

The Artistic And Psychological Features Of Pseudonym And Folklorism In English Fairy Tales: Symbolism In Character Names And Socio-Spiritual Functions Of Pseudonyms

Hamroyeva Muborak Jumanazarovna
Graduate student of Webster university, Uzbekistan

Received: 14 August 2025; **Accepted:** 10 September 2025; **Published:** 12 October 2025

Abstract: This article explores the artistic, psychological, and sociocultural dimensions of pseudonym and folklorism in English fairy tales. It focuses on how pseudonyms and symbolic character names function as creative tools that shape identity, morality, and worldview within folklore. The study also examines the phenomenon of folklorism—the adaptation and transformation of traditional folklore motifs in literary and popular culture—and analyzes how symbolic names and pseudonyms perform social, moral, and spiritual roles. Through textual and theoretical analysis, the paper reveals the deep interconnection between language, imagination, and collective consciousness in English folk narratives.

Keywords: Pseudonym, Folklorism, English Fairy Tales, Symbolism, Character Naming, Archetypes, Psychological Analysis.

Introduction: English fairy tales represent one of the richest and most enduring traditions of European folklore. They are deeply rooted in oral culture yet continually transformed through literary adaptation. Within these tales, pseudonyms, symbolic names, and folkloristic elements serve as artistic instruments that express both personal and collective values. The study of pseudonyms and folklorism in fairy tales offers insights into how individual creativity interacts with communal heritage, and how the moral and psychological archetypes of English culture are encoded in language and narrative form.

In folklore, the pseudonym often transcends the simple idea of a “false name.” It becomes a mask, a symbolic identity that connects the individual to the mythic and moral dimensions of the collective imagination. Folklorism, on the other hand, refers to the recontextualization of traditional folklore in new cultural environments—literature, media, or education—where it gains new artistic and ideological functions.

Pseudonym and Its Artistic-Psychological Role in English Fairy Tales

In the context of English folklore, pseudonyms and symbolic names play an essential role in shaping the artistic and psychological dimensions of characters. Unlike in literary authorship, where pseudonyms serve to conceal identity, in fairy tales they often function as narrative tools that construct meaning, emotion, and archetypal identity.

For example, names like “Cinderella,” “Snow White,” “Sleeping Beauty,” “Bluebeard,” “Jack the Giant-Killer,” or “Little Red Riding Hood” are not personal names but symbolic pseudonyms that encapsulate key psychological and moral attributes. Cinderella (literally “the girl of the cinders”) symbolizes endurance and moral purity under oppression; Snow White represents innocence and beauty; Jack is the common English folk hero whose name itself (from “John”) stands for the everyman figure—clever, brave, and morally just. From a psychological perspective, such pseudonyms function as archetypes in the Jungian sense—they embody

collective patterns of human behavior and emotion. Through the symbolic identity of the hero or heroine, listeners and readers project their own fears, desires, and moral aspirations. Thus, pseudonyms in fairy tales operate as instruments of emotional identification and moral education.

Folklorism and Artistic Adaptation in English Fairy Tales

Folklorism, as defined by Hans Moser (1959) and Hermann Bausinger (1980), refers to the “second existence” of folklore—its reappearance and reinterpretation outside its original oral context. English fairy tales exhibit strong folkloristic tendencies, as they were collected, rewritten, and stylized by literary authors such as Joseph Jacobs, Andrew Lang, and later Charles Dickens and Oscar Wilde, who infused them with modern psychological and moral nuances.

These adaptations demonstrate how traditional plots and characters were recontextualized within Victorian moral frameworks, romantic aesthetics, and psychological realism. For instance, Andrew Lang’s *Colored Fairy Books* (1889–1910) preserve folk motifs but adapt their tone and language to suit the sensibilities of a literate audience. Through such folklorism, folklore becomes not only a cultural memory but also a means of reflecting social change, moral education, and artistic expression. Artistically, folklorism in English tales emphasizes moral dualism (good vs. evil), social mobility, and individual merit, themes that align with the Protestant and humanist ethics of English culture. Psychologically, it provides a safe imaginative space where moral dilemmas are resolved symbolically, enabling catharsis and self-reflection among audiences.

Symbolism in Character Names and Image Creation

Symbolism in names is one of the most distinctive artistic features of English fairy tales. The use of symbolic pseudonyms not only defines the psychological essence of a character but also reflects broader cultural and moral values. For instance, “Little Red Riding Hood” embodies both innocence and danger—the color red symbolizing vitality, temptation, and transformation. “Bluebeard” represents fear, secrecy, and the archetype of the forbidden space. “Jack”, as a recurring hero, symbolizes the ideal of the common man’s intelligence and courage against social or supernatural challenges. The symbolic nature of names functions as a semiotic system through which moral and emotional meanings are encoded. Methodologically, this can be analyzed through semiotic and psychoanalytic approaches. Semiotics reveals how linguistic signs (names) operate as carriers of cultural meaning, while psychoanalysis interprets

these names as manifestations of collective unconscious archetypes (Jung, 1964). Image creation in English fairy tales thus depends heavily on symbolic naming: the pseudonym becomes a compact form of characterization, merging external identity with internal psychology. Through it, the storyteller communicates complex moral lessons with minimal verbal expression, maintaining both artistic economy and emotional power.

The Socio-Spiritual Functions of Pseudonyms in English Fairy Tales

Beyond their artistic and psychological dimensions, pseudonyms in English fairy tales also perform important social and spiritual functions. They embody moral ideals, serve as vehicles of social critique, and reinforce cultural norms. From a social standpoint, pseudonyms such as Jack, Beauty, or Cinderella represent types rather than individuals. They express social ideals of virtue, humility, intelligence, and moral integrity. The recurrent use of these pseudonyms across stories constructs a symbolic moral vocabulary shared by the community.

Spiritually, pseudonyms connect characters with universal human virtues—goodness, justice, purity, sacrifice—and with religious or ethical archetypes. In this sense, fairy tales function as moral allegories where symbolic names guide the listener’s perception of good and evil. The heroine’s name often represents light, purity, or divine grace, while the villain’s name implies darkness, sin, or temptation. Furthermore, pseudonyms play a didactic and mnemonic role: because they are symbolic and simple, they are easily remembered and transmitted across generations. This reinforces the collective function of folklore as a tool for moral education and cultural continuity.

CONCLUSION

The analysis of pseudonym and folklorism in English fairy tales reveals their multifaceted artistic, psychological, and social significance. Pseudonyms in fairy tales are not mere names but symbolic masks that embody archetypal identities, moral values, and emotional experiences. Folklorism, meanwhile, ensures the survival and transformation of traditional narratives in modern culture, bridging oral heritage and literary expression. Symbolic naming and pseudonymity function as mechanisms of moral and spiritual communication, allowing tales to convey ethical truths through emotionally resonant imagery. As such, English fairy tales stand not only as entertainment but as a profound cultural system that integrates artistry, psychology, and social philosophy.

REFERENCES

1. Bausinger, H. (1980). *Volkskultur in der technischen Welt*. Stuttgart: Kohlhammer.
2. Dundes, A. (1980). *Interpreting folklore*. Indiana University Press.
3. Jacobs, J. (1890). *English fairy tales*. London: David Nutt.
4. Jung, C. G. (1964). *Man and his symbols*. New York: Doubleday.
5. Lang, A. (1889–1910). *The Coloured Fairy Books*. London: Longmans, Green, and Co.
6. Moser, H. (1959). Vom Folklorismus in unserer Zeit. *Zeitschrift für Volkskunde*, 55(1), 178–208.
7. Propp, V. (1968). *Morphology of the folktale*. University of Texas Press.
8. Thompson, S. (1955–1958). *Motif-index of folk-literature*. Bloomington: Indiana University Press.