



## THE CHARACTERISTICS OF MEIOSIS AND LITOTES IN ENGLISH AND UZBEK LANGUAGES

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### ABSTRACT

*The main lexical and semantic features of meiosis and litotes are explained in the article. The opinions of various scholars have been reviewed in order to gain an overview of the nature of these stylistic devices. How meiosis and litotes interact with hyperbole, their similarities and differences are also discussed.*

### INTRODUCTION

Various stylistic devices play an important role in creating the author's individual style. Among such stylistic devices we can mention meiosis and litotes. They are of great interest in today's linguistics, because meiosis and litotes are stylistic devices that have not been studied in depth. In addition, there are differences between Uzbek linguistics and English terminology. Thus, the main direction of the article is to study the nature of meiosis and litotes, to consider their lexical and semantic features with the help of examples in English and Uzbek languages. In addition, it consists of comparing and analyzing the opinions of scientists regarding the similar and different aspects of meiosis and litotes with hyperbole.

**Literature review.** Hyperbole, meiosis and litotes can be found mainly in semantic and stylistic literature. The most important definitions for meiosis and litotes are given in the following books: "Negation in English" written by Otto Jespersen, in the works of L.P. Chrisin [1]. We also looked at definitions of these stylistic devices from various dictionaries, such as Bernard Marie Dupriez's "Dictionary of Literary Devices" and R.T. Khromiak, Yu.I. Kovaliev's "Literary Guide Dictionary" and other dictionaries. The opinions of Uzbek scientists also play an important role in our research. Among them G.M. Khoshimov and F. Abdurakhimova's works should be noted.

**Research methodology.** Scientists are still debating the precise definitions of meiosis and especially litotes. In English, the term "meiosis" has been given several definitions, but the definitions of the term "litotes" are insufficient. Sometimes litotes are not considered as an independent literary device at all. Another thing we will look at is the comparison of linguistic tools from the point of view of two languages. The compatibility of litotes and meiosis also raises many questions. Litotes – derived from the Greek 'litotés', which literally signifies simplicity or plainness; it comes from λιτός, meaning 'plain', 'small', or 'meager'. [2] James Jasinski, in his Handbook of Various Aspects



of Rhetoric, defines meiosis as follows: "Meiosis is a device that describes something important by reducing or diminishing it" [3]. Contrary to Jasinski, Bernard-Marie Dupriez reduces meiosis to only an ironic comment and gives us a definition of this stylistic device: "a figure that uses ironic disparagement to make something look less than it is: a form of ironic emphasis" [4]. In the National Encyclopedia of Uzbekistan, you can find the following definition: "Minimizing is one of the types of metaphor in Uzbek classical literature the size, time, dimensions are reduced comparatively. By making the image object extremely small, its essence is emphasized. It is also used to give the image an excessive, satirical spirit" [5]. In some contexts, litotes is used by the speaker for ironic purposes, so litotes can be regarded as a form of ironic understatement. Verbal irony is a figure of speech just like litotes. What the two can have in common is that the speaker's statement is the opposite of what (s)he really means. Litotes is often regarded as a special form of verbal irony which represents an implicit meaning and an understatement, but which also represents specific verbal aspects such as the presence of a morphosyntactic negation. It is the combination of the implicit, the understatement, the negation and irony that I take a closer look at in this article. The theoretical framework of the analysis that I propose is linguistic polyphony, which is an important part of French enunciation linguistics. Litotes is just another euphemism, according to some academics. For example, according to Kerbrat-Orecchioni (1994), litotes should be viewed as a mitigation procedure, much as euphemisms, which have alleviated. In contrast to litotes, which merely pretend to say less in order to soften a message, euphemisms genuinely say less.

**Analysis and results.** One of the least studied issues in the theory of hyperbole and related phenomena, as well as in sleep theory, is the status of and how to interpret linguistic phenomena specialized to express the very opposite conceptual semantics of hyperbole, namely "semantics of extreme reduction/reduction" remains. Some scientists describe the quality, quantity, and degree of reality in objective existence as "extremely small" or "extremely small", for example, tiny, small, tiny, tiny as thin as a rail, extremely poor, inferior, surprisingly low, a drop of water, a word too much, a spoonful of blood, etc. are considered a form of hyperbole.

In approaching this issue, the concept proposed by L.P. Krisin is unique, he writes about it as follows: "Extreme reduction/reduction of an object is an extreme increase (amplification) of the small size and capacity of the object. not a thing" [6].

But our reaction to the phenomenon of "extreme downsizing" is completely different from L.P. Chrisin's attitude. The fact is that we describe the subject aspect with hyperbole as "extreme reduction" ("extreme reduction") phenomena, although they are close and common in certain respects, they have fundamentally different linguocognitive, structural-semantic, We emphasize that there are content-semantic, communicative-pragmatic, psycholinguistic and sociolinguistic aspects, because hyperbole expresses, and should express, "exaggeration", i.e. "exaggeration" ", from the fact that its opposite, "extreme reduction (extreme reduction), i.e., is not "antihyperbolization", to interpret "extreme reduction ("extreme reduction") as the antipode of hyperbole has a basic principle, that is, it is meiosis. Thus, it is necessary to clearly distinguish hyperbole from stylistic phenomena such as meiosis, litotes, metabola, antihyperbole, as well as



amplification and grotesque, which are close to it and sleep. Our comparative typological analyzes showed that, in addition to the existence of the concept and term of hyperbole in language and speech, in our opinion, its antipode "antihyperbole" also exists. Antihyperbole, unlike hyperbole, requires the reduction of certain descriptions, concepts, for example:

*Wait just half a second; A storm in a tea cup. (Proverb); She wore a pink hat, the size of a button; An unfortunate man would be drawn in a tea cup. (Proverb); I have not had a wink of sleep these last two nights; He did not even open his lips, although he was well aware of the mess.*

In the example of "Wait just half a second", it is taken into account that the speaker will not wait long, and his request will be fulfilled in a short time. In this case, "just a moment" and "in a little while" can be cited as examples. It should be said that in real life things cannot happen so quickly. In this case, the speaker wants to calm down the listener, that is, he indicates that he will not wait long.

When putting hyperboles into one system, the stylistic status, structural-semantic nature of other tropes close to them, and thus their linguistic description are taken into account. From this point of view, first of all, it is permissible to consider hyperbolema and antihyperbolema, as well as meiosis and litotes, which are related to them, on the other hand, hyperbolema and grotesque, as well as hyperbolema and gradation. In this sense, to put it simply, hyperbole is a means of exaggerating and exaggerating a certain description of the subject, for example: *"I told you not to do it a hundred times. I told you a hundred times not to do it."* And meiosis is a means of expressing a certain description of the subject by reducing it, for example: *Don't utter even half a word! Not even half a word!*

Meiosis is a means of expressing a certain description of these objects politely, politely, by diminutive, diminutive, by istihala or politeness, for example:

*"I cannot say he is clever. Men uni aqlli deb ayta olmayman.. Siz undan zarracha ham qo'rqmaysiz deyishdan yiroqman".*

Litotes is a way of reducing and reducing a certain description of an object, in which, in most cases, a description is interpreted inversely through a negation, for example: "He is a very rich person.- *U juda boy odam*; (hyperbole).- And we are not poor either. "*Biz ham kambag'al emasmiz*" (litotes).

If the description of something is softened and conveyed to the interlocutor through the means of language, with politeness, modesty, and, if necessary, a certain level of courtesy, it is expressed and conveyed by reducing it or reducing it, then a combination of antihyperbole and meiosis is observed. Therefore, it is appropriate to call it "antihypermeiosis" as a mixed stylistic device [6], for example:

*"I will abstain from saying even just half a word about it. Men bu haqda bir og'iz bir narsa deyishga ham istihola qilaman".*

A mixture of hyperbole and litotes is also observed in the language, as a result of which a new mixture - a syncretic stylistic tool, i.e. "antihyperlitotes" can be found [6], for example: *"Sizga bu narsalar juda ham yoqib tushmasa kerak. Not at all a drop in the ocean. She is not at all a tiny creature. She is not at all stupid in her manners."*



Grotesque is an artistic stylistic tool that directly refers to the juxtaposition, juxtaposition and mixing of real and fantastic, tragic and comic, beautiful and ugly realities, and in this way, even their extreme exaggeration is beyond human understanding. based on the combination, for example:

*Ne asrlar asirasi, zulmat qurboni,*

*Tarixlarning gardanida yoqut, marjoni,*

*Insonlarning sut emizgan onasi, joni,*

*Odamlarning teng yarimi, yuragi, qoni,*

*Yuragimning sadporasi bo'lgan san'atim (Sh.Jo'raev. San'atim, 57 b.).*

U devdek zabardast, tog'ni ursa talqon qiladigan baquvvat, pahlavon yigit (O'zbek xalq ertaklari, 197).

If the grotesque is looked at carefully, it has the following important aspects:

1) is always realized through text;

2) it is the strongest functional-semantic type of hyperbole;

3) it is the strongest form of exaggeration.

Gradation is also a stylistic device used to express the gradual and gradual transition of a fact or aspect from one state to another, either by increasing or decreasing, for example:

*I like you, I love you, I adore you, I am mad about you, I am crazy about you! Men seni yaxshi ko'raman, men seni sevaman, men seni jonimdan xam yaxshi ko'raman, men sensiz jinni bo'lib qolaman, men sensiz yashay olmayman!*

Antigradation (i.e. anticlimax) is somewhat related to antihyperbole at this point, as it also indicates the diminishing, weakening, and weakening of a given description, for example:

*Look, it is ridiculous that such a demon like, big strong and husky fellow is afraid of such a little mouse! Shunday devsisfat, zabardast, pahlavon yigitning kichkina bir sichqondan qo'rqishini qarang, kulasiz!;*

**Conclusions and suggestions.** In conclusion, it can be said that hyperbole, antihyperbole, litotes, meiosis, gradation, antigradation, climax, anticlimax and grotesque are related to the description of objects in life or increase (enlargement) or decrease (reduction), their main difference is that hyperbole, in antihyperbole and grotesque, there is always an exaggeration (enlargement) or exaggeration (reduction. weakening) of a certain description, while in litotes and meiosis there is a simple, usual reduction (reduction) semantics, but "exaggeration (reduction)" has no semantics. Ultimately, their combination gives "antihypermeiosis" and "antihyperlitota", which should be considered new "mixed (syncretic)" stylistic devices.

Various stylistic devices are an important part of linguistics. They enrich the language and add a unique style to the text. Meiosis and litotes are especially important because they serve to convey a situation or idea in a clear and fluent way to the reader, and encourage thinking about the situation. The use of these stylistic devices allows the author to create a range of varying degrees of tone within the story. With the help of meiosis and litotes, the hidden meaning can be successfully expressed. In addition, litotes are of particular interest because their unusual structure attracts the reader's attention.



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