

Hyperbole in *To Kill a Mocking Bird* by Harper Lee: Reduction Data vs Representing Data vs Verification

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Abstract

The study of the semantic and lexical components of hyperbole in Harper Lee's novel *To Kill a Mocking Bird* has been the focus of the research article. The study's goal is to examine hyperbole from many perspectives and from various angles. Furthermore, one of the objectives is to research and examine how hyperboles are utilized in communication and what purposes they serve, both in terms of how readers perceive information in the novel and how characters use them in conversation. To learn more about the goal of hyperbole generation, the task is to compare diverse forms and common elements of exaggeration in varied circumstances. The urgency of the topic stems from the scarcity of studies of exaggeration in belles-lettres works of art, which has allowed us to study hyperbole's influence both in the literary environment and in simulating real-life situations. The study has been carried out by identifying exaggeration in *To Kill a Mockingbird*'s text and defining its semantic and lexical aspects. Different forms and ways of realizing hyperbole have been discovered and characterized thanks to the classification of hyperbole. Furthermore, the research has described the functions of hyperbole in communication as well as how they are actualized in the novel's text. Certain hyperbole functions have been highlighted, including those that are commonly employed in communication and those that are utilized less frequently. The research article also includes statistics on how frequently certain hyperboles are utilized. This enables us to comprehend the role of hyperbole in communication and the regularity with which it is employed.

Keywords 1

hyperbole, its lexical and semantic aspects, statistical text analysis, Reduction Data, Representing Data, Verification.

1. Introduction

Statement of the problem. Nowadays, we frequently employ a variety of stylistic elements that have an impact on our lives and can alter how we perceive information as well as the overall course of events. Hyperbole is one of the most regularly utilized figures of speech. To begin with, the use of exaggerations has been debated since antiquity. There is also a mythology about a statesman named Hyperbolus who lived in the fifth century. He was accused of making inflated promises all the time, according to his critics. As a result, the figure of speech became known as hyperbole, after his name. However, the topic of defining the roles of hyperbole has not previously been raised. However, as science and languages have progressed, more people have begun to investigate its significance in people's lives. The study of hyperbole's consequences and causes has become one of the most contentious and difficult subjects in English stylistics, as many scholars understand hyperbole's role differently. Hyperbole research has proved valuable in a variety of contexts due to its various sectors of application. Hyperbole study is utilized to better understand the mental processes in human minds from a *cognitive* standpoint. Hyperboles are explored from the perspective of their pragmatic aspect

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from a *psycholinguistic* standpoint. From a *linguistic* standpoint, it's critical to understand how hyperboles are made and, once defined, how each sort of hyperbola affects the dialogue. As a result, investigating the influence of hyperbole is a significant challenge, as hyperbole has a direct impact on our lives, affecting a wide range of activities.

Let's look at the research's **object** and **subject** in further depth. To begin, the research will focus on hyperbole in all of its forms. The thing will be examined from many perspectives, and its influence types and ways will be determined. Only those key properties of the object that constitute the study's main determinants are included in the study's subject. The semantic, lexical, and functional aspects will be the focus of our investigation. In addition, the common and unique characteristics of hyperboles will be discussed. The many components of the consideration will be highlighted in order to give a notion of the hyperbole's new traits, characteristics, and functions.

The problem's current **relevance** stems from a scarcity of research on exaggeration in works of art, which would allow us to examine its impact both in the literary setting and in the modeling of scenarios ranging from composition to actual life. It is crucial to examine these figures to see how they affect human communication in various scenarios.

The study's **goal** is to examine hyperbole in order to establish its most salient elements from a semantic standpoint. To be more specific, lexical and semantic aspects should be reviewed in this study in order to better comprehend the formation of exaggeration. As is well known, we can create hyperbole in a variety of ways, with various tools and exaggeration patterns. The different lexicogrammatical aspects will be exposed in this inquiry in order to help us comprehend the purposes of exaggeration, which are often used. Understanding how hyperbole impacts us in communication is one of the key themes of inquiry. Hyperbole can be utilized in a variety of situations, and each usage of this figure of speech has its own communicative goal. The goal is to compare different types and common elements of hyperboles with the context of the speech in order to acquire a better understanding of why hyperboles are formed.

Hyperbole is **important** in literature and everyday life because it allows us to entirely modify the meaning of a word in any circumstance. Exaggeration allows us to influence the debate or enhance our thoughts through hyperbole. That is why hyperbole-related subjects and studies are important because they assist people understand how different figures of speech affect our conversations. Furthermore, we can consider how authors employ hyperbole in their works by studying it, which will help us comprehend how hyperbole affects our perception of the storyline in a work of art.

In order to conduct a more comprehensive review of hyperboles in this study, a **theoretical framework** is required. Different viewpoints should be included in research, as well as a full review and analysis of a specific issue [14, 15, 16, 17]. Various definitions of hyperbole have been thoroughly researched and taken into consideration for this. Because one of the goals of the study is to identify and organize the semantic and lexical characteristics of hyperbole, it is vital to familiarize yourself with basic hyperbole classifications. The book *Hyperbole in English* by Claudia Claridge, has been taken into account and employed as a theoretical framework to attain this goal [4]. It is more convenient to adopt one data analysis principle after hyperbole classifications have been chosen.

To ensure the study's success, it is first and foremost required to appropriately define and adhere to the **research technique**. Different inquiry strategies have been chosen in order to better understand the types and functions of hyperboles. The data will be evaluated utilizing *observation*, *descriptive*, *comparative*, and *functional* methods in this study. In the following sections of the research article, further material will be presented and described.

Material for research. The text of Harper Lee's novel *To Kill a Mocking Bird* has been used to write the study piece [7, 8]. Therefore, hyperboles are one of the most often employed figures of speech, having a significant impact on our lives from a variety of perspectives. We can fully observe the pragmatic and stylistic functions of a work of art from one side. Furthermore, the difficulty of identifying hyperboles' goals in various circumstances is always relevant.

2. Theoretical and methodological background of HYPERBOLE

Because of its uniqueness, hyperbole is a distinctive rhetorical tactic that attracts the attention of a wide range of people. Many scientists and linguists sought to learn more about this figure of speech and explore it from many angles.

2.1. Related Works

Some foreign linguists and scientists, for example, Cano, Aljadaah, Altikriti, Charles, Leech, Stern, and Snoeck Henkemans have looked at hyperbole and presented several definitions and classifications of this rhetorical device [1, 2, 3, 5, 6, 9, 10]. As a result, we have come across a wide range of hyperbolic definitions, ranging from different points of view to different disciplines of study. Let us take a closer look at each one:

- “*Hyperbole* is a figure of speech in which speakers convey an exaggerated version of reality (quantitatively or qualitatively, toward positive or negative values), shifting discourse frames to enter a fictitious representation of the world” [11].

- “*Hyperbole* is an expression that is more extreme than justified given its ontological referent”; “*Hyperbole* is a kind of figurative language where the speaker says something while meaning another thing”; “*Hyperbole* is a feature of everyday conversations which people use to exaggerate and evaluate” [12].

- “Die *Hyperbel* ist ein Stilmittel, das uns in allen literarischen Gattungen begegnet. Die Stilfigur beschreibt dabei eine starke Übertreibung, um eine Gefühlsintensität maximal und gesteigert wiederzugeben“ [13].

Each definition of hyperbole has a different emphasis based on several factors. Let us take a look at them from the perspective of the key highlighted topic, which was addressed in the various definitions. Exaggeration is the first thing that comes to mind when most people think of it. Exaggeration, according to some experts, is used to intentionally improve expressiveness and draw other people’s attention to one’s expressions and thoughts. Other linguists, on the other hand, believe that hyperbole is utilized as a result of a flurry of emotions that causes people to speak hyperbolically without realizing it. We have come to the conclusion that hyperbole is used to attain a certain goal as well as to communicate our emotional reactions. The goal of expressing emotions is the second point that has been highlighted in the definitions. Hyperboles are supposed to be employed to establish an emotional-aesthetic attitude, make speech sound more beautiful, and even have a comedic effect. As a result, we have seen a wide spectrum of hyperbole applications, all aimed at enhancing or creating the desired mood. We studied the definitions in terms of what different scientists have been working on after comparing the definitions. Instead than purposely inflating the meaning of a word, Ukrainian linguists are interested in analyzing hyperbole in terms of communicating emotions. The function of exaggeration is more important to foreign scientists.

Considering the above-mentioned study of the numerous meanings of hyperbole, it serves a variety of purposes depending on the conversation’s objective. As a result, *hyperbole* is a stylistic device that tries to emphasize and exaggerate the meaning of a word, as well as express the speaker’s desired feeling, both intentionally and unconsciously.

2.2. Methods

We have looked at hyperboles in Harper Lee’s novel *To Kill a Mocking Bird*. The methodology’s main goal is to develop new ways to label hyperbole for a better comprehension of *To Kill a Mocking Bird* by Harper Lee:

An example of numbered list is as following.

1. *First and foremost*, to develop a better grasp of how hyperbole affects decision-making.
2. *Second*, to comprehend how the author use hyperbole to describe the characters’ feelings.
3. *Third*, to look for the author’s identity in the development of stylistic devices and expressive techniques.

For lexical units, the research paper used a variety of research methodologies, the most important of which were L. J. Moleong's *functional descriptive approaches*. Reduction Data is the *first step* in L. J. Moleong's approach. The data has been selected, sorted, and organized at this point.

To begin, appropriate data must be selected in order to conduct an analysis and define exaggeration in the text. In our case, the novel served as a source of hyperbole, from which we have selected the appropriate elements. We have discovered a stylistic device after locating the relevant source of information. We have used *observation* to accomplish this. Its major goal is to discover hyperbole in the information source presented. Certain factors have been considered up to this point. Hyperbolic expressiveness, for example, has been defined as an increase in linguistic gradation. Furthermore, there has been a source of exaggeration, resulting in a significant disparity that was plainly discernible. Hyperbole is often distinguished by intricate and compound statements.

After defining hyperboles, we have employed *comparative and descriptive approaches* to investigate their lexical and semantic characteristics, as well as conduct a stylistic study. To begin, basic and composite hyperboles have been defined. *Basic hyperboles* are simple, and the meaning of the word does not vary with the sentence; however, when *composite hyperboles* are metaphorical, the meaning of the word simply amplifies. The detection of various types of exaggeration has allowed us to investigate the idiosyncrasies of hyperbole development as well as the frequency with which the author uses each type of hyperbole in the text. By distinguishing hyperbolic forms such as single-word, phrasal, clausal, and numerical hyperboles, the descriptive technique can be used to establish what produces hyperbole and how it influences its content. This approach of hyperbole analysis was chosen because it has allowed us to see how hyperboles differ, whether they are presented in one situation or another, and what the most prevalent words employed in hyperbole production are. In the construction of hyperboles, the third point is defining a superlative, repetition, and comparisons. When examining exaggeration, comparative and descriptive methodologies should be used to determine the differences and similarities between them.

The *second step* in L. J. Moleong's data analysis approach is Representing Data, which comes after classifying and arranging the data. We have presented the outcomes of our data analysis in the right format at this point. Data can be represented in a variety of ways, ranging from graphic and matrix representations to other ways of displaying statistics. It has been created to appropriately display the findings of the previous ways and to concretize the information we discovered in order to identify additional exaggeration aspects and draw a conclusion. It is possible to illustrate the statistics of discoveries and construct a data visualization using this way.

Verification is the methodology's *third step*. All of the previous research has been analyzed, expanded upon, and brought together at this point. On this foundation, a general conclusion regarding the study has been developed, and the study's findings have been displayed.

Overall, the study has included a variety of research approaches, each of which is interconnected and leads to a shared purpose. The object of the study has been discovered through a method such as observation. In order to examine the item, descriptive, comparative, and functional methodologies have been used. The information has been visualized to aid in information perception and the search for fresh conclusions.

3. Experiment, results and discussion

We have discovered a wide range of hyperboles while studying Harper Lee's novel *To Kill a Mocking Bird*. Hyperboles of various types have been analyzed and grouped. We have defined and studied hyperboles according to Claudia Claridge's *Hyperbole in English* [4], which is based on the theoretical framework.

3.1. Analysis of lexical and semantic aspects of HYPERBOLE in Harper Lee's *To Kill a Mocking Bird*

To begin, we have distinguished between basic and composite hyperbole. Let us take a look at the first hyperbole example: *A black dog suffered on a summer's day; Men's stiff collars wilted by nine in*

the morning [7, p. 5–6]; *Чорна собака страждала у літній день; Чоловічі жорсткі коміри вже в'януть до дев'ятої ранку* [8, p. 5–6]. The author underlines the effects of hot weather in the city by mentioning this. Instead of telling us that *it was terribly hot*, the author exaggerates the life of a town. These are basic hyperboles since, as stated in the definition, *the hyperbolic expression does not leave the domain of the corresponding literal expression* [4, p. 40]. The sentences *black dog suffered* and *Men's stiff collars wilted* are relevant domains in our situation, as the verbs *suffered* and *wilted* are used in their literal sense.

Let us look at another example of exaggeration: *There was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County* [7, p. 6]; *Тут не було куди спішити, не було куди йти, не було що купити і не було грошей, аби це купити, не можна було нічого побачити за кордонами Мейкобу*. *No hurry, nowhere to go, nothing to buy, no money* and *nothing to see* are examples of hyperboles. The author describes the city's monotonous and meager pace by employing various types of objections, such as *no, nothing, nowhere*, and so on. Basic hyperboles are expressions in which words refer to their usual and logical meaning, despite the fact that they are exaggerated.

We can observe how hyperbole displays exaggeration using the metaphor *as the moon draws water* in this example: *In spite of our warnings and explanations it drew him as the moon draws water* [7, p. 8]; *Незважаючи на наші застереження та пояснення, воно притягувало його, як місяць притягує воду* [8, p. 8]. We have noticed that the phrase *the moon draws water* has a symbolic rather than literal connotation. The hyperbole is called a composite hyperbole in this situation.

As a result, the author employed both *basic* and *composite* hyperbole. We have investigated their significance and roles. Because there is only one domain of the word, basic hyperboles are simple to generate. Nonetheless, they have the desired impact. When it comes to composite hyperboles, they are more difficult to create because they involve a domain change. They do, however, have a higher and stronger impact on the reader's perception and emotions, resulting in more admiration. Let us take a look at how frequently basic and composite hyperboles are used (see Figure 1). The frequency of use of basic and composite hyperboles in the novel has been investigated using a sample of the initial portions of the novel. Basic hyperboles are used more frequently than composite hyperboles, as we have seen.

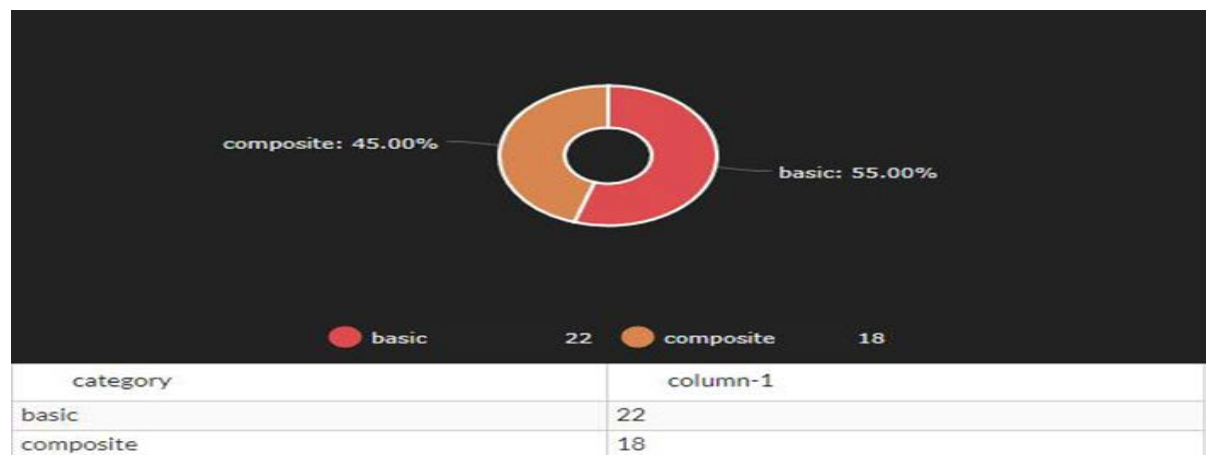


Figure 1: Frequency of use of basic and composite hyperboles

Single-word hyperboles, phrasal hyperboles, clausal hyperboles, and numerical hyperboles have all been studied. Single-word hyperboles consist of only one word, which generates the intended exaggerated effect. Different word combinations are used to create phrasal hyperboles, which generate the desired effect. Clausal hyperboles have word components that are dispersed across the sentence or clause, which is why they are named clausal hyperboles. When it comes to numerical hyperboles, they are created using various sorts of numerals and contribute to larger-scale hyperboles.

We have observed an example of single-word hyperbole: *Molasses buckets appeared from nowhere* [7, p. 18]; *Відра з патокою з'явилися нізвідки* [8, p. 18]. In such situation, merely one word – *nowhere* – serves as a required exaggeration. We have detected a pattern in the following

sentences, such as *Mrs. Dubose was plain hell* [7, p. 6]; *Місіс Дубоуз була суцільним злом* [8, p. 6]. The hyperbole is illustrated in this case by the term *hell*. In that sense, the author sought to emphasize how intimidating this woman appeared to the novel's characters. We have labeled this hyperbole as single-word hyperbole because it is made using only one word. According to the analysis of these examples, we have assumed that such hyperboles are used in the work for the sake of short and, at the same time, clearly understandable exaggerations.

Talking about another example, such as *He dined on raw squirrels and any cats he could catch, that's why his hands were bloodstained* [7, p. 12]; *Він обідав сирими білками та будь-якими котами, яких він взагалі лише й міг спіймати, ось чому його руки були скривавлені* [8, p. 12], we have identified words that create extended emotion and exaggeration. In this case, the word combination is *dined on raw squirrels*. The author uses hyperbole to emphasize Boo Radley's image as a terrifying and formidable figure who consumes raw animals and has blood on his hands. Exaggeration is created via word combinations; hence this type of exaggeration is known as phrasal hyperbole.

Let us consider other example: *I never looked forward more to anything in my life* [7, p. 15]; *Я ніколи так не чекав ні на що у своєму житті*. We have seen how the author describes oppression and expectations about meeting someone in [8, p. 15]. In the novel, the author wants to emphasize how strongly the character is connected with Dill and to enhance emotionality. In this example, we have observed a clausal hyperbole, as hyperbole in this case consists of some parts that are spread all over the sentence. In this case, those parts are *never* and *anything in my life*. Those two parts are connected to each other, and they create a clausal hyperbole.

In the following sentence *Little Chuck Little, a hundred years old in his knowledge of cows and their habits* [7, p. 215]; *Чак Коротун, який знав усе про корів і їхні повадки* [8, p. 215], the numeral *a hundred years old* is provided. This is a case of exaggeration in action. The author intends to raise the level of awareness of the character *Little Chuck Little* in a specific scenario by using hyperbole. The effect is achieved by employing the numeral *a hundred*, as the quantity intensifies the overstatement impact. In this scenario, the hyperbole is referred to as a number.

Now it is time to analyze superlative sentences and repetitions in sentences as the method of formation of hyperboles. These kinds of hyperboles are used less frequently, but they also have a huge impact on the conversation at hand. Let us consider some sentences from the novel: *He had told them what happened, he'd say it again and again* [7, p. 155]; *Він уже розповідав, як усе сталося, і те саме повторятиме знову і знову* [8, p. 155]. In this sentence, we have observed how the author emphasizes the character's desire to speak on a particular topic. We have paid attention to a combination of words *again and again* which creates a double effect. In turn, it creates an effect of reinforcement and emphasizes the character. We have defined hyperbole, such as *again and again* which is implemented by using repetition of words.

Let us move to the sentence, such as *Her hand was wide as a bed slat and twice as hard* [7, p. 6]; *Рука у неї була широка, як ліжко, і вдвічі сильнішою* [8, p. 6]. Here we have seen that the author wants to show the cumbersome character, creating a striking effect. In order to do this, a comparison such as *wide as a bed slat* is applied. By using this, the author creates an overstatement of an object, which has a greater and bigger impact on us and increases the quality of our visualization of the character. In this case, the effect of exaggeration is achieved with the help of hyperbole *wide as a bed slat* using a comparison. Also, we have applied this to the following examples, such as *Walter looked as if he had been raised on fish food* [7, p. 21]; *Вальтер подивився на нас так, немов все дитинство їв рибу їжу* [8, p. 21]. In the sentence, we have defined the exaggeration, which is produced by hyperbole *as if he had been raised on fish food*. The comparison is added in order to specify and intensify the clarity of the description of Walter.

In the sentence *I tell you there's nothing more distracting than a sulky darky* [7, p. 204] *Я кажу вам, що немає нічого більш відволікаючого, ніж сумний темний* [8, p. 204], we have observed an emphasis on the distraction, which is produced by adding a word combination like *nothing more distracting*. In this case, the superlative is applied.

As a result, all of C. Claridge's hyperbole categories have been provided in the novel's text [4]. Each of the categories has its own meaning and can be utilized to elicit various emotions. Despite the fact that composite hyperboles have a considerably greater impact on the reader, they are utilized less frequently in the novel, according to the research. Single-word and number hyperboles are used to

strengthen the meaning quickly and plainly, whereas phrasal and clausal hyperboles make it more protracted. Repetition, superlatives, and comparison are the realizations of hyperboles that are employed less frequently than the other forms of hyperboles.

3.2. Analysis of communicative function of HYPERBOLE in Harper Lee's *To Kill a Mocking Bird*

Different realizations and varieties of exaggeration have been discovered, examined, and evaluated in the novel *To Kill a Mocking Bird* in the previous section. Now it is time to look at the types of hyperbole and how they are formed, as well as how they affect communication and when they are used. Different semantic components of exaggeration have been addressed in section 3.2, as well as their communicative purposes, which were studied and stated.

To begin, we have looked at hyperboles in a variety of contexts. It was done to learn more about the circumstances in which hyperbole arises. We were able to better comprehend their communicative functions as a result of this step. Semantic fields such as time, number, and size / degree of intensity have been used to conduct the study. The following semantic domains were chosen because it was easier for us to take some of the most common units from each semantic area and analyze whether or not they are hyperboles and how they affect communication.

Let us start with the semantic field of time. In the sentence *The present generation of people who had lived side by side for years and years were utterly predictable to one another* [7, p. 115]; *Сучасне покоління, дорослі люди, які багато років жили поряд, добре знали одне одного* [8, p. 115]; we have observed the exaggeration, which was created by the author by using the repetition *years and years*. The function of the provided example is to enhance the length of the time by using a realization of hyperbole, such as using repetition.

The same semantic aspect is provided for the next example: *We've done business in this court for years and years* [7, p. 160]; *Ми роками працювали в цьому суді* [8, p. 160]. As in this sentence, we have maintained that the word combination *years and years* is also a hyperbole, which intensifies the effect of time. In the following examples, *"I've asked this county for fifteen years to clean out that nest down yonder"* [7, p. 153]; *Я вже п'ятнадцять років прошу наше окружне начальство: викурить звідти чорномазих* [8, p. 153] The clause *I've asked ... for fifteen years* show exaggeration, but from a communicative standpoint, they create a complaining effect, as the use of hyperbole lengthens the time the character has been asking *to clean out that nest down*.

Different time expressions have been investigated and compared in order to define the ratio of all time-defining words to hyperboles, which are created by using them. Those time expressions were words like *years, hours, seconds, months, and weeks*. All given words have been counted, and the ratio of all words to hyperbolic words has been defined. According to the time expressions provided above, the percentages of hyperboles in such words are as follows: *years* – 19,2%, *hours* – 11,7%, *seconds* – 0%, *months* – 0%, and *weeks* – 28,6%. Their sum is equal to 17.27% of all of these key words. All in all, we have noticed that these time expressions are often used as hyperboles in their communicative aspects. The detailed information is given in Figure 2 (see Figure 2).

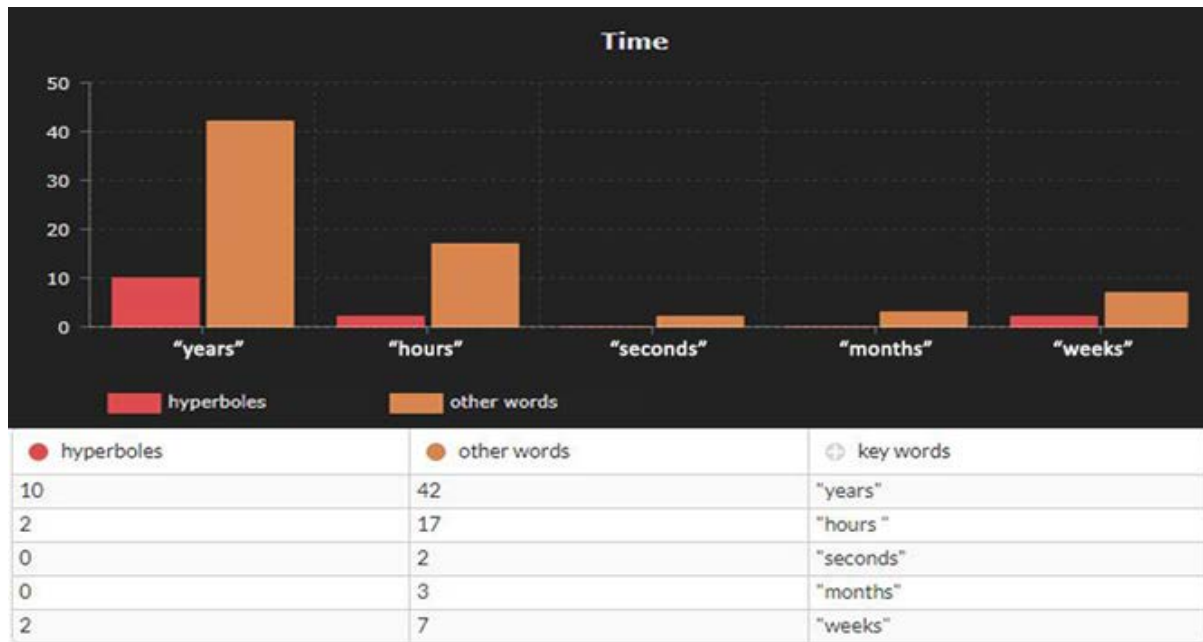


Figure 2.1: Key words for time expressions

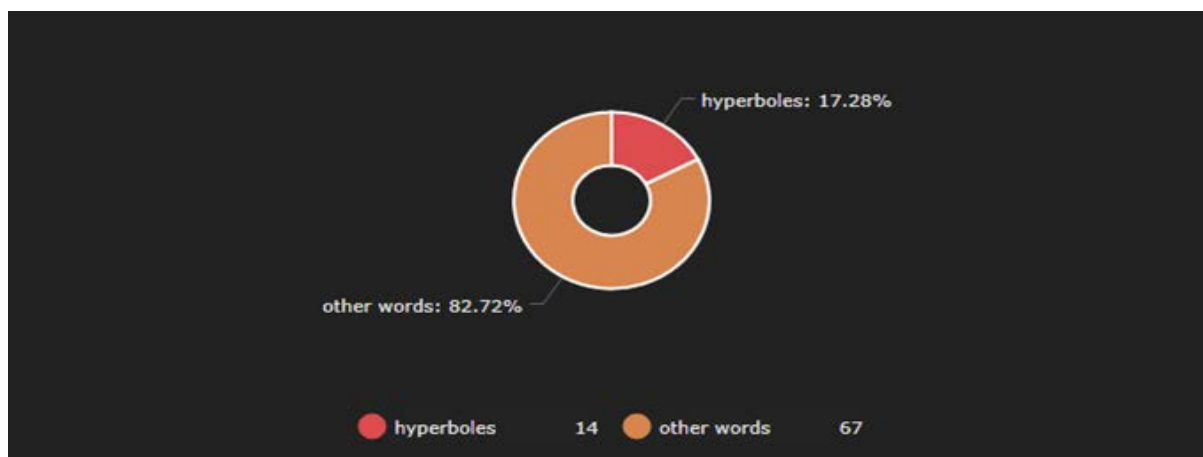


Figure 2.2: Key words for time expressions

The next investigated semantic field belongs to the words that describe quantity. Let us consider the following example: *It was a thousand colors in a parched landscape* [7, p. 31]; *Усе навкруги горить тисячами барв під гарячим сонцем* [8, p. 31]. The sentence provides us with an enhanced emotion of capturing the beauty of the landscapes, using the numeral hyperbole *thousand*. In combination with *colors*, the numerals create a more positive effect on the reader. The function of this hyperbole is to appreciate the multicolored landscape and to highlight it for the reader's imagination.

In the sentence *Well how'd you feel if you'd been shut up for a hundred years with nothin' but cats to eat* [7, p. 42]; *Ну як би ти почував себе, якби тебе на сто років замкнули без жодної їжі, окрім котів?* [8, p. 42], there is an intensification of the meaning, as the sense of the example provided could not exist even just by taking the logic into consideration. The hyperbole is provided by the usage of the numeral *hundred*. In this case, the function of hyperbole in communication is to express emotions in a heightened tone in order for the situation to be more carefully considered and be one that really deserves attention. In our case, the identifier, which helps us to understand whether it is an enhancement or not, is the phrase *Well how'd you feel if*. This identifier helps us to understand that the character wants to prove some statement, and so he used hyperbole in the sentence.

In order to do an analysis of word identifiers of the semantic field *quantity*, we have done the same calculations as was done with the previous semantic field and then analyzed the ratio. For detailed analysis of numeral hyperboles, we have chosen such quantifiers as *thousand / thousands, hundred /*

hundreds. If we consider the statistics, we notice that there is only one word *thousand* in the novel, and it is a numeral hyperbole. Looking into statistics about numeral *hundred*, we have observed that 21 words of *hundred* are presented, and 8 of them are numeral hyperboles. On this basis, we have claimed that 40.91 % of the provided numerals are hyperboles. Quite a large percentage of numerals have become numeral hyperboles in order to achieve different aims in communication. In Figure 3, the chart of the comparison is presented (see Figure 3).



Figure 3.1: Key words for quantity

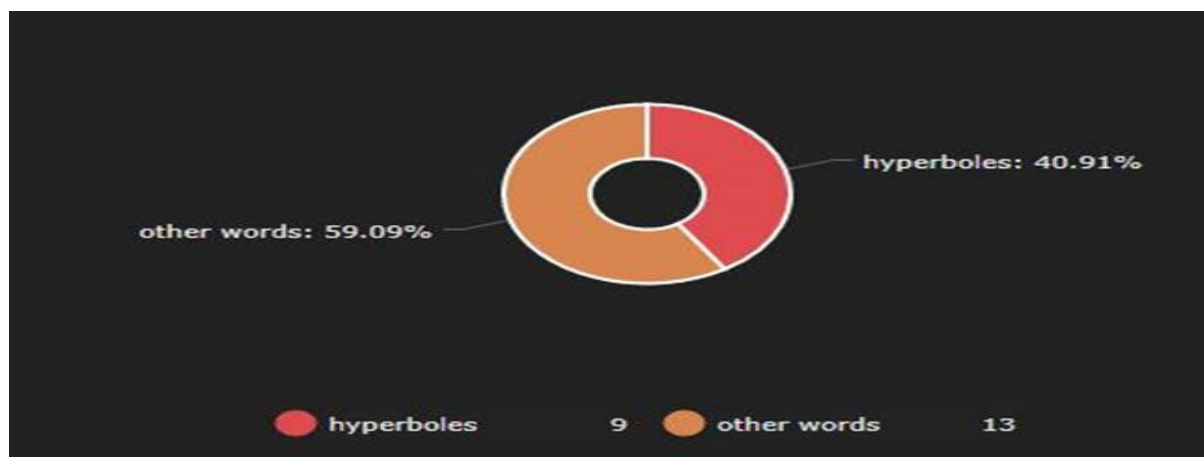


Figure 3.2: Key words for quantity

The next semantic field, which has been investigated, is the degree of intensity. Let us consider the following sentence that contain words from a given semantic field and analyze their functions *Next morning, I awoke, looked out the window and nearly died of fright* [7, p. 58]; *Наступного ранку я прокинувся, виглянув за вікно а ледь не помер від страху* [8, p. 58]. In the following sentence, we observe an exaggeration caused by the author's desire to emphasize the emotion of fear. The function of the following hyperbole is to intensify the character's frightened condition and thus show the readers how scary the thing the character saw was. This hyperbole was made by using the word *nearly*, which shows us the degree.

Reading an example, *A gigantic moon was rising behind Miss Maudie's pecan trees* [7, p. 46]; *За горіховими деревами міс Моді піднімався величезний місяць* [8, p. 46], we cannot imagine a *gigantic* moon, but we subconsciously understand that the moon's size has been emphasized in order

to enhance the presence of this object in the novel and to create a spooky atmosphere. This is the main function of hyperbole in this case – to create the needed atmosphere, which describes the emotions of the character.

As with the previous selected semantic fields, some typical words have been chosen in order to compare, how many of them are hyperboles. The following words have been selected, such as “enormous”, “endless”, “gigantic”, “huge”, “vast”, “nearly”, and “almost”. They all have been found in the text in order to count how many of them are used in a hyperbolic way. The results are following: “enormous” – 33,3 % were defines as hyperboles, “endless” – 100%, “gigantic” – 100%, “huge” – 0%, “vast” – 0%, “nearly” – 13,8 %, “almost” – 19,2 %. When we summed all of these data, we have found out that percentage of the hyperboles, which are formed with the most typical words describing size and degree of intensity, is 19,67% (see Figure 4).

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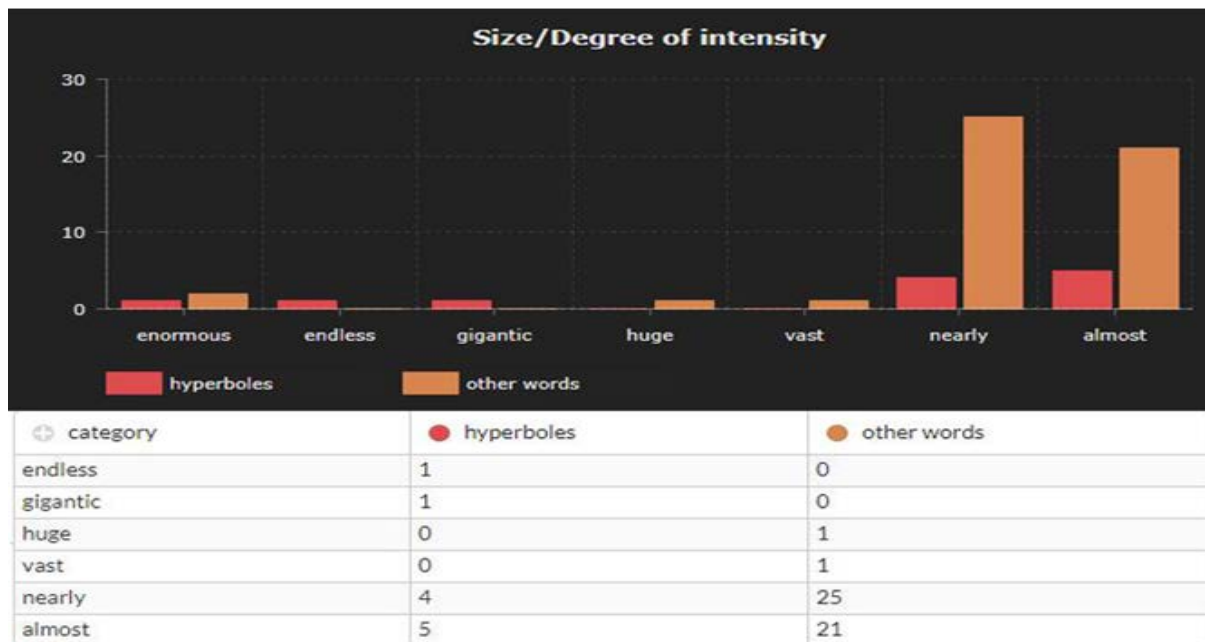


Figure 4.1: Key words for degree of intensity

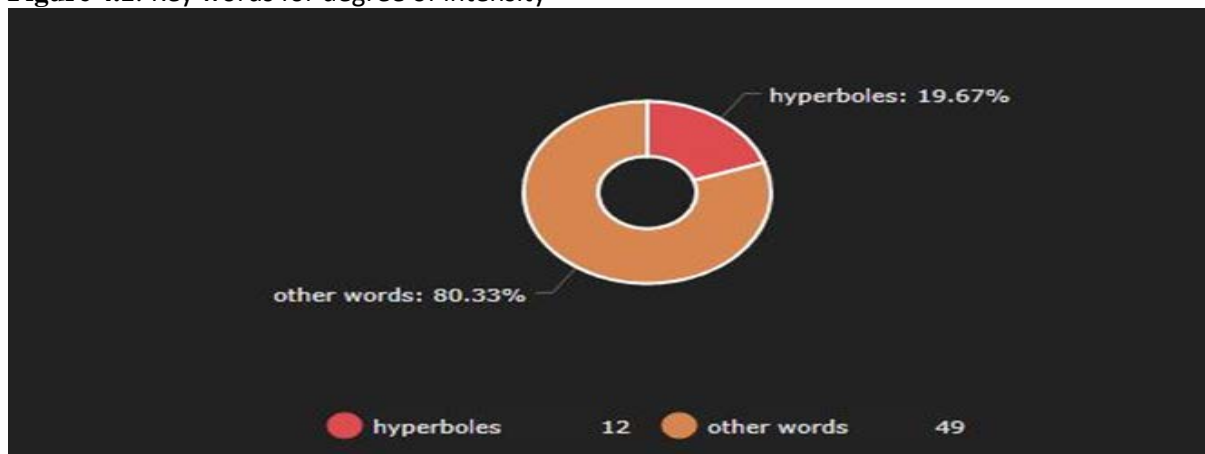


Figure 4.2: Key words for degree of intensity

We have also analyzed hyperboles in order to know more about their aim in communication. In other words, the positive and negative meanings of hyperboles have been analyzed. We have taken a look at some examples, in order to examine the goal of using a hyperbole. In the sentence *Your name's longer'n you are. Bet it's a foot longer* [7, p. 4]; *А твоє ім'я довше за тебе. На цілій фут* [8, p. 4] we have noticed, that the character in the novel (Jem Finch) was enhancing the small height of another character (Dill). By using hyperbolic expressions, Jem Finch wants to mock Dill because of his short stature. The hyperbole provides a negative sense. Moreover, by its help the character wanted to create a comic effect, using comparison.

Paying attention to another sentence, such as *If I hear another sound from this room I'll burn up everybody in it* [7, p. 20]; *Якщо я почую ще один звук із цієї кімнати, я спалю всіх у ній* [8, p. 20], we have also observed an overstatement, which was created by the phrasal verb *burn up*. With its help, the author shows the irritation and fury provided by the actions in the room. Speaking of character, in this example, Miss Blount expresses her emotions, which were caused by her huge exasperation about things going on. This hyperbole also has a negative meaning, and its effect in communication is to express the feelings and show the negative emotions that were hidden implicitly.

The sentence *When Jem permitted me to accompany him (he was now positively allergic to my presence when in public)* [7, p. 119]; *Коли Джем дозволив мені супроводжувати його (він мав позитивну алергію на мою присутність, коли ми були на публіці)* [8, p. 119] shows us a bad attitude from Jem's side, but at the same time, we have observed that even though the behavior towards the character was bad, now it has a tendency to improve. It has been seen that the word combination is *positively allergic*. That hyperbole has both a negative and a positive message, and its function is to put an accent on some of the character's actions towards that person, which has slightly changed.

The following example *Indeed, they were an endless Project that slowly evolved into a Unit* [7, p. 30]; *Дійсно, вони були нескінченним проектом, який повільно перетворювався в цілу Одиницю* [8, p. 30] shows us the length of time that the character had to last for ages. In this particular case, the hyperbole has a negative meaning, which implies boredom and monotony. The function of particular hyperbole is to highlight a concrete state of affairs that subconsciously expresses a more global situation.

Talking about the sentence *You never really understand a person...until you climb into his skin and walk around in it* [7, p. 27]; *Ти ніколи насправді не розумієш людину...поки не залізеши у її шкуру і не походиши у ній* [8, p. 27], the exaggeration *climb into his skin* is presented. Using given hyperbole, the character wanted to enhance the action, that is, to imagine us as a different person in order to understand the behavior of that person. The function of a given hyperbole is to enhance an action in order to create a more clear and deep understanding of the meaning.

As a result, in section 3.2, we have looked into the many communicative functions of hyperbole and how they affect communication. Different semantic fields have been used to examine communicative functions. When analyzing the occurrence of hyperboles in the above-mentioned semantic areas, it was discovered that hyperboles used in a number context have 38 percent more hyperboles than the others (time – 17,3 and degree – 19,3). The most prevalent roles of hyperboles have been discovered when it comes to communicative functions.

Firstly, hyperboles are often used in order to enhance the duration of something, to create a needed effect in some process, and to enhance the emotion (either positive or negative). Secondly, hyperbole is used in order to express emotions. They range from complaining about something to creating a comic effect on a situation. Thirdly, hyperbole helps the author/character/narrator describe the situation, which helps us better understand the state of things. Fourthly, hyperboles exaggerate only one concrete thing or state, but with their help, we are able to understand the described situation in general. Fifthly, hyperbole creates a needed atmosphere by enhancing some items that symbolize the particular emotion. Eventually, hyperboles assume different values, emotions, and states. With the help of section 3.2, we have found not only typical examples of using hyperboles but also those to which communicative functions are not rarely applied.

4. Conclusions

In this research article we have been investigating such figure of speech as *hyperbole*. It has been seen that it is one of the most common stylistic devices, and because of its versatile functions, it has often been discussed by linguists. The study has been done in order to investigate and take a deeper look at different aspects of hyperbole's usage. Hyperbole has a considerable impact on our lives and can lead to different results in conversations. The significance of the research has been stated as an importance to observe some communicative situations, in which hyperboles are often used. The current study has been done in order to understand the typical functions and features of hyperboles in the novel and to draw conclusions about their significance in our lives.

Various linguists propose their own definitions of hyperbole, which are quite different. In the research article, we have gotten acquainted with various thoughts of different scientists. After defining them, their analysis and comparison have been conducted in order to better understand their features and aim in discourse. Some of the linguists insisted on the statement that hyperboles are used with some premeditation and purposefulness. What is more, it has been stated that exaggerations are used in order to enhance some facts or emotions in order to achieve a personal aim in communication. On the other hand, other scientists place an accent on their unconsciousness and suggest that hyperboles are used in order to express and represent the feelings of the character. Miscellaneous definitions have been taken into consideration, and with their help, the own definition of hyperbole has been stated, such as: *hyperbole is a stylistic device that aims to consciously and unconsciously enhance and exaggerate the meaning of the word, as well as convey the desired emotion of the speaker.*

In order to conduct the study, it is necessary to select a way of analyzing the chosen stylistic devices. In section 2, various types of hyperbole analysis have been examined and some methods of investigation have been chosen. First of all, the methods of data analysis have been selected, such as the analysis methods based on L. J. Moleong. Stages in L. J. Moleong's analysis methods are called *Reduction Data*, *Representing Data*, and *Verification*. The first stage has been extended, as we have been using such methods as the observation method in order to find the needed data and descriptive, comparative, and functional methods as well in order to fully analyze the data. The classification of hyperboles has been taken from Claudia Claridge's *Hyperbole in English* in order to analyze previously found research objects.

With the help of various methods, different realizations of hyperbole have been defined in the study. In section 3 some examples of hyperboles have been used in order to analyze and classify them. Eventually we have observed that all the types of hyperboles that were listed in the *Hyperbole in English: A corpus-based study of exaggeration* by Claudia Claridge have been presented in the novel *To Kill a Mocking Bird* by Harper Lee. It has been seen that author prefers using basic hyperboles to composite ones. This conclusion has been made due to their ratio in the third section. Basic hyperboles create less effect than the composite ones, but they are formed in a simpler way, so it is easier for the reader to perceive them. Speaking of single-word hyperboles and numeral hyperboles, we have noticed that they are used in order to quickly and clearly enhance the message, while phrasal and clausal are used to make an exaggeration in a more detailed and extended way. Talking about another realizations of exaggeration, such as using repetitions, superlative forms and comparison, we have seen that they are occurring less in the novel, even though they also create bigger effect. Therefore, we have made a conclusion: when we want to intensify different items and add an image of other items for better understanding, we use a comparison; when we want to draw attention to our exaggeration, we use repetition or superlative forms. All of the above-mentioned types are used in the novel, and each of the type creates an exaggeration using different forms.

Except for analyzing various types and realizations of hyperboles, communicative functions have also been analyzed and described. For a better understanding of the way the hyperboles are formed, the different semantic fields are used. According to the semantic fields (time, quantity, and degree of intensity), hyperboles are more commonly used in words that describe quantity. Different communicative functions have been defined. Hyperboles are often used in order to enhance the duration of something, create a necessary atmosphere, create an appropriate effect on some process, enhance the emotion, or express the emotion (which ranges from complaining to creating a comic

effect on a situation). What is more, rarely used functions of hyperbole have been found, such as helping the author / character / narrator to describe the situation, which assists the reader of the message to better understand the situation. Hyperboles have been found in order to help the reader subconsciously understand the global situation by describing only one concrete theme. With the help of hyperbole, we subconsciously achieve different communication aims by using their realizations and various semantic fields.

The research article shows different features of hyperbole and ways of its realization. The study includes basic knowledge about hyperboles and their aims in the text of the novel *To Kill a Mocking Bird* by Harper Lee. In the future, it will be possible to research hyperboles in other novels by Harper Lee or to find out another classification of hyperbole and to compare the current results to the new ones.

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