to point to a location (here, there, near that) are examples of spatial *deixis*, and those used to point to a time (now, then, last week) are examples of temporal *deixis*.

2.2.6 (Im)politeness Theory

Leech and Tatiana (2014) held "that a theory of politeness is inevitably also a theory of impoliteness since impoliteness is non-observance or violation of the constraints of politeness" (p. 18). Nonetheless, Watts (2003) claimed that "(im)politeness is a term that is currently being debated in the past, and will almost certainly continue to be debated in the future" (p. 9).

Yule (2008) explained that the way to reveal respect of the face of others can be interpreted as politeness in interaction. Face is described as every other adult representation, which must be attended to in interaction, as the public self-image.

Additionally, Leech (1983) modelled an interpersonal rhetorical concept of politeness that characterises politeness as the avoidance of confrontations. Leech put forth the rules of etiquette that help to maintain social harmony and good will, which lead us to assume that the people we communicate with are cooperative. As a result, it indicates actively avoiding any disputes. When disagreement and conflict are raised in interactions that are detrimental, the abusers will act out. Attackers have a technique they can utilise called face-threatening act.

Within the domain of pragmatics, the concept of impoliteness comprises a new and interesting field of studies next to and complementing politeness studies. Impoliteness is a break from the hypothesised norms of a community of practice. It is attributed to a speaker following the assessments of his intention and motivations (Mills, 2009).

2.3 An Overview of Hyperbole

According to Merriam-Webster (n.d.), *Hyperbole* /har'pɜːbəli/ first known use was in the 15th century as a signifier of 'extravagant exaggeration' (such as "mile-high ice-cream cones"). As far as its etymology is concerned, the word is Latin, from Greek *hyperbolē* excess, hyperbole, hyperbola, from *hyperballein* to exceed, from *hyper-* + *ballein* to throw. In the same dictionary, the following historical account about hyperbole is interesting:

In the 5th century B.C.E. there was a rabble-rousing Athenian politician named Hyperbolus. Since Hyperbolus is known to history as a demagogue, i.e. “a leader

who makes use of popular prejudices and false claims and promises in order to gain power,” one might be tempted to assume that his name played a role in the development of the modern English word *hyperbole*, but that's not the case. Although that noun does come to us from Greek (by way of Latin), it does so instead from the Greek verb *hyperballein*, meaning “to exceed,” which itself was formed from *hyper-*, meaning “beyond,” and *ballein*, “to throw.” Hyperbolus may have preferred to take the undeserved credit, of course. (Merriam-Webster, n.d.)

Leech (1983) stated that *hyperbole* is a common feature of everyday language use. It has an important affective component which is describing, understanding, and evaluating an experience. Such definitions focus on the subjective nature of hyperbole that is used to make evaluations.

McCarthy and Carter (2004) defined *hyperbole* as "a kind of joint activity" (p. 161). Their definition is one which discusses the interactive nature of hyperbole. In this regard, hyperbole is described as a process of interaction between the speaker and the listener, where they negotiate some aspects of their communication.

From a general view, Abrams and Harpham (2012) defined it as "the extravagant exaggeration of fact or of possibility" (p. 166). This definition focuses on the high intensity that hyperbole carries in the process of presenting things or events. Also, Claridge (2011) illustrated that hyperbole is the more of the thing introduced.

Ferré (2014) defined it as "a figure of speech consisting in exaggerated or extravagant statement, used to express strong feeling or produce a strong impression and not meant to be taken literally" (p. 4). This definition is pragmatic in nature since it is related to indirect meaning.

From a semantic point of view, Burgers et al. (2016) presented their definition of hyperbole: "an expression that is more extreme than justified

given its ontological referent". This definition is derived from three major aspects of hyperbole that are: a) scalar aspect, b) a contrast erecting between the intended and propositional meaning, and c) indicating an ontological referent.

Figurative language traditionally referred to language which is different from everyday language, i.e., "nonliterary" usage. Figures were seen as a stylistic and literary framework which writers use to embellish the "ordinary" language and hence to add a persuasive taste to it (Gibble, 2005). However, researchers were more concerned with metaphor which represents the paradigm trope including simile, metonymy, personification and hyperbole (Dascal & Gross, 1999). For Kreuz and Roberts (1993), the most common trope used by writers, after metaphor, is the trope of hyperbole.

As for the notions "overstatement" and "exaggeration", Douglas (1931) stated that despite containing a similar basal idea and usually being synonymous with hyperbole, neither is its equivalent. According to Norrick (2004), "overstatement" is the superordinate term or the paradigm that subsumes hyperbole, excess, and amplification. For Claridge (2011), hyperbole is a traditional term taken from classical rhetoric and thus is associated with formal and persuasive speech—later with stylistics and literature, while overstatement and exaggeration are everyday terms with no clear affiliation to any domain or use. The former is the oldest in this sense attested in the English language and the latter is used only later in the relevant meaning. Nevertheless, Gibbs (1994) differentiated between hyperbole and overstatement as intentional and non-intentional exaggeration consecutively.

Hyperbole is one of the rhetorical figures that is widely utilised in language for particular aesthetic and persuasive reasons, and it has a long

history in rhetoric and literature. Instead than taking into account its decorative features, linguistic studies of hyperbole concentrate on its formal structure and functional components. When presented together, these various research will paint a complete and accurate picture of the history of hyperbole. Hence, a detailed literature review of hyperbole from different perspectives: rhetoric, literature, and linguistics; a pragmatic account and elucidation of hyperbole, will be presented in following sections.

2.3.1 Hyperbole in Rhetoric

According to Wales (2011), in classical rhetoric, figures of speech were divided into schemes and tropes. Schemes basically involve (regular) patterns of form; tropes lexical or semantic deviation of some kind.

Generally, hyperbole is used in rhetoric for different reasons. Almarvius (2003) mentioned that hyperbole, as well as other figures, strikes a chord with the listeners. This is owing to the condiment those figures add to speech which urges the addressees to listen and recall the message later on. Also, it has been used for the sake of exhortation, ornamentation, evaluation, emphasis and humour (Claridge, 2011).

In fact, a great amount of hyperbole has been discussed in rhetoric within the study of amplification. Amplification is one of the rhetorical techniques for intensification. Among the figures of amplification is "Auxesis" (Kennedy, 1968, p. 162). According to Cano Mora (2006), hyperbole is dual in nature—belongs to the quantitative and evaluative categories. On one facet of it, a speaker who uses hyperbole, superfluously overscales or underscales in terms of quantity or magnitude. On the other one, however, the speaker is afforded a means to gauge an objective fact subjectively. Consequently, "these realms fall into

two categories depending on the extreme of the scale the hyperbolic item points to: exaggerated amplification (auxesis) or diminution (meiosis), and exaggerated praise or criticism for the quantitative and evaluative dimension, respectively" (Cano Mora, 2006, p. 105).

Hyperbole has not been mentioned only in western rhetoric; rather, it has been tackled in different eastern rhetorical systems like Chinese, Arabic, and Indian (Claridge, 2011). In Arabic rhetoric, Abdul-Raof (2006) referred to hyperbole as one of the modes of embellishment whereby the speaker describes the state of someone or something in an exaggerated manner surpassing the normal limit.

2.3.2 Hyperbole in Literary Studies

The ornamental uses of figures have been dealt with in the field of literary studies. Figures of speech, narration techniques and phonological patterns all enhance the aesthetic value of the text by adding a sense of creativity to it (Cano Mora, 2006).

It is normal to find hyperbole in different literary works for it is a common trope in literature. However, sometimes, it has been associated with particular genres or literary styles. Epics, Renaissance literature, and "tall tales" in the American west literature are all characterised by the use of hyperbole. Therefore, these genres would be covered in the following paragraphs.

2.3.2.1 Hyperbole in Renaissance Literature

Stanivukovic (2007) in his study "Mounting Above the Truth: On Hyperbole in English Renaissance Literature" noticed that hyperbole is one of the hallmarks of the English Renaissance literature. This is due to the impact of "Copia" which is a Latin term used in rhetoric to indicate the art that is full of expansiveness, amplification, abundance. It was taken from 'Erasmus' most important treatise on style in '1502' which is a

textbook for rhetoric classes during the Renaissance. Thus, works in that time were deeply affected by this art. Copia has employed many figures of speech to achieve its aim. The most dominant instrument of it is hyperbole. This what makes hyperbole a characteristic in the Renaissance literary style. The effect of Copia has reached all literary genres at that time including "love letters, poems, plays, songs, fictions" (Stanivukovic, 2007, p. 9).

Love poetry in general exhibits a lot of examples of hyperbole. This is because it helps the poet to express his emotions or to praise the beauty of the beloved. In Ben Johnson's poem "Drink to me only with thine eyes", for example, the exaggeration of his complement to his lady is quite obvious (Abrams & Harpham, 2012, p. 166).

In addition, hyperbole is found in most of Shakespeare's sonnets. For example, in the 17th sonnet, Shakespeare used hyperbole to make the beauty of his beloved be portrayed by his inability to do so with the regular use of words (Claridge, 2011).

2.3.2.2 Hyperbole in Epic Literature

In epic literature, hyperbole has been considered one of its major constituents. Thus, it is common to find hyperbole in the realm of epics (MacDonald, 2017). Since epics are usually woven to glorify figures in a community, they employ devices like hyperbole to gain perfection. Therefore, glorifying and praising characters by using hyperbole is usual in epics. For instance, Beowulf is described as the greatest warrior in the kingdom through using hyperbole (Claridge, 2011).

Another example for hyperbole in epics was mentioned by Martindale (1976) in his article 'Paradox, Hyperbole and Literary Novelty in Lucan's "De Bello Civilly"'. Martindale discussed how hyperbole and paradox are the main constituents of Lucan's epic. The conclusion was that paradox

and hyperbole operate as distorting mirrors, cleverly conveying Lucan's vision of a corrupted world. Lucan's use of hyperbole provided a strong means to draw the horrors provoked by civil war.

2.3.2.3 Hyperbole in Tall Tales

An additional genre that has been built upon hyperbole is 'Tall Tales'. Tall tales or 'tall talk' is a type of comic fiction in the west American folklore that is based on exaggeration (Claridge, 2011). Hyperbole is important in tall tales for it can help to establish the imaginative atmosphere of the story. Since tall tales are oral stories that consist of imagined events, hyperbole can help to draw these unreal events for the listener and to describe the fictional world of the story (Claridge, 2011).

Besides, hyperbole adds a comic touch to the story. Abrams and Harpham (2012) mentioned that hyperbole is frequently used to add "serious or ironic or comic effect" to the literary piece (p. 149).

2.3.3 Hyperbole in Linguistic Studies

In comparison to the long and detailed history of hyperbole in rhetoric, the linguistic study of hyperbole is more recent. The study of hyperbole from grammatical perspectives was related mainly to the study of intensification and gradability (Cana Mora, 2006). Bolinger's study (1972) entitled *Degree Words* represented a detailed study of intensification. It tackled hyperbole as one of the figurative ways to gain intensification.

[14] She's dying to see you = She desperately wants to see you

Furthermore, Bolinger (1972) noted that hyperbole can be made through the use of boosters which are "hyperbolic; they are forceful, and to the best of the speaker's ability, relatively unexpected" (p. 265). Also, Bolinger listed a number of adverbs that can work as 'hyperbolic

intensifiers'. This list includes adverbs of manner that are categorised according to the meanings of 'size, strength, impact, abandonment, tangibility, consistency, evaluation, irremediability, singularity, purity and veracity'.

Additionally, Bolinger mentioned that using some intensifiers like 'full, pure' with certain adjectives would create a hyperbolic expression. For instance:

[15] I'm pure dead with exhaustion.

Semantic studies of hyperbole also focus on its formal side. One of earliest studies is Spitzbardt's (1963; as cited in Claridge, 2011, p. 46), in which the author provided a collection of forms that are needed to make hyperbolic expressions, as follows:

1. Numerical hyperbole: Thousands, millions, ages, etc.
2. Words of hyperbolic nature:
 - i. Hyperbolic adjectives, e.g. colossal, terrific, killing.
 - ii. Nouns, especially quantitative expressions (e.g. ages, miles, oceans, worlds).
 - iii. Intensifying adverbs, e.g. astronomically, endlessly, immensely, gigantically.
 - iv. Verbs, such as to burn, to die and to kill which overstate things in various infinitive and participial constructions.
3. Simile and metaphor, e.g. beautiful as an angle.
4. Comparative and superlative degrees, e.g. He was down in less than no time.
5. Emphatic genitive, e.g. the finest of fine watches.

6. Emphatic plural, e.g. the sands of the desert, ambitions for the singular strong ambition or loves for deep love.

7. Whole sentences, e.g. I'm hanged if he doesn't come.

Although this study has been adopted in many semantic studies of hyperbole such as Norrick (2004) and Cano Mora (2006), it was not accepted by Claridge (2011). Claridge (2011) is a book-length study of hyperbole which covers its semantic and pragmatic sides. Claridge based her study on corpus taken from the BNC (British National Corpus), SBC (Santa Barbara Corpus of Spoken American English) and newspaper data.

However, Claridge did not depend on Spitzbardt's classification in her study. She believed that his classification is "hypothetical because it doesn't have any extensive textual basis and is not based on a corpus" (Claridge, 2011, p. 47). Moreover, Claridge added that Spitzbardt had not dealt with the frequency of forms mentioned. Thus, Claridge made her own list—which is reliant on a corpus data—and listed seven items that are instituted on lexical, morphological and syntactic consideration. This list (which is adopted in the current study) is presented below:

a) Single word hyperbole: consists of one-word that inherits a hyperbolic effect (loads, bloody, absolutely).

b) Phrasal hyperbole: includes different types of phrases like NP, AdjP, AdvP, VP and PP (To be here there and everywhere, End of the world).

c) Clausal hyperbole: consists more than one hyperbolic clause in a single sentence (Nobody ever learns anything).

d) Numerical hyperbole: includes expressions of excessive numbers (Hundred, Billion)

e) The role of the superlatives: in which using superlatives can make a hyperbolic effect by indicating the highest point in a scale (The best movie ever).

f) Comparison: consists of explicit comparison by using (like, than, as) to make a hyperbolic effect (She misses more words out than she gets in).

g) Repetition: includes cases of repetition for the sake of emphasis (He's just really really really strange).

2.3.3.1 Empirical Studies about Hyperbole

Actually, the researchers have directed their attention to the empirical study of figures of speech in everyday language instead of focusing only on their aesthetic side and non-authentic subjective (McCarthy & Carter, 2004). Although studies that have tackled hyperbole in daily conversation are limited in number, they have proved empirically that hyperbole is a common trope in daily language which needs further investigation.

2.3.3.2 Studies about Hyperbole in Everyday Language

Spitzbardt's (1963) was one of the earliest studies in this discipline. In his study "Overstatement and Understatement in British and American English", Spitzbardt compared overstatement and understatement in American and British ordinary speech. His hypothesis was that American English is more hyperbolic than British English. According to Spitzbardt, the reason for this is that contemporary British English has a great association with Old English particularly in the Elizabethan era. This view was discussed by other researchers such as Stanivukovic (2007) and Claridge (2011).

Another study was done by McCarthy and Carter (2004) who recognised some problems in the old studies of figurative language in ordinary speech. These problems were related to the number of samples

selected in these studies which were not big enough. Moreover, these studies dealt with hyperbole as part of verbal irony and humour. The latter problem, as McCarthy and Carter said, is oppressive to hyperbole which is not supposed to be inferior to other tropes. Therefore, they made an independent study of hyperbole in daily language by taking big samples (five million words taken from everyday English language) to solve the problems founded in the other studies.

Furthermore, McCarthy and Carter defined hyperbole as a kind of joint activity which gives hyperbole its interactive nature. Moreover, they listed eight criteria of hyperbolic expressions three of which, at least, should be fulfilled in any utterance in order to be recognised as hyperbolic. These criteria are: "disjunction with context, shifts in footing, counter-factuality not perceived as a lie, impossible worlds, listener take-up, extreme case formulations, syntactic support, relevant interpretability" (McCarthy & Carter, 2004, p. 163).

In contrast to the empirical studies presented above that have dealt with the frequency and the impact of hyperbole in daily language, Ferré (2014) in his study "Multimodal Hyperbole" presented a different type of study. His aim was to study the prosodic and gestural patterns of hyperbole. The data were collected through using a video recorder. Four dialogues between eight participants, each one of which last two hours, were analysed. It was concluded that hyperbole exhibits patterns like: "phonemic rhythmicity, focalization pauses, emphatic stresses, and eyebrow raises" (Ferré, 2014, 26).

2.3.3.3 Intercultural Studies about Hyperbole

Some researchers, such as (Shouby, 1951; Prothro, 1970; Cohen, 1987; Edelman et al., 1989), focused on the occurrence and use of

hyperbole in various languages and cultures. According to Shouby (1951), the psychology and culture of Arabs are influenced by the Arabic language, causing them to exaggerate their speech more than others. Consequently, numerous studies have been conducted to investigate and verify Shouby's hypothesis. One of these studies was conducted by Prothro (1970), who questioned two groups of Arab students, one of whom was bilingual and worked in both English and Arabic. The outcomes supported the hypothesis. In a similar vein, Cohen (1987) investigated the problematic communicative factors pertaining to the use of language between two distinct cultures and their impact on Egyptian-American diplomatic relations. Cohen observed that the Arabic language is more hyperbolic than western languages. According to Cohen, this led to the misunderstandings and complications in the political and diplomatic relations between the United States and Egypt.

Additionally, Edelman et al. (1989) looked into how embarrassment expressions vary across Europe's many cultures. Greece, Italy, Spain, the United Kingdom, and West Germany were among the European civilizations from which the data were gathered that experienced various embarrassing circumstances. They came to the conclusion that although English speakers exaggerate their embarrassments, Greeks have a tendency to overdo their emotions.

2.4 Hyperbole and Pragmatics

From a pragmatic angle, hyperbole can be illuminated by means of two criteria: its dependence on context and as a phenomenon of indirectness.

First: The dependence on context

One of the reasons to attribute hyperbole to pragmatics is the close relationship it has with context (Cano Mora, 2006). According to Carston and Wearing (2011), hyperbole, as well as other tropes such as metaphor, is related to context because it serves to interpret the utterance appropriately. The context encompasses the extralinguistic context (physical aspects and setting), participant-related aspects (their social relationship, their shared knowledge, their psychological state, etc.), and other factors mentioned by Hymes (1974). Therefore, it is extremely difficult to comprehend or identify any hyperbolic expression without contextual knowledge (Claridge, 2011). To interpret hyperbolic statements, one must have at least a fundamental understanding of the world and its norms.

Despite this tight connection, hyperbole is contradictory to reality (Ferré, 2014). This contradiction is visible to an objective observer from the outside. In other words, the observer recognises that hyperbole is inconsistent with normal conditions. However, this apparent disjunction is necessary to achieve the hyperbolic effect. This contrast is exceptional because it is a contrast of "magnitude" or degree as opposed to a contrast of "kind" (Colston & O'Brien, 2000, p. 193). This implies that hyperbole concentrates on contrasting things of the same kind, but to varying degrees. More than anything else, the same kind indicates size, volume, duration, capacity, etc. In other words, semantically and logically speaking, hyperbole entails false statements that contrast with reality or facts. However, pragmatically speaking, hyperbole is regarded as an appropriate or felicitous communicative act in a given context where true-false evaluations are not applicable.

Leech (1981, p. 7), handling "language and the real world", stated the abhorrent absurdity, i.e., "vacuum of sense" humans might face when

interacting by language. Leech suggested two strategies people could harness for the sake of interpreting such illogical meanings: either transfer of meaning which indicates hyperbolic or metaphoric substitute to the original meaning to be understood; or resorting to a miraculous, unprecedented situation. Actually, those strategies are referred to as an “aspect of reconcilability” humans deploy in such situations (Claridge, 2011, p. 10). The first strategy is, doubtless, more accepted and practical; both requires "a tampering with the rules of language game" though. To more clarify, Leech stroke the following example with an interesting remark:

[16] My uncle always sleeps standing on one toe

Standing on one toe, for instance, might be taken as a hyperbole or exaggerated substitute for 'topsy-turvy', or 'in a weird posture'. The second strategy is to imagine some miraculous, unprecedented situation (e.g. the uncle's having been subjected himself to training in a hitherto unpractised version of yoga) in which this statement might be true. (p. 7)

In the light of what has been stated above, it becomes clear how hyperbole, albeit literally impossible, can be pragmatically recognised and accepted – not objected to as counterfactual, illogical or as a lie.

Second: A phenomenon of indirectness

When the expressed meaning does not match the implied meaning, a case of indirectness occurs (Thomas, 1995). Intentional indirectness is an interesting topic in pragmatics. The reasons of using indirect meaning are various. However, Thomas (1995) mentioned that indirectness is perfectly rational if it enables the speaker to achieve goals or to avoid unpleasantness. These goals are like: a) to exhibit the speaker's ability to use language cleverly, b) to affect the hearer's feeling, c) to avoid using

direct meaning in cases where it is better be avoided as in taboo topics. Figurative language represents a form of indirectness for it implies meaning that is different from the exact meaning of the expression.

Concerning hyperbole, it is familiar that its literal meaning does not agree with the intended meaning. For example, in:

(17) There were a million people ahead of me in the queue.

(18) Your luggage weights a ton!, the literal meaning indicates exact numerical values (1,000,000 and ton), but the intended meaning does not indicate these values; thus, they are hyperbolic. Such contrastive relation between the literal and the intended meaning is very important. Claridge (2011) stated that this contrast leads to the intended meaning. Thus, the literal meaning is the starting point for understanding the hyperbolic meaning. Another example to clarify this point is when an adolescent says in a boring event:

(19) I wish to die.

The parents understand it as a complaint of the boring event rather than a real wish for death. Although the literal meaning indicates a wish for death, but the contrast between the literal utterance and the actual context makes this utterance hyperbolic in nature. Thus, the intended meaning should be explained away from the extremeness of the literal meaning by the help of its contrast with context. But, it is important to mention here that in spite of the mismatch between the literal and the intended meaning in hyperbole or the clear contrast with context, it is not considered as a “lie” (McCarthy & Carter, 2004, p. 162). Still, from another opposing perspective, Kreidler (1998) held that such a statement as "Dozens of people came to the party," said when only a few people attended, is either an outright lie or an instance of hyperbole, depending

on what the speaker intends the addressee to understand, which in turn depends on the speaker's knowledge of the addressee (p. 183).

Also, it is possible to define *hyperbole* as a deliberately made endeavour by the speaker to deliver a meaning that is absurd or inflated beyond the literal sense of their words and contrasts sharply with the actual context, an aspect of reconcilability (in such a contrast) being involved. In this definition, hyperbole is presented as an action that is created intentionally by the speaker (not by mistake) through the use of an expression. The literal meaning of that expression does contradict reality. The hearer, noticing this contrast and resorting to reconcilability, does not believe the exact meaning of the expression. In effect, the meaning comprehended is away from the extreme hyperbolic meaning.

Last but not least, Carston and Wearing (2015) showed a striking feature of hyperbole—how readily it seems to combine with other non-literal uses of language. It cooccurs with just about every other common form of figurative language (except understatement, which seems to be its logical opposite); no other figure cooccurs to the same extent. Below are examples from Carston and Wearing (2015, p. 6)

[20] “That child is the devil incarnate.” (hyperbole and metaphor)

[21] “They go about together like Siamese twins.” (hyperbole and simile)

[22] “The gargantuan paunch over there is my step-father.” (hyperbole and metonymy)

[23] “It’s the end of the world.” (hyperbole and irony)

[24] “Those tickets cost an arm and a leg.” (hyperbole and idiom)

[25] “Money is the root of all evil.” (hyperbole and proverb)

Additionally, Searle (1979) dealt with metaphor, hints, irony and insinuations as forms of indirect speech acts. This is because they all involve a distinction between sentence meaning and speaker's or utterance meaning. Besides, they have certain functions to perform. However, Searle distinguished between the literal meaning, ironic meaning and metaphorical meaning according to different criteria. The literal meaning has match between sentence meaning and utterance meaning (the speaker means what (s)he says). The metaphorical meaning is inferred through the literal meaning. The ironic meaning is the opposite of the literal meaning.

As far as hyperbole is concerned, Searle (1979) mentioned that metaphorical utterances can be cases of hyperbole. In this respect, hyperbolic utterances and metaphorical utterances are equivalent and they can be treated in the same way. For example,

[26] “Sally is a block of ice”, is hyperbolic and metaphoric at the same time (p. 96).

In relation to the SAT, any metaphorical utterance is a form of an indirect SA. In this case, the literal meaning is considered as an illocution (e.g. statement), and the metaphorical meaning is considered as a perlocution for it has an effect on the hearer (Cruise, 2019). Now that hyperbole works pragmatically in the same way as metaphor, Searle's statement concerning metaphor can be generalised to hyperbole (Cruise, 2019).

2.5 British Sitcoms

As a source of family entertainment, television has acquired substantial importance. Numerous television shows and programmes feature comedic content, one of the most popular entertainment genres.

Actually, sitcoms have become an indispensable representation of humour. The audience indicates what is amusing and what is not in a performance through laughter, applause, and other means (Krutnik & Neale, 2006). Mills (2009) outlined TV sitcoms as situational comedy. A defined number of characters act in a domestic or professional setting in such series. Each show recounts a unique tale featuring the same characters. The majority of sitcoms are about ordinary life and feature a small cast of characters. Therefore, it is typically simple to comprehend the characters and plots. TV sitcoms have become successful not only because they are funny, but also because of "the eligibility of characters, setting, and the narrative" (Mills, 2009, p. 16).

Despite its share of criticism and difficulties, situation comedy has emerged as one of British TV most defining and resilient genres. With the promise of laughter, sitcoms have helped British culture engage with itself over the past 40 or so years, enabling viewers to endure more challenging material than they could in a drama or documentary. The best British sitcom characters portray people as they actually are, not always how the audience would like to hear them. Millions of viewers have responded favorably to these portrayals, and repeats of programmes that are more than 25 years old continue to receive high ratings (Wickham, 2013).

The genre was born on radio but flourished in the 1950s as television ownership increased significantly. Initially, television sitcoms from the era were simply adapted from their radio counterparts, but gradually, a demand for fresh content prompted the creation of programmes and formats tailored specifically for the medium. Hancock's Half Hour (BBC, 1956–60), subsequently known as Hancock, was a transfer from radio and is regarded as the first great British sitcom. Because Hancock's persona of

the pretentious loser out of his place in a culture that does not understand him still affects many shows today, British TV situation comedy was formed here. The excellence of Ray Galton and Alan Simpson's scripts established a standard for written sitcoms and helped lead Britain away from the team writing style in America (Wickham, 2013).

However, it was the extraordinary success of Galton and Simpson's subsequent series, *Steptoe and Son* (BBC, 1962–1974), that cemented the form's establishment; sitcoms went on to play a significant role in popular culture. *Steptoe and Till Death Us Do Part* (BBC, 1966–1975) made significant observations about modern Britain during a period of profound social change in which most houses had televisions then. (Wickham, 2013).

Traditional sitcoms still draw audiences, as seen by shows like *dinnerladies* (BBC, 1998–2000) and *My Family* (BBC, 2000–2010), although the main genre has shifted. As technology and audience preferences have changed, the new sitcoms do away with the traditional formal traditions like the studio audience, harsh lighting, and theatrical performances. Instead, shows try to make viewers laugh by being realistic, especially in the wake of *The Royle Family's* (BBC, 1998–2000) success, which allowed humour to develop naturally via character development rather than jokes or storyline. Sitcoms today reflect the viewer's altered perception of the media; television no longer seems to hold a privileged position but rather appears to be a part of daily life. *The Office* (BBC, 2001–2002) is the show that has utilised new TV trends like "docusoaps" the most successfully. Nevertheless, the themes from the older British sitcoms are still present in the modern shows. Their themes include individual disappointment, society failure, and people's courage in the face of difficulties (Wickham, 2013).

In the past 40 years, sitcoms have had a significant impact on British culture. By causing people to laugh at their own silliness, sitcoms have caused them to reflect on themselves. The rhythms of daily life, the suffering of the human condition, and, of course, the joy of laughter are all reflected in high quality sitcoms, which represent a type of virtual reality (Wickham, 2013).

2.6 Previous Studies

Below are a few earlier investigations conducted by scholars who have decided to probe deeper and further scrutinise this phenomenon:

1. Kreuz and Roberts (1993) made an experimental study of figurative language in different short stories to discover their psychological side. Their study attempted to investigate the frequency of using metaphor, hyperbole, idioms, rhetorical questions, simile, irony, understatement and indirect requests in 38,000 words drawn from 32 different American short stories. It proved that hyperbole was the most frequent trope after metaphor with 29% for metaphor and 27% for hyperbole. Such studies provided evidence on the regularity of hyperbole in literary language. However, it was mentioned that there is little known about hyperbole and many research questions should be investigated.

2. Gibbs (2000) tackled hyperbole, but as a form of verbal irony. In his study, Gibbs recorded and analysed sixty-two conversations between college students and their friends. Each conversation took ten minutes. Gibbs treated irony as a main trope under which "jocularities, sarcasm, hyperbole, rhetorical questions, and understatements" all are located (p. 5). Gibbs noticed that hyperbole makes 12% of ironic utterances. However, there was a difference between men and women in the frequency of using hyperbole. Gibbs went on to say that, in contrast to

men's greater use of sarcasm, women are more likely than males to utilise hyperbole in their daily conversations.

3. Hasan (2014) analysed and classified hyperbolic constructions in back cover blurbs of 30 selected books, of linguistics and literature, in order to identify their pragmatic functions as evaluation and persuasion. The findings showed hyperbolic constructions to be widely realised by means of lexical devices on top of which are adjectives. Moreover, most of those hyperbolic constructions were used in the selected texts for the sake of obtaining certain pragmatic functions, evaluation and emphasis being the most dominant.

4. Altikriti (2016) chose seven letters as the data to scrutinise the pragmatic role of hyperbole and to figure out the impact of positive and negative politeness strategies put forward by Brown and Levinson (1987) in their theory of politeness. What the writer concluded was the correlation of politeness strategies (whether positive or negative) and the pragmatic function of hyperbole with the author's status; their variance in accordance with the context of situation.

5. Al-Dalawi and Al-Mahdawi (2019) worked to see how hyperbolic expressions are identified and presented in English political discourse at linguistic and pragmatic levels. The data selected were six speeches made by well-known British politicians. The analysis of the data was based on two levels: linguistic constituting two sub levels, viz., lexical and sentential; and pragmatic including kinds of face threatening acts and communicative conditions for identifying hyperbole in the data. The study demonstrated single-word hyperbole to be the most common realisation of the phenomenon throughout the data. Additionally, pragmatically speaking, hyperbole in English is directly or indirectly

expressed by means of face threatening acts. Politicians use these acts in a variety of ways depending on what they want to accomplish.

In the current study, an eclectic framework has been adopted to scrutinise hyperbole in a somewhat rarely-handled type of data, viz., British sitcoms (BSs, henceforth) from a pragmatic angle—its pragmatic aspects. The adopted model incorporates a novel merge of three sub-frameworks: Kreidler's (1998) classification of SAs, Grice's (1975) CMs, and Thomas' (1995) forms of CMs non-observance.

Chapter Three

Methodology

3.1 Introductory Remarks

This chapter is devoted to the data, viz., BSs—its description, gathering, as well as the eclectic model designed for the analysis.

3.2 The Data

Following is a description of the series involved in the current study.

3.2.1 Data Description

According to Gilbert (2023), one could likely identify a number of highly original television comedies that have helped define the modern era of BSs, like *This Country*, *Catastrophe*, and *People Just Do Nothing*. Given that these sitcoms have come and gone (leaving their undeniable mark), still, there proves to be an exceptional one that predates them all and continues to endure, viz., *Not Going Out*.

3.2.1.1 Not Going Out

The sitcom *Not Going Out* (2006-present), produced by Richard Allen-Turner and Jon Thoday and created by Lee Mack, focuses on Lee Mack's character *Lee*, an unambitious lodger who spends most of his days on the sofa or in the pub with someone. The only motivation and drive to get Lee off of the couch and active is to pursue the girl of his dreams. Set during the span of several years, and thus covering major changes in Lee's life, the sitcom shows how Lee evolves from a sofa-dweller to a family man facing the joy and relentless onslaught of bringing up kids and dealing with his in-laws. Lee deflects criticism and bad news with his trademark wit and one-liners but deep down he is looking for love, a

steady job and a flat he can call his own (British Comedy Guide [BCG], n.d.).

The sitcom has aired on BBC One since 2006 and has 13 series so far, making it the second-longest-running British sitcom in terms of number of series (behind the longest-running sitcom worldwide, *Last of the Summer Wine*). Starring Lee Mack, Megan Dodds, Tim Vine and Sally Bretton, it is written by Mack, Andrew Collins, Paul Kerensa, Simon Evans and Peter Tilbury (BCG, n.d.). Actually, Lee Mack has hinted that he may call time on long-running sitcom after the 13th series (currently being worked on) as the show, in which he plays a fictionalised version of himself, approaches its 100th episode. Although the show still pulls in millions of viewers, Lee Mack has cast doubt over the show's long-term future (Clark, 2023).

Gilbert (2023) has had a considerable account on the meritorious show:

With its rat-a-tat-tat of quickfire jokes, inclusive studio audience laughter and busy plots, *Not Going Out* may not be fashionable, but well over four million people tune in to each episode, which constitutes a hit in today's dispersed TV viewership. And in an era where humour often errs towards the dark side, there is a refreshingly good-natured cheerfulness about the show. What is even more remarkable than its longevity is that *Not Going Out* is so unapologetically old-school – harking back not just to the gag-heavy comedies of the 70s, but also to the theatrical farces of earlier decades. Indeed, each episode is a self-contained farce, the audience barely able to catch its breath between the jokes.

In the first season, Lee shares his residence with an American health nut named Kate. The fact that Lee's closest friend Tim has been Kate's ex-boyfriend complicates the situation as Lee's and Kate's easygoing, comfortable friendship gradually evolves into a potential romantic relationship (BCG, n.d.).

Prior to the second season's premiere though, Kate returns to the United States. Meanwhile, Lee is compelled to rent the apartment's spare room from Tim's aspirational younger sister Lucy because he is unable to purchase the property himself. The following seasons continue on the basis of the new milieu (BCG, n.d.).

3.2.2 Data Selection

As a matter of fact, the decision of choosing sitcoms as the data for investigation is owing to the plethora of conversations they contain. Sitcoms use a lot of natural phrases and language. So, they are great for learning about English conversation. Needless to say, learning a language means acquiring not only the linguistic competence of it which includes vocabulary, grammar, but also the pragmatic competence which involves how to use the language appropriately in different situations. Using the language appropriately in different situations requires a good knowledge of how to use SAs in that language. The ability to understand and produce SAs of a given language makes a part of the learners' pragmatic competence. In addition, learning SAs serves one of the main aims for learning a language, which is communication. Conspicuously, there are a variety of techniques that can be used to improve EFL students' use of SAs; hence the choice of sitcoms following the resemblance of their conversations to the naturally occurring everyday speech.

Besides, sitcoms have been chosen due to the fabulous, interesting ambiance they provide as well as the "emotional intelligence" or wit they beget and show through characters' communication and interaction. This can appeal to the learner who, doubtless, usually needs to shun monotony of verbosity (Chadwick and Platt, 2018).

Furthermore, being the second-longest-running British sitcom in terms of number of series (behind the longest-running sitcom worldwide, *Last*

of the Summer Wine), *Not going out* is thus a representative of the genre of sitcoms and a superb specimen for the research, scrutiny and practice of how hyperbole, with its different aspects, does appear, apply in everyday speech, to be a way of CM non-observance (flouting, violating, infringing, etc.), as will be shown throughout the analysis. Actually, *Not going out* is hailed as one of the "Seven great British comedy TV shows for any taste" (The Upcoming, 2021).

One more thing should not be left unmentioned: having watched all of the last three seasons' episodes (to find them fertile with hyperbolic utterances), the researcher selected (from them) data for the study and tried his best to choose episodes with cultural and educational content that does not conflict with or violate that of his own. In other words, some episodes have been intentionally neglected because of their inappropriate and unpalatable discourse in terms of vulgarity or obscenity. Still, some taboos might appear if and only if they contribute to the theme and the bigger picture.

Three episodes from the last three series—the most contemporary ones as recommended—are chosen for the analysis as follows: **First. Season 10 (2019)**: Episode 1 'Parachute', Episode 2 'Holiday Share', Episode 5 'Memory'; **Second. Season 11 (2021)**: Episode 2 'Pub Quiz', Episode 4 'Old Acquaintance', Episode 5 'War'; **Third. Season 12 (2022)**: Episode 1 'Painting', Episode 2 'Text', Episode 6 'Tent'; as well as **New Year 2020 Special**: 'Resolutions'. The last one selected is of longer period than the other nine regular ones; that is why its extract has been divided into five parts (numerated from 1 to 5) prior to the analysis. All in all, ten extracts are chosen as data to achieve the aims of study and verify/refute its hypotheses.

3.3 Methods of Analysis

The data are analysed according to the eclectic model that is designed for the current study—to analyse hyperbole attitudes in BSs. Mixed methods research incorporating both qualitative and quantitative analyses is employed to analyse the data.

Qualitative research, on the one hand, addresses attitudes, behaviors, and experiences (Dawson, 2009). When conducting qualitative research, the focus is on some naturally occurring phenomena. Data are not given in a numerical format (Mackey & Gass, 2005). Its methods primarily focus on presenting people's depth-subjective meanings in the context of their experiences. Due to their function in creating sense, qualitative methods are typically referred to as being inductive for creating meaning (Leavy, 2017). A qualitative method in data analysis places a strong emphasis on interpretation, although there are many possible interpretations. In light of the participants' definitions of category, theme, regularity, and situation, data are organised, accounted for, and displayed (Cohen et al., 2007).

Quantitative research, on the other hand, according to Leavy (2017), is "a top-down process" (p. 87), where an evaluation is needed for statistical description and generalisability centered on objectivity. Data quantification and numerical analysis are two processes that are used in some types of quantitative research. For this kind of research, causal pertinence, connections, and correlations can all be revealed or discovered using quantitative research methodologies. Additionally, these methods are deductive and try to support the validity of the put out beliefs (Leavy, 2017).

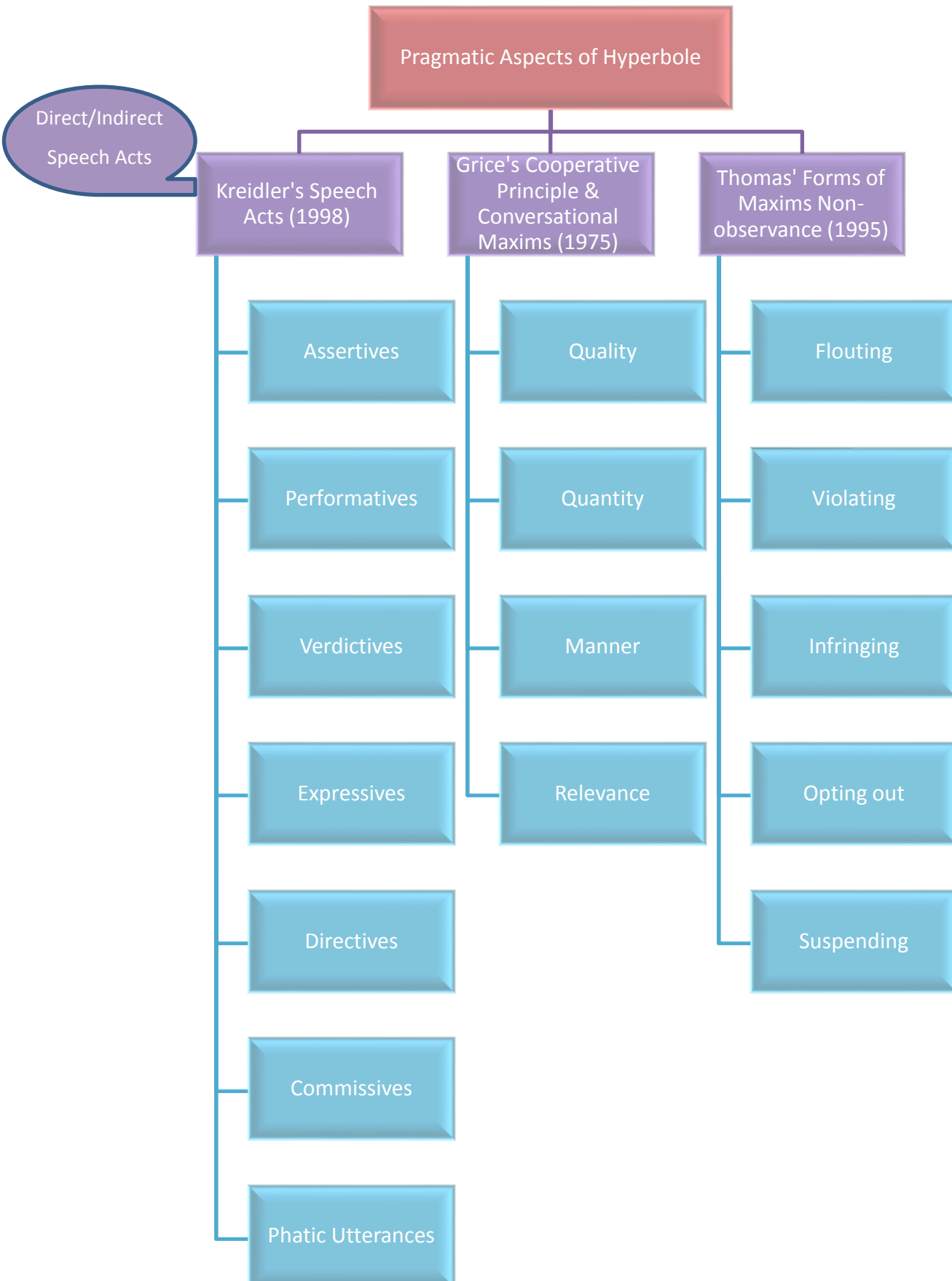
Mixed methods research is when both quantitative and qualitative methodologies are used together in a single project (Leavy, 2017). Due to

the near-constant compromise of the qualitative and quantitative components in research topics, such integration is not only necessary but also of great importance. Therefore, it will be essential for the researcher to use both methodologies in order to adequately address the aforementioned dimensions. The results from both qualitative and quantitative data analysis are included in this incorporation, which goes beyond the simple collection, analysing, and interpreting of data (Leedy & Ormrod, 2016).

3.4 The Model

To achieve the aims of the present study, an eclectic model is designed for analysing the chosen data. The eclectic model is based on three sub-frameworks that have been explained in detail in Chapter Two, viz., Kreidler's (1998) model for classifying SAs, Grice's (1975) model of CP and CMs, and Thomas' (1995) forms of the non-observance of Grice's maxims.

This model has been designed eclectically for analysing the data in question depending on pragmatic theories whereby contextualised, communicative—rather than decontextualised, lexical—type of meaning is approached. The components of the model are thought of as thorough and complementary of each other. They apply Kreidler's (1998) taxonomy of SAs (as equivalents of the interlocutors' various utterances including hyperbolic ones), to embrace Grice's theory of conversational implicature, reciprocal interlocutors and successful conversations and communication following CP/MS, and finally to employ Thomas' (1995) forms of CMs non-observance that usually results in such implicatures or additional, hidden meanings as hyperbole.

Figure 1*The Eclectic Model of Analysis*

Chapter Four

Data Analysis, Results, and Discussion

4.1 Introductory Remarks

This chapter is recommended for the work's practical section. The data, having been collected and described, are ready to analyse. Then, results are presented and discussed at the end of the chapter. Later on, they are evaluated according to the questions, aims, and hypotheses stated in chapter one.

4.2 The Analytical Procedure

The analytical procedure is a map to analyse the data of the study, representing the practical side. The analysis, as a matter of fact, comprises two sections: qualitative and quantitative. First, pragmatic discourse analysis of selected samples of the data will represent the qualitative method of analysis. Then, a statistical tool of percentages will be manipulated to do the quantitative data analysis.

4.3 Data Analysis

This section is devoted to analysing hyperbole pragmatically. Ten extracted situations from ten episodes are analysed qualitatively and quantitatively according to the model presented in the previous chapter.

Extract One: Series 10, Episode 1 “Parachute”

Toby plans a sponsored parachute jump to generate money for his hospital's children's wing. Having enthusiastically consented to participate, Lee, Lucy, Anna, and the grandparents seem to have doubt and lack the bravery to jump once they are in the air.

Geoffrey: Well, here's a rich display of humbuggery.

Frank: You what?

Geoffrey: *It's obvious you're all terrified. In fact, Wendy is the bravest one among you. At least she has the courage to admit to her fears.*

Now would anyone else like to offer to stay behind?

No, I thought not; so that settled. Lee, you can take my parachute.

Anna: *You're as scared as the rest of us.*

Geoffrey: *Not so, I overcame any misgivings I might have had one night in a military transport aircraft over Belize.*

Frank: *Nobody wants to know how you popped your cheery.*

Geoffrey: *I was part of a special operations team. Officially we didn't exist.*

Frank: *Oh! Here we go! A load of nonsense about pervert operations!*

Geoffrey: *Covert! (Mack et al., 2019)*

The Analysis:

Trying his utmost to disguise his fear and shun doing the jump, Geoffrey uses hyperbole (the role of the superlative) to duck the embarrassment by making a direct verdictive SA—retrospective and addressee-involved: “*In fact, Wendy is the bravest one among you*”. He violates the maxim of quantity by using the pronoun ‘you’ to indicate that he is not scared like the rest, while in fact he is. Later on, trying to show the others his overcoming any misgivings—with the same rich show of humbuggery he has accused the others of, he again uses (phrasal) hyperbole proclaiming “*Officially we didn't exist*”, a direct assertive SA of an absurd meaning that can be transferred to covert operations. Actually, Geoffrey violates the maxim of quality because he tries to mislead and convince the others that he has had such experience(s) of aircraft transport, and thus having nothing to fear or to prove, which is fabricated and untrue. Doing so, he violates the maxim of manner as well, for not being perspicuous (clear and brief).

On the part of Geoffrey's constant rival, Frank, the latter makes a direct verdictive SA to pejoratively express a hyperbolic opinion (a single word hyperbole) of Geoffrey's narrative: “*A load of nonsense about pervert operations*”. Frank does flout both maxims of quality and relation by implicating that Geoffrey is sexually strange or deviant; the former because he speaks without evidence and the latter because sexuality has nothing to do with parachuting.

Extract Two: Series 10, Episode 2 “Holiday Share”

As Lee and Lucy spend three nights in the New Forest with Toby and Anna, the difficulties of sharing a holiday cottage with friends are on full display. They forget about the lovely countryside as they argue about who has the better bedroom, where they should go on day trips, who should handle the cooking, and who should stay behind on the last day to tidy up the cottage.

Lee: So you're not annoyed that I lied about it being our anniversary.

Lucy: Well it doesn't count as a lie. You use it to get something you really want.

Lee: I must remember to tell the kids that.

Lucy: Anyway, it was a necessary evil. Anna's my friend but, my God! she's pushy sometimes.

It's like Airbnb-being in Hitler's bunker.

Lee: Toby's just as bad.

Lucy: Oh he just does whatever Anna wants. He's like Siri but with less initiative.

Hi Toby!

Lee: Yeah the old "he's standing behind you" routine doesn't really work, if they're in a different room.

Toby: Just popped out to the car to get a book!

Lee: Didn't see you standing there.

Toby: Right. See you at dinner then.

Lee: Did you know he was standing there?

Lucy: Of course, Lee! It was seeing his face that reminded me to slag off him and his wife.

Lee: Do you think he heard us?

Lucy: I don't know.

Lee: Oh God! We admitted we were lying about our anniversary and we compared him to a human Siri.

Lucy: I think that's bad - I said being with Anna was like sharing a cottage with Hitler.

Lee: Well, if he is like Siri maybe he misheard and thought you said it was like sharing a porridge with Bette Midler.

Lucy: Oh God!

Lee: That could be worse.

Lucy: How?! If I'd called her a stuck-up witch married to a neutered poodle?!

Toby: Forgot to lock the boot! (Mack et al., 2019)

The Analysis:

Lucy harshly chastises her friend, Anna, making a direct verdictive SA. Comparing being with her “like Airbnb-being in Hitler's bunker” is evidently hyperbolic (of comparison). Hence, Lucy flouts the maxim of quality because being 'pushy sometimes' is not adequate evidence to equating Anna with Hitler. Subsequently, Lucy portrays Toby, Anna's husband, as “Siri” for doing whatever Anna dictates. This is another direct verdictive SA. Hyperbole is there due to the comparison Lucy holds between Toby and the software programme 'Siri' which is totally controlled by (human) users. Again, implicating that Toby is quite timid

or submissive to his wife, Lucy flouts the maxim of quality for saying something lacking adequate evidence.

After the sudden presence of Toby at the couple's room window, and suspecting that he could have heard their harsh criticism about him and his wife, Lucy shockingly repeats the same description of Anna's character (the resemblance to Hitler). Lee, also, mentions the Toby – Siri comparison once again. Additionally, making another verdictive SA, Lucy flouts two conversational maxims: that of quality firstly—associating Anna and Toby to a “*witch*” and a “*poodle*” respectively, as well as that of manner—for the unnecessary prolixity or repetition that, in its turn, brings about and reinforces hyperbole (a clausal one). Actually, “*If I'd called her a stuck-up witch married to a neutered poodle?*” is an indirect SA since its structure is not in harmony with its function—a rhetorical question used to express criticism; i.e., an interrogative sentence not used for the function of soliciting information.

Extract Three: Series 10, Episode 5 “Memory”

Lee disrupts Lucy's favorite television show by sitting next to her on the sofa, eating her chocolates and talking loudly throughout the dialogue. Lucy's evening is wrecked when Lee suddenly realises he cannot remember the name of the leading actor and his hypochondria warns him of losing his memory.

Lee: What is his name?! I can't believe I can't remember. He's been in loads of things.

He was in that other one that we watched with her that used to be coronation street...don't...what she called. It's annoying, isn't it?

Lucy: It's bloody infuriating. Can we just watch it?

...

Lee: Honestly, dear Lucy, I am worried I'm forgetting things more often lately.

Lucy: Like what?!

Lee: Well, like...well, I don't know. I can't think of one now for a second.

Lucy: I should be recording this in case it comes up in my trial.

Lee: OK, sometimes I walk into a room and I can't remember what I'm doing there.

Lucy: That's completely natural. I have that too.

...

Lee: Do you know what? When I was a teenager, I could have told you every FA Cup winner from 1972 to 1986 and the goal-scorers. Do you want me to list them?!

...

Lucy: I don't care. The point I'm trying to make is that as you've gotten older you've subsequently watched loads more TV programmes and read hundreds more books. All right you've watched loads more TV programmes! And you can't possibly remember it all. (Mack et al., 2019)

The Analysis:

Lee makes a direct expressive SA (that is retrospective and speaker-involved): “*I can't believe I can't remember... It's annoying, isn't it?*” to show his annoyance about being unable to remember an actor's name who appears in “*loads of things*”. Lee flouts the maxim of manner for not being brief, clear and orderly: “*He was in that other one that we watched with her that used to be coronation street...don't...what she called. It's annoying, isn't it?*”. This could wrongly generate an implicature of him having dementia, hence the (clausal) hyperbole.

Lucy makes an assertive SA “*It's bloody infuriating*” in response to the confusion Lee makes while she tries to enjoy watching her favourite TV show. The act is indirect because the sentence is declarative (not imperative) but is used as a command (or a request) to stop Lee from chitchatting, i.e., the form and the function do not coincide. Lucy's indignant reaction contains a (single word) hyperbole which might

implicate that she is more concerned with the show than with her husband. Actually, Lucy flouts the maxim of quantity for not being informative enough by using “*It*” rather than stating whether it is Lee's current condition—his inability to remember—that is “infuriating” or the confusing comments he makes while gatecrashing her favourite programme. Also, she flouts the maxim of quality for her unreal depiction of the situation as “*bloody*”.

Also, by means of a direct assertive SA: “*The point I'm trying to make is that as you've gotten older you've subsequently watched loads more TV programmes and read hundreds more books*”, Lucy flouts the maxim of quantity for saying something she hastily refrains from: “*All right you've watched loads more TV programmes!*”; i.e., Lee is not expected to be interested in reading books. Thus, (clausal) hyperbole is present because of the exaggeration Lucy shows while trying to alleviate Lee's worry (about his memory) – depicting him as hungry for (hundreds of) books, the thing which ironically seems to be untrue and results in Lucy's flouting the maxim of quality, too.

Extract Four: Series 11, Episode 2 “Pup Quiz”

Toby and Anna join Lee and Lucy for a fun night of pub trivia to commemorate their wedding anniversary. However, the night is derailed when the foursome separates into competing teams.

Lucy: Let's go with Quorate then whatever that means.

Toby: Oh, that wasn't a team name suggestion. Quorate is Latin - it means enough people to begin proceedings.

Lucy: And that is why we're going to win with our secret weapon, Toby.

Anna: Why is Toby the secret weapon?!

Lee: Yeah, what about me?

Lucy: Well, and you as well of course, Anna. Toby is the secret weapon but you're more of an obvious weapon like a...

Toby: Weapon of mass destruction.

Anna: Just because he's a doctor, everyone assumes he's the brains in the relationship - it's infuriating.

Lucy: I think you're both equally going to win this for us.

Lee: Both! What?! Am I just the eye candy?!

NOW THAT THERE ARE TWO COMPETING TEAMS OUT OF THE
FOURSOME: TEAM LEE VS. TEAM LUCY...

Lucy: Now you listen to me Toby and you listen carefully. I absolutely have to beat Lee; he called me a bimbo.

Toby: I'm sorry, Lucy. Our priorities are misaligned; you're looking for revenge - I'm looking to survive.

Lucy: If you don't start playing properly, do you know what I'm going to do?

Toby: I suppose it's optimistic to think: take pity on a man who's clearly traumatised - help him go into hiding from his wife and get him enrolled in the witness protection scheme. (Mack et al., 2021)

The Analysis:

Describing Toby as a secret weapon and stating why they all are going to win the memorial competition, Lucy makes a direct assertive SA: “*And that is why we're going to win with our secret weapon, Toby*”. Such a description is, obviously, hyperbolic (a phrasal one) and thus flouting the maxim of quality—a man being a weapon is something virtual and untrue.

Then, Lucy flouts the maxim of quality once again making a direct verdictive SA when justifying to Anna: “*Toby is the secret weapon but you're more of an obvious weapon like a...*”. Also, being reluctant and

not informative enough, Lucy flouts the maxim of quantity when she hesitates to exemplify for the (phrasal) hyperbole of Anna being '*an obvious weapon*'. Meanwhile, Toby's reply to her "*Weapon of mass destruction*", is similarly hyperbolic (of comparison) and it does flout the maxim of quality for being untrue. Although Toby's reply or example is just a phrase, it could easily be rendered and fathomed as a complete illocution: '*Anna is like a weapon of mass destruction*'—a direct verdictive SA. Toby wants to implicate a subtle and elusive criticism, i.e., how harmful and wicked Anna might be.

After the separation of the group which creates two rivalries: Team Lucy (Lucy & Toby) VS. Team Lee (Lee & Anna), Lucy threatens Toby when she realises that he intentionally gives wrong answers to let Anna win. Lucy asks him whether he can imagine what she is going to do if he does not help her beat Lee. Actually, Toby's reply "*I suppose it's optimistic to think: take pity on a man who's clearly traumatised - help him go into hiding from his wife and get him enrolled in the witness protection scheme*" is quite hyperbolic (a clausal one). It may be perceived as a directive SA which is indirect for being a declarative used as a request (to help); or as a direct assertive SA stating the miserable life the speaker undergoes. Anyway, Toby's hyperbolic reply flouts both maxims of quality and manner. As for quality, getting enrolled in the witness protection scheme implicates that Anna, Toby's spouse, is a criminal, which is untrue. Whereas flouting the maxim of manner unfolds because Toby's locution here is not perspicuous, with its unnecessary verbosity.

Extract Five: Series 11, Episode 4 “Old Acquaintance”

Lucy gets irritated when Lee joins Facebook for the first time to make contact with an ex-girlfriend (Karen) from 20 years ago. Her emotions are exacerbated by the unexpected presence of a university acquaintance with whom she had a fleeting connection. Lee and Lucy begin behaving badly as they are threatened by fond memories from the past.

Karen: It's very nice of you to have me back, especially after I took the mick out your husband so much.

Lucy: That's why I wanted you back; it's hard work mocking him by myself all these years.

Karen: Has he ever told you about the perm?

Lucy: I don't believe he has.

Lee: It wasn't a perm, it was a demi wave.

Karen: Oh, it's such a shame. There aren't any photographs so I could show you what an absolute pillock he looked. Oh, hang on, wait a minute, there is. He wanted to look like that bloke off INXS.

Lucy: Oh, my God! He looks more like Steffi Graff.

Lee: Ey! At least I'm not the one who tried to pierce my own ears with a staple gun.

Lucy: Ouch!

Karen: Oh, God! Yeah, I ended up in casualty. Hey, that was the same night we got engaged. I came out of hospital with a bandage on my head and a ring on my finger. Do you remember?

Lee: No!

Karen: Oh, that's charming, that is.

Lee: We never got engaged, Karen.

Karen: Yes we did, you put one of those old-fashioned wrinkles off a Diet Coke on my finger.

Lee: See? We were just messing.

Karen: *I wore it for a whole year. What am I like?*

Lee: *Is that rhetorical?*

Karen: *You got down on one knee.*

Lee: *I really don't remember any of this at all.*

Karen: *Yes, you do. You got all weepy in A&E and then you said you'd come so close to losing me that you wanted to hold on to me forever, you, soppo twat.*

Lucy: *Yeah, Lee, you silly old c...*

Lee: *Ok!*

Karen: *Look at his face. I am killing him.*

Lucy: *Yeah. Leave me with something to do. (Mack et al., 2021)*

The Analysis:

Initially, a direct assertive SA is made by Lucy who sardonically justifies why she invites Karen for the second time—“*it's hard work mocking him by myself all these years*”. Hence, Lee appears to be such a subject of mocking and bullying that Lucy needs another person to help her do so. Hyperbole (a clausal one) is there because Lucy flouts the maxim of quality by claiming that her mocking of her husband for a number of years is hard work—something virtual and untrue.

The conversation continues and the ladies keep on targeting Lee. Karen, showing old photos of Lee's, portrays him as “*an absolute pillock*” trying to imitate a famous artist in the appearance (the hair cut). Lucy, being more sarcastic, likens him to Steffi Graff, once a prominent tennis female player: “*He looks more like Steffi Graff*”. Thus, by this direct verdictive SA, Lucy flouts the maxim of quality because the resemblance between Lee and Steffi is quite unsound and untrue. Actually, it is inferred as a means to drastically belittle and mock Lee (as a quasi-lady), hence the hyperbole (of comparison).

At the end of the discourse, and after the embarrassment Lee undergoes, especially by Karen for the mention of their previous engagement and some other concomitant details, Karen realises Lee's uneasy situation and says: *"I am killing him"*. This, in fact, is a direct assertive SA. As such, Karen flouts the maxim of quality because she does not kill anyone at all; she just implicates how highly embarrassed Lee feels then. Thus, her locution is hyperbolic (of a single word). In her turn, Lucy flouts the maxim of quality, too. She replies to Karen positively as if Lee were dying (because of the virtual killing) and Lucy were waiting for her role in the crime. Her locution *"Yeah. Leave me with something to do"* is a direct directive SA. Quite interestingly, this locution is liable to be pointing out an illocution of Lucy's threatening intention, viz., another implicit commissive SA. She, doubtless, transfers the (clausal) hyperbolic, absurd meaning of killing Lee by Karen to the bitter, annoying and awkward memories that Karen discloses during the meeting.

Extract Six: Series 11, Episode 5 "War"

A family visit to the war cemeteries in Normandy unearths a piece of family history that should have been left buried.

Wendy: A lot of people as we get a little older aren't entirely honest about our age.

Lucy: You lied to the Passport Office?!

Wendy: No, of course not.

Frank: I'm sorry, but I'm a little confused. How old are you exactly?

Lee: Should we cut her open and count the rings?

Geoffrey: You may as well tell her.

Wendy: I'm two years older than you were always led to believe Lucy.

Lucy: I don't believe this.

Lee: Do you need a drink?

Lucy: Why lie about your age?

Wendy: It was a long time ago before I met your Dad.

Frank: The good old days, eh?! The dawn before the dark.

Wendy: I was approaching 30 unmarried. I was worried that people would call me an old spinster. So I decided to remain 28 for a couple of years longer than I was strictly entitled.

Geoffrey: And then she met me.

Frank: And realised she'd be better off adding a couple of decades.

Wendy: At the time, I told the same lie to your Dad. But a short time later, he happened to stumble across my birth certificate. So I told him the truth. But I've been dishonest with so many people. It's sort of became easier to keep lying.

Lucy: Mum?!

Lee: Oh, Lucy it's not that bad.

Wendy: Exactly.

Lee: What's an extra couple of years at your mum's age? It's a drop in the ocean.

Wendy: Drink your milk.

Lucy: So, that time I spent a fortune flying you to Rome for your 60th birthday, you were actually 62? (Mack et al., 2021)

The Analysis:

Making a direct assertive SA, and having been trying to dodge the question of her real age, Wendy violates the maxim of quality for maintaining something untrue: “A lot of people as we get a little older aren't entirely honest about our age”. Moreover, she violates the maxim of quantity for referring to 'a lot of people' and 'we' rather than talking

about herself in particular. Obviously, her statement is hyperbolic (a clausal one) because she excuses her lie as a sort of expected and rife between the old—a tenet that could be easily refuted by the allusion to the conversation participants Geoffrey and Frank.

Frank, in his comment on Geoffrey's mentioning of his first meeting with Wendy—trying to upset Geoffrey as usual, makes a direct assertive SA. He flouts the maxim of quality in his (phrasal) hyperbolic locution “*And realised she'd be better off adding a couple of decades*”. This is because he begrudges Geoffrey and usually tries to vex him especially before Wendy. Frank intentionally makes the hearer generate the implicature of Wendy's being with Geoffrey is so miserable that it expedites her ageing process. Thus, it is right to say that the same SA performed by Frank does embrace another verdictive one (judging Geoffrey). Wendy, however, does not usually complain about Geoffrey, and hence the flouting of the maxim of quality for there is no evidence to support Frank's claim.

Then, Lee appears as ironically mitigating Lucy's shock about her mother's real age and that two years at her age is not that bad. Lee, immediately though, uses the idiom: “*It's a drop in the ocean*”, which is quite hyperbolic (a phrasal one) and upsets Wendy. This is a direct assertive SA. Lee flouts the maxim of relation once, for provocatively and absurdly comparing Wendy's age to the (colossal) ocean—two years as a drop, as if Wendy were overwhelmingly geriatric (over the hill); the maxim of quality once again, because the comparison is not true—Wendy is 62 years old, not surpassing the age of either Geoffrey or Frank at least.

Eventually, Lucy ironically and nervously wonders: “*So, that time I spent a fortune flying you to Rome for your 60th birthday, you were actually 62?*”. Her conclusion is a directive SA. It is evidently indirect

since the interrogative sentence here is not used for the sake of asking or requesting; rather, it is made to seek confirmation, viz., the real age of Wendy. Actually, it has an illocution that Lucy feels sorry accordingly—another implicit expressive SA. So, Lucy does flout the maxim of quality when referring to the expenditure of flying her Mum (for her virtual 60th birthday) to Rome as a “*fortune*” as well as that of quantity for the unnecessary details; that is where (a single word) hyperbole appears.

Extract Seven: Series 12, Episode 1 “Painting”

Wendy creates a portrait of Lee's late father, Frank, and presents it to Lee and Lucy. She expects people to adore it, but it would necessitate the painting being more than competent, but also good. Lee and Lucy must find a way to remove the painting from their wall without Wendy or Geoffrey noticing.

Geoffrey: Where is it?

Lee: Erm, it's in Mollie's room.

Geoffrey: Why?

Lee: The thing is after you went last night, Mollie came down for a glass of water.

And when she saw the painting, well she immediately fell in love with it.

She said she'd never had a piece of artwork connect with her before on such a visceral level. Didn't she, Lucy?

Lucy: Yes. It was like she was suddenly 20 years older.

Lee: And she looked at us and she asked, well, she begged, she said, "Mummy, Daddy, can I have Grandad Frank in my room with me?"

Wendy: Did she?

Lee: We've all been devastated by the loss of Dad, but I think Mollie was hit the hardest.

Lucy: For now.

Lee: I took it straight to her room, and she gave me the sweetest smile, and she said, "I want to be able to see Grandad Frank first thing in the morning and last thing at night."

So I put straight on her wall, right opposite her bed. I even used your drill.

Geoffrey: Did you lubricate the chunk?

Wendy: Not now Geoffrey.

Lee: I felt putting it in her room was the right thing to do. What more can I say?

Lucy: Nothing.

Lee: When I left her bedroom...

Lucy: Oh, there is more.

Lee: ..the last thing I heard her say was, "Goodnight, Grandad Frank. Say hello the angels for me."

Wendy: That's quite a story, isn't it, Geoffrey?

Geoffrey: Yes, it most certainly is. And the bare arse is going up there, is it?

Lucy: No.

Geoffrey: Oh, don't tell me, Benji's put it in his room with a photo of Frank stuck on each cheek?

Lee: Well, obviously we will bring the portrait back when Mollie's ready. Although it did take me many, many years to get over the loss of my own grandfather. (Mack et al., 2022)

The Analysis:

This conversation has a great deal of hyperbole especially those acts made by Lee who finds no better way to get rid of Wendy's painting than fabricating a story full of exaggeration.

Justifying why he has moved the painting to Mollie's room, Lee says: "She said she'd never had a piece of artwork connect with her before on such a visceral level. Didn't she, Lucy?". Irrespective of the (fake)

reported speech clause, there is a direct assertive SA. Here, not only does Lee violate the maxim of quality for not being true, he also violates the maxim of manner because of the unnecessary verbosity which he resorts to trying to convince Wendy and Geoffrey why the painting is not in its 'pride of place'. Hence, hyperbole (a clausal one) is quite evident and that is what Lucy immediately shows after the confirmation Lee seeks for by his tag question "*Didn't she, Lucy?*".

Lucy's reply: "*Yes. It was like she was suddenly 20 years older*" is a direct assertive SA. Lucy, in her turn, violates the maxim of quality for affirming Lee's lie. Actually, Mollie is just 10 years old and her indirect speech (fabricated by Lee) is much bigger than her age—suitable to a 30-year-old person). Thus, (a clausal) hyperbole is present.

"And she looked at us and she asked, well, she begged, she said, Mummy, Daddy, can I have Grandad Frank in my room with me?", Lee, keeping on his virtual tale, makes a direct assertive SA to state how so much Mollie gets attracted to the portrait that she asks and begs to have it in her room. Apart from violating the maxim of quality, Lee also violates the maxim of manner because of the redundancy and repetition of the pronoun *she* and the verbs 'asked, begged, and said'. Doubtless, this is quite hyperbolic (clausal and due to repetition).

Additionally, Lee portrays Mollie as having the highest degree of sorrow and devastation following the departure of Frank: "*We've all been devastated by the loss of Dad, but I think Mollie was hit the hardest*". It is another direct assertive SA. Likewise, Lee violates the maxim of quality for this fake allegation. The hyperbole (of comparison) is so evident that Lucy comments on Lee's illocution saying: "*For now*" which implicates that Lee is going to be hit much more hard for this fake, humiliating situation he puts them all in.

Moreover, another direct assertive SA given by Lee, “*Although it did take me many, many years to get over the loss of my own grandfather*”, generates the implicature that getting back the portrait from Mollie's room to its first place should take a long period of time. Lee refers to himself as having undergone the same situation and that only could he restore his usual condition after many, many years of losing his grandfather. So, until Mollie is ready—after getting over the loss of her grandfather, the portrait will not be put in its pride of place. Lee does violate the maxim of quality for being untrue and also violates the maxim of quantity for providing unnecessary information—a violation that similarly includes the maxim of manner for the excessive verbosity. As such, hyperbole (of repetition) here is two-fold.

Extract Eight: Series 12, Episode 2 “Text”

Lee makes the naive error of texting Anna herself thinking that he has texted Lucy with a derogatory message about Anna. Attempting to steal Anna's phone and delete the text before she reads it is suddenly Lee and Lucy's most difficult challenge.

Lee: Got the all-clear, then?

Lucy: I've been to Morrisons, not to an STD clinic. What are you talking about?

Lee: Me telling you that Anna had left. Sent you a text.

Lucy: Oh, my phone's been on silent.

Lee: I might have wanted to get in touch.

Lucy: I know, that's why it's on silent.

Lee: Well, anyway, like I said in the text, you are so right. She is rude and she is snobby.

Lucy: I haven't had a text message from you.

Lee: Well, I definitely sent one. Look, it says, "message sent".

Lucy: Lee, you sent this to Anna.

Lee: Why would I do that?

Lucy: I don't know, why would you do that?

Lee: I accidentally replied to the text she sent me this morning.

Lucy: What did you write?

Lee: Nothing much.

Lucy: Oh, my God!

Lee: She'll think it's just light-hearted banter between pals.

Lucy: Banter? This is abuse! And it implicates me.

Lee: It's not that bad.

Lucy: Not that bad? It says, "You were right, Lucy, Anna is rude and snobby, and a little..." Why did you write that last word?!

Lee: It's what you said.

Lucy: No! I said she was a little curt!

Lee: It's close enough. (Mack et al., 2022)

The Analysis:

The phrase "the all-clear" is used to indicate the culmination of some dangerous or difficult situation. As such, Lee uses the phrase wryly here in an allusion to Anna who has come and left (harmlessly). He makes a directive SA which is indirect because Lee merely means '*Anna had left*'; thus, the structure of the locution does not match its function. Actually, the directive SA indicates an implicit verdictive one (judging Anna). Hence, Lee does flout the maxim of quality for this untrue association between Anna and danger. In addition, he flouts the maxim of relation for not being specific (to the point). Actually, one can assure that (phrasal) hyperbole is present via Lucy's reply "*I've been to Morrisons, not to an*

STD clinic. What are you talking about?”. It also means that Lucy does not infer properly what Lee has implicated.

Talking about the message sent mistakenly to Anna (targeting Anna) by Lee, Lucy shows that [*It says, "You were right, Lucy, Anna is rude and snobby, and a little..."*]. Neglecting the report clause, what follows is a direct verdictive SA. Lucy, not completing Lee's description, suspends the maxim of quantity by refusing to utter a taboo about her friend Anna. Even when she asks Lee about the reason why he has written it, she says: “*Why did you write that last word?*”. Actually, Lee's impression and words about Anna indicates (a phrasal) hyperbole on the basis that his description of her is more vulgar than that of Lucy; the former contains an obscene word as a substitute for the less offensive 'curt' found in the latter.

Extract Nine: Series 12, Episode 6 “Tent”

Organising a family camping trip, Lee takes the initiative to bridge the gap between the generations. Unfortunately, he has forgotten to look at the forecast. Then, the dissatisfied campers are eager to get away after Lucy discovers something in the woods that remarkably resembles a human bone.

Anna: Excuse me, where are the facilities?

Lee: You mean the, uh, the hot yoga and the badminton courts?

Anna: Interesting you should say that.

Toby: I might have slightly oversold the weekend to Anna.

Anna: You said glamping.

Lee: Oh, no. I've been glamping. Full of glunts. Don't worry, Anna. I have arranged some toilet facilities.

(LUCY & LEE COME BACK AFTER A WHILE FETCHIN A BONE)

Anna: Oh, my God. What is that?

Lee: It's just an animal bone, right? Like a deer or something.

Anna: There are no deer in this forest. Has anyone seen a deer? I haven't seen a deer.

Lee: Probably just passing through.

Anna: Oh, yeah, maybe it was flying overhead on Christmas Eve and had a heart attack.

Geoffrey: It's a cow bone.

Lucy: A cow? In a forest? Did it fall out of its nest?

Geoffrey: I'm saying it's a cow bone from a butcher's that a dog was probably carrying.

Lucy: Are you sure it's not a human bone?

Geoffrey: Of course it's not a human bone. Why would it be a human bone?

Lee: I said it wasn't a human bone.

Anna: Can we all stop saying human bone?

Lucy: We need to show it to Toby. He'll know, he's a doctor.

Anna: Toby isn't here.

Lee: He's still not back?

Wendy: Or maybe a little part of him is here. (SHE CHUCKLES EERILY)

Anna: Of course, if we'd gone somewhere with phone reception, we could've called the police and report him missing.

Lee: Calm down, Anna. You're perfectly safe in here.

Anna: Oh, yes, perfectly safe behind this unreachable monster-proof sheet of thin nylon. (Mack et al., 2022)

The Analysis:

Tantalised by Toby, Anna asks about the facilities that should be available for their (virtual) glamping (which is more comfortable and

luxurious than traditional camping). Lee sarcastically comments: “*You mean the, uh, the hot yoga and the badminton courts?*”. Lee's remark is an indirect directive SA which intrinsically indicates a negative answer and invites Anna to acquiesce to his humble arrangements. Lee flouts the maxim of quantity because instead of directly and specifically answering the question, he ironically makes that rhetorical question and thus providing no information. He also flouts the maxim of relation because his reply is not to the point. Hence, Lee's SA indicates (a clausal) hyperbole and implicates how he considers Anna as pompous and patronising.

Following that, seeing that the place lacking facilities and comforts, Anna asks Toby about 'glamping' that he has promised. Lee, a constant opponent to Lucy, tries to justify on behalf of Toby, claiming “*I've been glamping. Full of glunts*”. Lee's comment is a direct assertive SA with another implicit verdictive one. Ironically, Lee is known to be spending most of his time at home; scarcely does he leave it for such a thing as glamping. So, he violates the maxim of quality for saying something untrue. His SA has (a phrasal) hyperbole so that he might portray 'glamping' as something unpalatable and abhorrent—full of glunts, which also implicates that anyone who likes glamping should be a glunt (someone who acts like a douchebag); it is a rude hint about Anna's character.

Having seen a bone, the group are quite nervous and scared. Anna proves the most terrified one. As Lee and Geoffrey suggest that it is just an animal bone like deer, Anna anxiously comments: “*Oh, yeah, maybe it was flying overhead on Christmas Eve and had a heart attack*”. This is a direct assertive SA. Anna, nervous and bewildered, infringes the maxim of quality for proposing a deer flying. Furthermore, she infringes the

maxim of manner in light of the redundancy of her previous reply: *“There are no deer in this forest. Has anyone seen a deer? I haven't seen a deer”*. Her reaction is hyperbolic (a clausal one) and implicates that she is too uptight a person who is apt to easily panic and dramatise things.

Meanwhile, Wendy, in her provoking remark about the rather long absence of Toby, holds the bone and says: *“Or maybe a little part of him is here”*. She makes a direct assertive SA. She flouts the maxim of quality for attributing the bone to the body of Toby who has gone to his car to bring some food. Her comment is hyperbolic (a clausal one) and implicates her perception of Anna's characteristic restlessness .

Trying to reassure Anna, Lee says that she is safe and there is nothing to be afraid of. However, Anna replies: *“Oh, yes, perfectly safe behind this unreachable monster-proof sheet of thin nylon”*. This is a direct assertive SA (sarcastically claiming being safe) with an implicit expressive one (showing her dissatisfaction and anxiety). Anna again, due to her nervousness, does infringe the maxim of quality following the contradictory, absurd description of the tent as unreachable, monster-proof and of thin nylon. Also, she infringes the maxim of manner due to the unnecessary verbosity. Hence, (a clausal) hyperbole unfolds.

Extract Ten: New Year 2020 Special “Resolutions”

With 40 minutes to go until midnight, a New Year's Eve party at Lee and Lucy's house turns sour when parlour games are suspended in favour of a no-holds-barred round of new year's resolutions shared and received with not a lot of festive spirit.

(1)

Lee: Come on, admit it. You saw it.

Lucy: Don't accuse Dad of cheating, Lee.

Lee: He's never even heard of Taylor Swift.

Geoffrey: Of course I've heard of him!

Lee: Taylor Swift's a woman.

Geoffrey: Well, it's so hard to tell nowadays.

Lee: OK, then, name one Taylor Swift song.

Geoffrey: I don't need to be cross-examined by you to prove my integrity!

(2)

Anna: Why did you make me Cruella de Vil?

Lee: Perhaps he couldn't spell Goebbels.

Toby: You loved that film. I was trying to help you.

Anna: By suggesting I'd kill puppies and use their skins as a coat? Is that how you see me?

Toby: Of course not.

Lee: Yeah, he knows you wouldn't bother killing them first.

Toby: Look, you made me Steve Davis - a man who was so boring, they nicknamed him Interesting.

Anna: Only because you love snooker. If I was trying to encapsulate your personality, I'd have left the paper blank.

Wendy: Oh, what a bitch!

(3)

Lucy: And now, let's see what I can come up with for you.

Lee: What?

Lucy: So, where to start?

Biting off strips of fingernail and using them as toothpicks? Breaking wind, both ends? And my favourite, the constant rearrangement of testicles. I mean how complicated can it be? There's a left one and a right one. They're not a string of fairy lights.

Oh, it's quite hard, this, isn't it, choosing one bad habit? It's like being asked to choose my least favorite child.

Wendy: *Charlie. You take a chill pill - it was just a joke!*

Frank: *Yeah, she hates them all!*

(4)

Toby: *Right, well, there we are. We've all been given resolutions and we've all accepted them. Well done, everybody.*

Lee: *Er, not so fast, you two. It's your turn*

Anna: *Us? I-I thought this was just a family thing.*

Lucy: *Well, we all think of you as family.*

(5)

Frank: *And that pompous get isn't making no effort at all.*

Geoffrey: *No need to get fractious with me, you stupid little man!*

Frank: *You want to get fractures? I'll give you fractures.*

Geoffrey: *Fractious! With an I-O-U. You know, that thing you use as payment at the working men's club. (Mack et al., 2020)*

The Analysis:

In (1), Geoffrey, while contending with Lee, makes a direct assertive SA: “*Well, it's so hard to tell nowadays*”. He defends himself by claiming that although he has heard of Taylor Swift, it is so hard nowadays to discern whether one is male or female; that is why Geoffrey has mistaken 'her' for 'him'. On the one hand, Geoffrey could have actually heard of the singer Taylor Swift but he does not know her gender. As such, he flouts the maxim of quality because his claim is deprived of adequate evidence. On the other hand, supposing Lee's accusation is right, Geoffrey, then, violates the maxim of quality by the intentional misleading. Hyperbole (a phrasal one) is present, anyhow.

Actually, the latter supposition might be seconded by Geoffrey's decline to name a Taylor Swift's song. His reply to Lee "*I don't need to be cross-examined by you to prove my integrity!*" is a direct expressive SA. Accordingly, his reply is either a means to dodge the question because he does not know the singer or her songs, which indicates that he violates the maxim of quantity; or he knows but refuses to name a song (refuses to co-operate) and thus opting out of the maxims of quantity and relation; integrity has nothing to do with (and cannot be proved or refuted by) naming a song or a singer. Put another way, integrity is a critical, profound principle and to have someone cross-examined for their integrity (as in a trial) is much far away from the guessing game the group play. Hence, (a clausal) hyperbole is present.

In (2), during the game, Anna—sceptical and uptight as usual—asks why Toby should choose Cruella de Vil for her. Lee intrudes and comments: "*Perhaps he couldn't spell Goebbels*". His comment is a direct assertive SA underlying an implicit verdictive one (condemning Anna). Lee, here, flouts the maxim of quality for claiming something lacking evidence; the maxim of relation because neither Anna (the real person) nor Cruella de Vil (a movie virtual heroine) is relevant to the propaganda minister in Nazi Germany, Goebbels. The only justification suitable to this linking is that Lee implicates Anna has a persona of that historical, ruthless character (well-known for executing the Jewish). Hence, (a clausal) hyperbole occurs.

Inferring that Toby gives a bad impression about her by associating her with Cruella de Vil, Anna again wonders if Toby hints that she is capable of killing dogs to use their skin as raiment. While Toby negates this bid, Lee again comments: "*Yeah, he knows you wouldn't bother killing them first*". Once again, he makes a direct assertive SA underlying

a verdictive one. By this snide remark, Lee flouts the maxim of quality for being untrue. It is just another (clausal) hyperbole to implicate how callous Anna is.

When it comes to the character Anna has chosen for Toby, Anna's dark side drastically surges. She addresses Toby as follows: *“If I was trying to encapsulate your personality, I'd have left the paper blank”*. Quite surprisingly, Wendy, high-spirited, instantly and vulgarly replies: *“Oh, what a bitch!”*. Wendy's exclamation is a direct verdictive SA. Being intoxicated, Wendy infringes the maxim of quality for this hyperbolic (a single word one), offensive, and untrue remark which leaves all speechless.

In (3), Lucy expresses her annoyance about Lee's irritating, usual habits and describes choosing the worst one: *“It's like being asked to choose my least favourite child”*. So, Lucy makes a direct assertive SA. She flouts the maxim of quality because having a child as the least favourite one is virtual and not real. She also flouts the maxim of manner for not being brief and clear. Hence, her locution is hyperbolic (of comparison).

Quite surprisingly though, in an unexpected reaction to Lucy's last comparison, the old woman directly names Charlie (as Lucy's least favourite kid). Because of intoxication, Wendy's direct assertive SA infringes the maxim of quality for not being true or provable; the maxim of quantity for not being informative. Still, the drunk grandmother hastily refrains: *“You take a chill pill - it was just a joke”*. Furthermore, she hyperbolically transcribe *'a chill pill'* for the group—making a direct directive SA—after tasting the bitter fruit of her 'joke'.

Frank, however, usually slapdash and naive, comments on Wendy's flat joke, saying: *“Yeah, she hates them all”*. He hyperbolically makes a

direct assertive SA (a clausal hyperbole). He does infringe both maxims of quality—for the lack of evidence; of quantity for not stating those who are hated.

In (4), Toby says: *“We’ve all been given resolutions and we’ve all accepted them”*. His utterance can be read and classified from four different angles: as a direct assertive SA, as a direct expressive SA, as a direct commissive SA (promising to accept resolutions), or it can be perceived as an indirect directive to conciliate all and to suggest concluding the game of resolutions. Using the inclusive ‘we’, Toby flouts the maxim of quantity because neither he nor his wife, Anna, has given resolutions apart from accepting them. He flouts the maxim of quality as well because not all the attendants accept their resolutions (for the new year) genuinely and practically. Seemingly, Toby’s (clausal) hyperbolic locution triggers the implicature that he is afraid of his uptight wife’s discourteous reaction when her turn comes (to confess and accept her shortcomings and accordingly to make resolutions), given that he is the one who has suggested this kind of negotiations as a means to have fun that night.

In (5), the bitterest contention between Geoffrey and Frank takes place. Geoffrey, because of Frank’s constant lewd remarks about Wendy, tries to condescend Frank—who appears to be feckless and lacking in the cognitive potentials (and linguistic competence) the others possess. So, when Frank says that he is not obliged to abide by his resolutions because the others do not, he refers to Geoffrey by saying: *“And that pompous get isn’t making no effort at all”*. Provoked, Geoffrey reacts: *“No need to get fractious with me, you stupid little man”*. Quite eccentrically, Frank replies to Geoffrey: *“You want to get fractures? I’ll give you fractures”*. First, Frank makes an indirect directive SA (a rhetorical question); then

threatening Geoffrey, Frank makes a direct commissive SA. As such, Frank does infringe the maxim of relation—basically because of his instinctive cognitive deficiency—as he usually misinterprets the others or misses the point of their locutions. Actually, Frank's hyperbolic reaction is followed by another one said by Geoffrey who mockingly corrects Frank about the word '*Fractious! With an I-O-U*' and carries on: “... *that thing you use as payment at the working men's club*”. Geoffrey's explanation to the meaning of 'fractious' is a direct assertive SA underlying an implicit verdictive one. Geoffrey flouts both the maxim of quality (because of his incredible explanation); the maxim of relation for the irrelevance between the word and Geoffrey's mocking explanation. So seen, Geoffrey reinforces the implicature of Frank being disadvantaged and suffering a sort of cognitive impairment.

4.4 Findings and Discussion

This section is devoted to the results founded on the ground of the analysis of the sitcom under study.

4.4.1 The Qualitative Analysis

Throughout data analysis, it has been shown that hyperbole as a pragmatic phenomenon may appear and occur depending on a number of pragmatic aspects. Among those are SAs (be they direct or indirect) and CMs non-observance which incorporates a number of different ways or forms. Doubtless, this is what the first hypothesis of the study states.

As far as SAs are concerned, the data demonstrate direct SAs to be more frequent than indirect ones. This can indicate that the characters are quite keen on divulging their feelings and opinions albeit with a touch of wit — in a roundabout manner. Actually, discerning between what is direct and indirect might rise to be a moot point. After all, it could be rendered this way: people can be direct in delivering their indirect,

roundabout messages and this kind of amalgamation is usually readily grasped and reacted to because it is incorporated within the human faculty of communication and interaction.

More specifically, assertive SAs are mainly made by the sitcom participants and that mirrors their tendency to state, describe, give, and take information that is not necessarily valid or distant from absurdity; transfer of meaning is present as a solution to dispel the vacuum of sense as stated in the second chapter. Next, verdictives occupy the second rank on the list of SAs made to show hyperbole in the sitcom conversations. They reflect the speakers' leaning toward judging the others' words and actions. Then come directive SAs made for the sake of ordering, requesting, or suggesting with the amount of elusiveness expected to bring about hyperbole. Forth on the list are expressive SAs which disclose their performers' interior condition after some speech or event. Finally, the fifth rank is occupied by commissives which, as the name suggests, commit the speaker to doing or undoing something in the future. Obviously, performatives and phatic SAs have nothing to mention when it comes to show hyperbolic meanings and this is no surprise since performatives, on the one hand, need more serious, formal settings to occur; phatic utterances, on the other hand, are used as greetings and courteous bids to open conversations; meaning they are quite dispensable as far as hyperbole is concerned.

Doubtless, non-observance of CMs has a great deal to do with pragmatic hyperbole. It is shown that the more participants use hyperbole, the more they ignore those CMs. First of all, this non-fulfilment occupies the maxim of quality resulting in participants' statements and evidence to be at odds. Then, the maxim of quantity is encroached because of giving and stating superfluous information or, conversely, because of too little

information. Following, the maxim of manner non-observance due to hyperbole does happen and associate verbosity and wordiness. Last, hyperbolic utterances also herald a non-observance of the maxim of relation when the speaker misses the point or beats around the bush.

Concerning how non-observance might be figured out or categorised, it is necessary that violating some CM(s) be differentiated from flouting it/them in the first place, and consequently being acquainted with, alongside the other ways of such non-observance. Actually, the analysis of the sitcom conversations demonstrates that flouting does happen more frequently than the other ways in toto. Flouting occurs due to the speaker's intention to trigger an implicature in the hearer's mind on purpose; to invite him to infer some extra, hidden meaning—but not to deceive or take in him at all, in which case violating does unfold. Another form of non-observance, viz., infringing a CM also occurs (albeit no non-native speaker of incomplete linguistic competence being involved), usually as a result of some cognitive or mental impairment or inconsistency and in such cases as intoxication and nervousness. As for opting out of a CM, it could be defined as a manoeuvre by the speaker who shows a rather interim inclination to preserve some piece of information and not to be cooperative enough for ethical or professional reasons. Nearly with the same rare proportion of occurrence, suspending of a CM takes place on the basis of specific-cultural matters or when the speaker is urbane enough to disdain and shun taboos.

4.4.2 The Quantitative Analysis

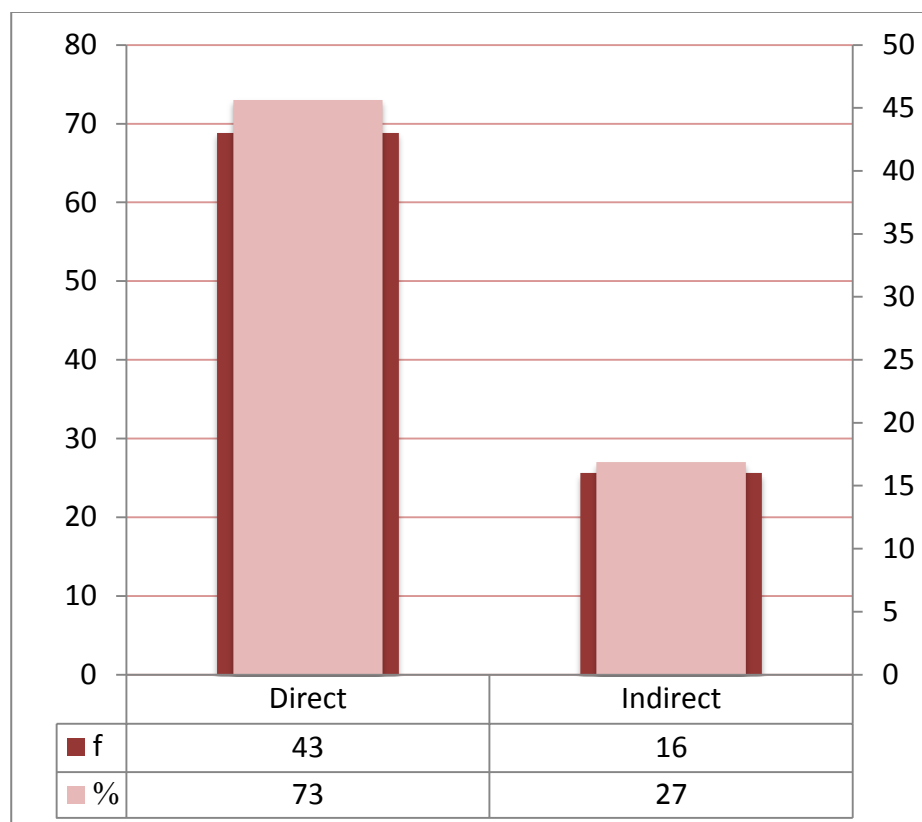
Following is an attempt to demonstrate the findings statistically.

4.4.2.1 Direct and Indirect SAs Results

The following table and figure show the results of the direct and indirect SAs that are ensured through data analysis:

Table 1*Frequencies and Percentages of Direct and Indirect SAs*

The Item		<i>f</i>	%
Speech Acts	Direct	43	72.9
	Indirect	16	27.1
Total		59	100

Figure 2*Frequencies and Percentages of Direct and Indirect SAs*

As Table 1 and Figure 2 show, direct SAs are made more than indirect SAs by the sitcom characters in their hyperbolic locutions. Actually, the percentage of direct SAs is approximately 73% with a frequency of occurrence equals 43 times; however, the percentage of indirect SAs is

27% following an occurrence of 16 times. Evidently, direct SAs does prevail throughout the sitcom discourse.

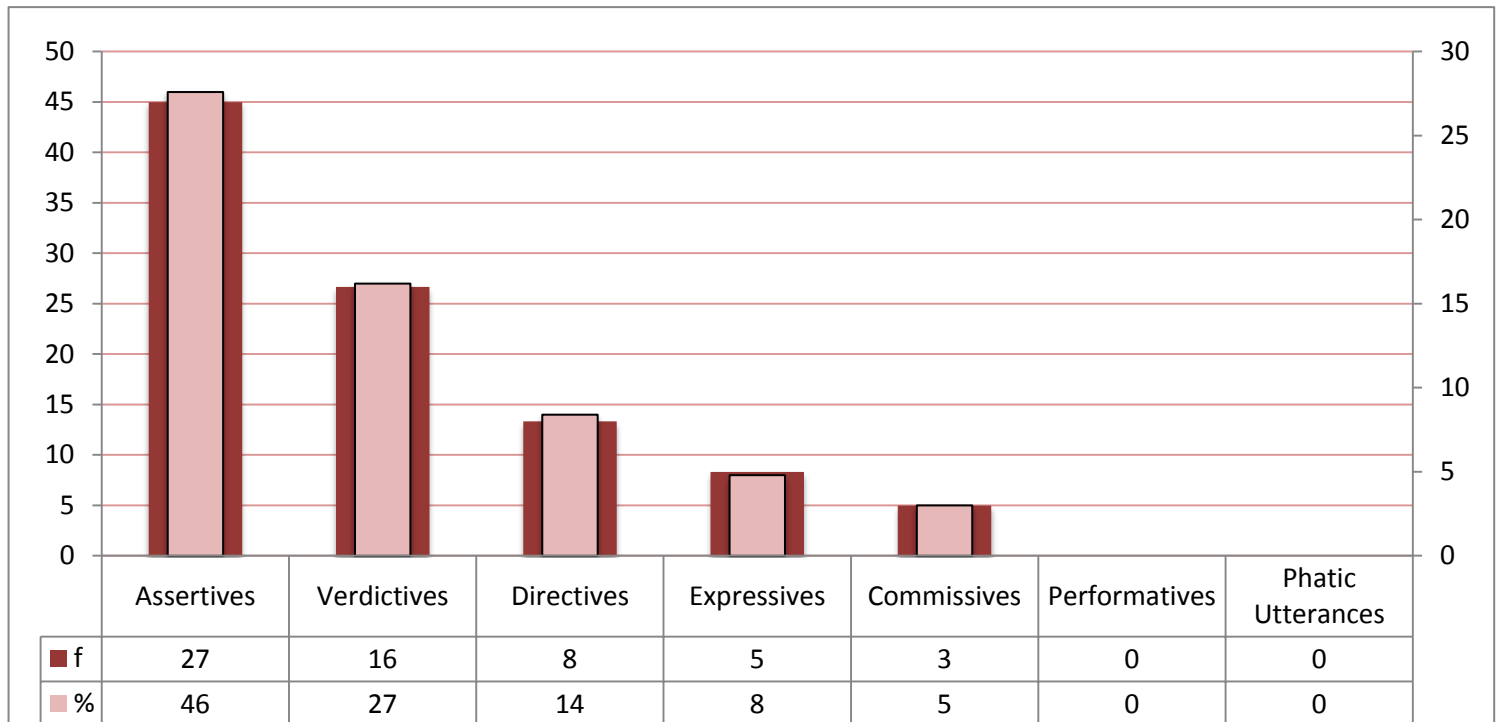
4.4.2.2 Types of SA Results

The researcher attempts to find which type of SAs is made most as a pragmatic aspect of hyperbole in the sitcom selected. The following table and figure show the results that come out of the analysis concerning the types of SA:

Table 2

Frequencies and Percentages of SA Types

Speech Acts	The Item	<i>f</i>	%
	Assertives	27	46
	Verdictives	16	27
	Directives	8	14
	Expressives	5	8
	Commissives	3	5
	Performatives	0	0
	Phatic Utterances	0	0
	Total	59	100

Figure 3*Frequencies and Percentages of SA types*

According to Table 2 and Figure 3, the findings demonstrate that two of the total seven SAs are never made by the participants of the sitcom under study, especially with respect of their hyperbolic remarks and locutions, viz., performatives and phatic utterances.

In descending order, the most dominant of the remaining five SAs are assertives, achieving a percentage of approximately 46% — a frequency of 27 times. Actually, that indicates an inclination of the interlocutors to give and take information, make statements and allegations, irrespective of their credibility.

Coming second in order, verdictive SAs occur in a percentage of nearly 27% after appearing 16 times. Less than their tendency to make assertive utterances, the sitcom participants are apt to pass judgments on one another.

As for directives, the percentage decrease continues to reach a half that of verdictives, i.e., 14% since they are performed eight times. So, the frequency of commands, requests or suggestions comes third in the order — equal to both of the following SAs.

Fourth, with a percent of 8%, come expressive SAs following an occurrence of five times. It means that those retrospective, speaker-involved utterances are not highly preferred by the characters.

Finally, occurring only three times—outnumbered by each of the four SAs stated above—commissives make a percent of 5%. Hence, such prospective, speaker-involved SAs are not quite involved in the participant's speeches.

Repeating somewhat, the sitcom characters have not made any hyperbolic illocutions by means of performative or phatic utterances. Actually, no ceremonies or official acts that impose performative (status-changing) SAs. Nor do the characters resort to social bond maintaining (phatic) SAs to express something hyperbolically.

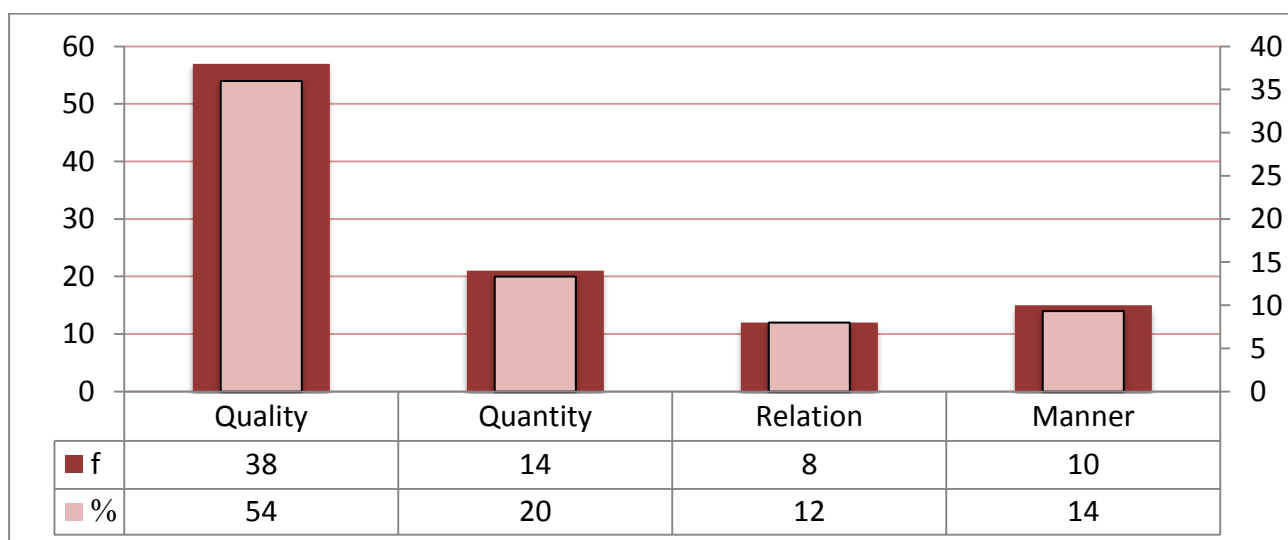
On the basis of the statistic results demonstrated as far as direct/indirect SAs and the types made in hyperbolic utterances, it is obvious that the second hypothesis of the study is rejected.

4.4.2.3 CMs Non-observance Results

The aim here is to figure out the CM that is ignored or not observed most owing to the existence of hyperbole throughout the discourse. Here are the findings that demonstrate the non-fulfilment of those CMs:

Table 3*Frequencies and Percentages of CMs Non-observance*

The Item		<i>f</i>	%
Cooperative Maxims	Quality	38	54
	Quantity	14	20
	Relation	8	12
	Manner	10	14
	Total	70	100

Figure 4*Frequencies and Percentages of CMs Non-observance*

What Table 3 and Figure 4 demonstrate is that the maxim of quality is mostly not observed when hyperbolic utterances are given by the participants. More than the total percentage of the other maxims, the maxim of quality appears to be ignored 38 times. Thus, the non-observance of quality maxim achieves a percent of 54% whereby speakers neglect truthfulness and claim what is deprived of adequate evidence.

The maxim of quantity is not fulfilled 14 times with a percent of 20% due to either being more informative than required or not being informative at all.

The non-fulfilment of the maxim of relation occurs eight times to achieve a percent of 12%, which indicates the speaker's missing of the point or not being specific.

As far as the maxim of manner is concerned, the non-observance has a ten-time-frequency with a percentage of 14% which is higher than that of the maxim of relation. This happens as a consequence of speakers choosing not to be perspicuous on account of vagueness, ambiguity, and pointless verbosity.

To sum up, when making hyperbolic utterances, speakers usually overlook or do not observe the maxim of quality most. Hence, the third hypothesis of the study is refuted.

4.4.2.4 Forms of CMs Non-observance Results

Here is an endeavour to shed light on how non-observance of the CMs takes place; what forms can be set off to identify the process.

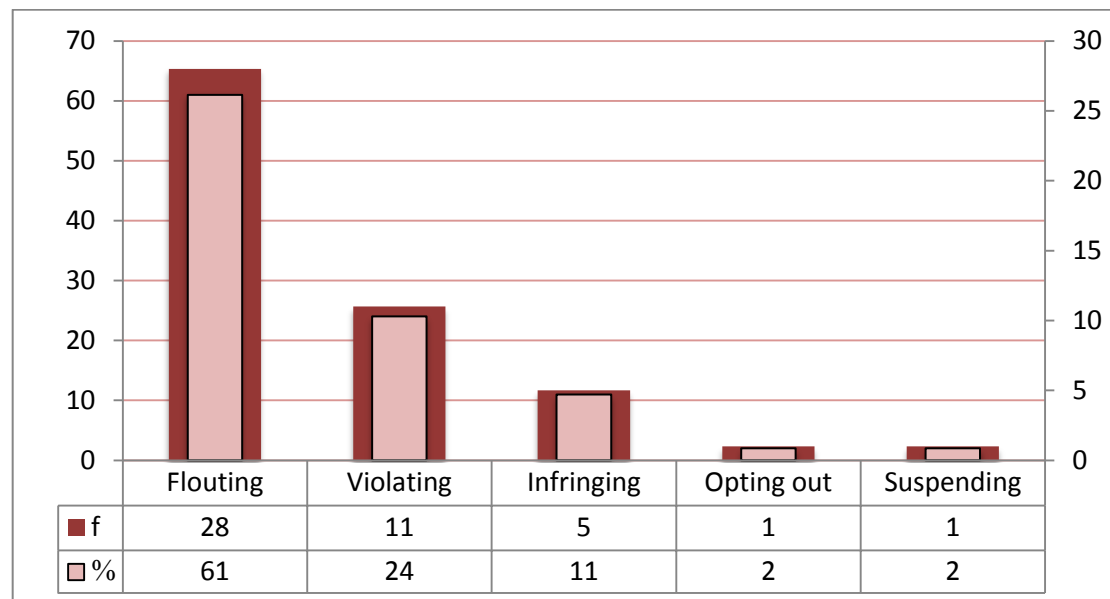
Table 4

Frequencies and Percentages of CMs Non-observance Forms

The Item		<i>f</i>	%
Cooperative Maxims Non-observance Forms	Flouting	28	61
	Violating	11	24
	Infringing	5	11
	Opting out	1	2
	Suspending	1	2
	Total	46	100

Figure 5

Frequencies and Percentages of CMs Non-observance Forms



Obviously, flouting CMs is the most frequent form or way of their non-observance. It does occur 28 times with a percent reaching approximately 61%. By flouting some maxim(s), speakers are not apt to lie or mislead; they simply try to trigger an inference in the mind of the hearers surpassing the proposition of their utterance—extra, implicit meaning hidden behind the lexical one, viz., the so-called implicature.

When it comes to violating CMs, this sort of non-observance appears 11 times with a percent of 24% in which case speakers deliberately try to mislead the hearers by means of lying, for example. Actually, this is why researcher should differentiate between flouting and violating CMs.

Moreover, infringing CMs does happen five times with a percent of 11%. Intoxication, nervousness, and lacking cognitive or linguistic competence are mostly what bring about this category of non-fulfilment.

Last but not least, both opting out of and suspending some CM(s) happen only once, achieving a percent of nearly 2% for each. Acquainted is that opting out of CMs occurs due to the speaker's reluctance or refusal

to be cooperative enough, in which case (s)he prefers not to divulge or show some piece of information. Suspending CMs, in its turn, is said to be mainly culture-specific or a manifestation of euphemism.

Last, apart from verifying the fourth hypothesis as for five forms of CMs non-observance—flouting being the dominant, it should be taken into account that by making one and the same SA, speakers might not observe or fulfil more than one maxim simultaneously. Throughout the analysis, a number of SAs that bring about non-observance of CMs have been detected, incarnated by two or even three of those five forms depended in the study, viz., flouting, violating, infringing, opting out, and suspending.

Chapter Five

Conclusions, Recommendations, and Suggestions for Further Studies

5.1 Conclusions

Below are several conclusions that can be drawn depending on the findings of the study:

1. Albeit usually literally impossible, hyperbole can be pragmatically recognised and accepted – not objected to as counterfactual, illogical or as a lie and this has been demonstrated by approaching two pragmatic aspects of hyperbole, viz., SAs and CMs. Actually, this comes in harmony with the first hypothesis of the study. Furthermore, it is worth noting that this happens and is justified by virtue of human faculty of cooperative communication and interaction and following some processes of interpretation like transfer of meaning as well as the reconcilability between what is real and logical and what is absurd and illogical.
2. Not all types of SAs are made to show and express something hyperbolically. Nor are indirect SAs more frequently performed than direct SAs when it comes to create hyperbolic meanings. Thus, the second hypothesis of the study is refuted since performatives and phatic utterances have never been found; assertives are the most frequent SAs, achieving the highest proportion of occurrence.
3. The non-observance of CMs does not occur in the same proportion or equally as stated by the third hypothesis. It has been proved that the maxim of quality is mainly not observed when speakers make hyperbolic utterances; the maxim of quantity comes second in descending order; the maxim of manner third; and that of relation last with the least rate of non-fulfilment. The third hypothesis is refuted then.

4. As the fourth hypothesis reads, there are five different forms of CMs non-observance, flouting being the most frequent form to create that additional, hyperbolic meaning referred to as conversational implicature.

5. To identify some SA(s) is not always clear-cut. Indirectness and subtlety make the matter rather complicated and consequently such classifications might require more subjectivity and intuition on the part of the judging reader than objectivity.

6. It is rational to suggest a probable, subjective difference in identifying a way or form of CMs non-observance rather than another inasmuch as the matter is related to the hidden intention of the speaker.

5.2 Recommendations

1. Hyperbole is a context-dependent phenomenon. Hence, the interpretation of every hyperbolic remark necessitates a full understanding of the contextual elements, like those stated by Hymes (1974) in his SPEAKING model of contextual factors (Chapter Three).

2. Unless necessarily, researchers should not depend on hyperbole in their scientific research insofar as it can tamper with the study's outcomes or make them biased towards a particular argument.

3. It is recommended that excessive hyperbole be shunned by learners so that they would not be wrongly comprehended or judged as irrational or liars.

4. It is also required that teachers should remind their students not to take the absurd, hyperbolic meaning literally and to resort to the strategies set forth by Leech (1981) like transfer of meaning.

5. Also, as far as pedagogy is concerned, watching and analysing sitcoms can greatly help student to cultivate their skills of listening, reading, speaking, and writing. This is, unquestionably, in addition to the

interesting and attractive themes and atmosphere usually such shows beget and provide to their audience. What is more, this could generate a good chance to teach students some sociolinguistic aspects and variables, especially by juxtaposing formal, standard variety of English and the variety shown by sitcoms characters, viz., the informal, colloquial one.

6. It is necessary that researchers be acquainted with the different five categories of CMs non-observance and how violating CMs is not synonymous with flouting them. Unfortunately, a number of previous studies have deemed this to be the case with a full concentration on solely either of them and thus neglecting the others, viz., infringing, opting out, and suspending.

7. Last but not least, it is recommended that researchers broaden their horizons of scrutiny, seek and depend other than those trite and usual frameworks of analysis to hopefully attain creativity and novelty. Hence the choice of Kreidler's (1998) model of SAs rather than Searle's (1976) for the current study.

5.3 Suggestions for Further Studies

Here are suggestions for further studies:

1. A Pragmatic Study of Hyperbole in British Movies.
2. A Comparative Study of Pragmatic Hyperbole in Selected American and British TV Shows.
3. A Pragma-stylistic Study of Hyperbole in Some Shelley's Selected Poems.
4. A Cognitive Study of Hyperbole and Metaphor in Selected Tweets and Facebook Posts.
5. Hyperbole in Arabic Press Discourse: A Critical Stylistic Analysis.

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المستخلص

يمكن تعريف المبالغة بأنها طريقة لتصوير شخص أو شيء ما لجعله أكبر، أفضل، أسوأ، أو أكثر مما هو في الحقيقة. تخلق المبالغة معنىً يناقض الواقع ومع ذلك يتم قبوله والتصرف أزاءه بصورة طبيعية دون أن يُعدَّ كذباً أو مخالفاً للحقيقة. يقع اهتمام هذه الدراسة على موضوع المبالغة من وجهة نظر تداولية. من الناحية التقليدية، فإن المبالغة تتعلق باللغة التصويرية المجازية والرسمية؛ ولذلك لم يتم تناولها بشكل كافٍ في الاصناف غير الرسمية من اللغات على الرغم من ظهورها واستخدامها وتأثيرها الكبير هناك. ومن هنا جاء اختيار الباحث للمسلسلات الهزلية البريطانية كمصدر للبيانات والتحليل، وتحديدًا المسلسل Not Going Out الذي بدأ عرض أول مواسمه عام (2006) كونه يمثل نموذجاً أولياً لهذا النوع بفضل السمعة الكبيرة التي اكتسبها حيث تم الاعلان عن المسلسل كواحد من أعظم البرامج التلفزيونية في بريطانيا وهو المسلسل الثاني في عدد مواسمه المستمرة الى يومنا هذا.

تتمثل اهداف الدراسة فيما يأتي: بيان كيفية أن المبالغة رغم كونها غير ممكنة فعلياً ومع ذلك فإنها تُمَيِّز وتقبل تداولياً رغم تعارضها مع المنطق وحتى ان بدت كالكذب، تحديد الاستراتيجيات التداولية للمبالغة في المسلسلات الهزلية البريطانية، الكشف عن الأبعاد المُهملة أو المنتهكة عمداً لمبدأ التعاون من قبل شخصيات المسلسل نتيجة استخدامهم المبالغة، ابراز الطرق المؤدية الى عدم مراعاة مبدأ التعاون بالإضافة الى طريقي الاهمال والانتهاك العَمدي، وأخيراً، تحديد الاستراتيجيات الأكثر شيوعاً للمبالغة في بيانات الدراسة.

ووفقاً لأهداف الدراسة، فإنَّ الإجراءات تتمثل فيما يأتي:

مسح الأدبيات ذات الصلة بكل من التداولية والمبالغة؛ مشاهدة حلقات المسلسل الهزلي على موقع يوتيوب او المواقع الاخرى المتاحة وذلك تحضيراً لجمع نصوص البيانات ومن ثم وصفها؛ تكوين انموذجاً انتقائياً لتحليل البيانات المختارة بالاستناد إلى الاطار الذي اعتمده Kreidler (1998) حول أفعال الكلام، ومبدأ التعاون الذي وضعه (Grice 1975)، بالإضافة الى أشكال أو طرق عدم مراعاة ثوابت مبدأ التعاون لـ (Thomas 1995)؛ اعتماد طريقة البحث المختلط (الكمي والنوعي) في تحليل البيانات بالإضافة الى الانموذج آف الذكر؛ وأخيراً، استخلاص النتائج واختبار صحة فرضيات الدراسة. والجدير بالذكر ان المقتطفات التي يجري عليها التحليل هي عشرة: مقتبسة من ثلاثة حلقات لكل موسم من المواسم 2019، 2021، و 2022 وكذلك الحلقة الخاصة بموسم 2020.

وأخيراً، فقد توصلت الدراسة الى بعض الاستنتاجات، من بينها:

1- تتحقق المبالغة في المسلسلات الهزلية البريطانية عن طريق عدد من الاستراتيجيات التي تأتي في مقدمتها الاستراتيجيات التداولية مثل افعال الكلام (المباشرة او غير المباشرة) وعدم مراعاة مبدأ التعاون وثوابته.

2- ليست كل أنواع أفعال الكلام مستخدمة لإظهار شيء ما أو التعبير عنه بصيغة المبالغة؛ كما أن أفعال الكلام غير المباشرة ليست هي الأكثر شيوعاً عندما يتعلق الأمر بخلق معانٍ معينة للمبالغة.

3- ان تحديد او تصنيف بعض افعال الكلام ليس بالأمر الواضح دائماً؛ فإن اللامباشرة او الرسائل الخفية تجعل ذلك معقداً الى حدِّ ما، وبالتالي قد يتطلب التصنيف من الفردية والحدس الخاص بالقارئ او السامع أكثر مما يتطلبه من الجانب الموضوعي.



جمهورية العراق

وزارة التعليم العالي والبحث العلمي

جامعة كربلاء

كلية التربية للعلوم الإنسانية

قسم اللغة الإنجليزية

دراسة تداولية للمبالغة في المسلسلات الهزلية البريطانية

دراسة قُدمت الى

مجلس كلية التربية للعلوم الانسانية، جامعة كربلاء، قسم اللغة الإنجليزية،

من متطلبات نيل شهادة الماجستير في اللغة الإنجليزية/علم اللغة

الطالب

حسام محمد عزالدين الحوري

بإشراف

الأستاذ الدكتور

حسين موسى كاظم النصراوي

أيلول 2023 م

ربيع الأول 1445 هـ