

اللغة المجازية بوصفها تجسيداً دلاليًا للمبالغة في رواية "غاتسبي العظيم"

رشا حميد ساجت

أ.د محمود عارف عيدان

اللغة المجازية بوصفها تجسيداً دلاليًا للمبالغة في رواية "غاتسبي العظيم"

أ.د محمود عارف عيدان

Email: <mailto:1mahmoud.arifl@gmail.com>

رشا حميد ساجت

Email: <mailto:rasha.hameed.sajet1989@gmail.com>

الجامعة العراقية/كلية الآداب

المخلص

تبحث هذه الدراسة في التحقق الدلالي للمبالغة في رواية (The Great Gatsby) من منظور دلالي بحت، وعلى الرغم من كثرة الدراسات التي تناولت اللغة المجازية؛ إلا أن العمليات الدلالية الكامنة وراء المبالغة لم تحظَ باهتمام كافٍ، خاصة عند استخدام إطار سلمي (سكالاري) تسد هذه الدراسة هذه الفجوة من خلال تحليل بناء المعنى المبالغ فيه باستخدام الأدوات المجازية والوظائف الدلالية.

وتهدف الدراسة إلى تحديد الوسائل المجازية المستخدمة في تحقيق المبالغة، والكشف عن الوظائف الدلالية المرتبطة بهذه التعبيرات، وتنطلق من فرضية مفادها أن المبالغة اللفظية (Hyperbole) تمثل الأداة الأكثر شيوعاً في التعبير المبالغ فيه، وأنها تتحقق أساساً من خلال المعاني الإيحائية (Connotative Meaning) والمعاني الانفعالية (Affective Meaning) واعتمدت الدراسة منهجاً مختلطاً يجمع بين التحليل النوعي والتحليل الكمي التكراري، مستندةً إلى النموذج السلمي للمبالغة عند نوريك (Norrick) وإلى تصنيف أنواع المعنى عند ليتش (Leech) وقد شمل التحليل عشرة مقاطع نصية مختارة من الرواية.

وأظهرت النتائج أن المبالغة اللفظية تهيمن بشكل كبير (92.86%)، مع استخدام محدود للتشبيه (7.14%)، وعدم وجود أي ظهور للاستعارة، ومن الناحية الوظيفية، تتحقق المبالغة بشكل رئيسي من خلال المعاني الإيحائية والانفعالية وتؤكد هذه النتائج أن المبالغة تعمل من خلال التكتيف الدلالي السلمي، وتبرز الهيمنة الواضحة للتعبير المبالغ فيه في البيانات المختارة.

الكلمات المفتاحية: علم الدلالة، المبالغة، التشبيه، الاستعارة .

Figurative Language as a Semantic Realization of Overstatement in The Great Gatsby

Prof. Dr. Mahmoud Arif Edan

Email: <mailto:1mahmoud.arif1@gmail.com>

Rasha Hameed Sajet

Email: <mailto:rasha.hameed.sajet1989@gmail.com>

College of Arts, University of Al Iraqia, Iraq

Abstract

This study investigates the semantic realization of overstatement in The Great Gatsby from a purely semantic perspective. Although much has been studied on figurative language, the semantic processes underlying overstatement have not received much attention especially by using a scalar framework. This paper fills this gap by examining the construction of exaggerated meaning using figurative tools and semantic functions.

The study aims to (1) identify the figurative devices used to realize overstatement and (2) determine the semantic functions associated with these expressions. It hypothesizes that hyperbole is the dominant device and that overstatement is primarily realized through connotative and affective meanings.

A mixed-method approach is employed, combining qualitative interpretation with quantitative frequency analysis. The analysis is based on Norrick's scalar model of overstatement and Leech's types of meaning.

Ten extracts are examined, and results show that hyperbole overwhelmingly dominates (92.86%), with minimal use of simile (7.14%)

and no occurrence of metaphor. Functionally, overstatement is mainly realized through connotative and affective meanings. These results confirm that overstatement operates through scalar semantic intensification and highlight the predominance of hyperbolic expression in the selected data.

Keywords: Semantics, hyperbole, simile, metaphor, overstatement.

Introduction

The main characteristic of literary language is overstatement, or hyperbole, which is employed to make the meaning more emphasized and provide assessment. It works as a semantic strategy where it makes reality more exaggerated to indicate emotional and subjective views. Although the figurative language in literary works has been studied in the past, minimal focus has been put on the semantic realization of overstatement in a scalar context.

This study examines *The Great Gatsby*, a novel characterized by rich expressive and exaggerated language. It adopts a semantic approach to explore how overstatement is constructed through figurative devices and types of meaning.

This analysis is informed by Norrick scalar model, which attributes exaggeration to semantic elevation, and the grouping of meaning, especially the connotative and affective meaning, by Leech.

The research aims at bridging the gap in the knowledge of the functioning of overstatement at the semantic level through a qualitative interpretation of the linguistic conduction of overstatement and quantitative research.

1. What figurative tools are used to realize overstatement in *The Great Gatsby*, and how frequently do they occur?

2. What semantic functions (connotative and affective meanings) are associated with overstatement expressions in the selected extracts?

2. Theoretical Background

This study will be based on a semantic approach to the analysis of language, which involves the process of the construction, expansion and amplification of meaning in linguistic expressions, particularly through figurative language.

The study of semantics in the field of linguistics deals with the meaning of words, phrases and discourse as a whole.

It seeks to articulate the ways in which linguistic expressions represent literal and non-literal meanings via ordered systems of representations (Yule, 2010; Saeed, 2016).

In this context, exaggeration is treated as a semantic effect and not as a stylistic or rhetorical effect. It is a case of the non-adherence to literal meaning in the semantic content intensification. This deviation has no communicative failure consequence, but actually, it adds expressive force and evaluative meaning.

Overstatement works based on semantic expansion whereby lexical items are expanded beyond their normal limits to express increased intensity, quantity, or assessment (Claridge, 2011; Norrick, 1982)

2.1.Semantics

Semantics is the study of language's meaning, with a focus on specific features (Yule,2010).

The study of the meaning of words of any language, and how language can express meaning at various levels, not just on the basis of a single lexicon, but on the basis of a complex sentence, or even more broadly the discourse in general, is called semantics, derived from the Greek *semantikos* ("significant") (Palmer, 1981; Fromkin, Rodman, and Hyams, 2003).

Semantics is the subdivision of linguistics that deals with the issue of meaning and how linguistic expressions are interpreted by language users. The field investigates meaning on various levels, such as in words, phrases, sentences, and discourse on a large scale (Palmer, 1981; Yule, 2020).

In the study of meaning, linguists generally lay more emphasis on the conceptual meaning which embodies the much needed literal sense of words as perceived in the dictionary definitions and the truth-conditional usage.

This is unlike the associative or connotative meaning which is more subjective and relies on personal experience, culture and context (Yule, 2010, p. 100; Cruse, 2004, p. 23) According to Yule (2020), interpretation of non-literal meaning requires shared linguistic and cultural conventions.

Geoffrey Leech, in his book *Semantics* (1981), analyzes meaning in its widest sense and identifies seven types of meaning, giving primary importance to logical or conceptual meaning.

Leech distinguishes seven types of meaning, as given below.

2.1.2 Conceptual (Denotative) Meaning.

Conceptual meaning is the fundamental, sensible, and referential meaning of a linguistic expression. Meaning can be characterized in terms of semantic properties and truth conditions, and it is reasonably stable and context-independent (Leech, 1974).

As an example, the word lady can be analyzed with the help of such indicators as. [+human], [+adult], and [-male]. Conceptual meaning is essential for linguistic description; however, it is limited in explaining expressive or evaluative language such as overstatement. it is limited in description emotional or assessing expression.

Leech claims that conceptual meaning in itself cannot explain. metaphoric or overstated utterances and often break literal.

fact and still manage to be communicatively effective (Leech, 1974) Leech draws a clear distinction between conceptual meaning and non-conceptual meaning, stating that the latter is crucial in expressive and evaluative language (Leech 1974).

Overstatement is defined as deviation from literal or propositional clarity; so, conceptual meaning alone cannot fully clarify it.

Overstatement is investigated in the present study as a semantically motivated phenomenon, with a primary focus on non-conceptual meaning, specifically connotative, emotive, and associative meaning.

2.1.3 Connotative Meaning

Connotative meaning refers to the additional values, associations, and cultural implications that a word carries beyond its conceptual meaning. These meanings are open-ended and variable across cultures and individuals (Leech, 1981).

Connotation plays a crucial role in overstatement, as exaggerated expressions often rely on culturally shared associations to intensify meaning.

Connotative meaning provides a semantic framework through which exaggeration is made possible because it allows lexical elements to have some other evaluative effects.

Strength, intensity, or importance are some of the characteristics that speakers use connotation to exaggerate the literal meaning of the words. As an example, in the sentence, He waited for eternity, the lexical selection possesses the superior time.

Leech argues that the connotative meaning refers to the communicative value of something said, which is based on what it means beyond its purely conceptual content.

It also includes aspects of the referent that are not included in its conceptual meaning. These features are mandatory needed to be used correctly and others are optional and specific to cultures.

As Leech (1981) argues, connotative meaning is entrenched in real-world experiences that relate to the use of linguistic meanings.

In comparison to conceptual meaning, connotative meaning is peripheral and comparatively unstable and depends on culture, historical period, and personal experience.

It is indeterminate and open-ended in contrast to conceptual meaning that is a finite and closed set of features.

Ideally, eternity is infinite time; in the connotation of the term, it means very impatient or miserable. It is through this that exaggeration is not due to incorrect source but it is developed by semantic growth as embodied by associative connections.

This model by Leech has shown that overstatement is accomplished via expansion of meaning and not semantic error (Leech 1974).

2.1.4 Affective Meaning.

The affective meaning is the emotional response to the subject or the interlocutor on the part of the speaker.

It is directly related to subjective stance, opinion and intensity of feeling (Leech, 1974). Lines like "I'm absolutely devastated" or "This is unbelievably good" convey emotional exaggeration and not accurate realism.

Therefore, expressive interaction needs affective sense.

Leech assumes that affective meaning often outweighs conceptual truth thus, being an important mechanism in which speakers consciously exaggerate emotional feelings.

Affective meaning is thus a strong source of overstatement, since exaggeration is normally done to intensify emotional state and to emphasize a personal role, evaluation, or reaction.

Terms like "I was completely destroyed" or "This is the worst day of my life" demonstrate emotional exaggeration rather than telling the truth. At this point, emotive meaning takes priority over logical meaning, allowing extreme expression to remain effectively suitable. reflects the speaker's personal feelings, attitudes, and emotions, as well as their attitude toward the listener or the subject of discussion.

In addition to lexical choices, affective meaning is often conveyed through intonation, stress, and tone of voice.

Leech simply states that affective meaning allows speakers to prioritize emotional truth over logical truth (Leech, 1974).

Leech (1974) further discusses other types of meaning, such as social, reflected, collocative, and thematic meanings. However, these types are not part of the current analysis because the study only looks at connotative, affective, and conceptual meanings.

This is because these meanings are directly related to the realization of overstatement in the chosen data.

2.2 Literal Meaning and Non-Literal Meaning

Semantics, as the study of meaning, relates language to various aspects of non-linguistic reality and is therefore of interest to several disciplines, including philosophy, anthropology, psychology, and communication theory.

The English word needle is an example of a concept with a clear meaning: a "thin, sharp, steel instrument" which is used to sew or to perform medical interventions.

Still, various people can have an association of needle with pain (when injecting patients) or diseases (in hospitals).

The associations are significant, but they are not a part of the core conceptual meaning of the word since they are based on the personal experience rather than an understanding shared by a large number of people (Yule, 2020, p. 112; Leech, 1981, pp. 14–16).

In literature, authors exploit non-literal meaning to increase expressivity and engage readers. As an example, hyperbolic expressions such as a mountain of problems, combine literal words with metaphorical intensification, resulting in semantic exaggeration, which conveys emotional weight beyond factual limits (Kövecses, 2010; Claridge, 2011).

2.3. Figurative Language and Non-Literal Meaning

Figurative language is a core mechanism through which non-literal meaning is constructed.

According to Cruse (2006), figurative expressions are those in which the intended meaning differs from the literal meaning and must be interpreted through general principles of meaning extension. Saeed (2016) similarly identifies metaphor, simile, metonymy, irony, and hyperbole as central forms of figurative language.

Hyperbole, in particular, represents deliberate exaggeration used for emphasis rather than factual description (Abrams & Harpham, 2013). It is a primary mechanism of overstatement and functions to intensify emotional or evaluative meaning.

Lakoff and Johnson (1980) further argue that figurative language is not merely decorative but reflects cognitive processes of conceptual mapping.

2.3.1 Hyperbole

Derived from the Greek word *hyperbolē*, which means "overshooting" or "excess," hyperbole is a rhetorical device defined by purposeful and self-aware exaggeration. It entails the application of exaggerated or overstated language used for emphasis that is not meant to be taken literally (Abrams, 2013; Lanham, 1991; Al-Hawri, 2023).

Lanham (1991) defines hyperbole as "exaggerated or extravagant terms used for emphasis and not intended to be understood literally; self-conscious exaggeration" (p. 152). Hyperbole can be found in literary imagery like "Of a Lion; He roared so loud, and looked so wondrous grim, His very shadow durst not follow him."

Hyperbole can thus be considered not only as a stylistic device in the literary setting but also as an effective means of communication in the real life, which is why it can be thoroughly analyzed as a figure of speech. Hyperbole is generally considered a figure of affect i.e.

it shows the feeling of the speaker and is intended to bring about feeling of the hearer. The works of Lausberg, Leech share the view that such an emotional and interactional aspect is the focal point of hyperbole. Norrick considers this interactional meaning as critical and

presupposes that it should be associated with the descriptive (semantic) meaning of the figure underlying it (Norrick, 1982).

The application of overstatement as an analytical category in the current research is that overstatement is the broadest category of analysis, whereas hyperbole is a traditionalized and rhetorically relevant form of overstatement.

In accordance with Norrick (1982), overstatement refers to a meaning phenomenon that encompasses an excess of semantics towards an objective or contextually suitably describing the world of reality.

2.3.2 Metaphor

Metaphor” A variety of figurative (i.e. non-literal) use of language. What distinguishes a metaphorical use of an expression is the relationship between its figurative meaning and its literal meaning. Metaphor involves a relation of resemblance or analogy, although this is not explicitly stated (compare simile) ”(Alan Cruse, 2006).

Metaphor is one of the most prominent forms of figurative language discussed by Griffiths (2006).

In metaphorical usage, a word or expression (the vehicle) is applied to a target that it does not literally denote, prompting the listener to map relevant properties from one domain onto another.

Unlike Cognitive Linguistics, which treats metaphor as a reflection of underlying conceptual structures, Griffiths approaches metaphor from a pragmatic perspective. Metaphorical interpretation is used when a literal interpretation cannot provide a satisfactory interpretation and the contextual circumstances promote a reinterpretation. Presuppositions also help to determine the area of vehicle that is important and the ones that should be ignored.

A metaphor is a figure of speech in which one entity, idea, or action is described in terms of another, thereby suggesting a shared

quality between them. This comparison is implicit, as it does not rely on explicit markers such as “like” or “as,” but instead presents the relationship as an assumed identity. For instance, referring to a person as “a pig” transfers characteristics associated with one domain to another, creating a figurative meaning beyond the literal interpretation (Baldick, 2015).

Metaphor can occur in various grammatical forms, including nouns, verbs, and adjectives, which demonstrates its flexibility as a linguistic and stylistic device. Expressions such as “a talent blossoms” or “a novice is green” illustrate how metaphor operates across different syntactic .

In a more general sense, metaphor is closely connected with other types of figurative language, specifically, simile It may be interpreted as a more succinct and tacit type of comparison, in which the indicators of similarity are not provided, which leads to a bolder and more dramatic conceptual impact (Davidovaitè, 2021).

Therefore, metaphor is an effective semantic process that allows expressing complex concepts in an indirect way, by making an implicit comparison and imaginative association

2.3.3 Simile

Similes are very similar to metaphors but they have the difference that the comparison of two ideas is expressed in writing with the help of such signs as: like, as Griffiths (2006) discusses simile as a figurative strategy, which is an invitation to comparative but leaves more interpretive transparency than metaphor.

Since it is an overt comparison, similes tend to lessen the interpretive risk and yet provide figurative impact. Similar to metaphors, similes are based on mutual presuppositions and contextual relevance to

decide which attributes are to be mapped between the entities being compared. A simile is a figure of speech that involves an explicit comparison between two different entities, actions, or states, typically marked by the use of “like” or “as”

This explicitness distinguishes simile from metaphor, as it clearly signals the relationship of similarity while maintaining the separateness of the compared elements. For example, in the expression “as brave as a lion,” the comparison is directly stated and easily interpretable (Baldick, 2015).

2.4 Overstatement

The term "overstatement" refers to the intentional exaggeration of things, occasions, or phenomena in order to emphasize their importance or shape the reader's opinion. Overstatement, also known as hyperbole, is deliberate exaggeration for emphasis. Overstatement is a figure of speech where exaggeration is purposefully employed for emphasis rather than deceit. It is not intended to be taken literally and can convey intense emotions or make a strong impression (Flayih & Oda, Journal of Babylon, p. 3).

According to Norrick (2004), overstatement is the use of exaggerated or exaggerated language that exceeds realistic limitations, with a main aim of conveying the speaker's emotional attitude rather than the truth. Similarly, Claridge (2011) defines overstatement as a scalar phenomena in which quantities, qualities, or comparisons are deliberately exaggerated in order to increase expressive intensity and rhetorical impact.

As a result, overstatement is intimately related with figurative language, particularly exaggeration, and serves evaluative and persuasive purposes in interactions. al knowledge and pragmatic inference (Norrick, 2004; Claridge, 2011).

2.4.1 Norrick's Semantic Model of Overstatement

Norrick's (1981) hyperbole approach is one of the most logical ways to describe exaggeration in terms of semantics and pragmatics.

Norrick redefines the notions of overstatement as a scalar, context-specific and affectively motivated linguistic phenomenon by transcending the traditional rhetorical concept of hyperbole as simply a type of ornamentation.

His model is particularly applicable to the present work, as it is the combination of descriptive semantics and interactional pragmatics that do not conflict with the analysis of syntactics.

Norrick goes on to say that overstatement is a vertical-scalar metaphor. Unlike horizontal metaphor, which entails the conveyance of a semantic domain, vertical-scalar metaphor is linked with movement within one semantic scale, but the semantic category does not change; only the magnitude does. Indicatively, the term pile to mountain does not qualify as categorical change, but an increase in the scale of magnitude.

The exaggeration is due to the selection of a term that is way up the scale.

Downward scalar movement is on the other hand understatement. This vertical-scalar explanation gives a correct semantic explanation of exaggeration and singles out the overstatement in isolation of other figurative mechanisms.

It also forms the foundation of analytical process which is adopted in the present study where exaggerated statements are taken into account in the consideration of their scalar placement in reference to the contextually appropriate substitutes.

3.Methodology

3.1 Research Design

This study adopts a mixed-method approach, combining qualitative and quantitative analysis.

The qualitative component focuses on interpreting overstatement expressions and their semantic functions, while the quantitative component measures the frequency and distribution of figurative devices and semantic functions across the selected data

3.2 Theoretical Framework

The analysis is based on two main models:

Norricks scalar model of overstatement clarify exaggeration as semantic enhancement across scales of intensity, quantity, and evaluation. Leech's (1974) types of meaning, emphasizing connotative and affective meanings as essential elements in the manifestation of overstatement.

The data includes ten excerpts chosen from *The Great Gatsby*.

These extracts were chosen because they have clear overstatement expressions.

4.Data Analysis and Results

The subsequent section presents the semantic analysis of hyperbole in *The Great Gatsby* (Fitzgerald, 2010).

The selected excerpts are analyzed using the proposed model, focusing on semantics, tools, and function.

The following tables present the semantic analysis of overstatement expressions identified in the selected extracts.

Extract 1 (Page 4)

"It was an extraordinary gift for hope... such as I have never found in any other person, and which it is not likely I shall ever find again."

Table 4.1

Semantic overstatement analysis of Extract 1 from The Great Gatsby (p. 4)

No.	Overstatment Expression	Tool	Function
1	extraordinary gift for hope	Hyperbole	Connotative

Extract 2 (Page 9)

"no one in the world she so much wanted to see"

Table 4.2

Semantic overstatement analysis of Extract 2 from The Great Gatsby (p.9)

No.	Overstatment Expression	Tool	Function
1	no one in the world she wanted to see	Hyperbole	Affective

Extract 3 (Page 14)

“a rose, an absolute rose”

Table 4.3

Semantic overstatement analysis of Extract 3 from The Great Gatsby (p.14)

No.	Overstatment Expression	Tool	Function
1	an absolute rose	Hyperbole	Connotative

Extract 4 (Page 16)

“I’ve been everywhere and seen everything and done everything.”

Table 4.4 Semantic overstatement analysis of Extract 4 from The Great Gatsby (p.16)

No.	Overstatment Expression	Tool	Function
1	Been everywhere	Hyperbole	Affective
2	Seen everything	Hyperbole	Affective
3	Done everything	Hyperbole	Affective

Extract 5 (Page 76)

“The colossal significance of that light had now vanished forever.”

Table 4.5

Semantic overstatement analysis of Extract 5 from The Great Gatsby (p. 76)

No.	Overstatment Expression	Tool	Function
1	colossal significance	Hyperbole	Connotative
2	vanished forever	Hyperbole	Affective

Extract 6 (Page 81)

"An infinite number of women tried to separate him from his money."

Table 4.6

Semantic overstatement analysis of Extract 6 from The Great Gatsby (p. 81)

No.	Overstatment Expression	Tool	Function
1	infinite number of women	Hyperbole	Connotative

Extract 7 (Page 79)

"the colossal vitality of his illusion."

Table 4.7

Semantic overstatement analysis of Extract 7 from The Great Gatsby (p. 79)

No.	Overstatment Expression	Tool	Function
1	colossal vitality	Hyperbole	Connotative

Extract 8(Page 120)

“His house had never seemed so enormous...”

Table 4.8 Semantic overstatement analysis of Extract 8 from The Great Gatsby (p. 120)

No.	Overstatment Expression	Tool	Function
1	so enormous	Hyperbole	Affective

Extract 9(Page121)

“He knew that he was in Daisy’s house by a colossal accident”

Table 4.9 Semantic overstatement analysis of Extract 9 from The Great Gatsby (p. 121)

No.	Overstatment Expression	Tool	Function
1	colossal accident	Hyperbole	Affective

Extract 10(Page123)

"At the grey tea hour there were always rooms that throbbed incessantly with this low sweet fever, while the fresh faces drifted here and there like rose petals blown by the sad horns around the floor."

Table 4.10 Semantic overstatement analysis of Extract 10 from The Great Gatsby (p. 123)

No	Overstatment Expression	Tool	Function
1	throbbed incessantly	Hyperbole	Connotative
2	like rose petals	Simile	Connotative

Overstatement Tools Results – The Great Gatsby

This section shows what we found when we looked at how The Great Gatsby uses overstatement tools. The analysis aims to determine the prevalence and distribution of rhetorical devices utilized to achieve overstatement in the selected data, namely hyperbole, simile, and metaphor. Below is a table that shows an account of the results.

Table (4.11): Frequencies and Percentages of Overstatement Tools

Tool	F	(%)
Hyperbole	13	92.86
Simile	1	7.14
Metaphor	0	0.00

Total	14	100
-------	----	-----

Table (4.11) shows that hyperbole is by far the most common type of occurrence in the data that was looked at. There is only one simile, indicating that it isn't used very often. While metaphor is not highlighted in the examined excerpts.

This pattern shows that people in the sample clearly prefer hyperbolic expression when making overstatements.

This distribution indicates a clear preference for hyperbolic expression in constructing overstatement. The minimal use of simile and absence of metaphor suggest that exaggeration in the selected data relies primarily on scalar intensification rather than comparative or analogical structures.

5.Conclusion

This research has investigated the semantic realization of hyperbole in *The Great Gatsby* utilizing a mixed-methods approach.

The results indicate that hyperbole is the primary mechanism employed to create overstatement, considerably over other figurative devices like simile, while metaphor is particularly low in the examined excerpts.

Overstatement is mainly linked to connotative and affective meanings at the functional level, which means that exaggeration serves both evaluative and emotional purposes.

These findings confirm Norrick's perspective on overstatement as a scalar phenomenon and validate that

exaggeration functions through semantic intensification rather than structural variation.

The study enhances the field by emphasizing the significant function of hyperbole in literary overstatement and by offering a concentrated semantic analysis that connects figurative language with meaning interpretation. Nonetheless, the results are confined to a limited selection of extracts and thus represent tendencies within the sample rather than the entirety of the novel.

References

1. Abrams, M. H., & Harpham, G. G. (2013). A glossary of literary terms (11th ed.). Cengage Learning.
2. Al-Houri, H. M. I. (2023). A pragmatic study of hyperbole in British sitcoms (Master's thesis, University of Kerbala, College of Education for Human Sciences, Department of English).
3. Baldick, C. (2015). The Oxford dictionary of literary terms (4th ed.). Oxford University Press.
4. Claridge, C. (2011). Hyperbole in English: A corpus-based study of exaggeration. Cambridge University Press.
5. Cruse, D. A. (2004). Meaning in language: An introduction to semantics and pragmatics (2nd ed.). Oxford University Press.
6. Cruse, D. A. (2006). A glossary of semantics and pragmatics. Edinburgh University Press.
7. Fitzgerald, F. S. (2010). The great Gatsby. Vintage Books. (Original work published 1925)

8. Fromkin, V., Rodman, R., & Hyams, N. (2003). An introduction to language (7th ed.). Thomson Wadsworth.
9. Griffiths, P. (2006). An introduction to English semantics and pragmatics Edinburgh University Press.
10. Kövecses, Z. (2010). Metaphor: A practical introduction (2nd ed.) Oxford University Press.
11. Lakoff, G., & Johnson, M. (1980) Metaphors we live by University of Chicago Press.
12. Lanham, R. A. (1991) A handlist of rhetorical terms (2nd ed.) University of California Press.
13. Leech, G. (1974) Semantics. Penguin Books.
14. Leech, G. (1981) Semantics: The study of meaning (2nd ed.) Penguin Books.
15. Norrick, N. R. (1982) On the semantics of hyperbole Journal of Pragmatics, 6(2), 167–182.
16. Norrick, N. R. (2004) Hyperbole, extreme case formulation. In L. R. Horn & G. Ward (Eds), The handbook of pragmatics (pp. 172–190) Blackwell.
17. Palmer, F. R. (1981) Semantics (2nd ed) Cambridge University Press.
18. Saeed, J. I. (2016). Semantics (4th e d) Wiley-Blackwell
19. Yule, G. (2010) The study of language (4th ed) Cambridge University Press.
20. Yule, G. (2020). The study of language (7th ed) Cambridge University Press.