

Hyperbole in English and Arabic: An Applied Contrastive Study

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1. Introduction

Needless to say, hyperbole is still a largely under-researched field, in particular in contrast to the wealth of material available on other figures of speech such as metaphor and irony. However, **Quintilian** (1988:6, 75) states the following:

[Hyperbole is commonly used even by ignorant people and peasants, which is understandable, as all people are by nature inclined to magnify or to minimize things and nobody is content to stick to what is really the case. We tolerate this habit, because we are not really asserting facts.]

Generally speaking, hyperbole as a term has a long tradition; in the sense of 'exaggeration' it was already used in classical Greece. Roman rhetoricians, such as Quintilian states that hyperbole deals with the figure of overstatement in their handbooks and from there it has found its way into the European rhetorical tradition. It is used in diverse sources such as the Encyclopedia Britannica which mentions love poetry, sagas, tall tales, classical mythology, political rhetoric and advertising as texts containing hyperbole, illustrating the great range of the phenomenon regarding both time and genre. Furthermore, hyperbole is not only an arcane rhetorical figure, but rather, similar to metaphor, it is a common feature of everyday language use (**Leech**,1983:14). Just like metaphor, it may be wired in the cognitive structuring of Man experience. Like metaphor or in conjunction with it, hyperbole thus 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. **Quintilian**(1988,6,75)also has maintained that it has been a common urge of humans to magnify things and not to be satisfied with (the description of) things as they are really found. Thus, the presence of fairly common, but largely unobtrusive instances of hyperbole in everyday language should not really come as a surprise. In simple sentences like "they're never at home" it is a universal feature (transcending individual language communities and languages) and probably stays well below the threshold of stylistic consciousness.

The present study seeks first of all to trace this assumed ‘commonness’ of hyperbole in everyday spontaneous spoken language. How much exaggeration is actually used by people in conversation? What forms do the hyperbolic expressions employed take? And for what purposes and functions are they used? Are, perhaps, different groups of people marked by their distinctive use of hyperbole? Less spontaneous and more formal types of language will also be investigated, and there the rhetorical tradition of hyperbole will play a role. The persuasive or even manipulative aspect of hyperbole may come to the fore in public speeches and debates. Newspapers might make use of its potential for ‘sensationalisation’. Literature and television might exploit hyperbolic means for their emotional appeal or for their comic possibilities. While the former two aspects highlight a potentially negative use and consequent disapproval of hyperbole, the latter two show the light or positive side of it (ibid:78)

However, the present study concerns itself with achieving the following aims:

1. Providing a detailed account for hyperbole in English and Arabic, methods of derivation and forms or types.
2. Accounting for hyperbole as a figure of speech used in oral daily communication as well as in literature and rhetoric.
3. Presenting an application for hyperbole in the holy Qur’an.
4. Distinguishing between literal versus non-literal use of hyperbole in figurative language.
5. The discourse functions hyperbole can be used to fulfil, the intention of an exaggerating speaker.

2. Hyperbole in English

2.1. What is Hyperbole?

Hyperbole or 'exaggeration' is defined as the use of overstatement as a rhetorical device or figure of speech. It may be used to evoke strong feelings or to create a strong impression, but is not meant to be taken literally (**OLD**, 2012:15).

Hyperboles are exaggerations to create emphasis or effect. As a literary device, hyperbole is often used in poetry, and is frequently encountered in casual speech. Consider the following example:

1. The bag weighed a ton.

In the aforementioned example hyperbole helps to make the point that the bag was very heavy, although it is not probable that it would actually weigh a ton (**Mahony**, 2003:82).

Also, hyperbole could be defined as an extravagant statement; the use of exaggerated terms for the purpose of emphasis or heightened effect (**Andrew**, 2009:118,227).

Hyperbole is viewed as deliberate exaggeration of particular parts of the images, or parts within the image. For example, deliberately making Superman's arms huge, to show that he is particularly strong (**Mcknight**,1930:543). For more examples, read the following:

2.He was so tall that I was not sure he had a face.

3.I have told you fifty times.

4.It is going to take a billion years to get through Medical School.

5.He's 900 years old.

6.I am so hungry I could eat a horse. (**Nordquist**,2012,about.com).

This huge number of everyday examples asserts one fact that hyperbole occupies a great domain in life. So the effect of hyperbole is so tremendous to the extent that sometimes rarely you can find an oral communication and even advertisements with no exaggeration.

Hyperbole is the polished mirror into which the black imagination gazes with every other rhyme, laughing as it sees itself refracted and distorted in a

phantasmagorical kaleidoscope. The language of hyperbole amplifies reality by carrying us beyond the boundaries of rational thought as in the following examples:

7. Your mama's hair is so short she could stand on her head and her hair wouldn't touch the ground. . . .

8. Your father is so low he has to look up to tie his shoes.

These images defy rational understanding and a square, sane conception of space; but they convey, in no uncertain terms, the absolute absence of height.

Hyperbole makes extraordinary demands on the imagination

(**Jemie**,2003,<http://grammar.about.com/od/fh/g/hyperboleterm.htm>).

Hyperbole lies, but not so as to intend to deceive by lying. . . . It is in common

use, as much among the unlearned as among the learned; because there is in all

men a natural propensity to magnify or extenuate what comes before them, and

no one is contented with the exact truth. But such departure from the truth is

pardoned, because one does not affirm what is false. In a word, the hyperbole is a

beauty, when the thing itself, of which one has to speak, is in its nature

extraordinary; for people are then allowed to say a little more than the truth,

because the exact truth cannot be said; and language is more efficient when it

goes beyond reality than when it stops short of it(**Nordquist**,2012,about.com).

To sum up, hyperbole definition could be viewed in terms of the following

diagram which has been taken from **Clark's** model (1996:14) of literal and

hyperbolic expressions:

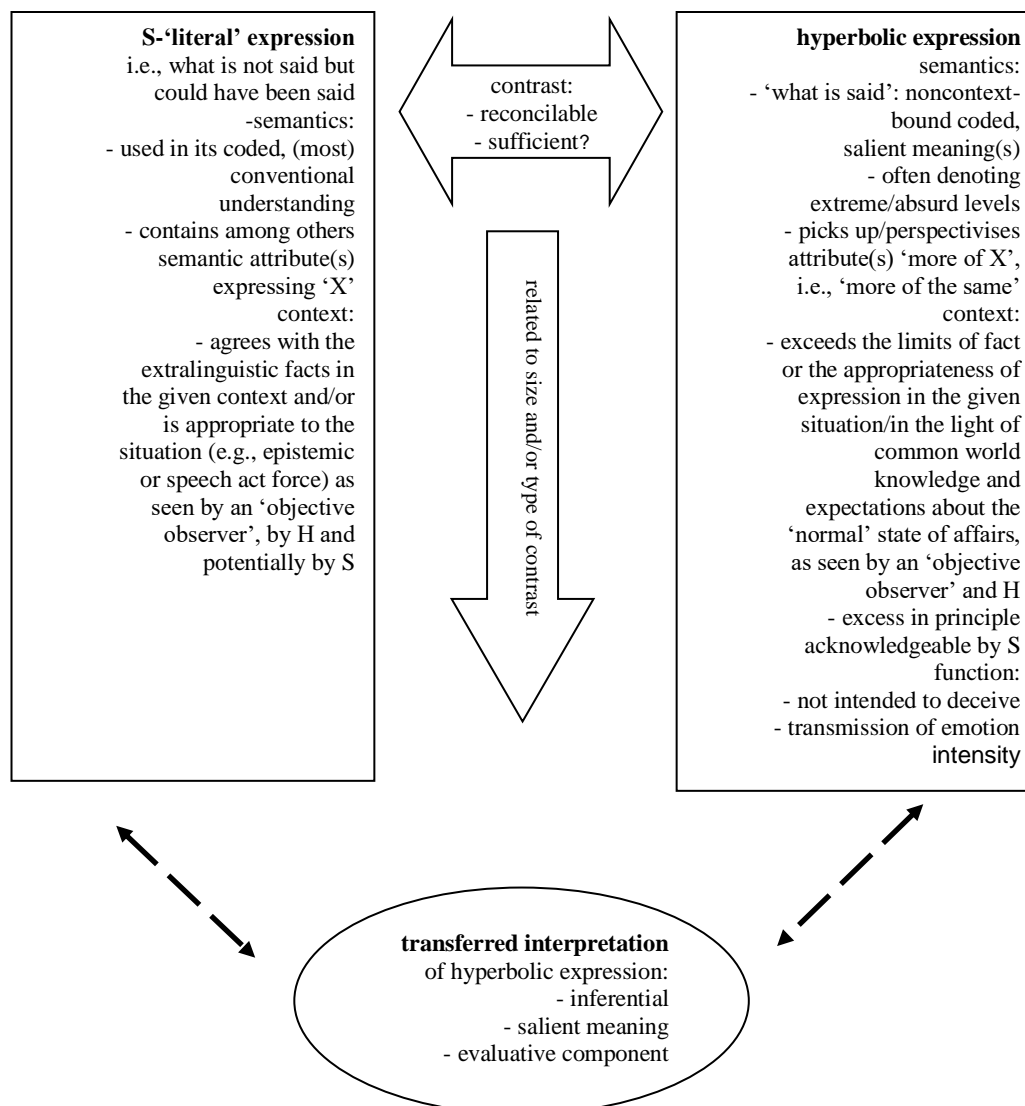


Diagram (1)Clark’s model of hyperbole definition

The most essential thing in this diagram in hyperbole mechanism is the two arrows in the middle. The contrast between hyperbolic expression and literal expression triggers the transferred interpretation. The nature of the contrast ,i.e., its size and its perceived fit, will determine both the ease with which the transferred interpretation is reached by the hearer as well as its strength. If the contrast is not well chosen and/or the hearer chooses not to accept it as such, the intended hyperbole fails. Once the basic contrast has succeeded, the transferred interpretation stands in secondary contrast to both the ‘literal’ and the hyperbolic expression, taking up a middle position, whose closeness to either end is determined by the primary contrast. The resultant transferred interpretation is

established either by completely context-based inferencing or by context-induced choice of one of the salient meanings of a polysemous expression. Hyperbole is thus a phenomenon that is both semantic and pragmatic in nature. No matter how the transferred meaning is arrived at, it will carry an evaluative or, more generally, attitudinal/emotional component.

2.2. Hyperbole and English Rhetoric

“Why, if two gods should play some heavenly match

And on the wager lay two earthly women,
And Portia one, there must be something

else

Pawned with the other, for the poor rude

world

Hath not her fellow.”

(**Shakespeare**, The Merchant of Venice)

Shakespeare’s example reflects one significant point of view that hyperbole has been deeply rooted in history. To deal with this topic one has to recourse to classical rhetoric. To highlight this issue, Aristotle and Cicero are two important examples to be taken into consideration (**Claridge**,2011:217).Ancient rhetoric is mainly about public,i.e., about the political and Judicial oratory(**Aristotle**,1991:2).Before proceeding, it is essential to pay attention to a terminological point, namely the presence of three terms **hyperbole**, **exaggeration** and **overstatement**. Hyperbole is the traditional term taken originally from classical rhetoric and thus is associated with formal and persuasive speech, latter with stylistics and literature. It is the term listed in dictionaries of rhetorical and literary terminology, while overstatement and even more so exaggeration are everyday terms with no clear affiliation to any domain or use. The former (,i.e.,hyperbole)is the oldest in this sense attested in the English language, while **exaggeration** and especially **overstatement** are used only later in the relevant meaning (**OED**,1989:1529,1803,1792). **Gibbs** (1994)distinguishes between hyperbole as intentional exaggeration and

overstatement as non-intentional and subconscious (disregarding exaggeration itself as a denomination). While this makes sense given the origins of the two, especially of hyperbole as a means of persuasive discourse, the distinction in individual instances of use – and thus distinctive labelling – would be very difficult, as there is no clear-cut dividing line between intentionality and non-intentionality but a rather shady transition area. **Norricks** (2004:36-39.1727) also distinguishes between hyperbole, overstatement and extreme case formulation, with hyperbole tending towards metaphoric and imagistic expressions. Extreme case formulations, taken from **Pomerantz** (1986:9,29,219), include extreme expressions such as every, best, always, brand new , etc., but are otherwise linguistically unremarkable and constitute for him a separate type of exaggeration or, rather, a ‘sub-category of hyperbole’ (ibid:1728). One of his examples for the distinction is the following, describing an emotionally cold person: hyperbole **iceberg of a woman** – extreme case formulation absolutely unfeeling – overstatement extremely cold (ibid:173). Hyperbole will be taken as the primary terminus technique for the phenomenon under consideration, partly because it is well established and partly because it is considered every instance of hyperbole, at least in its ultimate origin, as an intentional linguistic act. However, overstatement and exaggeration will be used as loose, non-technical synonyms, especially also for the verbal uses. According to **Aristotle** (1991:2), hyperbole has been used as a persuasive device. He (ibid) identified three aspects involved in rhetorical persuasion ; namely, credibility established by the good character of the speaker as ‘evidenced in his speaking’(ethos), the arousal of emotions in the hearers by means of the speech (pathos), and the construction of proofs through speech by means of logical arguments (logos) (**Quintilian**, VI:2). Hyperbole can play a role in all three of these aspects. With respect to logos, it can be useful to maximise or hyperbolically inflate some aspects or proofs while downplaying others. With respect to pathos, hyperbole can make things appear more important, more frightening or more desirable, thus arousing specific attitudes and feelings. Word choice also shows it can influence people’s perception and memory, the latter being crucially linked to emotional reactions (ibid). The use of semantically

stronger words, e.g., **smash** instead of **hit**, in describing a car accident leads to an increase of people's estimate of the car's speed (**Loftus and Palmer**,1974:147). Thus, hyperbolic expressions can be used to influence the audience's opinions, usually via the emotions aroused. With respect to ethos, a constantly exaggerating speaker may appear untrustworthy. While one who always minimises may not be convincing, or boring; the degree of hyperbole may need to be carefully calibrated. **Aristotle** (1991:3) was of the opinion that using hyperbole shows vehemence of character and is thus suitable for young speakers, but is also often a sign of people with an angry disposition. **Aristotle** (ibid) and **Quintilian** (1988:3-4) further distinguished three types of oratory (a) the political/deliberative kind, concerned with what kind of actions to take or not to take in the future, (b) the forensic/ judicial kind, aimed at attacking or defending deeds that were performed in the past, and (c) the ceremonial/panegyric kind, focused on praising or censuring states or people in the present. It is obvious that each type offers scope for hyperbolic language use.

Quintilian (1988:1,3) produced an influential and long-lived subdivision of the rhetorical process into five parts: **invention** (inventio), **arrangement** (dispositio), **style and expression** (elocutio), **memory** (memoria) and **delivery** (actio), three of which are relevant for hyperbole. First, invention involves the development of an argument, in the course of which a decision for or against the use of possible arguments of varying strengths and/or for exceeding the proper bounds of fact can be taken. Secondly, arrangement is concerned with the structural organisation of the argumentation, which provides the option to build up the argumentation in such a way as to lead to mutual reinforcement, maximisation or to a climax, thereby creating hyperbole through a cumulative effect. Finally, **style and expression** involves the choice of specific linguistic forms for the realisation of a speech, which includes the system of figures and tropes of which hyperbole is a part. **Cicero** (vol.II,III.:348,386) sees the use of hyperbole as a sign of a brilliant oration, whereas **Quintilian** (1988:6,73-74) warns of too extravagant hyperbole, as this can produce the impression of

artificiality, affectation or foolishness on the part of the speaker. In classical rhetoric, political language according to Swartz (1974:114) has been an influential tool in the eighteenth century. In this regard, John Hamilton, second Lord Belhaven and Stenson, delivered a speech in November to the Scottish parliament in the context of the debate about the proposed union between England and Scotland. Lord Belhaven was arguing strongly against the union, which meant that he had to emphasise the positive aspects of an independent Scotland and the negative aspects of a Scotland within the union. In doing this, he applied various maximisation and hyperbolic strategies. One might think that it is hard to exaggerate, given an event that is of such supreme importance, but in fact, almost 10 per cent of the whole speech can be regarded as more or less clearly hyperbolic in nature. He started his speech in thirteen speeches with visionary statements, each beginning **I think I see**, which paint the future of Scotland in the union in very dark colours, partly in contrast to a glorious past, and which contain various very extreme statements(ibid).

2.3.English Hyperbole Derivation

Both Lausberg (1960:299) and Plett (2000:183,188) regard hyperbole as a case of metaphor. Their justification is that the metaphor could be explained as it is based on the relation of similarity and the substitution of the feature (+/-big). However, they (ibid) suggest the following two examples:

9. a. **Christopher**: “It wasn’t we were right against the window, cold backs, I mean we were I was **freezing**”!

b. **June** if I have to wait for you I’ll wait **forever** cos your eggs are not done
Arthur oh they will be in a minute.

10. a. When Sergio Garcia arrived at Bethpage yesterday for the final round of the US Open he was met by a couple of locals asking him for his autograph. It made a pleasant change from the previous day, when they were **asking for his head** .

b. One of the most famous sightings happened on Albert Pennisi’s Queensland farm in 1966 – and it left neighbor George Pedley **petrified**.

In the examples in (9), the hyperbolic expression does not leave the domain of the corresponding literal expression, **cold** and **freezing** both belonging to the (felt) temperature field and forever, minute or the like being part of the domain of time. In (10), however, the domain is transcended in both cases: disliking, booing, wanting to get rid of or blaming somebody (10a) and being temporarily shocked or surprised as to be unable to move and speak (10b) are located in different semantic/cognitive provinces from executing somebody (10a) and changing one's qualitative substance (10b). Example (9) thus represents domain-preserving hyperbole, which will be termed basic hyperbole, while (10) illustrates domain-switching, i.e., metaphorical hyperbole (ibid).

Lausberg (1990:75) makes a distinction between (a) pure hyperbole and (b) combined hyperbole. Combined hyperbole is a combination of different tropes, of which one must commonly find metaphorical and ironic hyperboles. Pure hyperbole denotes the use of amplifying synonyms beyond the limits of credibility. Combined hyperbole, in contrast, is employed mostly for non-spatial categories. Therefore, he asserts the fact that hyperbole could be derived from metaphor and literal expressions as well as the combination of more than one trope.

2.4. Forms of Hyperbole in English

This subsection is essentially concerned with the formal realisations of hyperbolic expressions, both basic and composite, below and up to the sentence level. However, before coming to that, it is important to point out that overstatement can occur on a much more comprehensive level. Whole texts and even whole discourses can be instances of hyperbole. Ritual insulting as a speech event often works with extremely overstated or absurd claims, which need to be topped by the addressee and thus may lead to extended verbal dueling. American long tales and the narratives are fictional examples of exaggerated stories, where the plot itself or parts of it are greatly overstated or even absurd (**Ariel**, 2002:34,361-402; **Barbe**, 1995:47-56; **Bauer**, 1983: 98-107).

Spitzbardt (1963:278) has presented a classification for the literary hyperbole in which he included six categories (with examples for each) as in the following:

1. Numerical hyperbole (1000 percent).
2. Words of hyperbolic nature:
 - a. nouns (ages).
 - b. adjectives (colossal).
 - c. adverbs (astronomically).
 - d. verbs (die).
3. simile and metaphor (cross as the devil).
4. comparative and superlative degrees (in less than no time).
5. emphatic genitive (the finest of fine watches).
6. emphatic plural (all the perfumes of Arabia , Shakespeare).
7. whole sentences (he is nothing if not deliberate).

The criticism that could be said about this classification is first, it is hypothetical in the sense it is not based on extensive textual basis. Secondly, it has some defects as in the hyperbole of numerical which is described as one single, a metaphor could be and thus it is semantic rather than formal. While (3),(4) and(5) display potential overlap in the example he provided. The following table (taken from **Spitzbardt** (ibid) model of hyperbole forms) would be of value to the forms of hyperbole as it presents types as well as quantitative view for each form:

	SBC		BNC		Newspapers		Total %	
	Total	%	Total	%	Total	%	Total	%
Word	35	53.8	284	75.3	156	52.7	475	64.4
Phrase	15	23.1	4	11.7	65	21.9	124	16.8
Clause	11	16.9	31	8.3	66	22.3	108	14.6
Sentence		0		0		0		0
Comparison	0	0	13	3.4	9	3.0	22	3.0

Repetition	4	6.1	5	1.3	0	0	9	1.2
Total		65		376		296		737

Table (1) Spitzbardt's classification of hyperbole forms

One can see , according to the frequencies of given by **Claridge**(2011:52), single-word hyperboles are by far the most frequent ones, reflecting their great simplicity, ease of use and, partly their conventional nature. While phrasal and clausal realizations both fall far behind and it is only in newspapers, representing more deliberate and intentionally creative language use that overstated clauses take second place. In the present study the classification that is adopted is semantically, syntactically and morphologically supported. Away from this criticism, a detailed account to the aforementioned categories and two additional categories as suggested by **Spitzbardt** (1963) would be included in the next sections.

2.4.1. Single-word hyperbole

The most common form of hyperbole is more than two thirds which is the form where the exaggerated content is principally found in one word utterance and if one substituted a more 'contextually appropriate' word or phrase for that particular item, the overstatement would completely disappear. In the BNC (The British National Corpus ver.2: 2001) data this form accounts for three quarters of all occurrences (tokens), while in the SBC(Santa Barbara Corpus of Spoken American English , Part 1 . 2000) and the newspaper data it comes to only somewhat over half. All lexical word classes are represented here, but nouns and adjectives are most commonly used (overall,28.6 per cent and 27.4 per cent,respectively)(**Goatly**,1997:83). Take for example If a person about to go out says '... put some clothes on first ... got pneumonia ', this could be easily rendered non- hyperbolically by substituting (cold, second) as well as its clipped from 'sec' which is a common spoken hyperbole and can be paraphrased

hyperbolically with any expression denoting a short. For instance ‘minute’(s), or a (vague) time adverbial .Consider the following example:

11.**Mikila:** They’re gonna interrupt our lunch break again ... [shouting] alright Emma ... will you wait just a **second** I’ll come with you, I’ll just and get my money? ... Er ... Maggi []!

Anon: Are we going out a third time?

Anon2: Never mind.

Mikila: [shouting] Hang on! ... I’ll be down in a **sec** , cos Maggi’s gone ... I I’ll see you down there ... (BNC,2001)

The clipped forms specialize completely in the (conventionlised) hyperbolic function, according to the evidence from the BNC sixty of eighty instances are hyperbolic, while the rest represent false/repeated starts. For example the ordinal number (second), the word (secretery), etc. As it is here the shortness of the interval that is emphasised, the form can be called iconic. Iconicity is also present in plural forms, where the hyperbole is intended to maximise, e.g., **ages** versus **age** or **loads (of)** versus (**a**) load (**of**) (the singular forms occurring only once each hyperbolically in the BNC subcorpus). **Spitzbardt’s** (emphatic) plural is thus a characteristic of some one-word hyperboles, but not in itself a carrier of hyperbolic meaning.

2.4.2. Phrasal hyperbole

In this form of hyperbole it is the particular combination of words and senses that produces overall hyperbolic meaning (**Claridge**, 2011:52). This form of hyperbole contains **NP**(noun phrase),**AdjP**(adjectival phrase),**AdvP**(adverbial phrase), **VP**(verbal phrase) and **PP**(present participal) as well as, probably including either a superlative, a number or a universal descriptor.Mostly, noun phrases tend to carry hyperbolic meaning, in particular if one takes into account that the three categories (superlative, number and descriptor) would be realized within an NP- frame as well. Consider the following example:

12. Wednesday: keep off drink after a friend describes me as having ‘**a liver of the size of New Hampshire**’.

This is an example of NP, as only the contrast ‘liver-size of New Hampshire’ produces the hyperbole, while the PP would be perfectly normal in ,e.g., “an island of the size of New Hampshire”(ibid:53). Also, another common example in which exaggeration function as a extraordinary idea that naturally leads to hyperbole, consider the following example:

13. Brazilian artistry, English fighting-spirit, Henman grit. Oh, and **avian pigs**.

Example 13 shows the telescoped phrase version of the common saying “**and pigs can fly**”. The next instance presents an NP including the universal descriptor ‘**all**’, reinforced by an intensifying expletive and an all-embracing relative clause:

14. A. I mean, I don’t think Colin’s unhappy where he wants to do, then an offers an offer, like either they go in and make share, but if they work **all** day.

B No, it’s not er, it’s so much I mean, he’s at work **all** day and he works **all bloody hours that God sent**, when they want, when they got down,

A Yeah.

As **Claridge** (ibid) asserts that such common terms,.i.e., ‘all’ reflect the desire to show exaggeration.

2.4.3. Clausal hyperbole

Generally Clausal hyperbole includes all those cases in which the hyperbole is created only by the combined effect of items in two or more clausal constituents – as the minimum requirement. The hyperbole can spread over several clauses within a sentence. In some cases it may be difficult to attribute hyperbolic contributions to individual items, although the sentence meaning is literally unlikely or even absurd; these cases need to be included here as well. With (15) the cumulative effect of individual items can be nicely illustrated: (i) the thrice-repeated **really**, (ii) the drastic and informal **scoff one’s face**, (iii) the three premodifiers for **opportunity** reinforcing each other, (iv) the contrast between **not eating very much** and **scoffing** and (v) finally the word **dramatically** constituting almost a meta-comment – with (ii) and (iii) making the

major contributions. On the whole, the sentence thus is rather ‘overdone’ contentwise and gets its message across very emphatically (Claridge,2011:55).Consider the following example:

15. I’m **really, really, really** changed **dramatically** from not eating very much to **scoffing my face** at **every single available** opportunity.

The pessimistic statement of (16) is made in the context of a discussion of development and humanitarian aid and derives its overstated categorical force from the combination of three universal descriptors as in the following example:

16. **Nobody ever** learns **anything**.

However, the following example (17) is part of a story told by a woman about her daughter’s and husband’s holiday in France and their return to Britain:

17. They visited so many vineyards she had to declare him.

Here, the hyperbolic influence is because of two points: namely, first, the allowances for global alcohol imports between EU countries being considerable and secondly, the idea of a man as a receptacle for ‘declarable’ alcohol being absurd as such.

2.4.4.Numerical hyperbole

The most common category in this form is the single word which occurs more frequently than in other categories, consider the following examples:

18. We go via Truro. The **15,000** roundabouts, you know.
19. I have since discovered that **his heart is twice the size of his body**.
20. Like, instead of, you know, spending erm, in the **hundreds of millions of, or billions of** pounds that we spend on agriculture, supporting agriculture, we could use those resources to produce a lot more of other goods.

Here, in example (18), a simple one- word hyperbole is presented, in which it was better to use ten to fifteen range roundabouts to make it more factual statement(McCarthy, 2004:36,149-84). While in example (19) the whole

subordinate clause contains the hyperbole (a description of the famous tennis player Andre Agassi), which could have been equally well expressed non-numerically. The main exaggeration here is the effect of “twice” which is only sight. In example (20) one can see the hyperbolic expression uttered by the speaker to highlight the idea he/she is trying to focus on.

McCarthy (ibid) lists the percent of the use of the numerals commonly used among people like dozens, millions, hundreds, thousands, billions of and other hyperbole – proneness such as 100 per cent for **dozens of**, 77 for **millions of**, 51 percent for **hundreds of** or 30 percent for **a million**.

3. Hyperbole in Arabic

The Sciences of Rhetoric consists of three main subjects, the Science of علم فقه Ilmo Nahwi, the Science of Language (Philology) or علم النحو Grammar or ‘Ilmo Fiqhi Loghati and the Sciences of Rhetoric. The latter, also given the اللغة Ulumo Albalaghati, compromises of two direct subjects, namely علم البلاغة title ‘Ilmo Alfasahti (The علم الفصاحة ‘Ilmo Albalaghati (The Science of Rhetoric) and Science of Eloquent Speech). Other subfields are included under ‘Ilmi ‘Ilmo Albidic Alma’any, ‘Ilmo Albayany and علم المعاني Albalaghati and are ‘Ilmo ‘Ilmo Alfasahti concerns the speech of the Arabs, the Arabic علم الفصاحة albadî. language that is, and seldom can be applied to any other human language which makes of this branch of Arabic Tradition a touchstone of what will be known later as the study of semantics, pragmatics, rhetoric and exegesis(السيوطي: 1967، 227).

Mainly, in this part of the present study it is intended to focus on the common linguistic forms and techniques used in the holy Qura’n to represent hyperbole. Hyperbole in the holy Qura’n has been considered as one of the main . Holy Qura’n is rich with such images in which hyperbole has المعجزات miracles different forms and linguistic techniques.

3.1. What is Hyperbole?

Linguistically and terminologically , according to the Arabic dictionaries, to mean “arrived ”بلغ “balaga hyperbole has been derived from the word root (at”ابن منظور، 276:2000). Hence, in Arabic literature “to arrive” means when

someone attains his/her goal or to reach the destination he/she is looking for. means "to inform" a message to "غين" on the "gein" "فتحة" with fatha "بلغ" Balaga someone. Take for example the following holy verse in which one of the meanings of hyperbole is used to mean "informing":

1. "إِلَّا بَلَاغًا مِّنَ اللَّهِ وَرِسَالَاتِهِ" الجن (23)

[Ali 72:23] "Unless I proclaim what I receive from Allah and His Messages".

Also, "البلاغ" means delivering or exaggerating in telling or informing something.....or to mean the boy has become a man .i.e., to get older when something comes to its end as in Allah "بلغ". Another meaning of "بلغ" almighty saying :

2. "فَإِذَا بَلَغْنَ أَجَلَهُنَّ" الطلاق (2)

[Ali 65:2] Thus when they fulfill their term appointed.

The aforementioned holy verse refers to what is called "العدة" iddat which indicates a prescribed period to be observed after the divorce. It is also said the palm has reached which means it is time to get its fruit.

In more than one place, the holy Qura'n emphasizes this idea to indicate time, place, puberty and to arrive the peak of the efforts one can do in a certain matter (الزبيدي، 1994:278، الأزهرى، 1967:176، الأصفهاني، 1961:149) consider the following examples:

3. "إِنَّ اللَّهَ بَالِغُ أَمْرِهِ" الطلاق (3)

[Ali 65:3] For Allah will surely accomplish his purpose.

4. "لَمْ تَكُونُوا بِأَلَيْسَ إِلَّا بِشِقِّ الْأَنْفُسِ" النحل (7)

[Ali 16:7] that ye could not (otherwise) reach except with souls distressed.

In Arabic, another meaning is expressed by hyperbole to indicate emphasis as in the following holy verse:

5. "أَيْمَانُ عَلَيْنَا بِالْعَهْدِ" القلم (39)

[Ali 68:39] ye Covenants with Us to oath.

The next indicated meaning of Balaga is to refer to the eloquence of "بليغ" the speaker. Arabic literature has thoroughly accounted to the meanings of the hyperbole as a figure of speech. Puberty is one of the entailments of the verb "بلغ" as in saying "بلغ الغلام" to implicate being mature enough (الفراهيدي، 2000:421).

Also, it is worth noting to mention one of the great figures in Arabic poetry who tried to employ hyperbole as a rhetoric device in portraying the أمرؤ القيس image of his leaving away from his beloved saying:

6. تَبَصَّرَ خَلِيلِي هَلْ تَرَى مِنْ طَعَائِنِ سَوَالِكِ نَقْباً بَيْنَ حَزْمِي شَعْبَعِبِ
عَلُونَ بِإِنطَاكِيَةِ فَوْقَ عِفْمَةٍ كَجَزْمَةٍ تَخْلُ أَوْ كَجَنَّةٍ يَثْرِبِ

فَلِلَّهِ عَيْنَا مَنْ رَأَى مِنْ تَفَرَّقِ
أَشِيَّتْ وَأُنْأَى مِنْ فِرَاقِ

المحصب

أمرؤ القيس has tried to exaggerate the image of the relationship between him and his beloved (The poet interprets .)116:1972، الفيرواني، 43، القيس، 194، امرؤ القيس، 1985: 194، امرؤ القيس، 43، الفيرواني، 116:1972. This feeling as if there is a kind of a drum declaring the moment of leaving the beloved. has also tried to portrait the image of sadness by saying that his tears have watered the trees and how the farmers have tried their best in a hurry to water their farms at the time of the sunset (غريب 1997، 205: الجندي، 1954، 14:، النعيمي، 1995-1976: 18، الرماني، 74:، الجرجاني، 2002، 116).

the great poet and knight has been coward and (عنتره) It seems that impatient against his longing, and hence, his tears fall announcing the bad omen. One can easily recognize the kind of exaggeration in such an image drawn by the poet in which the great knight has been defeated by his emotions (478-488، أبو علي، 1976: 213، عطوي، 1970، 41:).

.7

إذا كان دمعي شاهدي كيف اجد
هيهات يخفى ما اكن من الهوى
أقاتل أشواقي بصبري تجلداً
ونار اشتياقي في الحشا تتوقد
وثوب سقامي كل يوم يجدد
وقلبي في قيد الغرام مقيد

However, (الفيروز أبدي) 2005: 251 and (البستاني) (1869: 134) Arab point out that rhetoricians define hyperbole as describing something in a way greater than it exists.

To sum up, hyperbole has been derived from different meanings as in the following:

- 1.to arrive at something or the end of that thing.
- 2.to be satisfied with something.
- 3.working hard and being too sick.
- 4.running hurriedly.
- 5.the end of something and reaching what is wanted.
- 6.to emphasize the faith or believe.
- 7.doing the best with great efforts.
- 8.high ability in describing things and arriving at the top of things.

9.exceeding the reasonable level in time and place(ibid, الزجاج،1997:ط2 168).

3.2. Hyperbole and Arab Rhetoricians

Arab rhetoricians have presented different definitions to hyperbole. They have focused on the use of hyperbole in poetry and, in particular, in simile. They have not given great efforts in their studies to the term of hyperbole except some hints.

الزجاج (ibid) views hyperbole as full ability and dominant as in the following holy verse:

8. " أَلَمْ تَعْلَمْ أَنَّ اللَّهَ لَهُ مُلْكُ السَّمَاوَاتِ وَالْأَرْضِ " البقرة (107)

[Ali 2:107] Knowest thou not that to Allah belongeth the dominion of the heavens and the earth?

الزجاج (ibid) emphasizes that the meaning of (الملك) is full dominance.

المبرد (1966:101/2) tackles the topic of hyperbole through discussing the literary figure of simile saying that Arabs classifies simile into the following four types:

1. Exaggerated simile (التشبيه المفرط).
2. Right simile (التشبيه المصيب).
3. Near simile (التشبيه المقارب).
4. Remote simile (التشبيه البعيد).

(ibid) goes on to give examples on exaggeration such as addressing the hospitable as **sea**, addressing the brave as **lion** and the honest as close as to the **star in the sky**. In this regard, (1963:141) specifies an independent research paper on the degrees of hyperbole as (الغلو) and (العسكري). (ibid) agrees with (1981:287) in defining hyperbole as intensifying one certain property of the object described. It can be helmed as a deliberate overstatement or exaggeration of a feature essential to the object or phenomenon. In its extreme form this exaggeration is carried to an illogical degree proving this in view of the following holy verse:

9. " يَوْمَ تَرَوْنَهَا تَذْهَلُ كُلُّ مُرْضِعَةٍ عَمَّا أَرْضَعَتْ وَتَضَعُ كُلُّ ذَاتِ حَمْلٍ حَمْلَهَا وَتَرَى النَّاسَ سُكَارَىٰ وَمَا هُمْ بِسُكَارَىٰ وَلَٰكِنَّ عَذَابَ اللَّهِ شَدِيدٌ " الحج (2)

[Ali 22:2] The Day ye shall see it, every mother giving suck shall forget her suckling-babe, and every pregnant female shall drop her load (unformed): thou

shalt see mankind as in a drunken riot, yet not drunk: but dreadful will be the (ibid)comments on the aforementioned holy verse saying العسكري Wrath of Allah. that the almighty Allah has ,in particular, focused on the suckling mother for the sake of hyperbolizing rather than saying all mothers because suckling mother is more merciful for she is so close to her baby and aware of her baby need. (1976:96) sees hyperbole as the witness to the elasticity of that الرماني While language. He (ibid) refers to the standard and inflectional Arabic verbs such as (فعال،مفعال،فعول).

(1995:259) defines hyperbole as going so far or giving extreme الشريف الرضى opinions as in the following holy verse:

10. "وَالشُّعْرَاءُ يَتَّبِعُهُمُ الْغَاوُونَ (224) أَلَمْ تَرَ أَنَّهُمْ فِي كُلِّ وَادٍ يَهِيمُونَ" (الشعراء:225) [Ali 26:224] And the Poets,- It is those straying in Evil, who follow them, Seest thou not that they wander distracted in every valley? (225)

‘misleading instead يَهِيمُونَ Allah the Almighty describes poets by using the word to intensify the hyperbolic meaning (ibid). (يسعون ،يسرون). (1936:465) as Hyperbole, as a rhetoric term, is interpreted by indicating extremity , consider the following holy verse:

11. " خُلِقَ الْإِنسَانُ مِنْ عَجَلٍ " الأنبياء (37) [Ali 21:37] Man is a creature of haste: soon (enough).

(ibid) comments on this verse asserting that it is an الشريف المرتضى Here, exaggerated description to Man in being overhasty. In this regard, (1995:178) sees that hyperbole means that the speaker expresses two الحنفى meanings one of them is stronger than the other. Thus the terms (واخشوشن) are also غفار وستار and ((خشن وعشب)) are stronger in meaning than () as in the following holy Qur’anic verse: stronger in meaning than (

12. " فَقُلْتُ اسْتَغْفِرُوا رَبَّكُمْ إِنَّهُ كَانَ غَفَّارًا " نوح (10)

3.3. Hyperbole and Arab Linguists

Almost, Arabic books of grammar and morphology agree that the term of) اسم الفاعل active participle (some Arab linguists call it ‘agent noun’) ’ism alfa’l’ (is defined by linguists as a noun derived to refer to abstract meaning which, in) . 1965،248 الأنصاري turn, refers to action, its happening and its subject (

Active Participle is used to refer to a certain action but in an exaggerated style to achieve a specific effect in a certain situation as for instance the verb (قائم) which entails that an action has taken a place.,i.e., a change has happened (and is done by a person) (السامرائي، 1981: 46).

(ابن جني) asserts that in hyperbole one must keep term to term or 1974:268-267 (kind to kind, that is to say 'رجل حسن' is more rhetorical than 'رجل وضاء وحسان', consider the following holy Qur'anic verse: وضئى:

13. " بَلْ عَجِبُوا أَنْ جَاءَهُمْ مُنذِرٌ مِنْهُمْ فَقَالَ الْكَافِرُونَ هَذَا شَيْءٌ عَجِيبٌ" ق (2)

[Ali 50:2] But they wonder that there has come to them a Warner from among themselves. So the Unbelievers say: "This is a wonderful thing!

Or

14. " أَجْعَلُ الْإِلَهَةَ إِلَهًا وَاحِدًا إِنَّ هَذَا لَشَيْءٌ عُجَابٌ" ص (5)

[Ali 38:5] "Has he made the gods (all) into one Allah? Truly this is a wonderful thing!"

"ق" as in surat عجب One can easily recognize the difference between saying "Allah has ص" in the sense that in surat "ص" as in surat "عجاب" and saying "عجاب" and "اللام" and "أن" started with denying interrogative and emphasized it with "عجاب" by "عجاب" (ibid).

Most Arab linguists and rhetoricians view hyperbole as overstatement used to indicate exaggerated meaning. While Ibn Jini (ibid) sees hyperbole as an extra meaning added to the normal meaning to achieve rhetorical purposes. (الحملاوي) 1982:78 ("awzan") adopts five meters or "أوزان" and "أكال" as in "العين" with emphasis on "فعال" hyperbole: "fa'al" "شراب" 'mfa'1'; "مفعال" as in "منحار" "faul"; "غفور" as in "فعل" and "الفاء كسرة والعين حذر.

However, there are two directions in defining hyperbole. The first one is an exaggeration done by means of description whereas the second is done by means of word hyperbolic in itself.

3.4. Hyperbole: its meters, rules and derivations

3.4.1. Hyperbole Meters

Generally, it has been agreed among a great number of rhetoricians that hyperbole standard meters are five (hyperbole فعل، وفعل، ومفعال، ومفعيل، وفعل. (حسن) 1974 (262):

maintains that not all active participles are considered hyperbolic forms since these active participles do not entail exaggeration in meaning as in the following example:

15. وكل جمال للزوال مآله وكل ظلوم سوف يبتلى بظالم

The word (ظلوم) is not used to indicate hyperbole, but to implicate the same meaning covered by (ظالم), i.e., not to indicate too much injustice because both addressees are going to receive the same injustice (ibid). Another example is vividly seen in the following holy verse:

16. " إِنَّ اللَّهَ لَا يُحِبُّ كُلَّ مُخْتَالٍ فَخُورٍ " لقمان (18)

[Ali 31:18] for Allah loveth not any arrogant boaster.

Here, Allah the Almighty does not intend to say plenty of boast for Allah does not like the boaster.

Hyperbole meters could be classified into two main groups:

1. Standard meters which are divided into five common meters as follows:

A. أفعال such as: جبار، عزام، قتال، شراب، و صاف، جراح، قيام

B. مفعّال such as: معوال، معوار، مقدم، مفضل، معطاء، منحار، معوان، مسماح

C. أفعال such as: أكول، شروب، غفور، صبور، نؤوم، ولود، بيوع (كثير البيوع)، قؤول (كثير القول)

(القول)

D. أفعال such as: عليم، سميع، بصير، قدير، حفيظ

E. أفعال such as: حذر، فهم، فطن، لبق، فكه

2. Non-Standard meters (audible meters not taken into consideration)

The author of "Detailed Dictionary in morphology" المعجم المفصل في علم الصرف (الأنطاكي) 1972:187 and (1993:294) provides twenty meters. Three of them are related to hyperbole (1993:294) and they are: فَعْلٌ like كَوثر to indicate a hospitable man, فَعْلٌ like فَسَّاق to indicate immoral person (السيد، 206:1988، (فَعْلٌ like طَاغُوت، رَهْبُوت، رَحْمُوت (ابن الأنباري، 1، 196/1970، الزمخشري، 392، 2003-393).

3.4.2. Rules of deriving Hyperbolic forms

To derive hyperbole forms, Arab rhetoricians have mentioned the following rules:

1. It is possible to modify the form of "فاعل" that refers to the original active participle derived from the trilateral inflectional verb to another form implicates direct hyperbole (ياقوت،1999:113).
2. Hyperbole forms cannot be derived only from the trilateral inflectional verb that allows addition or difference because these forms refer to the strength of meaning(نهر،84،1998-85).
3. Derivation of the hyperbole forms is not restricted to the threefold verb since there are some words that are taken from non- trilateral verb as in درّاك that means 'recognize' like saying "فلان معطاء ومهوان" derived from 'أعطى وأهان' or "سميع نذير" derived from 'أسمع وأنذر'. These words are considered out of analogy (الأنصاري،1965:392ط10).
4. Hyperbole forms are audible forms which cannot be derived out of a verb in harmony with the common meters (فَعَالٌ،مَفْعَالٌ،فَعُولٌ) (نهر،1998:85).
5. Hyperbole forms can only be derived from active participles of trilateral transitive verb. An exception to this is the form of 'فَعَالٌ' which could be derived from transitive and intransitive verbs for it is commonly used and urgently needed, consider the following holy verse:

17. " وَلَا تُطْعُ كُلَّ حَلَّافٍ مَّهِينٍ (10) هَمَّازٍ مَشَّاءٍ بِنَمِيمٍ (11) مَنَّاعٍ لِلْخَيْرِ مُعْتَدٍ أَثِيمٍ (12) " القلم(10-12)

[Ali 68:10-12] Heed not the type of despicable men, - ready with oaths. A slanderer, going about with calumnies. (Habitually) hindering (all) good, transgressing beyond bounds, deep in sin.

Also in saying "زيد بسامٌ الثغر ضحاك السن" one can see that the words حلاف ومشاء are formed from "بسام وضحاك" which are formed from "بسم وضحك" (مجمع اللغة العربية،55،1935:35).

Arabic language organization (مجمع اللغة العربية) has adopted the formation of (فَعَالٌ) as a hyperbole form from the trilateral transitive intransitive verb because of the great number of derived hyperbolic forms of intransitive verb. In

this regard the linguists of the organization have presented tens of examples for

(instance أفاك، وأواب، وطواف، وطيار، وعباس، ومشاء .)

6. Deriving the hyperbolic meters is not limited to intransitive as in 'فَعَال' but Arabs suggested the meter of 'فَعُول' which indicates hyperbole out of a transitive form like 'ضحوك، عبوس', consider the following poetry:

18. ضَحُوكُ السَّنِّ أَنْ نَطْفُوا بِخَيْرٍ وَعِنْدَ الشَّرِّ مِطْرَاقُ عَبُوسٍ

' is derived from the two ضحوك وعبوس One can notice, here, the formation of ' verbs ضحك، وعبس. which are both intransitive.

3.5.Kufians' and Bassrians' view on Hyperbole

Hyperbolic meters (فَعُول ، وفَعَال ، ومفعال، وفعيل، وفعال) function as if they were active participle keeping in mind the fact that they are not active " and its hyperbolic فَعَال participles. The proof is that the hyperbolic verb " , consequently grammarians have separated them from مَفْعَل form is " participle because they have worked according to the position they occupy (ابن عصفور 1998 ط 1، 12).

الشريف الرضي (1995) has stated that working hyperbole meters, as (فَعُول، ومفعال، وفعال) (ابن الحاجب، 1998، 490-491). The following examples would illustrate fully these meters:

1. فَعَال as a hyperbolic form functions the same as the transitive verb as in the following :

19. فِيا لِرِزَامٍ رَشَحُوا بِيِّ مُقَدِّمًا عَلَى الحَرْبِ حَوَاضًا إِلَيْهَا الكَتَائِبَا

(ibid:15).one of the main (حَوَاضاً) as accusative by (الكاتب)The poet has made (which is first heard by (فَعَالٍ) is the hyperbolic form of عَقِيل witnesses of (in saying:سيبويه: 20. أما العسل فأنا شرّاب

(العسل)The noun (is accusative(بشرب) (, 1990: 98 ابن عقيل).
2. "مفعال" is one of the examples in which Arabs have commonly stated ("مفعال"), to indicate "skies".لنمحر يوائكها.
3. "فَعُولٌ" such as the saying of the poet: "فَعُولٌ"
21.ضَرُوبٌ بِنِصْلِ السِّيفِ سَوَّقَ سَمَانِهَا إِذَا عَدِمُوا زَادًا فَاتَّكَ عَاقِرٌ

' which is one of the 'ضَرُوبٌ' has been accusative by means of 'سَوَّقَ' It is clear that ' is فَعُولٌ. Another example of the meter (ابن الحاجب، 1998: 490) hyperbolic meters said by (ابن عقيل) 1990:99:

22. عَشِيَّةٌ سَعْدِي لَوْ تَرَأَيْتُ لِرَاهِبٍ بدومة تَجْرُ دُونَهُ وَحَجِيحُ
قَلِي دَيْنُهُ وَاهْتِاجٌ لِلشُّوقِ، أَتَاهَا عَلَى الشُّوقِ إِخْوَانُ العَزَاءِ هَيُوجُ

Again, 'إِخْوَانٌ' is also accusative by means of 'هَيُوجُ'.
)and disagree (فَعُولٌ، ومفعال، وفَعَالٌ) on the three meters (Bassrians agree Therefore, (هذا), whereas, Kufians claim that in saying 'فَعَالٌ، وفَعِلٌ، وفَعْلٌ' about the other two meters ('and ,thus, it is not possible to put in 'ضروب يزيدا' implicates 'ضروب يزيدا' advance the accusative in such examples. The main difference between Bassrians asserts that these two meters are workable, (سيبويه) and (فَعِيلٌ) and (فَعَلٌ) and Kufians is (is a (فَعِيلًا) says they are unworkable giving the proof that (المبرد) (1985) while (participle and intransitive verb(ابن عصفور، 1998: 18- 19).

3.6. Functions of hyperbole

In (ابن الجمل) as (commentary (ibid:22) hyperbole formation rules function as active participle in different functions and places. In the following, hyperbole forms are summarized:

1. If hyperbole form attached to (أَل التَّعْرِيفِ) , it is absolutely functions the same as the function of the present verb transitively or intransitively in all tenses (ابن هشام، 1965:349).

A. Intransitive verb as in the following example:

23. زيد من العلماء السَّيَّارة أراؤهم النَّقَّادة أقرأهم.

‘ آراؤهم ‘ and ‘ أقوالهم ‘ are indicative ‘ مرفوعتان ‘ in the form of hyperbole as ‘ سياره ‘ and ‘ نفاذه ‘, in which the hyperbole has functioned as its verb and has indicated its subject.

B. Transitive verb as in saying:

24. أنت الظلوم نفسك. Here, ‘ نفسك ‘ is accusative by means of ‘ الظلوم ‘.

2. If hyperbole is free from ‘ التعريف ‘ Hyperbole, here, functions as present verb transitively or intransitively in () or future, keeping in mind it should be dependent on circumstance (الحال) or an adjective interrogation, negation, or in the place of an enunciation ‘ (attribute), circumstance or vocative. Consider the following examples:

1. From intransitive verbs

a. depending on interrogation like:

25. هل زيدٌ ضحوكٌ سنّه. (مرفوع) is indicated ‘ سنّه ‘ (ضحوك) by means of

b. depending on negation like:

26. ما لماغٌ ذهبٌ زيدٍ.

c. functioning as an enunciation (or as some call it comment) (خبر) like :

27. زيدٌ ضروبٌ عمرا.

d. functioning as an adjective (attribute) like:

زيدٌ رجلٌ ضروبٌ عمرا. 28.

e. functioning as a circumstance like:

39. وجدت زيدا كذاباً لسائه.

f. functioning as vocative like:

30. يا كذابا لسانه ان الكذب يقود الى النار.

2. From transitive verbs

a. depending on interrogation like:

31. هل العاقل مضياغٌ وقته؟

or

32. أضروب زيدٌ عمراً

(وقت) here, is accusative by means of مضياغ.

b. depending on negation like:

33. ما مضياغٌ وقته الا عاجز الراي.

Or

34. ماضروب زيدٌ عمرا.

c. functioning as an enunciation like:

35. الجاهل مضياً وقتته.

(102 d.functioning as an adjective like: ابن عقيل،1990):

36. مررت برجل مضياً وقتته.

e.functioning as a circumstance like:

37. لا أحب الرجل ضروبا أعداءه.

” is an accusative by means of the أعداءهAs seen in the previous example(37) “
”the hyperbole, here, is a circumstance of the “hyperbole ضروب”.

f.functioning as a vocative like:

39. يا ضروبا غيره اتق الله.

“غيره” is accusative by means of the hyperbole “ضروب”.

3. Hyperbole could be attached to its subject when derived from intransitive verb.
Consider the following example:

40. زيدٌ ضحكوك السن.

41. زيد بسام الثغر.

42. عمرو عبوس الوجه.

4. Derived hyperbole from transitive verb could be added to its passive participle
as in the following:

43. عمرو ضروبٌ زيد.

5. Active participle functions as the two hyperboles or more, sound ‘صحيح’or
kasra added to it. Consider the poet’s saying:

44. ثم زادوا أنهم في قومهم عُفْرٌ ذنبهم غير فخر

‘ which is the plural of عُفْرٌ’accusative by means of ‘ذنب’The poet has made ‘
‘غفور’ (ابن الحاجب،1998: 493-494).

6. It is possible in the hyperbole form to put ahead or later the subject, indication
and ellipsis as in the following saying by ذي الرمة:

45. هجومٌ عليهنفسه غير أنه متى يُرم في عينيه بالشح ينهض

7. Derived hyperbolic form functions from non-trilateral verb as its verb
transitively or intransitively as in the following poetry:

46. شمّ مهاوين أبدان الجزور مَخَا ميصُ العشيّات لا خور ولا قرم

” which has been taken from non-trilateral (مهوان من أهان (مهواين“

” (أهان“ (أبدان), which in turn has worked to make “

(participle ابن الحاجب،1998: 491).

8. If (فعل)and (فعل)were not changed into active participle such as (ظريف، كريم، طين،) (فعل وفعل)., because they cannot be accusative..i.e.(فطن).
9. If the (الفعال)means (المفاعل)as in (الجليس)and (الحليف).As ابن (493:1998)declares, this form of language does not function as a form of hyperbole.

3.7.Forms of Hyperbole

Hyperbole is considered as one of the important rhetoric forms of Arabic language commonly used to indicate redundancy in meaning. Either it is used to gain the attention of the hearers or to make the beautiful thing more beautiful or to make the ugly thing uglier.

Linguistically, hyperbole has been taken from tendency not to fail in doing).Terminologically, hyperbole 327:2000, (ابن منظور، something and working hard refers to redundancy in the meaning of speech and its description greater than).When 266:1998 (الكفوي what really it is.,i.e., as if it is a kind of impossibility(studying hyperbole one may notice that there is a misunderstanding or confusion between the terms that indicate hyperbole or overstatement like).Even some scholars may be confused between (الإغراق)and (الإيغال) (is one of the types of hyperbole and (الإغراق)and (الغلو).hyperbole(is lower in degree (الإغراق)higher in degree than hyperbole itself. At the same time wheras) that makes it closer to the reality, (الإغراق) is conditioned by (الغلو).than is far away from reality(ibid).According to the researcher's point of view, the (الغلو) as over (الغلو) as 'exaggeration', (الأغراق) as 'informing', (الأبلاغ) researcher will name as over- over exaggeration. (الإيغال)exaggeration, and

3.7.1.الأبلاغ (Informing)

has mentioned that the mouth of the fasting Man (الأندلسي) An example for this, smells better than the musk. 47. " خَتَامُهُ مِسْكٌ وَفِي ذَلِكَ فَلْيَتَنَافَسِ الْمُتَنَافِسُونَ " المطففين (26) [Ali 83:26] The seal thereof will be Musk: And for this let those aspire, who have aspirations.

in which he describes a mare (feminine of (امرؤ القيس)Another example presented by the horse):

48. فَعَادَى عِدَاءَ بَيْنِ ثَوْرٍ وَنَعَجَةٍ دَرَاكَا وَأَلَمَ يَنْضَحَ بِمَاءٍ فَيُغْسَلُ

The poet has claimed that his mare has caught wild an ox and a ewe in a racecourse and it has not sweat which is commonly and intellectually possible (السيوطي، 1967: 122).

3.7.2. Exaggeration (الإغراق)

It is higher in degree than ordinary hyperbole and lower than exaggerated hyperbole (الغلو). Different kinds of Hyperbole has been used in the holy Qura'n to indicate impossibility and possibility at the same time by using (العدواني: 1963، 321) as in the following verse said by (العدواني: 1963، 321):

49 . وَتُكْرِمُ جَارَنَا مَا دَامَ فِينَا وَتُنْبِعُهُ الْكَرَامَةَ حَيْثُ مَا لَا

Being hospitable with the neighbor is one of the good morals which is (hospitability) followed by 'dignity'. Hence, having more than one moral at the same time is regarded as a king of hyperbole (ابن جعفر: 1963، 160).

3.7.3. Overexaggeration (الغلو)

It is considered as the third type of hyperbole. (العدواني: 1963، 323) mentions

that originally, the shooter who looks for his goal to be shot. shoot is called 'shoot' and this is similar to the act of moving from good to bad, 'shoot' consider the following holy verse:

50. "قُلْ يَا أَهْلَ الْكِتَابِ لَا تَغْلُوا فِي دِينِكُمْ غَيْرَ الْحَقِّ" المائدة (77)

However, 'shoot' has different types such as 'shoot' for closeness, acceptable and unacceptable as the word 'shoot' in the following holy Qura'nic verse:

51. "يَكَادُ زَيْتُهَا يُضِيءُ وَلَوْ لَمْ تَمْسَسْهُ نَارٌ" النور (35)

[Ali 24:35] whose oil is well-nigh luminous, though fire scarce touched it

3.7.4. Over-over exaggeration (الإيغال)

Linguistically, it means going so far in doing something or going deeply like saying 'إيغال' in this sense. Rhetoricians, terminologically define 'إيغال' as bringing an adjective in what is called 'ajez' in poetry to indicate redundancy. The reason behind calling it as 'إيغال' is that a poet might think deeply for a long time to suggest a certain rhyme (العدواني: 1963، 223) to indicate extra meaning of speech (

3.8. Hyperbole Forms in the holy Qura'n :An application

The present subsection would present a quantitative image for the hyperbolic forms and the linguistic techniques used in the holy Qura'n.

No.	Qura'nic verses	Type of Hyperbole
(1)	(يُجَاهِدُونَ فِي سَبِيلِ اللَّهِ وَلَا يَخَافُونَ لَوْمَةَ)	اسم فاعل (تكثير)

	لأيم) المائدة 54	
(2)	<u>الصَّابِرِينَ وَالصَّادِقِينَ وَالْقَانِتِينَ وَالْمُنْفِقِينَ</u> وَالْمُسْتَغْفِرِينَ بِالْأَسْحَارِ) آل عمران 17	اسم فاعل (فاعل)
(3)	(وَرَبُّكَ <u>الْغَفُورُ</u> ذُو الرَّحْمَةِ) الكهف 58	اسم فاعل (على وزن فعول)
(4)	(وَإِنِّي <u>لَغَفَّارٌ</u> لِّمَن تَابَ وَآمَنَ وَعَمِلَ صَالِحًا ثُمَّ اهْتَدَى) طه 82	اسم فاعل (فَعَال)
(5)	(وَأَرْسَلْنَا السَّمَاءَ عَلَيْهِمْ <u>مِدْرَارًا</u>) الأنعام 6	اسم فاعل (على وزن مفعال)
(6)	(بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ) الفاتحة 1	اسم فاعل (على وزن فَعِيل)
(7)	(أَلْقَى <u>الدِّكْرُ</u> عَلَيْهِ مِنْ بَيْنِنَا بَلٌّ هُوَ كَذَّابٌ <u>أَشِيرٌ</u>) القمر 25	اسم فاعل (فَعِل)
(8)	(وَأَلْسِنُكُمْ بِأَخْذِيهِ إِلَّا أَنْ تُغْمِضُوا فِيهِ وَاعْلَمُوا أَنَّ اللَّهَ غَنِيٌّ <u>حَمِيدٌ</u>) البقرة 267	اسم مفعول (على وزن فَعِيل)
(9)	(قَالَ إِنَّهُ يَقُولُ إِنَّهَا بَقَرَةٌ لَا ذَلُولَ تُثِيرُ الأَرْضَ) البقرة 71	اسم مفعول (على وزن فعول)
(10)	(لَقَدْ جِئْتَ شَيْئًا <u>نُكْرًا</u>) الكهف 74	اسم مفعول (على وزن فُعْل)
(11)	(وَيَلِّ لِكُلِّ هُمَزَةٍ <u>لِمَزَةٍ</u>) الهَمْزَة 1	اسم مفعول (على وزن فُعْلَة)
(12)	(فَأُولَئِكَ مَعَ الَّذِينَ أَنْعَمَ اللَّهُ عَلَيْهِمْ مِنَ النَّبِيِّينَ <u>وَالصَّادِقِينَ</u> وَالشُّهَدَاءِ وَالصَّالِحِينَ) النساء 69	الصيغ غير القياسية -non- standard hyperbole (فَعِيل)
(13)	(قَالَتْ إِنِّي أَعُوذُ بِ <u>الرَّحْمَنِ</u> مِنْكَ إِنْ كُنْتَ تَقِيًّا) مريم 18	(فعلان)
(14)	(أَجْعَلِ <u>الْإِلَهَةَ</u> إِلَهًا وَاحِدًا إِنَّ هَذَا لَشَيْءٌ <u>عُجَابٌ</u>) ص 5	(فُعَال)
(15)		المبالغة

	(فَأَخَذْنَا هُمْ أَخَذَ عَزِيزٍ مُّقْتَدِرٍ) القمر 42	(بالزيادة redundancy)
(16)	(فَاعْبُدْهُ وَاصْطَبِرْ لِعِبَادَتِهِ) مريم 65	بالزيادة في صيغة الأفتعال
(17)	(وَالَّذِينَ هُمْ لِلرَّكَاةِ فَاعِلُونَ) المؤمنون 4	بالزيادة في صيغة فاعلون
(18)	(وَمَا هَذِهِ الْحَيَاةُ الدُّنْيَا إِلَّا لَهُوٌّ وَلَعِبٌ وَإِنَّ الدَّارَ الْآخِرَةَ لَهِيَ الْحَيَوَانُ) العنكبوت 64	بالزيادة في صيغة فعلان
(19)	(يُخَادِعُونَ اللَّهَ وَالَّذِينَ آمَنُوا وَمَا يَخْدَعُونَ إِلَّا أَنفُسَهُمْ وَمَا يَشْعُرُونَ) البقرة 9	بالزيادة في صيغة يفاعلون
(20)	(وَإِذَا رَأَوْا آيَةً يَسْتَسْخِرُونَ) الصافات 14	زيادة السين redundant 'seen'
(21)	(وَإِذْ جَعَلْنَا الْبَيْتَ مَثَابَةً لِّلنَّاسِ وَأَمْنًا) البقرة 125	زيادة التاء redundant ta'a
(22)	(يُقَاتِلُونَ أَبْنَاءَكُمْ وَيَسْتَحْيُونَ نِسَاءَكُمْ) الأعراف 141	زيادة التضعيف Emphasis
(23)	(ص وَالْقُرْآنِ ذِي الذِّكْرِ) ص 1	بحذف الأجوبة (تقديره Ellipsis (لجااء الحق)
(24)	(وَالسَّابِقُونَ السَّابِقُونَ) الواقعة 10	التكرار Repetition
(25)	(يُجَاهِدُونَ فِي سَبِيلِ اللَّهِ وَلَا يَخَافُونَ لَوْمَةَ لَائِمٍ) المائدة 54	التنكير Indefinite
(26)	(خَالِدِينَ فِيهَا أَبَدًا لَهُمْ فِيهَا أَزْوَاجٌ مُّطَهَّرَةٌ وَوُدُّهُمْ ظِلًّا ظَلِيلًا) النساء 57	اشتقاق نعت الشيء من اسمه Deriving an adjective from noun
(27)	(وَعِبَادُ الرَّحْمَنِ الَّذِينَ يَمْشُونَ عَلَى الْأَرْضِ هَوْنًا وَإِذَا خَاطَبَهُمُ الْجَاهِلُونَ قَالُوا سَلَامًا) الفرقان 63	الوصف والأخبار بالمصدر Description by gerund

This quantitative application gives a clear documentation to the forms and Qura'nic techniques used to indicate hyperbole or exaggeration. One last thing that should be kept in mind that this table does not include all the hyperbolic holy verses, but representative examples.

4. Conclusions

Hyperbole has been considered as one of the complicated issues in rhetorical and linguistic studies in general and in the holy Qur'an in particular because of its complicated nature and the different aspects it tackles.

Anyhow, the present study has come out with the following conclusions:

1. Hyperbole in English has been viewed differently starting from Quintilian and Aristotle up to the modern studies and thus it has different classifications. While in Arabic it is governed by rules including meters and derivations.
2. Hyperbole in English has been treated as a unified phenomenon, combining, overstatement and extreme cases of formulation under one umbrella, although separated by Gibbs(1994, &2002) and Norrick (1982,168-76 & 2004,36).
3. Hyperbole in English is considered as an essential part of the eloquence of the speaker, namely in political speeches,.i.e., as a sign of a brilliant oration and in literature (i.e.,poetry).In Arabic it is regarded (in the holy Qur'an as one of the miracles of Allah Almighty)and (sometimes)as an act of lying or sometimes a kind of a form of rhetorics.
4. Hyperboles in English could be hyperbolic forms in itself like “a fate worse than death, a heart of gold” or in context like “the promised land, as blind as a bat”. In Arabic, hyperboles are either artificially made by means of meters or by deriving them out of verbs like (يُخَادِعُونَ).
5. In English hyperbole is of two main types: basic (in itself) like “as light as air” and composite (like clausal hyperboles) such as “scoffing my face”, keeping in mind that the English classification is not comprehensive but under research classification. Whereas in Arabic hyperbole (المبالغة) has been viewed and classified differently. Some Arab rhetoricians classified it according to five or three Arabic meters, others according to its semantic representations such as (غلو، إغراق، إبلاغ).
6. Hyperbole in Arabic, according to (الرماني1976) is considered as the witness to the elasticity of that language, whereas in English is considered (sometimes) as a deviation or a violation to the norms of communication act.

7. In English hyperbole is classified semantically, syntactically and morphologically, while in Arabic it is classified according to certain meters (أوزان) and some derivations.
8. Arabic's classification of hyperbole includes مبالغة، إيغال، غلو، whereas in English it is classified into single-word, phrasal, clausal and numerical (Claridge, 2011), Repetition form of hyperbole exists in English and Arabic well. For example in English the speech delivered by Lord Belhaven "I think I see", he repeated this thirteen times in one speech .In Arabic repetition is done either inside one word(see example 67 by أمرؤ (شععب' القيس (وَالسَّابِقُونَ السَّابِقُونَ)) or by repeating the same word such as الواقعة 10.
9. Arab scholars disagree about the number of the Arabic language meters. Some claim that they are five standard meters, while others assert that they are twenty five non-standard meters.

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