Journal of Scientific Research in Arts
ISSN 2356-8321 (Print)
ISSN 2356-833X (Online)
https://jssa.journals.ekb.eg/?lang=en

Hyperbole in the Images' Captions of Arabic YouTube Videos: A Cognitive Study

Reham M. El-Said Khalifa
Department of English, Faculty of Arts, Damietta University
Reham_khalifa@du.edu.eg

Received:9-8-2023 Revised:6-9-2023 Accepted:19-2-2024
Published: 29-1-2024

DOI: 10.21608/jssa.2024.228195.1535
Volume 25 Issue1 (2024) Pp.35-68

Abstract

The primary objective of the current research was to examine the use of hyperbole in the captions accompanying Arabic YouTube video images. To accomplish this objective, a random selection of 200 YouTube captions was made from the Arabic YouTube homepage. The analysis revealed that 70% of the captions included at least one instance of hyperbole. Furthermore, all forms of hyperbole were identified in the selected sample, except for repetition and comparative hyperbole. Additionally, it was discovered that all the forms of hyperbole in the sample, similar to metaphors, could be cognitively analyzed. For each hyperbole, the source domain and the target domain were investigated. In order to explore viewers' perception of the cognitive aspects of hyperbole, a questionnaire was developed. The results showed that 91% of the participants were able to recognize the cognitive features of hyperbole, and 86% of them indicated that the cognitive analysis of hyperbole in Arabic YouTube captions increased their inclination to watch the captioned videos. The current study's findings may serve as guidance for YouTube video makers since cognitive analysis of hyperbole may improve YouTube video views.

Keywords: hyperbole, YouTube captions, cognitive analysis, source domain, target domain.

1 Introduction

YouTube is a free online video-sharing platform that enables users to create, post, and view videos. Any user is able to post movies, comment on them, and subscribe to the channels of other users (Lavaveshkul, 2012). After Google, YouTube is the second-most popular and frequently accessed platform, and it is considered to be a community that allows its users to communicate via images, texts, videos, etc. (Ertemela & Ammoura, 2021). On YouTube homepage, there are a sizable number of captioned and hyperlinked images that represent videos. These images allow users to start the video simply by clicking on it. Therefore, captions for the images of the videos on YouTube are of great importance.

A caption is a brief description of an image that appears on a page (Samara, 2005, p. 56). It is a short natural description that is used to shed light on the best qualities of images, videos, and stories (Long, Gan & de Melo, 2018). Effective captions encourage viewers to pay closer attention and encourage them to take action, like watching the captioned video (Pho-Klang, 2020). A caption goes beyond simply providing a title or an image. It can also contain various informative elements (Samara, 2005, pp. 56-58) such as the duration of the video, the creator's name, or even a photo or meme that represents a specific feature in the video, such as a fire symbol, and so on.

On social media, creative captions are required to attract the viewers' attention. Figurative language is one of the tools that are used in captions to attract the attention of social media users (Pho-Klang, 2020). Figurative language is used to shape people's minds, and to make abstract concepts easier to comprehend (Djafarova, 2017). According to Zakiyah (2015), Laosrirattanachai (2017) and Pho-Klang (2020) who looked at the use of figurative language in the captions of advertising images in magazines and on social media, hyperbole is one of the most frequently used types of figures of speech in captioning images.

Cognitive analysis of different forms of figurative language makes it possible to understand how mental images are constructed in people's minds (Ruiz de Mendoza, 2014, p. 190). The cognitive analysis is emphasized in several studies

that concentrated on certain figures of speech, such as metaphors and similes (Peña & Ruiz de Mendoza, 2017, p. 52). Although hyperbole is frequently employed in the captions of social media images (Pho-Klang, 2020), it has received little attention overall, especially when it comes to the captions for images of YouTube videos.

2 Theoretical framework

2.1 Defining hyperbole

The word "hyperbole" is a compound noun that is derived from the Greek "hyper," which means over and "bollen", which means to throw (Hassan, 2014). Hyperbole is defined as a kind of figurative language that is identified as a "trope" (Dhayef & Kadhim, 2022). Hyperbole falls under the category of "tropes of substitution", which calls on the receiver to make changes in order to get the intended meaning. In other words, the receiver searches for a meaning that fits the hyperbolic expression yet is not possible when taken literally (Callister & Stern, 2007; McQuarrie & Mick, 1996).

One key feature that distinguishes hyperbole from other tropes is exaggeration (Burgers, Brugman, de Lavalette & Steen, 2016). Moreover, hyperbole has further three characteristics. The first one is that hyperbole is scalar (Aljadaan, 2018). The two scales that are typically apply to hyperbole are the quality scale and the quantity scale. The quality scale is used for the sake evaluation, either positively (e.g., "*she is the most beautiful girl in the world*") or negatively (e.g., "*he is the worst writer*"). It should be noted that the intended meaning is less extreme than the literal meaning (e.g., "*it is the best day in my life*") (Aljadaan, 2018). As for the quantity scale, inflated numerical data can be found in a hyperbole of quantity (e.g., "*it took me ages to answer this question*") (Burgers et al., 2016). The second characteristic is the shift from propositional meaning to intended meaning; the propositional meaning is more overstated than the intended meaning. The last characteristic is that there must be a specific referent when speaking hyperbolically (Aljadaan, 2018). Decontextualizing an utterance makes it challenging to determine whether it is hyperbolic. It is argued that real-world experience affects how utterances are judged and interpreted (Burgers et al., 2016).

2.2 Forms of hyperbole

The first classification of hyperbole was created by Spitzbardt in 1963, and Claridge, (2011, pp. 46–57) developed this classification. Forms of hyperbole are classified as follows:

1. Single-word hyperbole

The most common type of hyperbole is the one that only appears in one word of a sentence and vanishes when it is replaced with a more appropriate word or phrase (Spitzbardt, 1963). These single words could be nouns (e.g., *ages*, *miles*, etc.), verbs (e.g., he *died* of laughter), adjectives (e.g., *incredible*, *crazy*, etc.), and/or adverbs (e.g., *astronomically*, *incredibly*, etc.) (Claridge, 2011, p. 49).

2. Phrasal hyperbole

The hyperbolic meaning appears when a set of words and senses are combined in a specific way (e.g., a *fire-like* design). The subcategories of hyperbolic phrases are noun phrases, adjective phrases, adverb phrases, verb phrases, and prepositional phrases (Claridge, 2011, p. 52).

3. Clausal hyperbole

The term clausal hyperbole is used to describe situations in which the hyperbole is simply the outcome of the combined influence of elements in two or more clausal constituents (e.g., "*nobody learns anything*"). A sentence's hyperbole could appear in multiple clauses. It could be challenging to pinpoint a hyperbolic contribution in individual items (Claridge, 2011, p. 55).

4. Superlatives-based hyperbole

Superlatives are considered one of the hyperbole-prone constituents that are used to indicate the potential high point (Spitzbrandt, 1963). Any adjective can be elevated to the uppermost point on its scale by a superlative (Blolinger, 1977, p. 28) (e.g., he is the *strongest* man in the world).

5. Comparatives-based hyperbole

Instead of being limited to the absolute extreme, hyperbole can also take the shape of a comparison measure (e.g., in *less* than no time) (Popa-Wyatt, 2020, p. 457).

6. Simile and metaphor

Hyperbolic expressions include metaphors that can be used to expand or magnify (e.g., calling someone *a colossus*) or to attenuate (e.g., calling someone *a tiny pipsqueak*). Another type of hyperbolic expressions is the simile, such as "*cross as the devil*" (McCarthy & Carter, 2004).

7. Numerical hyperbole

The single-word category is the most prevalent one for numerical hyperbole (e.g., *thousands*, *millions*, *dozens*, etc.) (Spitzbardt, 1963). However, in her corpus analysis, Claridge (2011, p. 60) discovered that numerical hyperbole was not frequently utilized.

8. Repetition

Claridge (2011, p. 67) defined repetition as the occurrence of the same word or phrase in a specific order without interruption by other elements. Claridge (2011, p.47) observed that the repetition of words gives them their hyperbolic effect rather than the words themselves being hyperbolic (e.g., it has been occurred for *many, many, many* times).

2.3 Identifying hyperbole

Norrick (1982, p. 168) identified three dimensions that discriminate hyperbole: the affective, the pragmatic nature, and the amplification function dimensions. Norrick added that although hyperbolic utterances might exist in any

lexico-grammatical category, they appear anomalous in the context in which they occur (pp. 169-170). McCarthy and Carter (2014) identified 8 characteristics that help label hyperbolic expressions. They stated that at least three of the characteristics listed below must be present in any hyperbolic expression:

1. Disjunction with the context: the speaker's utterance is not in accordance with the surrounding context (Norrick, 1982, 168)
2. Counterfactuality: An utterance that is manifestly counterfactual is accepted by the listener without being challenged, as not being a lie.
3. Impossible worlds: the speaker and the listener share the same non-real world where the exaggerated events might occur.
4. The listener takes up the hyperbolic event by a supportive reaction (e.g., laughter).
5. The assertion, in the hyperbolic expressions, is presented in the most intensified way (e.g., the use of adjectives like endless)
6. Syntactically, hyperbolic statements can be supported by polysyndeton, using the same conjunction repeatedly to link several coordinated words (e.g., tons and tons and tons), or by using complex modification (e.g., genuinely wonderful enormous long pole).
7. Hyperbole may be interpretable as being relevant to the speech act being performed.
8. Shifts in footing may signal a conversational context where impossible worlds or blatantly counterfactual claims are acceptable.

After identifying hyperbolic expressions, there are some factors that might block or mitigate the function of hyperbole. Ovejas-Ramírez (2021) identified some markers that mitigate the potential hyperbolic interpretation of an utterance. The first hyperbole blocker is the setting up of the domain of reference (e.g., "he is the smartest boy *in the class*"). Secondly, the use of partitives like one of, two of, three of and etc. could mitigate the function of the potential hyperbole. Also, the use of words like "considering" or "to consider" implies that the speaker is capable of thinking through every scenario that may possibly fall under a certain category. Similarly, the use of negation could mitigate the effect of the potential hyperbole (e.g., "his show's ratings *weren't* actually *the worst* of all time"). Another blocker is

the use of epistemic modality which shows the uncertainty or hesitancy of the speaker such as the use of interrogative sentences or the use of modals like "may be", "probably", and etc. The last mitigating markers are the use of evidentially markers like "to my mind", "according to", "one of the ", "from the perspective of " and etc.

2.4 Hyperbole and cognitive linguistics

Figurative language, which includes language devices like hyperbole, metaphors, metonymy, paradox, and oxymoron, is a tool that blends language with logical reasoning and is connected to cognition since it requires thought to grasp the author's intended meaning. Therefore, figurative language is considered a mode of expression that uses a known domain, the source, to describe occurrences in a target domain that is unconnected to the source domain to express the author's intended meaning (Liu & Zhang, 2005).

Ruiz de Mendoza (2014) observed that Lakoff and Johnson (1980) and their advocates only applied the cognitive framework to metaphors, ignoring other tropes like hyperbole, paradox and oxymoron. Peña and Ruiz de Mendoza (2017) aligned hyperbole, which is usually analyzed from a pragmatic point of view (Norrick, 1982, p. 168; McCarthe, & Carter, 2014), with metaphor and discussed it from a cognitive point of view. They contend that the production and understanding of hyperbole need different cognitive processes. According to this perspective, the listener must scale up the speaker's growing magnitude to fit it into the context of their own reality. The notion of cognitive cross-domain mapping—in which one conceptual domain, the source, is utilized to think about another domain, the target—could be applied to hyperbole (Ruiz de Mendoza, 2014). For example, the source domain in "*the actor's entrance is the strangest one*" is an in imaginary situation where the speaker sees the actor's entrance as the strangest. The target domain is a real-world physical event where someone enters a space that is seen by the speaker as strange. In the previous example, the physical concept of entering a space is used to describe someone's behavior which is not related to physical space. By applying cross-domain mapping, speaker's emotional response in a real situation may be understood in terms of the

reaction that could be generated if the improbable event were to occur (Ruiz de Mendoza & Peña, 2016, p. 129).

When considering hyperbole from a cognitive standpoint, Claridge (2011, pp. 40–44) distinguishes between two sorts of hyperbole. The first type is known as basic hyperbole or domain-preserving hyperbole, in which the hyperbolic expression does not depart from the field of the corresponding literal expression (for instance, "chilly" and "freezing" both fall under the felt temperature field). The second one is the composite hyperbole, also known as domain-switching hyperbole, which transcends the conceptual domain into another domain by fusing hyperbole with another figure of speech, such as a metaphor (e.g., murder and monster).

3 Statement of the problem

The use of hyperbole has a psychological and cognitive impact on both the speaker and the listener since it has the capacity to attract attention in an enjoyable and unexpected manner. It is far more vivid and captivating for the listeners than just presenting things literally. In that the speaker exaggerates events more than they truly are (Popa-Wyatt, 2020). Despite being one of the most often used figures of speech in rhetoric and in everyday language, hyperbole is still remarkably understudied when compared to other figures like metaphor, simile, and metonymy (Carston & Wearing, 2015).

Hyperbole as a pragmatic attribute, has been the subject of extensive investigation in literature, as seen in the works of McCarthy and Carter (2004), Nemesi (2004), Hassan (2014), Altikriti (2016), Aljadaan (2018), Troiano et al (2018), and Dhayef and Kadhim (2022). Nevertheless, cognitive linguists have not paid much heed to hyperbole as a cognitive construction, focusing instead on exploring the cognitive structure of metaphors and metonymy (Ruiz de Mendoza & Peña, 2016). However, the cognitive mechanisms that hyperbole goes through to define an overstated scenario are similar to those of metaphors and metonymy (Ruiz de Mendoza & Galera, 2014, p. 40). Unlike metaphoric mapping, hyperbolic mapping entails a counterfactual situation in the source domain which corresponds

to a real-world situation (Ruiz de Mendoza & Galera, 2014, p. 3). Consequently, the cognitive structure underlying hyperbole requires further investigation.

Previous research has extensively investigated hyperbole in various domains, including sport commentaries (e.g., Dhayef and Kadhim, 2022), political discourse (e.g., Alattar, 2017), literary works (e.g., Altikriti, 2016), TV series (e.g., Sert, 2008), and book blurbs (e.g., Hassan, 2014). The utilization of hyperbole and other rhetorical devices in magazine advertisement captions has also been examined in the studies conducted by Zakiyah (2015) and Laosrirattanachai (2017). Additionally, Pho-Klang's study (2020) delved into the use of hyperbole in captions accompanying advertising images on Instagram and Facebook. However, little attention has been given to the presence of hyperbole in captions accompanying YouTube video images. As a result, the current study aims to explore the cognitive structure of hyperboles employed in the captions of the Arabic YouTube video images, as well as investigate the influence of the cognitive mapping of hyperboles in these captions on the captivation of the captioned video images.

4 Questions of the study

The current study seeks to answer the following questions:

1. How often are hyperbolic expressions used in the selected sample of the captions of YouTube video images?
2. What forms of hyperboles are present in the selected captions of YouTube video images?
3. To what extent could the hyperboles employed in the captions of YouTube video images be cognitively analyzed?
4. How far does the cognitive mapping of the hyperboles in the captions of YouTube video images be received by the viewers?
5. How does the cognitive structure of hyperboles influence viewers' propensity to watch the video?

5 Methods

To address the previous questions, descriptive statistics were employed. Therefore, ٢٠٠ captions of YouTube videos images were chosen randomly from the Arabic YouTube front page, the initial page where users discover and access various videos and content on the YouTube site, between March 15 and March 22, 2023. McCarthy and Carter (2014) criteria are applied to identify hyperboles. Then, Ovejas-Ramírez's (2021) mitigating markers are sought to eliminate the mitigated hyperboles. The percentages of using hyperboles in the selected video captions are calculated to answer the first questions. The second question is addressed by identifying the types of hyperboles present in the selected YouTube captions using Claridge's (2011) typology of the forms of hyperboles. After that, the identified hyperboles are divided into categories based on the primary topics of the videos, including "TV series and talk Show programs," "sports," "culture, academic and human development," "religion," "politics," "journeys," and "cooking."

Then, the mapping of the cognitive domains employed in each hyperbolic expression is analyzed to answer the third question. In order to answer the fourth and fifth questions, a questionnaire is built to assess viewers' perception of the cognitive structure of hyperboles in the selected YouTube captions and their inclination to watch the captioned videos. To build this questionnaire, the most viewed captioned videos are chosen from the category that was found to receive the most views to represent the items of the questionnaire.

6 Results

6.1 Hyperbolic expressions in the captions of YouTube video images

After applying McCarthy and Carter's criteria for hyperbole detection, 160/200 (with a percentage of 80%) captions of video images are discovered to embrace at least one hyperbole. After that Ovejas-Ramírez's mitigating markers are explored. As a result, 20 captions were eliminated as including at least one of the mitigating features (e.g., specifying the domain.). The most frequent mitigating feature used is specifying the field as in the following example:

- نابولي هي أكثر المدن فوضي في ايطاليا *(Naples is the most chaotic city in Italy)*

In the previous example the use of the specification of the field which is Italy, mitigated the function of the superlative as a hyperbole.

After eliminating the mitigated hyperboles, it is concluded that the captions of video images that included at least one hyperbole represented 140 captions (with a percentage of 70%). It is also noted that some of the captions included more than one hyperbolic expression, as in the following example:

- أغرب دخلة وأغرب عرض من أكثر متسابق قنوع في العالم
- *The strangest entrance* and *the strangest performanc*e from *the humblest* contestant in the world.

So, in the 140 captions, 155 hyperbolic expressions are detected. Therefore, it could be concluded that hyperboles are used with a high percentage, to a great extent, in the captions of YouTube video images.

6.2 Forms of hyperbole in the captions of YouTube video captions

As for the forms of hyperbole employed in the YouTube video captions, table 1 summarizes these forms.

Table 1
Percentages of the forms of hyperbole used in selected YouTube video captions

Hyperbole form		No. of occurrences	percentage
Single-word	**Noun**	18	11.6%
	Verb	10	6.5%
	Adjective	16	10.3%
	adverb	5	3.2%
Phrasal hyperbole		7	4.5%
Clausal hyperbole		22	14.2%
Superlatives-based hyperbole		57	36.8%
Comparatives-based hyperbole		-	0%

Hyperbole form	No. of occurrences	percentage
Simile/metaphor	16	10.3%
Numerical hyperbole	4	2.6%
Repetition	-	0%

The findings in the previous table revealed that superlative-based hyperboles were used 57 times (out of 155) with a percentage of 36.8%, making them the form that was utilized the most. The second type of hyperbole utilized in the sample is the single-word hyperboles which were used 49 times with a percentage of 31.6%. But out of the 49 single words, nouns were used the most (11.6% of the time), followed by adjectives (used 16 times, 10.3%). Verbs were used 10 times with a rate of 6.5%, whereas adverbs were used only 5 times with a percentage of 3.2%.

Clausal hyperbole, which was used 22 times and had a 14.2% usage frequency, was the third most common kind, followed by metaphor-based hyperbole, which was used 16 times and had a 10.3% frequency. The fifth most frequent form in the sample, which was used 7 times with a frequency of 4.5%, was then phrasal hyperboles. The numerical hyperbole, which occurred 4 times with a 2.6% percentage, is the least common type of hyperbole. It is noted that the sample lacks repetition and comparative-based hyperboles.

The selected video captions were carefully examined before being divided into categories based on their main topic. Additionally, the total views of each video in the category are added together to determine the number of views in each category. These findings are summarized in Table 2.

Table 2
Categories of the selected video captions and their number of views

Topic	No. of captions	Percentage	Number of views
TV series & talk Show programs	29	20.7%	61.153M
Sports	14	10%	23.1 M
Culture, academics & human development	25	17.86%	14.49 M

Topic	No. of captions	Percentage	Number of views
Religion	28	20%	35.26 M
Politics	6	4.3%	3.75 M
Journeys	28	20%	45.11 M
Cooking	10	7.14%	5.97 M

The findings in table 2 show that *TV series and talk show videos* represented the majority of the captions in the chosen sample. Additionally, it was the video category with the highest viewing rate. Videos on *journeys* and *religion* also made up a significant portion of the sample. However, *journey-related videos* received more views than *religious* ones. In the selected sample of the captions of YouTube video images, 17.86% of videos related to *culture and academics* and had 14.49 million views. *Sports-related videos* represented 10 % of the sample and have received 23.1 million views. Videos about *cooking* made up 7.14% of the sample and had 5.97 million views, but videos about *politics* made up just 4.3% of the sample and had 3.75 million views.

6.3. Cognitive analysis of hyperbole in the selected captions of YouTube video images

Analyzing the different forms of hyperbole present in the selected YouTube captions reveled that all of the hyperboles identified are liable to be analyzed cognitively. This cognitive analysis helps create mind maps that clearly define the source and target domains, as well as understand the emotional state of the speaker and grasp the intended meaning of the hyperboles. The subsequent section provides a detailed explanation of this finding.

6.3.1 Noun-based hyperboles:

Analyzing the noun-based hyperboles employed in the sample cognitively revealed that the source domain in these nouns represented other target domains and were made up of hypothetical situations in which totality, completeness, or comprehensiveness are portrayed. For example:

1. حلقة الجمال كله (The episode of complete beauty)
2. يسمعك الجميع (everyone hears you)
3. يساعدك في تعلم أي شيء (It helps you learn anything)
4. مدينة لا أحد يزورها (A city that is visited by no one)

6.3.2 Adjective-based hyperbole

The cognitive analysis of the adjective-based hyperboles in the sample showed that extremeness-expressing adjectives were utilized in their basic form to depict mind maps through which the writers of the captions reflected their imaginary emotional states to other target domains. For example:

5. تلاوة نادرة (Rare recitation)
6. المواجهة شرسة (fierce confrontation)
7. موهبة جبارة (A tremendous talent)
8. ضحك بلا انقطاع (Incessant laughter)

6.3.3 Adverb- and Verb-based hyperboles

The cognitive analysis of adverb-based hyperboles exhibited that "never" is the only adverb that is used in the sample to construct a mind map in which the source domain is the impossibility of existence, for example:

9. خمس خطوات ولن تكون فقيرا أبدا (five steps and you'll never be poor)
10. لن تتمكن أبدا من التوقف عن سماعه (You'll never be able to stop hearing it)

Example (9) shows a mind map that connects completing 5 steps with a hypothetical situation in which being poor is an impossibility. Example (10) illustrates an imagined scenario in which audiences try to cease hearing something but are unable to do so. Examples that represent verb-based hyperboles are represented in the following:

11. طفل ٧ سنوات يبهر الجميع (A 7-year child impressed all the people)
12. لن تمل من سماعه (You'll not get bored of hearing it)

In example (11), the writer of the caption used the verb "impress" to draw a mind map that links an extreme imaginary emotional state to the reaction of all of the people to the performance of a 7-year child's musical performance. In example (12), the verb phrase "get bored" is used to depict a scenario in which the audiences continuously enjoy hearing something non-stop.

6.3.4 Phrasal hyperboles

Concerning the phrasal hyperboles employed in the sample, a phrase is used to create a mind map in each hyperbolic expression, for example:

13. مقاتل محترف ما بيسيبش حقه (A professional fighter who never lets his right goes)
14. طعم في منتهي الجمال (Its taste is of absolute beauty)

In example (13), a verb phrase is used to create a mind map in which a fighter tightly grasps his right, ensuring that it never escapes his grip. In example (14), a prepositional phrase assimilates a meal's taste to an extreme instance of beauty.

6.3.4 Clausal hyperboles

The cognitive analysis of clausal hyperboles revealed that different forms of subordinate clauses were used to depict the imaginary emotional state that the creators of the captions of YouTube video images tried to deliver. For example, when clausal hyperboles were cognitively analyzed, it became clear that various subordinate clauses were employed to represent the imaginary emotional state that the creators of the captions were attempting to convey. Examples include:

15. طريقة جديدة مش هتبطلي تعمليها (A new method that you won't stop doing)
16. أقوال هتغير مفاهيم حياتك (Words that will change your life's perspectives)

The hyperbole in example (15) is represented by a subordinate clause that depicts an image in which someone is cooking non-stop. Example (16) employs another subordinate clause that draws a picture in which someone's life concepts are changing.

6.3.5 Numerical hyperboles

The cognitive analysis of numerical hyperboles showed that numbers were employed to create mind maps in which the target domains are represented by source domains that are dramatically larger or smaller than the norm. For example:

17. إيطاليا بلد ال ١٠٠ مليون مصري (Italy is the country of 100 million Egyptians)

The hyperbole in example (18) depicted an image that made the audiences believe that all of the people living in Italy were Egyptians. The creator of the caption used an astounding number, this number represents all Egyptians who live in Egypt. However, Italy has only 59 million people, how could 100 million of them are Egyptians.

6.3.6 Superlative based hyperboles

Regarding the superlative-based hyperboles utilized in the sample, it is noted that the superlative form is used to generate mind maps in which the source domains were imaginary situations where the extreme case of the adjectives is used to express other target domains. For example:

18. أغرب سرقة (the strangest robbery)
19. أشجع مبارزة (The bravest duel)
20. التجمع الأخطر (The most dangerous congregation)
21. أشهر مناظر (The most famous debater)

Example (18) shows a cognitive map in which the creator of the caption considers on a hypothetical emotional reaction to an unusual sort of robbery. In example (19), the creator described a duel that he/she believed to be extremely brave and illustrated it with an imagined scenario that exemplified extreme bravery. Example (20) shows a target domain with a dangerous gathering as the source domain of a hypothetical, highly dangerous domain. In example (21), the creator of the caption generated a mind map in which the fame of a debater is depicted as being extreme

6.3.7 Simile/metaphor based hyperbole

Analyzing hyperboles that based on a metaphor or simile in the selected captions cognitively indicated that there is a variety in the use of source domains in the sample. This form of hyperbole is based on composite hyperboles in which the source domain transcends to a field that is different from the target domain. It was discovered that humans (examples 22 and 23), time (example 24), and mountains (example 25) were among the source domains in the religious captions of Quran recitation videos. As for captions of *TV and talk show videos*, it has been noticed that source domains have included animals, as in examples 26, and 27, a monster as in example 28, a tile as in example 29, or fire, as in example 30. Likewise, it is indicated in *cultural and academic captions* that the source domains comprised fields like fire, as in example 31.

22. تلاوة تأسر القلب
- A recitation that captivate the heart. (HEART IS HUMAN that becomes a war captive due to the recitation)

23. قراءة توقظ الروح
- A recitation that awakens the soul. (SOUL IS HUMAN that awakens due to the recitation)

24. تلاوة هادئة كسكون الليل
- A serene recitation akin to the calmness of night (RECITATION CALMNESS IS TIME)

25. تلاوة في قمة الروعة
- Recitation in the top of Excellence (EXCELLENCE IS MOUNTAIN)

26. مناظرة شرسة
- Fierce debate (DEBATE IS BEAST)

27. شجاعة الأسد علي بن أبي طالب
- Bravery of the lion, Ali Ibn Abi Taleb (HUMAN IS LION)

28. وحش الكون
- The monster of the universe (HUMAN IS MONSTER)

29. د. بلاطة ممسوحة

- Dr. wiped tile (HUMAN IS TILE, the doctor who lacks knowledge is likened to a wiped tile)

30. هنادي ولعت الدنيا بالطبلة

- Hanadi lit up the world by her drum (MUSIC PERFORMANCE IS LIGHTING A FIRE)

31. تصميم نار

- A fire-like design (VISUAL DESIGN IS FIRE)

6.4 Constructing and conducting the questionnaire

The results in table 2 indicated that *TV series and talk show videos* are the most viewed type of videos. Therefore, the captions of the 15 top viewed videos were chosen from the *TV series and talk show videos* category to be the items of the study questionnaire. 15 video captions with hyperboles made up the initial version of the questionnaire. Two questions followed each caption. In the first, participants were asked if they agree or disagree with the recommended mental map. The second one enquired about the participants' interest in watching the captioned video.

The validity of the questionnaire was evaluated using expert validity. 10 specialists in the fields of language and linguistics received the initial draught of the questionnaire. To keep participants from getting bored, specialists suggested that 10 video captions would be sufficient. Additionally, specialists advised that, in order to avoid confusing the participants, it suffices to evaluate only one hyperbole in the captions that contain many such expressions. Similar to this, specialists recommended modifying the questionnaire's question format to utilize sentences with pronouns like "I" and "me" so that participants feel involved. Additionally, specialists advised avoiding yes/no responses and changing the first statement's response format to a degree scale and the second statement's format to a 3-level Likert scale.

The final version of the questionnaire, appendix 1, constituted of 10 captions, each of which encompass a hyperbolic expression that was analyzed cognitively. Each caption is followed by two statements. Through the first statement, participants were required to choose to what extent the cognitive representation of each

hyperbole matches their point of view. The second statement investigated the respondents' intention to watch the captioned video. Through a Google form, the questionnaire was administered in Arabic and English. The form URL, https://forms.gle/RUp8Xu9JuhJL2seu9, was shared among Damietta University affiliates, including students, faculty and staff members, via the university's WhatsApp and Facebook groups. 85 of the respondents replied that they are not interested in TV series and talk show programs. Therefore, the total number of participants who finished the questionnaire is 215. Responses on the first item in each video caption are summarized in table 3, whereas responses on the second item are represented in table 4.

Table 3
Summary of the responses on the first item in each video caption

No. of the caption	Responses					
	To a great extent		To some extent		It provokes no image	
	No.	percentage	No.	percentage	No.	percentage
First	175	81.4%	25	11.6%	15	7%
Second	170	79%	27	12.6%	18	8.4%
Third	165	76.74%	28	13.03%	22	10.23%
Fourth	164	76.28%	26	12.09%	25	11.63%
Fifth	174	80.93%	25	11.63%	16	7.44%
Sixth	170	79 %	24	11.2%	21	9.8%
Seventh	155	72.1%	30	13.95%	30	13.95%
Eighth	160	74.42%	28	13.02%	27	12.56%
Ninth	177	82.3%	26	12.1%	12	5.6%
Tenth	171	79.5%	27	12.6%	17	7.9%
total	1681	78.2%	266	12.4%	203	9.4%

Table 4
Summary of the responses on the second item in each video caption

No. of the caption	Responses					
	To a great extent		To some extent		Not at all	
	No.	percentage	No.	percentage	No.	percentage
First	170	79.1%	20	9.3%	25	11.6%
Second	160	74.42%	22	10.23%	33	15.35%
Third	155	72.1%	22	10.23%	38	17.67%
Fourth	160	74.42%	22	10.23%	33	15.35%
Fifth	170	79.1%	20	9.3%	25	11.6%
Sixth	163	75.8%	24	11.2%	28	13%
Seventh	152	70.7%	25	11.6%	38	17.7%
Eighth	156	72.6%	25	11.6%	34	15.8%
Ninth	171	79.5%	25	11.6%	19	8.9%
Tenth	166	77.21%	23	10.7%	26	12.09%
total	1623	75.5%	228	10.6%	299	13.9%

Results in table 3 revealed that a mental image was evoked by the use of the hyperbolic word "الجميع" (everyone), in the first caption, in the minds of 81.4% of participants to a great extent, and 11.6% of participants to some extent, but not in the minds of 7% of participants. As for the second caption, the use of the hyperbolic expression "ولعت الدنيا" (lit up the world) inspired the creation of a mind map for 79% of the participants—to a great extent, and for 12.6%—to some extent. In contrast, for 8.4% of the participants, this expression did not prompt any mind maps. With regard to the third caption, 76.74% of the participants were much able to build a mind map as a result of the use of the hyperbolic phrase "الضحك المتواصل" (non-stop laughter), and 13.03% were somewhat able to do so. However, 10.23% of the participants were unable to create this type of mental map. The use of the hyperbolic expression"أجمد المواقف الكوميدية" (The funniest comic situations) in the fourth caption led to the creation of a mind map for 76.28% of participants to a great extent, and for 12.09% of participants to some extent. Nevertheless, only 11.63% of the participants were not able to create such a mind map of this type. Similarly, in the fifth caption, which used the hyperbolic expression " وحش الكون"(universe's monster),

80.93% of the participants were able to create a mental image to a considerable extent, 11.63% were able to do so to some extent, and 7.44% were unable to do so. As a result of the sixth caption's use of the hyperbolic noun " هتموت من الضحك" (die of laughter), 79% of the participants were able to generate mind maps to a significant degree and 11.2% were able to do so to some extent, while just 9.8% of the participants were unable to do so. When the seventh caption's hyperbolic noun "كل" (all) was used, it helped 72.1% of the participants generate mind maps to a significant degree and 13.95% of the participants to some extent, but only 13.95% of the participants were not able to produce such an image. In the eighth caption, the use of the hyperbole"الجمال كله" (absolute beauty) prompted 74.42% of the participants to form mental maps to a great extent and 13.02% of the participants to some extent, while 12.56% of participants were unable to do so.

The ninth caption's use of the superlative "أكثر متسابق قنوع في العالم" (the humblest contestant) encouraged 82,3 of the participants to create mind maps to a considerable extent and 12.1% of the participants to some extent, while just 5.6% of the participants were unable to do so. In the last caption, the use of the hyperbolic expression "درس ما يتنسيش" (a lesson that will not be forgotten) caused 79.5% of the participants to draw a mind map to a significant extent, 12.6% of the participants to some extent, and 7.9% could not create a mind map.

The overall findings of the first question in each caption revealed that only 9.4% of the participants failed to develop a mental map based on the use of hyperboles in the selected captions of the YouTube video images. The findings also showed that the usage of the superlative used in the ninth caption prompted the greatest proportion of participants to create mental maps. However, the use of the hyperbole "all", in the seventh caption, resulted in the largest percentage of participants being unable to create mental maps.

The results in table 4 showed that, as a result of the mind maps initiated by the use of hyperboles, 75.5% of the participants were greatly encouraged to watch the captioned videos, and 10.06% of the participants were somewhat encouraged. Only 13.9% of the participants did not intend to watch the videos because no image had been initiated in their minds. The results also showed that the seventh caption

attracted the fewest participants who were likely to watch that video, while the ninth caption attracted the maximum number of participants who were inclined to watch that video.

7 Discussion

According to the findings, hyperbole was present in 70% of the selected YouTube video captions. This finding is consistent with Pho-Klang's (2020) findings that hyperbole and other figurative language are excessively used in Instagram and Facebook captions. Contrary to the findings of the present study, Pho-Klang found that the usage of hyperbole accounts for just 4.23% of the tropes in his sample, whereas alliteration is used 24.88%. This might be attributed to the visual nature of YouTube as a video-sharing platform. The use of hyperbole which is considered eye-catching can help emphasize the excitement, intensity, or humor of the content, making it more engaging for viewers (Altikriti, 2016). On the other hand, hyperbole may be utilized less in captions on Facebook and Instagram because of their varied content formats and goals, which depend on concise captions as they are predominantly picture and text-based platforms. So, figures like alliteration are used more to evoke certain mood in just few words.

Analyzing the forms used in the selected captions of the YouTube video images showed that superlatives were the kind of hyperbole that was employed the most frequently (36.8%). This may be explained by the persuasive properties of superlatives (Mora, 2005, p. 285) which captions' creators utilize to persuade viewers to watch their work. Therefore, the most common form was superlatives. The second most frequently used form is the single word hyperbole as it represented 31.6% of the sample. This finding is consistent with that of Salih and Braim (2014), who came to the conclusion that single-word hyperbole is employed more frequently than phrasal or clausal hyperbole. This may be due to the ease with which single-word hyperboles are sharable on different social media platforms.

Additionally, it was noticed that the study's sample is devoid of comparative hyperbole. It might be deduced that superlatives are used instead of comparative hyperboles to make the captions more enticing to viewers. Similarly, repetition-

based hyperbole is not present in the study's sample. The absence of repetition-based hyperbole in the sample might be explained by its nature as a feature of spoken language that often occurs in conversation (Najoan, Wowor & Rombepajung, 2022).

When the various hyperbole forms were cognitively analyzed, it became clear that all of the hyperbole forms that were included in the study's sample were susceptible to cognitive analysis. This finding supports the claim made by Ruiz de Mendoza (2014), Ruiz de Mendoza and Galera (2014), Ruiz de Mendoza and Peña (2016), and Peña and Ruiz de Mendoza (2017) that other tropes, such as hyperbole, may also be cognitively analyzed in addition to metaphors. One way to conceptualize hyperbole is as a cross-domain mapping, where one domain serves as the source while another serves as the target for thought and reasoning. It was found that metaphor-based hyperbole's source domains are more diverse. For example, it encompassed several domains like human, time, lion, beast, monster, and fire. This may be due to the use of composite hyperbole, which by its nature includes many domains. However, other forms of hyperbole also featured source domains in which extremes cases are used to express the target domains

The analysis of the results of the questionnaire demonstrated that 78.2% of the participants were able to conceptualize the hyperbole employed in the selected YouTube captions to a great extent, and 12.4% were able to create the conceptual image to some extent. Therefore, about 91% of the participant were able to grasp the cognitive conceptualization of the selected captions. It was discovered that the number of participants who were able to create a mind map was higher for superlative and single-word hyperbole. Participants found it easier to create a mind map using superlatives, which is based on the use of the extreme case of adjectives and single- word hyperbole, which is based on the use of nouns, verbs and adjectives. This could be attributed to the nature of hyperbole as being simple in these two forms and it does not extend to different domains, which makes it easier for participants to visualize the hyperbole.

Moreover, the results of the questionnaire revealed that75.5% of the participants tended to watch the captioned videos to a great extent, and 10.6% tended to watch the videos to some extent. The results showed that the use superlative-based

hyperbole in the Ninth caption was highly effective in grabbing the attention of most of the participants (91.1% of the participants) and appealing to them to watch the captioned video. The seventh caption has a hyperbole based on the word "كل" (all)," yet the noun that follows is "العصابات" (ganga), indicating that this video belongs to a category of criminal films, which does not often draw a large audience. This caption thus attracted the fewest participants (82.3%) who opted to view the video. The first caption, which relies its hyperbole on the word "الجميع" (everyone), drew in a sizable participant population (88.4% of the participants) who were motivated to watch the captioned video. This word might have increased the sense of involvement among the participants in the video. They were more likely to view this captioned video as a result. Similar to the first caption, the fifth caption, which used a metaphor-based hyperbole, attracted a significant proportion of participants (88.1%) who were inclined to watch the video. Their interest in the captioned videos may rise as a result of the metaphor's ability to help people visualize the caption clearly in their minds.

8 Conclusion

The current study sought to answer five questions. The first was: " How often are hyperbolic expressions used in the selected sample of the captions of YouTube video images?" To answer this question, 200 YouTube video captions were randomly selected from the YouTube homepage. It was discovered that at least one hyperbole was used in 70% of the captions (140 captions). Therefore, it might be concluded that the captions of YouTube video images frequently use hyperbole.

The second question in this study was: "What forms of hyperboles are present in the selected captions of YouTube video images?" Analyzing the forms of hyperbole employed in the selected captions revealed that, with the exception of repetition and comparative hyperbole, all the types of hyperbole included in Claridge's typology (2011) were present in the sample. However, it is noted that superlative and single-word hyperboles were employed more frequently than any other form.

To answer the third research question, "To what extent could the hyperboles employed in the captions of YouTube video images be cognitively analyzed?", it was necessary to do a cross-domain analysis of the hyperboles used in the selected YouTube captions. The source domain and the target domain were determined for each hyperbole. It was determined that all hyperboles of various forms are susceptible to cognitive analysis via cross-domain mapping.

Concerning the fourth and fifth questions—" How far does the cognitive mapping of the hyperboles in the captions of YouTube video images be received by the viewers?" and "How does the cognitive structure of hyperboles influence viewers' propensity to watch the video?"—a questionnaire was developed to get the participants' perspectives. According to the findings of the questionnaire, 91% of participants were able to make a mind map of the hyperboles used in the selected captions. Additionally, 86% of the participants were more likely to view the captioned videos as a result of the mind map that was made using the hyperbole.

The findings of the current study indicated that Arabic YouTube video captions frequently employed hyperboles. Additionally, the results implied that hyperbole, much like metaphor, could be subjected to cognitive analysis, and that a significant segment of the public perceives this cognitive analysis. It is also worth noting that the cognitive mapping of hyperbole encouraged people to watch the videos with hyperbole in the captions. Therefore, it may be advantageous for those who create YouTube video content to be aware of the use of hyperbole as it may raise the number of views for their videos.

9 Further research

The main focus of this study was the cognitive analysis of hyperbole in the captions of the Arabic YouTube video images. Further research is necessary to determine the cognitive characteristics of hyperbole in different contexts like political discourse, literal discourse, everyday conversations and scientific and academic discourse. Additionally, looking at YouTube captions in languages other than Arabic may be beneficial.

References

Aljadaan, N. (2018). Understanding hyperbole. *Arab World English Journal*, 1-31. https://dx.doi.org/10.24093/awej/th.212.

Alattar, R. A. (2017). Formal and functional perspectives in the analysis of hyperboles in Obama's speeches. *Journal of the College of Languages*, 36, 157- 186. https://doi.org/10.5281/zenodo.1133494.

Altikriti, S. (2016). A pragmatic analysis of hyperbole in John Keats' Love Letters to Fanny Brawn. *Journal for the Study of English Linguistics*, 4(1), 126-143.

Bolinger, Dwight (1977). *Meaning and form*. Longman.

Burgers, C., Brugman, B. C., de Lavalette, K. Y., & Steen, G. J. (2016). HIP: A method for linguistic hyperbole identification in discourse. *Metaphor and Symbol*, 31(3), 163-178. https://doi.org/10.1080/10926488.2016.1187041.

Callister, M. A., & Stern, L. A. (2007). The role of visual hyperbole in advertising effectiveness. *Journal of Current Issues & Research in Advertising*, 29(2), 1-14. https://doi.org/10.1080/10641734.2007.10505212.

Carston, R., & Wearing, C. (2015). Hyperbolic language and its relation to metaphor and irony. *Journal of Pragmatics*,79, 79-92. https://doi.org/10.1016/j.pragma.2015.01.011.

Claridge, C. (2011). *Hyperbole in English: A corpus-based study of exaggeration*. Cambridge University Press.

Dhayef, Q.A., & Kadhim, H. I. (2022). A pragma-contrastive study of hyperbole in English and Arabic sport commentaries. *Humanitarian and Natural Sciences Journal*, 3(1), 1-18. https://doi.org/10.53796/hnsj319.

Djafarova, E. (2017). The role of figurative language use in the representation of tourism services. *Athens Journal of Tourism*, 4, (1), 35-50. https://doi.org/10.30958/ajt.4.1.3

Ertemela, A. V., & Ammoura, A. (2021). Is YouTube a search engine or a social network? Analyzing evaluative inconsistencies. *Business and Economics Research Journal*, 12(4), 871-881. https://doi.org/10.20409/berj.2021.357.

Hassan, I. M. (2014). A pragma-linguistic analysis of hyperbolic constructions in book blurbs. *Journal of the Faculty of Basic Education*, 20(85), 815-830.

Lakoff, G., & Johnson, M. (1980). Conceptual metaphor in everyday language. *The Journal of Philosophy*, 77(8), 453-486.

Laosrirattanachai, P. (2017). *An analysis of figurative language in accommodation advertising: A study on three American travel magazines* [Master Thesis]. University of Thammasat, International Communication and Language Institute, Thailand.

Lavaveshkul, L. (2012). How to achieve 15 minutes (or More) of fame through YouTube. *Journal of International Commercial Law and Technology*, 7(4), 370-385

Liu, Q., & Zhang, X. (2005). Towards the translation of figurative language. *Canadian Social Science*, 1(1),122-126.

Long, X., Gan, C., & de Melo, G. (2018). Video captioning with multi-faceted attention. *Transactions of the Association for Computational Linguistics*, 6, 173–184.

McCarthy, M., & Carter, R. (2004). There's millions of them: hyperbole in everyday conversation. *Journal of Pragmatics*, 36, 149–184.

McQuarrie, E., & Mick, D. G. (1996). Figures of rhetoric in advertising language. *The Journal of Consumer Research*, 22, 424-438. https://doi.org/0093-5301/96/2204-0005$2.00.

Mora, L. C. (2005). "*How to Make a Mountain out of A Molehill": A Corpus-Based Pragmatic and Conversational Analysis Study of Hyperbole in Interaction* [PHD Dissertation]. Faculty of philology, University of València, Spain.

Najoan, P. F., Wowor, D. J., & Rombepajung, P. (2022). An analysis of hyperbole in "Moana" movie. *KOMPETENSI*, 1(03), 332-347. https://doi.org/10.36582/kompetensi.v1i03.1854

Nemesi, A. (2004). What discourse goals can be accomplished by the use of hyperbole? *Acta Linguistica Hungarica*, 51(3-4), 351-378.

Norrick, N. R. (1982). On the semantics of overstatement. In K. Detering et al. (Eds.), *Sprache erkennen und verstehen* (pp. 168-176). Niemeyer, Tu¨bingen.

Ovejas-Ramírez, C. (2021). Hyperbolic markers in modeling hyperbole: A scenario-based account. *CLAC,* 85, 61-71.

Peña, S., & Ruiz de Mendoza, F. J. (2017). Construing and constructing hyperbole. In A. Athanasiadou (Ed.), *Studies in figurative thought and language* (pp. 42-73). John Benjamins Publishing company.

Pho-Klang, K. (2020). Figurative language in social media captions for clothing advertisements. *RJSH*, 7(2), pp. 33-40.

Popa-Wyatt, M. (2020). Mind the gap: Expressing affect with hyperbole and hyperbolic figures. In J. Barnden & A. Gargett (Eds.), *Producing figurative expression: Theoretical, experimental and practical perspectives* (pp. 449–468). John Benjamins publishing company.

Ruiz de Mendoza, F. (2014). Mapping concepts: Understanding figurative thought from a cognitive-linguistic perspective. *Revista Española de Lingüística Aplicada*, 27(1), 187-207.

Ruiz de Mendoza, F., & Galera, M. (2014). *Cognitive modeling: A linguistic perspective*. John Benjamins Publishing company.

Ruiz de Mendoza, F. J., & Peña. M. S. (2016). *Hyperbolic constructions and cognitive modelling*. Talk at 6th UK Cognitive Linguistics Conference, Bangor.

Salih, S. M., & Braim, M. M. (2014). A textual analysis of hyperbole and litotes in selected English political speeches. *Anbar University Journal of Language & Literature* ,16, 45-83.

Samara, T. (2005). *PDW, publication, design workbook: A real-world design guide*. Rockport Publishers.

Sert, O. (2008). An interactive analysis of hyperboles in a British TV series: Implications for EFL classes. *ARECLS*, 5, 1-28.

Spitzbardt, H. (1963). Overstatement and understatement in British and American English. *Philologica Pragensia*, 6, 277-86.

Troiano, E., Strapparava, C., Özbal, G., & Tekiroğlu, S. S. (2018). A *computational exploration of exaggeration*. Proceedings of the 2018 Conference on

Empirical Methods in Natural Language Processing, Brussel. Belgium.

Zakiyah, Z. (2015). *Analysis of figurative language in the advertisement taglines in Indonesia Tatler Magazine* [Master's Thesis]. Faculty of Cultural Studies, University of Brawijaya, Malang.

المبالغة في عناوين صور مقاطع الفيديو باللغة العربية على اليوتيوب: دراسة معرفية

ريهام محمد السعيد خليفة
قسم اللغة الإنجليزية، كلية الآداب، جامعة دمياط، جمهورية مصر العربية.
Reham_khalifa@du.edu.eg

المستخلص

يهدف البحث الحالي الي تحليل تعبيرات المبالغة المستخدمة في عناوين صور مقاطع الفيديو على موقع اليوتيوب باللغة العربية تحليلا معرفيا. لتحقيق هذا الهدف، تم اختيار ٢٠٠ عنوان عشوائيا من الصفحة الرئيسية لموقع اليوتيوب باللغة العربية. وأظهرت النتائج أن ٧٠٪ من العناوين تحتوي على صورة واحدة على الأقل من صور المبالغة. وأظهرت النتائج أيضا أن جميع صور المبالغة تم استخدامها في العناوين موضع الدراسة ما عدا المبالغة التي تعتمد على التكرار أو على صيغة المقارنة. وتم اجراء تحليلا معرفيا لجميع صور المبالغة المستخدمة في عينة الدراسة، وأتضح أن جميع أشكال المبالغة الموجودة في العينة يمكن تحليلها من الناحية المعرفية على غرار التحليل المعرفي للاستعارات، وأنه يمكن تحديد المصدر والهدف لكل صورة من صور المبالغة. وللتعرف على مدي إدراك المشاهدين للجوانب المعرفية لصور المبالغة، تم بناء استبيان. أظهرت نتائج الاستبيان أن ٩١٪ من المشاركين كانوا قادرين على التعرف على الخصائص المعرفية لصور المبالغة، واتضح أيضا أن ٨٦٪ من المشاركين أفادوا أن التحليل المعرفي لصور المبالغة في عناوين اليوتيوب باللغة العربية زاد من رغبتهم في مشاهدة الفيديوهات.

الكلمات المفتاحية: المبالغة، عناوين الصور، مقاطع فيديو اليوتيوب، التحليل المعرفي

Appendix 1

Hyperbole in YouTube Captions Questionnaire

Dear participant,

This questionnaire is designed solely for study purposes, with no other objectives. Its aim is to investigate the potential for conceptual analysis of hyperboles in YouTube video captions and to explore how this conceptualization affects viewers' inclination to watch the captioned videos.

Thanks for your kind cooperation

- Name (optional): …….
- Age: …….
- Are you interested in watching YouTube videos related to TV series and talk show programs?

  □ Yes □ No

Please, read the following captions if you are interested in viewing TV series and talk show programs, and select the response that most closely reflects your personal viewpoint.

I. "A 7-year child impresses *everyone* by his drum playing."

1. The word "everyone" make me think of an image in which all the people in the world are impressed by a child's drum playing
   a) To a great extent
   b) To some extent
   c) It never provokes such an image
2. This image made me excited to watch the captioned video
   a) To a great extent
   b) To some extent
   c) Not at all

II. "Hanadi Mehana *lit up the world* by her drum"

1. "lit up the world" made me map an image in which there is a lighting fire all over the world due to the drum playing of Hanadi Mehana
   a) To a great extent
   b) To some extent
   c) It never provokes such an image
2. This image made me excited to watch the captioned video
   a) To a great extent
   b) To some extent
   c) Not at all

III. "An hour and half of *non-stop laughter*."

1. The use of the phrase "non-stop laughter" allowed me to draw a picture of a hypothetical setting where people are laughing nonstop
   a) To a great extent
   b) To some extent
   c) It never provokes such an image
2. This image made me excited to watch the captioned video
   a) To a great extent
   b) To some extent
   c) Not at all

IV. "The *funniest* comic situations"

1. The word "funniest" inspired me to create a hypothetical scene in which all the amusing events come to my mind and the situation in the captioned video stands out as being funnier
   a) To a great extent
   b) To some extent
   c) It never provokes such an image
2. Tis image made me excited to watch the captioned video
   a) To a great extent
   b) To some extent
   c) Not at all

V."Ahmed Alawadi lifts iron in front of the *universe's Monster*."

1. The phrase "universe's monster" made me envision a situation where a monster is present and someone is lifting iron in front of the creature
   a) To a great extent
   b) To some extent
   c) It never provokes such an image
2. This image made me excited to watch the captioned video
   a) To a great extent
   b) To some extent
   c) Not at all

VI. "When legends of comedy come together…. *you'll die of laughter*."

1. I was able to envision a scenario in which someone would pass away as a result of unceasing laughter because of the phrase "die of laughter"
   a) To a great extent
   b) To some extent
   c) It never provokes such an image
2. This image made me excited to watch the captioned video
   a) To a great extent
   b) To some extent
   c) Not at all

VII. "The Mafia leader controls *all* the gangs."

1. The use of the word "all" inspired me to picture a scenario where the mafia leader has the power to rule and manage not just one or two gangs, but the whole ganga
   a) To a great extent
   b) To some extent
   c) It never provokes such an image
2. This image made me excited to watch the captioned video
   a) To a great extent
   b) To some extent
   c) Not at all

VIII. "The episode of *absolute beauty* with Razan."

1. The use of the phrase "absolute beauty" evoked the image of the beauty being totally represented, leaving nothing to be desired; a beauty that is not only magnificent but also gratifying and fulfilling in every way
   a) To a great extent
   b) To some extent
   c) It never provokes such an image
2. This image made me excited to watch the captioned video
   a) To a great extent
   b) To some extent
   c) Not at all

IX. "The strangest entrance and the strangest performance by the *humblest* contestant in the world."

1. The word "humblest" stirred my mind to create an image in which someone's physical entering a space is deemed to be strange
   a) To a great extent
   b) To some extent
   c) It never provokes such an image
2. This image made me excited to watch the captioned video
   a) To a great extent
   b) To some extent
   c) Not at all

X. "A lesson that *cannot be forgotten* for the extremists."

1. The phrase "cannot be forgotten" made me map an image in which extremists tried to forget something, but they were unable to do so since they suffered greatly in that lesson
   a) To a great extent
   b) To some extent
   c) It never provokes such an image
2. This image made me excited to watch the captioned video
   a) To a great extent
   b) To some extent
   c) Not at all