

LINGUOPRAGMATIC FEATURES OF WRITER PSEUDONYMS IN ENGLISH LITERATURE

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Annotation: This article analyzes the semantic and pragmatic features of writer pseudonyms in English literature. A pseudonym is considered not only as a means of hiding the writer's real name and surname, but also as a strategy for presenting their social status, aesthetic position, and creative self-expression. Based on the scientific research of A.V.Sidorov, the historical formation, types, and functional roles of English writer pseudonyms are examined. In addition, the relationship between pseudonyms and gender, political, cultural, and marketing factors is highlighted. The results of the study show that pseudonyms are an important scientific object for linguistics, literary studies, and onomastics.

Keywords: pseudonym, onomastics, semantics, pragmatics, writer identification, literary mask, anthroponymy, self-presentation, linguopragmatics

Writer pseudonyms in English (pseudonym, pen name, nom de plume) are among the important phenomena studied at the intersection of linguistics, onomastics, and literary studies. A pseudonym is not only a means of hiding the author's real name and surname, but also a strategy through which the author presents themselves socially, culturally, and aesthetically. In A.V. Sidorov's dissertation "Semantics and Pragmatics of English-Language Writer Pseudonyms," English writer pseudonyms from the 16th to the 21st century are extensively analyzed from semantic and pragmatic perspectives. This article highlights the conditions of the emergence of writer pseudonyms in English, their semantic types, and their pragmatic functions based on this scientific source.

The concept of pseudonym comes from the Greek words "pseudos" meaning "false" and "onyma" meaning "name," which together mean "false name." In modern linguistics, a pseudonym is interpreted as a social name used instead of or alongside a person's real name. According to Sidorov, a writer's pseudonym is especially closely connected with written culture and the literary environment, and its existence depends on literacy, the possibility of text creation, and the development of the publishing system.

In 16th-century England, literacy levels were very low. Writing and reading skills were especially rare among women. For this reason, pseudonyms were first used more frequently by clergy members. They used Latinized names, adjectives, or aphoristic forms as pseudonyms. For example, names such as Fidelis ("faithful") and Praeceptor ("teacher") expressed the author's social and religious status. This shows that a pseudonym is not simply a form of concealment, but also a means of self-identification.

In the 17th century, during political instability in England, including the overthrow and restoration of the monarchy, writers used pseudonyms to express their views safely. Pseudonyms such as "A Person of Honour," "A Gentleman," and "A Lover of the Established Government" reflected the author's social position and moral principles. Such names gave readers an initial impression of the author.

For women writers, pseudonyms had special importance. In the 17th-18th centuries, women's open literary activity was not socially approved. Therefore, they used general pseudonyms such as "A Lady," "A Young Lady," and "A Lady of Quality," which concealed or softened gender identification. This demonstrates the strong pragmatic connection between gender and pseudonym usage.

In the 18th-19th centuries, the development of print publications, newspapers, and journals led to the wide spread of pseudonyms. Authors first published their works anonymously or under pseudonyms and observed audience reactions. If the work was successful, they later had the



opportunity to publish under their real names. Thus, the pseudonym also served as a tool for testing the market and reducing creative risk.

Sidorov divides pseudonyms into three main semantic types: proprial, appellative, and proprial-appellative pseudonyms. Proprial pseudonyms consist only of proper nouns. Examples include simple name-and-surname forms such as Diana Palmer or Charles Cooper. They often resemble real names and help shape the author's professional image.

Appellative pseudonyms consist of common nouns, such as A Layman, A Dilettante, and Historicus. Such pseudonyms directly express the author's professional, social, or ideological position. From the name itself, the reader understands what kind of image the author wants to create.

Proprial-appellative pseudonyms combine proper and common nouns, such as Charles Observator and Thomas Singularity. This model is one of the most creative forms, where both individuality and description are expressed together.

From a semantic point of view, pseudonyms may have strong or weak semantics. Strong semantics appears when the internal form and meaning of the pseudonym are easily understood by the reader. For example, pseudonyms such as Courage or Sincerus immediately indicate the author's character or position. Weak semantics is observed in ordinary name-surname forms, where meaning is revealed more through context.

From a pragmatic perspective, a pseudonym is a strategy of self-presentation. Sidorov considers it as a means of self-identification and self-presentation. Through a pseudonym, an author demonstrates national, religious, professional, gender, or ideological identity. For example, choosing classical ancient names such as Publius, Fabius, and Pericles reflects the author's political and intellectual position.

During the American War of Independence, political figures such as Benjamin Franklin, John Dickinson, and Alexander Hamilton used classical pseudonyms. Through this, they sought to connect themselves with the values of ancient republicanism. Therefore, a pseudonym also functions as a historical and ideological signal.

A pseudonym also serves authentic or inauthentic self-presentation. Sometimes authors use meliorative vocabulary to glorify themselves, while at other times they deliberately choose modesty or self-deprecation. From the perspective of dramatic sociology, this is interpreted as a "social mask." Here, the pseudonym becomes an instrument for managing personal identity.

In the modern era, three models of pseudonym usage are distinguished: functional, image-based, and projective. In the functional model, the pseudonym serves as a means of expressing creative identity. In the image-based model, authors use different names for different genres and audiences. The projective model is connected with creating a "literary mask," where the author constructs a completely fictional personality.

For example, some writers use one pseudonym for detective novels and another for romantic fiction. This is related to marketing and audience segmentation. Therefore, today the pseudonym is important not only linguistically but also as a branding tool.

From an onomastic point of view, the pseudonym belongs to the peripheral layer of anthroponymy. Although it is related to personal names, surnames, and nicknames, it differs from them by being optional and multi-variant. An author may create as many pseudonyms as desired, whereas official names and surnames are usually stable.

In conclusion, writer pseudonyms in English are a complex and multilayered onomastic phenomenon from both semantic and pragmatic perspectives. They are closely connected with historical periods, social environments, gender relations, political situations, and the literary market. A pseudonym is not merely the author's concealment, but the creation of a new self. Therefore, the study of pseudonyms has important scientific significance not only for linguistics, but also for cultural studies, literary criticism, and sociology.

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