

EXPRESSION OF THE CONCEPTS OF HYPERBOLE AND LITOTES IN UZBEK AND FRENCH LANGUAGES

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Abstract. Language is a powerful tool that allows us to convey meaning and emotions through various figures of speech and rhetorical devices. Two such devices, hyperbole and litotes, are widely used across different languages to emphasize or downplay meaning. In this article, we will explore the expression of these concepts in Uzbek and French languages. By examining the usage, cultural contexts, and linguistic nuances of hyperbole and litotes in these languages, we can gain insight into how these devices shape communication and expression in different cultural and linguistic contexts.

Key words: different languages, understatement, analyzing hyperbole, communication, expression.

Introduction. Litotes use exaggerated language to create an understatement, while hyperbole uses exaggerated language to create an overstatement. Litotes might use hyperboles in order to make their message clearer, but they are not the same thing. If I'm really hungry, I might say, "I'm so hungry I could eat that entire pizza" even though I really mean I could eat a slice or two beyond my usual consumption. My "entire pizza" comment is an exaggeration. Hyperbole uses figurative language to make an overstatement or exaggeration. This figure of speech creates emphasis and depending on the context, you can use it for comic or dramatic effect, to create vivid images, or to convey intensity or emotion. Based upon these dimensions of opposition, we are then justified to have three types of litotes/"negation of its opposite": contradictory litotes (negation + negation), contrary litotes (negation + antonym), relative litotes (negation + correlation/meronymy). The opposite of hyperbole is litotes. Litotes is a rhetorical device in which understatements are used. Understatements are statements that present something as being smaller or less good or of less importance as compared to what it actually is. It is known that people from all over the world want to begin chats with the help of figurative languages, rather than saying something more merely and directly. Hyperbole is a kind of figurative language where the speaker says something while meaning another thing. Generally, hyperbole is used daily and makes utterances more sensitive. A Litotes is a rhetorical device that always makes an affirmative statement by expressing the negative of its contrary, often (but not always) by using negative words like "not" or "can't." Saying that a dish at a restaurant was 'not great' when one means that it was terrible is an example of a litotes. In using hyperbole, you take an ordinary exaggeration to new heights. However, understanding hyperbole sometimes requires hearers to be more attentive and be aware of the back process. Analyzing hyperbole which is linked to culture from its linguistic point of view suggests examining the correlation between language and society. The people perceive the social realm and follow it differently due to not having the same ethnocultural community. Thus, the English people, under the influence of Western culture, have their own to handling communication-based on national character. On the other hand, the Uzbek people have their way to create it due to the influence of Eastern culture. These national and cultural characteristics are reflected not only in the process of understanding the speech of both people but also in expressing their attitude towards phenomena. It refers to strong feelings and creates sensitive impressions. As a figure of speech, it would not be meant to be taken literally. Hyperbole has been examined within the framework of figurative speech acts, especially rhetoric. It adds a rich aesthetic import to speaking and writing, thus it is traditionally considered the creative literary device. Therefore, researchers have become interested in the problems of hyperbole and added their contributions. In other words, they advised three main elements that enable us to define hyperbole. It is possible to see exaggeration in discourse. The significance of the transition from propositional meaning to what the speaker intended to say. There must be a specific referent assigned when speaking hyperbolically. Exaggeration can

be seen as the first important element of hyperbole. When speaking hyperbolically, the speaker is exaggerating an element as well as expressing his attitude towards this event. When speakers exaggerate, they usually want to emphasize the importance of something. These words "absolutely die" make the utterance more exaggerated and strengthen its meaning. But to distinguish between literal meaning and intended meaning may require listeners to be aware of the background knowledge. Plus, it should also be noted that a listener can perceive any utterance according to her or his current situation, academic level, social status, gender, and other conditions that may reflect on understanding it. For instance, if they are in a hospital, the speaker may mean that the person lives his last couple of hours in a bright world due to cancer. Here, the statement will be understood literally. Whereas if the speakers are a young couple and have been arguing for a long time. The girl has been waiting for phone calls from her beloved one. She has already decided not to see him anymore if he cannot call him by tonight, the utterance is a hyperbole of intended meaning. One day, they meet accidentally, but they do not feel like having any conversation. Litotes is a form of verbal irony that uses a negative statement to express the opposite of what is meant. It is used to ironically understate what is being said, making something seem less than/smaller than what it actually is. This is often done by using double negatives (such as 'I can't not go.') - but not always. Litotes is a figure of speech, a literary device not supposed to be taken literally. You should focus on the figurative meaning instead. In some cases, the meaning of a litotic statement can be ambiguous - either meaning something positive or negative depending on how the statement is uttered or the context of the situation. Your teacher asks to speak with you after class because your grades "aren't exactly inspiring." Maybe the material has been complex, so you tell her that chemistry "isn't the easiest thing to learn." You are both speaking in litotes (pronounced LIE-tuh-teez), understated phrases that use a negative to express a positive. Litotes are a useful figure of speech for writers to soften a statement, avoid an issue, or create a humorous understatement. The main purpose of rhetoric is to be motivating or persuasive. The less alienated readers feel from the rhetorician, the more closely they can identify, and the more likely they are to buy the message. Litotes can be a useful tool for rhetoric because their ambiguity is more inclusive. A writer might choose to use litotes to compare a situation to its opposite extreme, thereby emphasizing how far away the two things actually are. For example, to say that a painting is "not a Picasso" emphasizes just how bad of a painting it is. By invoking Picasso, or any master artist, the gap between the present painting and the potential of painting is made clear. Similarly, the phrase "He's no Prince Charming" draws out the differences between someone and the fairytale version of an ideal man. The vagueness or ambiguity of litotes can be used deliberately. For instance, if your character does not want to express their true feelings about a subject, then litotes can help them skirt around it. This is similar to the literary function of euphemisms, expressions that soften an unpleasant situation. Say your character doesn't want to get too into their politics but wants to politely express they have a different view. They might say something like "It's not exactly who I would have voted for" and leave it at that. Context can be used to reveal that the character actually has strong feelings against that candidate but needs, in that moment, to appear diplomatic. Frequently litotes use hyperboles to make their message more obvious (see "emphasis" above), but litotes and hyperboles are different literary devices. Hyperbole is language that has been clearly exaggerated in order to overstate something's value, and it doesn't rely on negation. For instance, "This pasta is the best thing I've ever eaten" is probably a hyperbole, meant to illuminate a very tasty dish. Litotes uses exaggerated language to the opposite effect, in order to understate something, and does rely on negation. The study hypothesizes that the cultural manifestation also plays an essential role to discriminate the meaning of the overall context of the text. Also, the paper deals with the case of double negation when two forms of negation are used in the same clause. In some logics and some languages, double negatives cancel each other out and produce an affirmative sense. In other languages, double negatives intensify the

negation. The typology of litotes has its own relation to the typology of negation. So, this may be included in the study of logic, puzzles, concerning the ambiguity of constructions. In order to be able to make sense of the above sentence, the translator must construct a non-logical scale of possibilities in which “not impossible” is somewhat less possible than “possible”. That is to say, impossible does not have its logical meaning here but it rather refers to a certain degree of “improbability”. So, this statement can be inferred as “there is much possibility for the speaker to attend the meeting”. The analysis of litotes as is adopted here tends to the direction of the correctness and accuracy in treating the expression, the translator deals with the referential factors (semantic structure) to refer to the correct and accurate meaning of the expression. The independent mechanism of understatement must be held responsible for the fact that litotes constructions may be used occasionally express strong positive statements. Thus, via understatement weakly positive expressions such as (nice) and (not bad) can be used to express a very positive attitude of the speaker. Understatement is a form of irony in which a point is deliberately expressed as less, in magnitude, value, or importance, than it actually is, either for ironic emphasis or for politeness and tact. Understatement is used when the speaker’s audience can be expected to know the true nature of a fact which might be rather difficult to describe adequately in a brief space, the writer may choose to understate the fact as a means of employing the readers own powers of description. On the other hand, hyperbole also is a case of degree nouns, which functions on the contrary of litotes. Hyperbole is the use of exaggerated terms for the purpose of emphasis and intensification or heightened effect; more is said than is literally meant. Meanings of the sentences with culture specific contexts have their own uniqueness in the conceptual structure, and the translator seeks the best to realize the maximal reduction of meaning loss. Meanwhile, the gap between some languages is significantly higher, and each population has a deep-rooted tradition with society. Translation between languages is aided by resemblance of cognate word forms. Translation between unrelated languages may be aided by traditional equations that have evolved in step with a shared culture. For shedding the light on the nature of meaning, thinking is rather radical in translation theory. Here it is, if anywhere, that stimulus meaning detaches itself from the words that have it. The texts should be first translated with observation conspicuously shared by the translator. The translator sometimes succeeds in the basic task of recognizing the sufficient numerous culture specific phenomena.

Conclusion. Hyperbole and litotes are integral to language and communication, shaping expressions and conveying cultural nuances. In Uzbek and French languages, these devices are utilized differently, reflecting distinct cultural identities and linguistic preferences. Understanding the expression of hyperbole and litotes in these languages deepens our appreciation for the richness and diversity of language as well as helps us navigate the complexities of cultural communication. By embracing and nurturing these devices, we can preserve their cultural significance and contribute to the evolution of language in an increasingly interconnected world.

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