
Genesis, Semantics and Cognitive Features of Some Pseudonyms

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Abstract: The article describes the reasons for adopting pseudonyms, the ways in which writers assigned pseudonyms. How such a process took place since ancient times with different peoples and how it was reflected in literature. The article also discusses the genesis, semantics and cognitive features of some pseudonyms.

Keywords: funny names and surnames, speaking surnames, false names, criticism of the government, freedom-loving writers.

Sometimes a person is wondering about the meaning of the name of some area (Chorsu, Beshyogoch, Kukcha, Kiyat, Moscow, etc.) or the name of a person (Julia, Julius, Vladimir, Nikolai, Oston, Orif, etc.), animal (Barbos (dog), Zhdanka (cow), Lima, Kesha (parrot), Nagdi (elephant), etc.), architectural monument (Ostankino, Shokhi Zinda, Kuksaroy, etc.), author of some work (Zhulkunboy, Laglaghi, Akunin, Gaidar). For example, if you live in a town or a district or a village and you don't know why this place is called that way, what the name means, what the meaning of the word means, the origin of the name, you ask elderly people who also don't know or know from the stories of their parents. And it is very interesting to know, because in turn your grandchildren, great-grandchildren may also ask about it. It is necessary to know the history of origin and the meaning of names in order to pass them on to our descendants. Sometimes you read some work, an interesting story, and under this story is a fictitious name, a pseudonym. The question arises who the real author of the work, who owns a story, a statement, a thought. What was the reason for hiding the real name? To remain unknown or known under a fictitious name is sometimes the goal of the author of a work, and our goal is to find the reason for the choice of a pseudonym.

A pseudonym gives a talented person the strength to feel like a completely different person, a pseudonym opens doors to the world of creativity. He feels how he grows wings in the world of creativity and he flutters on the top, creates singing songs or writing poems, short stories or prose poems, dastans, even laughs at something or someone to his heart's content, without fearing that he may be punished for it. The name has a great importance in a person's life, as a person gets used to the name he was given at birth, and getting a pseudonym gives a second birth to a person, the strength to create. A man intoxicated by his new name, for example, Navoi, Fani,.... strives to justify his assumed name, to be worthy of the new name, and he works on himself, tries to write better, sing better, even to look like a different person.

Nizamiddin Mir Alisher wrote under two pseudonyms. Under the pseudonym Navoi he wrote poems in Chagatai, that is, in the old Uzbek language, and under the pseudonym Fani he wrote in Persian. The word Fani means perishable, perishable, transient.¹ There are various

¹Ожегов С.И. Толковый словарь.М.: Русский язык, 1986 г

reasons for a person to assume a pseudonym. At the beginning of the 20th century, under the pressure of censorship, some publicists, writers, were forced to sign their works under different pseudonyms.

In Uzbek folklore, humor is a rich creative heritage. Uzbek people, in order to expose their enemies, came up with such images as Afandi, Kal (Lysyi), Aldar kusa. These images were real weapons in the struggle against exploiters. Such a phenomenon we observe in the literature of different peoples, for example, Kudeyar is a character of Russian folklore. He is the people's protector. Such characters are Ivan, Petrushka, grandfather Pikhto, etc. The people have always been looking for an intercessor and found him in these characters.

Through these images, they laughed at the evil exploiters. At a later time in literature other images appear, for example, in the works of N.A. Nekrasov "Whom it is good to live in Russia": toiler, peasant Yakim Nagoy, leader, leader, young strong Yermil Girin, clever, wise, strong in spirit - old man Savely. His speech is a model of the Russian word. "Branded, but not a slave!" The next hero in the poem is Grigory Dobrosklonov. By this image Nekrasov means Dobrolyubov. It is he who is supposed to be the true intercessor of the people. If Nekrasov fights against evil with these images, Chekhov directly mocks human vices, inventing funny names and surnames for the images, for example, the provisor Proptor, Rosalia Osipovna Aromat, "a little schoolboy by the name of Trachtenbauer", Ryceborsky, Svinchutka, Zevulia, Verstak, Chebutykin, Trigorin, Treplev, Prokhor Uzdechkin, Zherebtsov and Root, Ovsov from the story "The Horse Surname," and the speaking surnames in the story "Chameleon" are Ochumelov, Yeldyrin, Khrukin.

The surname Khrukin comes from the verb grunt- to make distinctive jerky sounds resembling the grunting of a pig.

The surname Ochumelov comes from a colloquial adjective meaning completely lost in thought, stupid. Or from the colloquial perfect form of the verb ochumet - to lose one's sense, to become insane, for example, to become insane with joy. The imperfect form of the verb to stupefy is to stupefy.²

The surname Yeldyrin comes from the adverb barely moving and from the colloquial word slacker.

Khrukin - works as a jeweler. He is fond of lying, hypocrisy, drinking, squabbling, getting rich at other people's expense. He does not like to work, but likes to get drunk and tease, to mock the helpless. This time he was caught by an animal. Even from this incident, he intends to make a profit, a reward for biting the dog. Those around him know him very well, laughing at him because they do not respect him.

Ochumelov works as a police warden. His speaking last name fully reveals his character. He is not a man of principle at all. He is supposed to defend human rights, but instead he instantly changes his mind towards the perpetrator of the accident. Justice for him is on the second place, the first - rank and status. He uses power for his own purposes, not to protect the innocent.

Yeldyrin works as a policeman. He is the one walking through the market square at the height of the work day, carrying confiscated gooseberries. He and Ochumelov have taken someone else's labor, using their power to hurt a helpless man who hoped to feed his family with it. He is a very pathetic, faceless, stupid man who has no opinion of his own. He obeys all the orders of the police warden without question, carrying his things.

²Ozhegov S.I. Explanatory Dictionary. Moscow: Russian Language, 1986.

Chekhov is a master at finding talking names. Griboyedov was also a master. In the comedy *Woe from Wit* such surnames are Famusov, Tugoukhovsky, Repetilov, Molchalin, Skalozub, Chatsky. And in Saltykov-Shchedrin's "History of a Town" for an unusual town, which was called Glupovo, town governors were also needed with unusual surnames, such as Brudasty, Dvokurov, Ferdyshchenko, Rascal, Pryshch, Grustilov, Ugryum-Burcheyev. An intelligent person of the time would immediately recognize in these town governors familiar statesmen.

Chekhov has over forty pseudonyms: Anton Chekhonte, Man without a Spleen, Rook, Don Antonio Chekhonte, etc. And the Azerbaijani satirist writer Omar Faik Neimanzade has more than 20 pseudonyms: Laglagi, Dardli, Bazarnik Chicken, Vizviza, etc.

Regarding pseudonyms and speaking pseudonyms, they can also be connected with some meaning, the appearance of the person, origin, profession, or on the contrary hiding his profession; the unsoundness of the name, replacement with a more resonant and attractive pseudonym; sometimes the author put the name of a literary character instead of his signature; being a man called himself a female name or vice versa, being a woman a male name; several authors signed with one pseudonym; impersonated a writer of another nationality, another country; some young men and women signed themselves as pseudonyms. The reason for the origin of pseudonyms varies.

As linguists we will study the ways of pseudonyms formation and their semantic meaning; as literary critics we will study the origin of pseudonyms, explain the reasons which made people invent false names and even impersonate others.³ Especially humorists and satirists came up with different pseudonyms. Writers had pseudonyms even before the advent of printing. Satirical works have come down to us in the form of images in clay crocks.



On this clay crock, also called the ancient Egyptian ostracon -oc. 1295-1070 BC, the cat is served by a mouse. This ostracon is kept in the Brooklyn Museum.



This satirical papyrus of ancient Egypt dates from c. 1150 B.C. The satirical papyrus of the Ramessid era (c. 1150 B.C.) depicts animals in atypical scenes could denote proverbs or stories lost today. They may have been understandable to an ancient Egyptian. Images could still contain political or religious satire. Such images of animals can be found on vessels, cosmetic items and New Kingdom figurines.⁴

Such an example of satire is the following ancient Egyptian literary work "Satire on

³V.G.Dmitriev. Hiding their name. M., Nauka, 1977, 4 p.

⁴<https://ru.wikipedia.org/wiki>

professions" of the Middle Kingdom era (XX-XVIII centuries BC). Various professions are satirically described in this work, but the more dignified, respected of them is the profession of a scribe.

The writers of satire of those times are the poet Hipponactus (6th century B.C.), Menippus, Aristophanes, Menander, Horace, Juvenal, Lucilius, and Persius. "Satira" from Latin satira, an older form, satura, from Latin satura (lanx), a dish of various fruits offered annually to the gods; dessert; mixture, poetic mixture; figurative meaning: mixture, all sorts of stuff.⁵

Hiding themselves under a false name, or the main characters of their works under the images of animals appeared because of the writers' fear of the higher strata of society, of those in power. Such a manner of creativity has continued and will continue through the centuries. We observe it in the literature of different nations. The sharp eye of society-writers were forced to hide their name. This is especially observed before revolutions, on the eve of the ebb of popular discontent over the powers that be. For example, in England in the late 18th century, from 1769 to 1772, people read with interest "Political Letters" under the pseudonym Junius in the newspaper Public Editors, which sharply criticized the government and the wretched condition of the people. No one knew who Junius was. Byron called Junius the "Iron Mask of Literature," and Junius himself wrote that no one would ever know his name: "I am the keeper of the secret, and it will die with me. It was not until 1818 that it became clear that the author of the Political Letters was Philip Francis, an official of the War Ministry. What does the pseudonym Junius mean? In ancient Rome, Junius overthrew the last Roman king, Tarquinius the Proud. Philip Francis purposely chose this pseudonym; he was urging the English people against their oppressors. This pseudonym is repeated in later times by other freedom-loving writers like Marat, Delvaux, Duchesne, Rosa Luxembourg, and Suren Spandarian. For example, before the French Revolution of 1848, revolutionary leaders Karl Marx and Friedrich Engels appeared in print under pseudonyms. K. Marx had the pseudonym of the Rhenish Resident, and Engels had Friedrich Oswald or simply F.O.

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