

## ORIGIN AND FORMATION OF FAMOUS LITERARY PSEUDONYMS WRITERS AND POETS

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**Abstract.** *Purpose: to study the reasons for the appearance of pseudonyms of famous writers and poets, their classification according to methods of education; finding out the reasons why media personalities give up their real names and take pseudonyms. Find out how relevant the use of pseudonyms is in modern times.. Despite the fact that there are monographs, dictionaries and encyclopedias on pseudonyms, pseudonyms - a large layer of unofficial names - have not yet been sufficiently studied from the point of view of linguistic theory, so they are of particular linguistic interest. Getting to know fictitious names will deepen the knowledge of philology students in the field of anthroponymy, help expand their horizons and develop anthroponymic skills and linguistic competence in general.*

**Keywords:** *anthroponym, pseudonyms, fictitious names, linguoculturology...*

### Introduction

Why do creative people hide under fictitious names? Why do they take a pseudonym for themselves? We find answers by studying the life path of poets and prose writers.

They say that everyone has their own destiny; those born to crawl cannot fly. And if some unsuccessfully bend over backwards in pursuit of fame, then popularity comes to others on its own. What is hidden behind the world fame of writers, poets, scientists? Is it just luck? Were you in the right place at the right time? Were you lucky to be born into a rich family? And this happens, but rarely. As a rule, talent alone is not enough. You need to work long and hard, learn, improve. And, nevertheless, if you add visual attractiveness or a sonorous, memorable name to talent, then the army of fans can grow exponentially.

The reasons that forced the authors to remain incognito are very diverse. Some were forced to keep their names secret for fear of persecution; others abandoned their surname because of its cacophony; the social status of others did not allow them to speak openly in the literary field. Both beginning and famous authors hid under a pseudonym to divert the fire of criticism from themselves. Some came up with pseudonyms for themselves because it was fashionable, others because they had namesakes, and some out of a desire to mystify readers and make them puzzle over who was hiding under the pseudonym. There are authors who, out of modesty or indifference to fame, did not want to put their name on display. Sometimes, when adopting a pseudonym, the author set out not to hide his name, but to emphasize his profession, nationality, place of birth, residence, social status, the main feature of his character or the direction of his work. The purpose of pseudonyms is the desire to replace a too long name with a shorter, memorable one;

– the desire to take a “speaking” name that corresponds to the chosen type of activity, personal creative or civic position, and the aesthetic preferences of the era; – the desire to hide the origin, in particular, the nationality of the bearer of the name;

– the desire to “disagree” in names with another person operating in this area and bearing the same or similar name. Some nicknames were associated with appearance.

Thus, the first ancient Roman poet, whose works have reached our time, is known not as Appius Claudius, but as Appius Claudius the Blind. Sometimes a nickname emphasized some feature in a person’s character, his life or work. Thus, the Roman fabulist, who first introduced the genre of satire into literature, was nicknamed Phaedrus (in Greek - cheerful). In ancient times, when surnames did not yet exist, the names could be the same, which caused confusion. Thus, in ancient Greek literature there are as many as four Philostratas, who have to be distinguished by numbers: Philostratus I, Philostratus II, etc. To avoid confusion, various methods have been used. One of them was based on the use of the name of the father or grandfather. The famous scientist of the 11th-12th centuries, who lived in Bukhara, went down in history as Ibn Sina, that is, the son of Sina. But most often the surname was replaced by a nickname associated with the person’s place of birth or residence: Conrad of Würzburg, Diodorus Siculus. A nickname could also be based on a person’s occupation, rank, or social position. One Byzantine poet of the 6th century is known under the name Paul the Silentiary, because at the court of Emperor Justinian he held the post of chief of the palace guard, which was called the Silentiary.

Applying a field approach to the anthroponymic system, V.I. Suprun distinguishes three parts in the anthroponymic field: the core, the perinuclear space and the periphery. The core of the field consists of full and short forms of personal names, the perinuclear space includes forms of personal names with suffixes of subjective assessment, patronymic and surname, nicknames and pseudonyms are placed on the periphery [3, p. 8]. This division is based on the criterion of the presence/absence of these anthroponymic categories among the majority of native speakers. V.I. Suprun notes that core components “are obligatory, they belong to all people, are present in various kinds of texts,” while peripheral components “may be absent from the majority of native speakers” [3, p. 65]. However, the periphery is no less important than the center, since the components of the periphery “include in their activity a much larger number of linguistic means, making the periphery <...> semantically much more rich and diverse than nuclear correlation” [4, p. 70].

Pseudonyms require a special interpretation, which makes it possible to establish “the value dominants of the linguistic culture being studied. This approach helps to optimize communication between representatives of different cultures” [7, p. 32].

### **Materials and methods**

Most fictitious names contain a semantic component, so it should be noted that their semantics, unlike real names, is “speaking” (for example, M. Gorky, D. Bedny, Sasha Cherny, Andrei Bely, etc.). Thus, perhaps the most important literary pseudonym in Russia of the 20th century is Maxim Gorky, which belonged to Alexei Maksimovich Peshkov (1868–1936). Most commonly used words have multiple meanings, and the word “gorky” is no exception in this regard. The Explanatory Dictionary of the Russian Language notes the following meanings:

1. Having a peculiar acrid and unpleasant taste. Bitters.
2. Sorrowful, heavy. Bitter share [11, p. 140–141].

It is easy to note that when choosing a pseudonym, the writer relied on the second meaning of the lexeme. In Russian, this adjective is very often used in phrases such as bitter share, bitter fate, bitter fate. From the point of view of semantics, the pseudonym of the Russian prose writer, poet, journalist, satirist Alexander Mikhailovich Glikberg - Sasha Cherny - is of interest. There were five children in a large Jewish family, two of whom were Sasha. The light one was called

white, and the dark one was called black. In this context, the adjective black (and therefore a pseudonym) has a direct meaning:

1. Colors of soot, coal. Black eyes.
2. Dark, as opposed to something lighter called white. Black mushroom" [11, p. 884].

At the same time, the pseudonym Cherny reflects the life of the writer and corresponds to the figurative meaning of the word presented in the dictionary: “Gloomy, joyless, heavy. Dark days” [11, p. 884].

The antonymous adjective white became the pseudonym of the Russian poet, writer, critic, memoirist Andrei Bely (real name - B. N. Bugaev). White is “light, as opposed to something darker called black. White bread” [11, p. 43]. This pseudonym was proposed to the writer by his teacher and mentor M. S. Solovyov not by chance: the white color symbolizes purity, height of thoughts and tranquility. Apparently, M. S. Solovyov, using a pseudonym, wanted to “give” his student a bright destiny.

For example, the name Demyan Bedny is socially colored - the pseudonym of the famous Russian writer E. A. Pridvorov (1883–1945). In the surname Pridvorov one can see a double motivation, since the words “yard 1” - “yard 2” are lexical homonyms. The noun "yard" is ambiguous. Some of its meanings: 1. A plot of land between house buildings of one property, one city lot. Children's playground in the yard. 2. A peasant house with all outbuildings, a separate peasant farm. A village of one hundred yards [11, p. 154]. The homonym word “yard 2” has the meaning: “In monarchical countries: the monarch, his family and persons close to them. Imperial Courtyard. To be at court” [11, p. 154]. Since the surname Pridvorov (one should pay attention to the form of the anthroponym Pridvorov, not Pridvornov, which, nevertheless, can be associated with the word courtier - close to the court) and the peasant name Efim were not suitable for a writer of socialist realism, a member of the Communist Party, the author As a pseudonym, I chose a name used among peasants - Demyan. The surname Bedny goes back to the name of the literary hero, whom the poet himself invented in the poem “About Demyan Bedny, a harmful man.”

The pseudonym turned out to be successful: it was not only remembered immediately, but also evoked the right associations [12]. Social connotations are also characteristic of many other fictitious names.

After considering pseudonyms from the point of view of semantics, attention is paid to the paradigmatic relations of onyms. Analyzing the semantic connections of pseudonyms among fictitious names, the following can be distinguished:

a) antonym pseudonyms: Sasha Cherny (A. M. Glikberg) - Andrey Bely (B. N. Bugaev); Northerner (I.V. Lotarev) – Southerner (B.S. Gurevich);

b) synonymous pseudonyms: Bedny (E. A. Pridvorov) – Hungry (M. S. Epstein) – Pribludny (Ya. P. Ovcharenko) Bedny, Bely), and borrowed (for example, foreign language pseudonyms of A. P. Chekhov : Ulysses, Laertes, Ruver and Revur).

Thanks to pseudonyms, double surnames of writers appeared. For example, the semantics of the surname Saltykov-Shchedrin is of interest. The writer's real name is Saltykov. The adjective generous, according to the Explanatory Dictionary of the Russian Language, has multiple meanings:

1. Willing to spend on others, not stingy. Generous relative.
2. Valuable, rich. Generous gifts.

3. Transfer. Abundant, frequent. Generous rains [11, p. 903]. According to one version, M. E. Saltykov’s wife suggested taking such a pseudonym, since in his works he was very generous “with all kinds of sarcasm”

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