

**ENGLISH HYPERBOLE IN CONTEMPORARY WOMEN'S FICTION
PROSE (A STUDY OF SOPHIE KINSELLA'S NOVELS)**

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“Genuine art has the right for exaggeration.”
(V.V. Vinogradov)

The article presents findings of the ongoing project on the use of hyperbole in contemporary women's fiction prose, as one of the peculiarities of this genre. The novelty of our study consists in the fact that the genre characteristics and plot devices of romance novels have been abundantly dwelt upon in scholarly researches while the stylistic aspects of the genre have not been explicated enough. The texts constituting the empirical material for the research are the novels “Twenties Girl” and “Can You Keep a Secret?” by Sophie Kinsella, one of the bestselling contemporary English writers. The theoretical background of the research is based on the studies that were carried out by scholars whose field of expertise combines the issues related to literary criticism, context and rhetorical devices. Hyperbole being a typical feature of female writing, and there existing multiple taxonomies of hyperboles, the present study aims at defining peculiarities of the target trope, which is typical of female romance novel. Therefore, the focus in the given study is on the types of hyperbolic expressions, which prevail in the analysed text, i.e. quantitative hyperboles and adjectives-in-the-superlative-degree hyperboles. The research confirms that hyperbole is a context-dependent linguistic phenomenon. The results of the study are reflected in the quantitative and qualitative analysis of the hyperbolic occurrences. The former shows that among hyperboles-numerals, million is most frequently used in the female writing by contrast with the numerals fifty, ten thousand, bazillion, which are least frequently used. Qualitative analysis presents the taxonomy of semantic fields formed by adjectives-in-the-superlative-degree hyperboles (e.g. inanimate objects, behavior, relationships) and displays a high prevalence of occurrences of those from anthropological domain. Moreover, the study demonstrates that the numerical hyperbole's literal, objective-logical meaning denoting quantity becomes an intensifier and merges with the acquired in the context subjective-evaluative, more expressive meaning, with a positive or negative connotation.

Key words: *hyperbole, qualitative analysis, trope, quantitative hyperbole, superlative degree, women's prose*

ГІПЕРБОЛА В СУЧАСНІЙ АНГЛОМОВНІЙ ЖІНОЧІЙ ХУДОЖНІЙ ПРОЗІ (НА МАТЕРІАЛІ РОМАНІВ СОФІ КІНСЕЛЛИ)

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У статті представлені результати дослідження щодо використання гіперболи у сучасній жіночій художній прозі як однієї з особливостей цього жанру. Новизна нашої розвідки полягає в тому, що жанрові характеристики та сюжетні прийоми романтичних романів є доволі ретельно досліджені в наукових працях, тоді як стилістичні аспекти жанру зазвичай залишалися поза увагою науковців. Емпіричним матеріалом дослідження слугували два романи сучасної англійської письменниці, авторки низки бестселерів, Софі Кінселли “Twenties Girl” та “Can You Keep a Secret?”. Теоретичним підґрунтям дослідження стали розвідки науковців, чії наукові розвідки поєднують питання, пов'язані з літературознавством, контекстом та риторичними прийомами. Гіпербола є типовою рисою творчості жінок-письменниць, у творах яких використовуються численні таксономії гіпербол. Це дослідження спрямоване на визначення особливостей цільових образних висловів, які є притаманними жіночій романтичній прозі. Тож, основна увага в запропонованій статті приділяється типам гіперболічних виразів, які переважають у проаналізованих текстах, тобто кількісним гіперболам та гіперболам, вираженим прикметниками у найвищому ступені порівняння. Проведене дослідження підтверджує, що гіпербола є контекстно-залежним мовним явищем, результати якого знайшли своє відображення в кількісному та якісному аналізі використання гіпербол. Перший показує, що серед кількісних гіпербол ‘мільйон’ найчастіше використовується жінками-письменницями, на відміну від числівників ‘п'ятдесят’, ‘десять тисяч’, ‘базильйон’, використання яких є мінімальним. Якісний аналіз представляє таксономію семантичних полів гіпербол, утворених прикметниками в найвищому ступені порівняння (наприклад, неживі предмети, поведінка, стосунки тощо), і виявив високу частоту використання антропологічних доменів. Крім того, було встановлено, що буквально, об'єктивно-логічне значення гіперболи, вираженої числівником на позначення величини, стає інтенсифікатором і зливається з набутим у контексті суб'єктивно-оцінним, більш виразним значенням, із позитивною чи негативною конотацією.

Ключові слова: гіпербола, якісний аналіз, троп, кількісна гіпербола, вищий ступінь порівняння, жіноча проза

1. Introduction

Tropes, units of figurative language, have been in the focus of attention of many researchers who view them from different perspectives. Although hyperbole, one of the tropes known from ancient times, has been extensively used in various literary genres and everyday speech, it “has been overlooked <...> and neglected despite its ubiquity” (Mora, 2009: 25). Moreover, “hyperbole is usually treated as a minor trope which belongs with one or the other of the two dominant figurative uses of language, metaphor and irony” (Carston & Wearing, 2015).

Although in the literary world, women’s literature has traditionally been excluded from the canon of prominent authors and texts (Rende, 2008: 2), in recent years it has acquired great popularity among female readership. Women’s prose has its peculiarities, which are perceived on linguistic, compositional and genre levels and aims at rendering special female worldview and practices, and woman herself is central to it (Cawelti, 1976). Hyperbole is a typical feature of female writing, as women tend to be emotional and exaggerate things. “If you ask a woman to calm down, to shush, to show less emotion <...>, you are asking her to remove her essence. Life is emotion” (Orr, 2018). Therefore, **the present study is aimed at** analysing the peculiarities of hyperboles in women’s fiction prose. Emphasis is laid on hyperbolic numerical expressions and the ones expressed by adjectives in the superlative degree.

According to I.R. Galperin (1977: 176), hyperbole is a “deliberate overstatement or exaggeration of a feature essential to the object or phenomenon”. Another definition emphasises its stylistic value and views hyperbole as “an expression of emotional evaluation of reality by a speaker who is either unrestrained by ethical conventions or knows that exaggeration would be welcome”, and is considered to be a typical feature of colloquial speech (Screbnev, 2000: 102-103). For Cano Mora (2004), hyperbole “is a form of extremity, an exaggeration that either magnifies or minimizes some real state of affairs”. Snoeck Henkemans (2013: 1) defines it as “a rhetorical trope by means of

which statements are made that are obviously exaggerated and thus untrue or unwarranted”.

Various aspects of hyperbole are essential for the existing researches. Thus, we find that this trope is viewed from a semantic perspective, in the frame of “the semantic domain and fields which speakers exaggerate to reach a better understanding” of its nature and usage (Mora, 2009: 25). It is also considered from “a conversation analytic perspective by identifying its lexico-grammatical features, context of occurrence, and recipient perception” (Christodoulidou, 2011: 143). There are some studies, which focus on similarities and differences between hyperbole and such tropes as simile and irony. There exists an assumption that hyperbole differs from metaphor in terms of length, that metaphor can be both long and short but hyperbole is always short (Aljadaan, 2016: 1, 15). However, example (1) proves that this assumption can be sometimes erroneous:

(1) *I'm not talking about big earth-shattering secrets. Not the-president-is-planning-to-bomb-Japan-and-only-Will-Smith-can-save-the-world type of secrets.*

(Kinsella, *Can You Keep a Secret*, 2011: 9)

Although in (1) hyperbole is combined with metaphor and phrase epithet, it is an illustration of an extended hyperbole, consisting of a chain of hyperbolic units. Furthermore, Charles E. Cruise, classifying hyperboles according to the involvement of semantic domains, divided them into *basic* (if one domain is involved) and *composite* or *metaphorical* (if several domains are involved) (Cruise, 2019: 76). Thus, in example (1) we deal with the latter case.

Moreover, metaphor is not the only stylistic device, which accompanies hyperbole:

(2) *As Carry Ann climbed on to the bus that would take them from the airport to the resort she felt as though she had walked all the way from Gatwick to Turkey.*

(Manby, *Seven Sunny Days*, 2003: 21).

(3) *Sally was as beautiful as the legendary Nefertiti in her black wig with a blunt fringe <...>* (Manby, *Seven Sunny Days*, 2003: 39).

(4) *The feeling in Carrie Ann's cheeks right then was something more akin to the blistering, cracking heat that peels paint from woodwork in a house fire.*

(Manby, *Seven Sunny Days*, 2003: 221).

(5) *Jack Harper takes me to the grandest, poshest restaurant in the world.*

(Kinsella, *Can You Keep a Secret?* 2011: 9)

In (2) hyperbole is combined with simile, in (3) – with simile and allusion, in (4) – with simile and personification, and in (5) – with chain epithets.

There exist multiple classifications of hyperboles. For example, in Charles E. Cruise's article *Writing on the Edge: Paul's Use of Hyperbole in Galatians* (2019: 78-79), the author refers to Spitzbardt's (1963) taxonomy, which includes numerical hyperboles, words of a hyperbolic nature (nouns, adjectives, adverbs, verbs), simile and metaphor, comparative and superlative degrees, emphatic genitive, emphatic plural and whole sentences. There is also mention that Claudia Claridge (2011) distinguishes between single-word, phrasal, clausal hyperboles, and considers repetition as a variety of hyperbole, too. McCarthy and Carter (1997) single out the following categories of hyperbole: expressions of number (plural forms); expressions of number (singular forms); words referring to large amounts/quantities; adjective modification; time expressions; size, degree and intensity. Cano Mora (2006: 101-108) states, that hyperbole is a subjective act; that it produces a contrast with reality; that the type of contrast established by hyperbole is one of magnitude; that it is an exaggeration, a form of extremity or excess; that it is twofold: auxesis vs. meiosis; that hyperbole may exaggerate a quantity or a quality; that it is not normally heard as a lie and exists independent of the speaker's intention, etc.

The novelty of the given research results from the fact that it is conducted in the framework of women's prose (also known as "chick lit", "romantic comedy", "funny women's fiction", "contemporary romance", etc.), an important part of popular culture whose genre characteristics and plot devices have been abundantly dwelt upon in

scholarly researches while its stylistic aspects have not been explicated enough and have been only occasionally highlighted (e.g. Mintsys, 2011; 2012; 2014).

2. Data and Method

The texts constituting the empirical material for the research are the novels *Twenties Girl* and *Can You Keep a Secret?* by Sophie Kinsella, one of the bestselling contemporary English writers famous for her *Shopaholic* series and other novels. The corpus comprises ninety-six hyperboles including fifty-three quantitative hyperboles expressed by cardinal, ordinal and substantivised numerals *fifty*, *ninety-five*, *thousand*, *ten thousand*, *million*, *fifty million*, *zillion*, *fifty-five zillion* and *bazillion* (see Table 1) and hyperboles expressed by the analytical forms of adjectives in the superlative degree (see Table 2) selected by means of the manual selection procedure. The methods used in the research are: descriptive method combined with observation and documentation methods (the data were identified in the text, documented and described systematically and accurately, then they were classified from a semantic perspective); in order to identify hyperbole in the fiction text, Hyperbole Identification Procedure (HIP) (Burgers et al, 2016: 163–178) has been used by means of comparing the extensively argued definitions of hyperbole and defining other stylistic devices accompanying hyperbole; linguistic analysis (involves investigation of hyperboles expressed by ordinal, cardinal and substantivized numerals, by the analytical forms of adjectives in the superlative degree); the method of discourse analysis (it is applied in order to define the purposes and effects of the use of hyperbole in the literary context); the quantitative analysis of hyperbolic units helped to define the total number of hyperbole-based elements. Furthermore, the latter made it possible to show the frequency of hyperbolic occurrences in the text analysed. Indeed, the quantitative analysis clearly suggests that the frequency of hyperboles with the numeral *million* is much higher than with the rest of the numerals (Table 1). The data received as the result of qualitative analysis testify that the semantic

fields of the hyperboles from anthropological domain, which are expressed by adjectives in the superlative degree, prevail. Among them, the most numerous are ‘Relationships and attitude’, ‘Facial expressions and body language’ and ‘Experience’ (Table 2).

3. Results and Discussion

The texts constituting the empirical material for the research are the novels *Twenties Girl* and *Can You Keep a Secret?* by Sophie Kinsella, one of the bestselling contemporary English writers famous for her *Shopaholic* series and other novels. The novel *Twenties Girl* has received 6,971 rave reviews on the Goodreads site (<https://www.goodreads.com/book/show/6063187-twenties-girl>). It was S. Kinsella’s friend’s advice that had her write her first ghost story, which appeared a moving story about a twenty-seven-year-old woman named Lara who is visited by Sadie, her late great-aunt’s ghost in the image of a girl from the twenties. With a romantic and humorous touch, the author describes their relationships, adventures and romance. The novel *Can You Keep a Secret* is a humorous romance about a young woman Emma Corrigan who, due to her spontaneity and directness, found herself in various embarrassing situations. The book was filmed in 2019.

It is noticeable that both books comprise multiple stylistic devices making the texts highly emotional. One of the tropes, which stands out against the others is hyperbole. Being the most numerous of its types, quantitative hyperboles and those expressed by adjectives in the superlative degree, are foregrounded in the analysed text. Therefore, they are in the focus of our research.

We share some researchers’ assumptions about the importance of context in interpreting hyperbole: “context plays a central role in the perception of hyperbole” (Mora, 2006: 108), “hyperbole is a highly contextually determined phenomenon” (Claridge, 2011: 12). If a hyperbole is viewed out of context, it can be misinterpreted,

i.e. “it is very difficult to judge an utterance as a hyperbole if it is decontextualized” (Aljadaan, 2018: 8).

The first type of the hyperboles discussed in the given study is made up of numerical hyperboles expressing “overstatements of number and quantity which are presented as a counterfactual claim” (Christodoulidou, 2011). Most of them present round numbers, which are synonymous to *much/many*. However, *zillion* and *bazillion* imply still a larger number, e.g. *countless, a myriad*.

Table 1. Quantitative hyperboles in the novels “*Twenties Girl*” and “*Can You Keep a Secret?*”

The type of the quantitative hyperbole	The number the hyperbolic occurrences	The ratio, %
<i>million</i>	34	64,2%
<i>zillion</i>	14	26,4%
<i>the others (bazillion, fifty, etc.)</i>	5	9,4%
Total	53	100

As shown in Table 1, the total number of the occurrences of quantitative hyperboles in the analysed novels is 53. The majority of them are expressed by *million/millions/millionth* (64,2%). The second numerous hyperbole of this kind is *zillion* (26,4 %). The other numerals *fifty, bazillion, ninety-five, etc.* constitute minority (9,4%).

The nouns which most frequently accompany the numerals are *time(s)* (25 occurrences, 47,2%) and *year(s)* (9 occurrences, 17%). The rest of the nouns are *lines, pound(s), things, steps, arguments, miles, dollars, jokes, questions, etc.*

There is an assumption that quantitative hyperboles lost their expressiveness due to long use and became trite or language hyperboles (Galperin, 1977, p. 176), clichés typical of colloquial speech. We have found such examples, however they are rather scarce (e.g. examples (6) and (7)):

(6) *“You know, Natalie would never have bothered tracking down a dog,” says Kate suddenly. “Never. Not in a million years.”*

(Kinsella, *Twenties Girl*, 2009: 139)

(7) *“Sadie,” I write underneath the phone numbers, “you’re a star. Thanks a million.”* (Kinsella, *Twenties Girl*, 2009: 430)

Nevertheless, our study demonstrates that the numeric hyperboles’ literal, objective-logical meaning denoting quantity, frequently merges with the acquired in the context subjective-evaluative, more expressive meaning, with a positive or negative connotation creating a bright image. Denoting a precise number, the numerals start to designate an indefinitely large number of things. Correspondingly, the hyperbolic effect results from upscaling or inflating the quantity of the objects described as well as amplifying the implied emotions. It suits the writer’s/speaker’s convenience to express the desired by means of synonyms-hyperboles (Polikarpova, 2011: 136). Indeed, such hyperboles are used to produce an impression on the reader/listener. As Claudia Claridge (2011: 1) states, “hyperbole deals not simply with the “description” of experience, but with the understanding and, especially, the evaluation of it, i.e., the subjective importance to oneself and it thus has an important affective component.”

Since hyperbole is a context-dependent linguistic phenomenon, the same quantitative hyperbolic expression can acquire different meanings in different contexts. E.g.:

(8) *‘Did you ever find that necklace of Sadie’s? The one you were looking for?’*

*The necklace. Somehow, with Sadie gone, that all seems **a million miles** away now.*

(Kinsella, *Twenties Girl*, 2009: 370)

(9) *I suppose it would be quite picturesque if lorries didn’t keep rumbling by at **a million miles** an hour and three teenage boys weren’t having a brawl under the bus shelter. I thought it was supposed to be quiet in the country.*

(Kinsella, *Twenties Girl*, 2009: 370)

In (8), the expression *a million miles* implies that the main character Lara who at her ghost-great-aunt's request had been looking for her necklace completely forgot about it after the latter had disappeared. Thus, the hyperbole highlights Lara's forgetfulness.

As shown in (9), the same hyperbolic expression conveys Lara's disapproval of the conditions under which she was staying in the country, which were, contrary to her expectations, unsatisfactory because of the noise.

The rest of the ideas implied by the quantitative hyperboles, which occur in the analysed text have either positive (a) gratitude, persuasion, admiration, approval, defense, astonishment, or negative connotation (b) disapproval, impossibility, incredulity, indignation, dissatisfaction, puzzlement, refusal, embarrassment, confusion, remorse, dismay, despair, impatience. Clearly, the occurrences of numerical expressions with negative connotation prevail in the novels. They contribute to the dramatic effect and convey the main character's anxiety and the so called "emotional tornado".

The other part of our corpus of hyperbolic elements is made of adjectives in the superlative degree (Table 2). Among all the 43 examples of the hyperbolic type in question, 40 have positive connotation and only 3 – negative. As can be seen in Table 2, 13 (30.2%) adjectives-in-superlative-degree hyperboles are related to inanimate objects and ideas (10), whereas the majority of them, 30 (69.7%), are anthropocentric, and are compiled in such semantic fields characterising various aspects of human nature and activity as facial expression and body language 5 (11.6%) (11), behavior and manner 4 (9.3%) (12), experience 8 (18.5%) (13), appearance 3 (7.0%) (14), relations and attitude 6 (14.0%) (15), feelings and emotions 2 (4.7%) (16), cognitive abilities 2 (4.7%) (17). As seen from these data, the author is concerned with anthropocentric hyperboles rather than the ones related to the surrounding material world.

(10) '*I've been shopping! I've just found you **the most divine little wrap**. You must buy it.*'

(Kinsella, *Twenties Girl*, 2009: 193)

(11) *I've got the three of clubs, the four of hearts, and the ace of spades. I study them, then look up with my **most inscrutable expression**.*

(Kinsella, *Twenties Girl*, 2009: 317)

(12) *I nod in my **most businesslike way** and follow them in.*

(Kinsella, *Twenties Girl*, 2009: 123)

(13) *I've never heard a story like it. She's had **the most amazing, colourful life**.*

Sometimes fun, sometimes exciting, sometimes desperate, sometimes shocking.

(Kinsella, *Twenties Girl*, 2009: 412)

(14) *She's gazing out at the gallery, her brow clear, her eyes a velvety dark green, like **the most beautiful goddess** you've ever seen.*

(Kinsella, *Twenties Girl*, 2009: 380)

(15) *I'd had **the most terrible row** with my parents. My father had stopped my allowance, the vicar called every second day, I was locked in my room every night.* (Kinsella, *Twenties Girl*, 2009: 154)

(16) *'I've just met **the most delicious man**.'* She hugs herself.

(Kinsella, *Twenties Girl*, 2009: 118)

(17) *Even as I'm speaking, **the most horrific thought** is hitting me. What if that's true?* (Kinsella, *Twenties Girl*, 2009: 189)

Table 2. Adjectives in the superlative degree as hyperboles

Semantic field	Hyperbolic phrase	The number of occurrences	Ratio %
Inanimate objects (clothes, accessories, places)	<ul style="list-style-type: none"> • the most important thing • the most exquisite carved dragonfly (jewellery) • the most beautiful thing • the most popular portrait • the most ludicrous headdress • the most divine little wrap • the most fascinating, historic, amazing city • the most important, ancient 	13	30.2%

	<ul style="list-style-type: none"> monument • the most popular painting • the most famous painting • the most amazing vintage dinner jacket • the most beautiful flower arrangement • the most fabulous outfit 		
Behavior and manner	<ul style="list-style-type: none"> • the most confident tones • the most professional manner • the most imposing, chilling voice • the most sarcastic voice 	4	9.3%
Facial expressions and body language	<ul style="list-style-type: none"> • the most professional smile • (nod in) the most businesslike way • the most penetrating eyes • the most inscrutable expression • the most ravishing smile 	5	11.6%
Experience	<ul style="list-style-type: none"> • the most sane option • the most excruciating experience • the most important phone call • the most loyal employee • the most amazing colourful life • the most fabulous outfits • the most fantastic career boost • the most excruciating silence 	8	18.5%
Appearance	<ul style="list-style-type: none"> • the most flattering picture • the most beautiful goddess • the most beautiful thing (about a woman) 	3	7.0%
Relationships and attitude	<ul style="list-style-type: none"> • the most important thing (about family) • the most ripping joke • the most terrible row • the most fragile chain • the most important thing (about relations) • the most obnoxious woman 	6	14.0%

Feelings and emotions	<ul style="list-style-type: none"> • the most delicious man • the most fun 	2	4.7%
Cognitive abilities	<ul style="list-style-type: none"> • the most horrific thought • the most promising idea 	2	4.7%
Total		43	100%

Furthermore, we claim that according to the involvement of semantic domains, the majority of the selected hyperboles based on adjectives in the superlative degree are identified as basic (18). They function as intensifiers and occur in the text in their denotative, objective-logical meaning accentuating quality or degree. However, in some instances, we deal with composite or metaphorical cases when several domains are involved (Cruise, 2019: 76) and hyperbole is combined with irony (19) and metaphor (20) which become as such only in a specific contextual environment. Moreover, as the analysis demonstrates, a combination of hyperbole + metaphor can be threefold if it is accompanied by simile and paradox (21).

(18) *London is one of **the most fascinating, historic, amazing cities** in the world.*

(Kinsella, *Twenties Girl*, 2009: 264)

(19) *I summon **the most ravishing smile** I can. (At least, I hope it's ravishing, as opposed to deranged-looking).*

(Kinsella, *Twenties Girl*, 2009: 346)

(20) *She was an amazing woman. She was sharp, funny, brave, outrageous <...> and she treated **life as the most massive adventure**.*

(Kinsella, *Twenties Girl*, 2009: 457)

(21) *She's gazing out at the gallery, her brow clear, her eyes a velvety dark green, **like the most beautiful goddess** you've ever seen.*

(Kinsella, *Twenties Girl*, 2009: 380)

Conclusion

The findings of the research make it possible to assume that hyperbole is a trope, which is foregrounded in female literary discourse. It contributes to creating bright images and makes the narration highly emotional. Hence, one of the common features of the taxonomies of hyperboles created by scholars comprises hyperbolic numerical expressions and hyperboles, which are expressed by adjectives in the superlative degree, thus these types of the stylistic device have become central in the given study.

Firstly, it has been acknowledged that hyperbole is a context sensitive device. Indeed, the same quantitative hyperbolic expression acquires different contextual meanings in different contexts (8), (9).

Secondly, we claim that the difference between hyperbole and metaphor cannot be accounted for in terms of length. Consequently, it is not the main criterion to apply as hyperboles can be lengthy, too (1). Moreover, being context-dependent linguistic phenomena, numerical hyperboles are not to be always considered as trite or language hyperboles. As seen from the current study, apart from having literal, objective-logical meaning denoting quantity and functioning as an intensifier, hyperboles acquire subjective-evaluative, more expressive meaning, which merges with the former one, thus, endowing the numerical element with stylistic value and positive or negative connotation. It has been found that in the analysed corpus the hyperboles emphasise gratitude, persuasion, admiration, indignation, defense, forgetfulness, impossibility, incredulity, disapproval, approval, warning, dissatisfaction, disgust, irony, sarcasm, etc.

Thirdly, as the data of the quantitative analysis of numerical hyperboles demonstrate (Table 1), the numeral *million* (68,6%) has been most frequently used in the female writing, while the numerals *fifty*, *ten thousand*, *bazillion* (2,9% each) have been least frequently used. It is striking that the hyperbolic assessment mostly occurs in the context related to human beings in the examples of hyperboles expressed by adjectives in the superlative degree (Table 2). Consequently, the occurrences of the hyperboles

from anthropological domain prevail (69.8%), they are more than twice as numerous as those from still life domain (30.2%).

Finally, as can be seen from the current study, hyperboles can be twofold or threefold, i.e. based on other stylistic devices, the former on irony (18) or metaphor (19), whereas the latter – on metaphor and simile (20), or metaphor and paradox (21). We consider further research of hyperboles in women's fiction prose within the domain of Speech Act Theory to be of great interest.

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