



RESEARCH PAPER**Hyperbole as a Strategy of Creating Effects: A Comparative Analysis of Hamlet and Doctor Faustus****¹Ishrat Fatima* and ²Fatima Shafiq**

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ABSTRACT

This study deals with a comparative analysis of hyperbolic expressions in William Shakespeare's "Hamlet" and Christopher Marlowe's "Doctor Faustus," aiming to discern and elucidate the effects of hyperbole within these literary masterpieces. Utilizing a descriptive qualitative research approach grounded in primary source data from the original texts, the study ensures analytical integrity. Framing theory, rooted in Erving Goffman's 1974 work, provides the theoretical framework for this research, revealing distinctive variations in the usage, expressions, effects, and meanings of hyperbolic language in both works. "Hamlet" employs hyperbole to evoke existential turmoil, while "Doctor Faustus" uses it to accentuate Faustus's escalating desires and moral decline. This research enriches hyperbole theory, fostering scientific thinking, and practically broadens readers' comprehension of hyperbole's emotional, motivational, tragic, grief-inducing and exciting dimensions. In both literary masterpieces, hyperbole emerges as a strategic tool for amplifying emotional impact, highlighting its enduring relevance in literature and its resonance with readers on multiple levels. This comparative analysis illuminates how hyperbolic expressions effectively shape narratives, enhancing our appreciation of these classic works and their enduring literary significance.

KEYWORDS Dr. Faustus, Framing Theory, Hamlet, Hyperbole

Introduction

The figure of speech is figurative language that uses the author's spirit and personality to explain thoughts or sentiments. It may be used in both oral and written communication, and it creates an attractive understanding for both readers and listeners. Hyperbole is a type of metaphorical language that may be found in poetry, novels, and songs. Hyperbole attempts to emphasize a point by exaggerating its dramatic or tragic nature, yet no one will believe it to be real.

According to Ruminda and All (2017), hyperbole is a sort of figurative language used to emphasize certain words or circumstances to increase their impact and value. The use of exaggeration in literary works is widespread. Hyperbole, as a rhetorical device, involves the use of exaggerated language to create emphasis or evoke strong emotions. It has long been recognized as a powerful tool in literature, capable of intensifying various effects, including tragic ones. Tragedy, a genre deeply rooted in human emotions and conflicts, often employs hyperbole to heighten the impact of its narratives. This study seeks to delve into the role of hyperbole as a strategy for creating tragic effects in literature, specifically through a comparative analysis of Christopher Marlowe's play "Doctor Faustus." According to Reaske (1996) stated that "Hyperbole is a figure of speech that employs exaggeration," Both serious and humorous aims can occasionally be served by it.

The impact of hyperbole may be quite powerful. The goal of hyperbole is to emphasize or exaggerate. It makes an effort to dramatize or exaggerate things such that no one would believe it to be true

Previous research has looked at exaggeration both generally and about particular literary works. Its usage in many literary genres, eras of history, and cultural contexts has been researched by academics. Also, "Doctor Faustus" has been thoroughly dissected for its themes, symbolism, and depiction of the hero's sad fall from grace. Hyperbole's exact function in the play, how it interacts with other rhetorical devices, and how it affects the characterization and thematic themes of "Doctor Faustus" have not, however, been thoroughly studied. Analysis of "Doctor Faustus" has also emphasized the complexity of its themes, focusing on Marlowe's portrayal of Faustus's inner conflicts and ethical dilemmas. Although the play's themes and literary devices have been closely examined, a thorough comparative analysis that focuses exclusively on the use of exaggeration in "Doctor Faustus" is still mostly unsearched.

My contribution to this study consists of critically analyzing and contrasting the instances of exaggeration in both plays, illuminating their unique settings, purposes, and consequences. In this study, the researcher carefully examines each play's text to pinpoint important places where exaggeration is used, then analyzes the language, organization, and underlying themes of these overstated statements. In addition, I want to look at how exaggeration functions within the larger context of each play's story, character's growth, and thematic relevance.

The goal of this study is to do a thorough comparative examination of the use of exaggeration in two important Elizabethan tragedies, notably Shakespeare's "Hamlet" and Marlowe's "Dr. Faustus." The research aims to accomplish various goals, including the rigorous identification of instances of exaggeration in both plays before diving into a sophisticated analysis of their complex rhetorical, emotional, and thematic ramifications. Second, the study seeks to understand the significant function that exaggeration plays in shedding light on the characters' inner tensions, desires, and conflicts. This will aid in our understanding of the characters' complex psyches. The study also aims to carefully examine how exaggeration is used to strengthen the primary ideas that are delicately woven throughout each tale by amplifying the impact of key moments. Last but not least, by conducting a comprehensive comparative analysis of the use of exaggeration in these works, the research aims to highlight the unique stylistic preferences that each writer possesses and that characterize their specific masterpieces.

The findings of the study are expected to be useful and relevant in some respects both theoretically as well as practically. Theoretically, the findings of this study can contribute to the theory of hyperbole which can enrich the study in the analysis of hyperbolic expressions, and developing knowledge of scientific thinking. Practically, the result of the research can be useful for the readers to expand their knowledge more critically regarding hyperbole.

Literature Review

A Pragmatic Analysis of Hyperbole in John Keats' Love Letters to Fanny Brawn by Altikriti (2016) is a review of earlier research on hyperbole that some researchers conducted that is linked to this topic. His research sought to understand the pragmatic function of exaggeration and identify politeness techniques in seven love letters by John Keats. Brown and Levinson's (1987) approach was employed to pinpoint the politeness strategy in this

investigation. According to the findings of the study, Keats used exaggeration to effectively convey either good or negative feelings in his writings.

Fatimah (2016) analyzed the hyperbolic expression found in the lyrics of Bruno Mars' songs. To determine the various forms of hyperbolic expression, Claridge (2011) hypothesizes that the author's study focused on examining the overall quantity of hyperbole expressions present in Bruno Mars' song lyrics. She researched Bruno Mars' songs and found 28 hyperbolic statements, including 17 single words of exaggeration, 10 clausal hyperbole, 1 phrasal hyperbole, and 1 comparison. Analyzing all exaggeration is the aim of both this research and her study, which is a similarity.

Adrian (2018) wrote an article titled "An Analysis of Hyperbole in Song Lyrics of Paramour in the Brand New Eyes Album." His research seeks to comprehend the many forms of exaggeration and their intended meanings in the lyrics of Paramour from the Brand New Eyes album. He employed Coleridge's (2011) theory to describe the various types of exaggeration in his study. He employed a qualitative approach while analyzing the data. The study's researcher discovered 37 terms of data with some categorization, including 7 single hyperbolic words, 13 hyperbolic phrases, 12 clauses, 1 comparison, and 4 repetitions of exaggeration.

Material and Methods

This research study is qualitative in which the content analysis method is employed to know the differences between hyperbole as a strategy of creating effects in Hamlet and Doctor Faustus. Data for the research study were gathered through online sources and the library. By emphasizing particular points and triggering schemas, the frames serve to simplify complicated situations by emphasizing distinct parts of a topic. Without diminishing its theoretical and methodological significance for plays and novels, the frame analysis may be helpfully used in a variety of ways (D'Angelo, 2002).

Theoretical Framework

The theory of framing, termed "Frame Analysis," was first presented by Erving Goffman in 1974. According to Goffman, everyone actively classifies, organizes, and interprets life experiences to make sense of them. Goffman (1974, p. 21) expresses frames as 'schemata of interpretations' that help people "to locate, perceive, identify, and label" information or occurrences.

According to Goffman (1974) and Dezin and Keller (1981), Bateson introduced the concept of framing in his book "The Steps for Mind Ecology" in the 1950s. The book's first edition came out in 1972, and the second edition came out in 1987. According to Bateson, every meta-communicative message is referred to as a psychological frame, and that "frame is a meta-communicative."

The data is collected through the original texts of "Hamlet" and "Dr. Faustus." This involves obtaining the complete works of both plays and ensuring that the texts used are reliable and accurate. Collecting data from the original texts ensures that the study is based on the primary sources and maintains the integrity of the analysis.

Goffman's research style and scientific viewpoint

In his actual research, Goffman used a special approach that integrated three different "methods." First, observation; second, a different approach that, in theory, involved trying to learn more about phenomena through reading plays, novels, and

dramas. As a tool for systematization, analysis, and interpretation, conceptualization, the third technique, was employed. Goffman is alleged to have developed over 900 ideas, according to Susan Birrell (see Williams, 1988, p. 88), which shows that the development of concepts was an essential approach for Goffman.

Framing techniques according to Fairhurst and Sarr (1996) are as follows:

Metaphor: The framing of a mental notion through reference to another item.

Stories (myths, legends): To vividly and enduringly frame an issue via storytelling.

Tradition (rituals, ceremonies): Cultural practices that give meaning to the insignificant and are intimately related to artifacts.

Slogan, jargon, to give an item a memorable and relatable frame with a snappy phrase.

Artifacts are things that have inherent symbolic worth; they are visual or cultural phenomena that have deeper meaning than the thing itself.

Spin is the presentation of an idea in such a way as to communicate an implicit bias or value assessment (positive or negative) that may not be immediately obvious.

Upshift and downshift

Within the framework of framing theory, the terms "upshift" and "downshift" denote the deliberate modification of frames to accomplish particular communication Objectives. These phrases are frequently used in media studies, public relations, and political communication to explain how people or organizations may change the way the issue is framed to affect people's views.

Results and Discussion

1 "Had I as many souls as there be stars, / I'd give them all for Mephistopheles!

Conflict: Desire vs Consequence

Hyperbole: "many," "all," "stars.

Effect: speaker's extreme passion, vivid imagery

These sentences express Faustus' intense desire to learn everything in order to accomplish his goals. It appears that Faustus thinks he has several souls or that his soul is so valuable that it is worth multiple souls because he is willing to offer all of them. Faustus' soul is metaphorically compared to stars to emphasize how big and limitless his desire.

Faustus' desire for knowledge and pleasure is so great that he's willing to trade his eternal soul for it, demonstrating his reckless ambition and his willingness to engage in immoral behavior for personal gain. The play's primary theme—the desire for unlimited knowledge and the results of striking deals with the devil, is generally reflected in the lines. They also highlight Faustus' personality and his internal conflict between his thirst for knowledge and his dread of judgment.

The speaker overstates their desire to exchange Mephistopheles for all of their souls, which would equal the number of stars in the sky. This is an example of hyperbole in these lines. This exaggeration highlights the speaker's intense desire for Mephistopheles' assistance or company.¹ "Had I as many souls as there be stars" implies that the speaker

would be prepared to make a tremendous sacrifice in terms of souls. It demonstrates the speaker's intense desire or desperation for anything Mephistopheles has to offer.

2. "I'd give them all for Mephistopheles": By expressing that they would voluntarily exchange all of their souls for Mephistopheles, the speaker of this sentence emphasizes the intensity of their desire. The proposal suggests that Mephistopheles has great worth or influence, compelling the speaker to give up something as important as their souls.

These lines reflect the central theme of the play, in which Doctor Faustus signed a deal with Mephistopheles, the devil's agent in exchange for knowledge and authority of the world. Faustus is prepared to make the ultimate sacrifice giving up his immortal soul in exchange for the momentary gratification and supernatural powers that Mephistopheles may offer.

Framing theory is a social psychology theory that suggests that how information is presented or "framed" can influence the way people perceive and interpret it. In the given lines, the speaker is using hyperbole, an exaggerated statement, to convey their intense desire for knowledge. The hyperbole serves to emphasize the depth of the speaker's desire and to convey the idea that they are willing to give up everything, including their soul for knowledge. These lines employ hyperbole to portray the speaker's need for information in a dramatic and excessive style, which may cause the reader or audience to feel strongly. By comparing their desire to the vastness of the stars, the speaker creates a sense of magnitude and grandeur that can make their desire seem almost heroic or epic. However, hyperbole can also be seen as somewhat absurd or irrational, which can create a sense of tension or humor in the poem or play where these lines are used. Overall, the framing of the hyperbole in these lines serves to make the speaker's desire.

2"A sound magician is a mighty god":

Conflict: Expectation

Hyperbole: sound magician, mighty God

Effect: vivid imagery

In the statement, "A sound magician is a mighty god," there is a hyperbole present. Hyperbole refers to the use of exaggerated statements or claims not meant to be taken literally but to emphasize a point. Let's analyze this line using framing theory.

According to the framing theory, the way information is presented can affect how people view and interpret it. The phrase "A sound magician is a mighty god" in this instance depicts the sound magician as having godlike qualities. This phrase uses hyperbole by equating a sound magician with a powerful divinity. By comparing them with the heavenly qualities of a god, it exaggerates the capabilities and influence of the sound magician. This exaggerated statement leaves a lasting impact.

A magician is compared to a god because of their great power and influence. By referring to a being as a "mighty god," a context of supernatural might, unlimited power, and majesty is created. The sound magician appears to have a remarkable command of their profession in this frame.

The word "sound magician" has unmatched powers, propelling them to an almost mythical status. In framing techniques are used in the hyperbolic phrase "A sound magician is a mighty god" to show the enormous power, influence, and veneration connected to the sound magician's talents. It highlights their extraordinary abilities and implies that they can use sound manipulation to produce transformational experiences.

3 Hamlet was so excellent a king, that was, to this
Hyperion to a satyr; so loving to my mother.
Conflict: internal conflict
Effect: Disappointment effect
Hyperbole: "Hyperion"

These lines are from Act I, Scene II of William Shakespeare's play "Hamlet". Prince Hamlet expresses his deep grief and disappointment over his mother, Queen Gertrude, and uncle, King Claudius, who were hastily wed soon after the passing of Prince Hamlet's father, King Hamlet, in this soliloquy. It is spoken by Hamlet in his first soliloquy.

Let's break down the line and analyze it;

"So excellent a king that was, to this Hyperion to a satyr; so loving to my mother." The hyperbole in this line lies in the extreme contrast Hamlet makes between his late father, King Hamlet, and his uncle, Claudius, who has now married Hamlet's mother, Gertrude. Hamlet compares his uncle Claudius to a "satyr," a figure from Greek mythology noted for its immoral attitude and physical unattractiveness, and compares his father to "Hyperion," the mythological Greek Titan linked with the light and radiance. The contrast between the two men's personalities and qualities is further highlighted by this striking comparison.

Hamlet uses hyperbole to express his strong emotions, including disappointment and sorrow. He elevates his father to the status of a magnificent king, highlighting his brilliance and majesty by drawing comparisons to Hyperion. This implies that Hamlet views his father as a brilliant, imposing character who is full of grandeur and nobility. In contrast, he views his uncle Claudius as an unworthy baseman who is symbolized by the satyr, a sign of immorality and cruelty. Hamlet's claim that his father was "loving to my mother" adds still another level of complication. The contrast with Claudius, who wed Gertrude soon after King Hamlet's death, is further emphasized since it suggests that his father's love for his mother was pure and sincere. Hamlet is made to feel even more betrayed by this, which increases his frustration and awful conditions.

In this case, the statement "Hamlet was so excellent a king, which was, to this Hyperion to a satyr; so loving to my mother" is framed in a way that highlights Hamlet's positive qualities and compares him to the mythical figure Hyperion, known for his beauty and radiance. The use of the word "excellent" and the comparison to Hyperion both create a positive frame around Hamlet's character and suggest that he was a great king. Additionally, the phrase "so loving to my mother" reinforces this positive frame by suggesting that Hamlet was also a caring and affectionate person.

Overall, this sentence effectively conveys Hamlet's intense feelings, his disenchantment with the actual situation, and his idealized view of his father's personality. Hyperbole is used to heighten the speech's dramatic impact by stressing the striking difference between King Hamlet and Claudius and by emphasizing Hamlet's intense sorrow and sense of injustice.

HAMLET Thrift, thrift, Horatio! The funeral-baked meats
Did coldly furnish forth the marriage tables. I. ii P.23
Conflict:
Hyperbole: coldly furnish
Effect: amazement effect

These lines are spoken by Hamlet to his friend Horatio, and they are discussing the recent wedding between Hamlet's mother and his uncle, who had previously murdered Hamlet's father. At the wedding, food that was hot at the funeral was served cold. Hamlet wants to demonstrate how soon his mother married his uncle. The King has never wedded her so quickly. By using exaggeration, Hamlet conveys his amazement. How is it possible for his mother to marry so quickly following his father's passing? Hamlet is sardonic and cynical. He uses hyperbole to make his satirical tone more obvious.

According to framing theory, the use of hyperbole in these lines from Hamlet serves to create a contrast between the cold, lifeless funeral and the warmth and liveliness of the marriage celebration that follows. By using exaggerated language to describe the funeral meats as "coldly furnish[ed]," the speaker emphasizes the bleakness and emptiness of the occasion, while simultaneously setting up the expectation that the subsequent marriage feast will be a joyful and lively affair. This framing effect serves to highlight the contrast between the two events and to enhance the impact of the scene on the audience.

The framing of this information is meant to highlight the insincerity and dishonesty of the wedding. By using the phrase "funeral backed meats," Hamlet suggests that the wedding was tainted by the memory of his father's death. The use of the word "thrift" also implies that the wedding was done on the cheap, perhaps to suggest that it was done in haste or without proper consideration. The wedding was a deeply flawed and problematic event, both morally and practically. It also underscores the tension and conflict that exists between Hamlet and his uncle, who is now his stepfather.

Framing mistakes

The study of framing theory in the fields of sociology and communication examines how information is "framed" or presented might affect how people perceive and understand certain topics. Although framing theory has proven useful in understanding communication dynamics, there are criticisms and possible errors with it.

The following are some framing mistakes or difficulties related to framing theory.

Presentation of Frames with Selection

Mistake: Ignoring other frames in favor of concentrating on one.

Challenge: This might result in a distorted or biased perspective and a limited grasp of the problem.

Manipulative Framing

Mistake: Purposefully using frames to skew perceptions.

Challenge: Deceptive framing can damage communicators' credibility and cause mistrust.

Taking Shared Frames into Account

Mistake: Assuming that there is a universal interpretation of frames.

Problem: Misunderstandings may arise from the differing cultural, societal, or personal frames of reference of different audiences.

Ignoring Frame Evolution

The error here is to consider frames as immutable and static.

Challenge: Communication tactics may become antiquated or ineffectual if frames are not acknowledged as they change over time.

Neglecting the Counter-Frame

Error: Ignoring opposing viewpoints or arguments.

Challenge: Ignoring counter-frames can impede productive discussion and prevent a thorough grasp of a problem.

Exaggeration and Generalization

Making the mistake of using frameworks that simplify or stereotype difficult subjects.

Challenge: Oversimplified frameworks can cause misunderstandings and obstruct thoughtful conversations on complex issues.

Ignoring the Cultural Background

Error: Ignoring the cultural setting in which frames are offered.

Challenge: Ignoring cultural subtleties might result in misconceptions or miscommunication since they can have a substantial influence on how frames are understood.

Excessive Focus on Media Influence

Mistake: Believing that public opinion is only influenced by media frameworks.

Challenge: Important roles are also played by social interactions, personal experiences, and other variables in forming frames and perceptions.

Disregarding Emotional Calls

Mistake: Neglecting the sentimental dimension of framing.

Problem: Only logical arguments may leave out the emotional aspects of a situation, which frequently shape people's opinions and actions.

Conclusion

In conclusion "Dr. Faustus" employs hyperbolic language, inspirational components, emotional sequences, tragic moments, glimmers of grief, and exciting moments. The audience's view of these aspects is shaped by their portrayal via the prism of framing theory, which also heightens the effect of Marlowe's enduring examination of aspiration, desire, and the human condition. In general, "Hamlet" incorporates exaggerated expressions, inspirational components, moving situations, terrible events, anguish, and excitement. Shakespeare's timeless work is made even more profound and impactful by the presentation and representation of these aspects in the play via the prism of framing theory.

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