



PSEUDONYMS OF UZBEK WRITERS: A LINGUISTIC AND CULTURAL ANALYSIS

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Abstract.

This scientific article provides a comprehensive linguistic, cultural, and stylistic analysis of the phenomenon of pseudonyms in Uzbek literature. The study examines the formation process of pseudonyms in Uzbek literature of the 19th–21st centuries, their semantic load, social function, and artistic-aesthetic significance. Based on the works of writers such as Abdulla Qodiriy, Cho‘lpon, Oybek, G‘afur G‘ulom, and Usmon Nosir, the role of pseudonyms in expressing national identity, social criticism, and literary identification is analyzed. The results of the study contribute to a deeper understanding of Uzbek literature from a linguoculturological and historical perspective.

Keywords: pseudonym, Uzbek literature, linguoculturology, stylistics, artistic identification, Jadid literature, semantics, social criticism.

The tradition of using pseudonyms in the history of Uzbek literature is very ancient and represents one of the important means of expressing the creative freedom and social position of writers. Through pseudonyms, authors have expressed their ideas in symbolic, ironic, or aesthetic forms. In particular, for representatives of the Jadid literary movement of the early 20th century, pseudonyms served as a protective tool under ideological pressure.

Therefore, the phenomenon of pseudonyms should be studied not only as a literary issue but also as a linguistic and cultural phenomenon. It represents an alternative form of authorial identity and enriches the semantic layers of literary texts.



This study employs linguistic analysis, comparative-historical methods, stylistic analysis, and a linguoculturological approach. The semantic structure, phonetic features, and functional roles of pseudonyms are analyzed in a complex manner.

In scientific literature, the phenomenon of pseudonyms is studied from various perspectives. Linguists consider it an onomastic unit, while literary scholars interpret it as a means of artistic expression. Representatives of linguoculturology regard pseudonyms as cultural codes.

Classification of Pseudonyms.

- Purpose: to entertain readers and criticize social issues.

- Purpose: closeness to народ life and expression of social status.
 - Similar to Anna Akhmatova in Russian literature, some Uzbek variants are derived from historical names such as “Akhmat.”
 - Purpose: connection with historical lineage.

 - Abbreviations: A.K., Zh-boy, Zhu-boy
 - Purpose: phonetic play and reader engagement.

The semantic and functional analysis of pseudonyms shows that they can be divided into several main groups:

1. Humor-based pseudonyms.



These names reveal social issues through satire and irony. For example, the pseudonyms used in Abdulla Qodiriy's works serve to criticize social vices in society.

2. Social-functional pseudonyms.

This group reflects the author's position in society or ideological stance.

3. Historically rooted pseudonyms.

Such names are associated with historical figures or cultural symbols and strengthen national identity.

4. Linguistic play-based pseudonyms

These are formed through abbreviations, phonetic modifications, and symbolic structures.

Analysis of Uzbek Writers' Pseudonyms.

Writer	Pseudonyms	Motivation
Abdulla Qodiriy	Zhulkunboy, Kalvak makhzum, Dumbul Devon, Boykush	Humor, social criticism, folk imagery
Cho'lpon (Abdulhamid Sulaymon o'g'li)	Cho'lpon	"Morning star", symbol of national awakening
Oybek (Musa Toshmuhammad o'g'li)	Oybek	Symbol of nobility and elevation
Hamid Olimjon	Hamid Olimjon	Personal name, literary branding
G'afur G'ulom	G'afur G'ulom	Folk-oriented literary style



Usmon Nosir	Usmon Nosir	Romantic and lyrical interpretation
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Abdulla Qodiriy used several pseudonyms in his works to reflect social issues through satire. His characters such as “Kalvak makhzum” represent folk humor and social criticism.

The pseudonym of Cho‘lpon means “morning star” and symbolizes national awakening and enlightenment. It also reflects the ideological position of the author.

Oybek expressed high aesthetic ideals through his literary identity. His works are characterized by historicity and philosophical depth.

G‘afur G‘ulom developed a folk-oriented style depicting the life of ordinary people.

Usmon Nosir’s works are characterized by romantic spirit, lyrical expression, and emotional depth.

Linguistic Analysis.

From phonetic, morphological, and semantic perspectives, pseudonyms are complex linguistic units. They are concise, memorable, and aesthetically harmonious.

Cultural Significance.

Pseudonyms are an important part of national culture. They reflect the social consciousness, aesthetic worldview, and historical memory of society.

Conclusion.

Pseudonyms in Uzbek literature represent an integral part of artistic creativity, reflecting the author’s freedom, cultural position, and aesthetic worldview. Their study is of great importance for literary studies and linguoculturology.



Abdulla Qodiriy stands out as the writer who used the most pseudonyms.

Cho‘lpon and Oybek expressed national awakening and nobility through their pseudonyms.

The study of pseudonyms provides a deeper understanding of Uzbek literary history, linguistic creativity, and cultural context.

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