

Morphosemantic Analysis of the Pseudonyms of Disc Jockeys (D.J.) in the City of Ouagadougou: The DJ's Pseudonym Between Ostentation and the Quest for Celebrity

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DOI: <http://doi.org/10.36892/ijlls.v7i6.2362>

APA Citation: OUALI, M. L., DAÏLA, B. M. & NANEMA, M. (2025). Morphosemantic Analysis of the Pseudonyms of Disc Jockeys (D.J.) in the City of Ouagadougou: The DJ's Pseudonym Between Ostentation and the Quest for Celebrity. *International Journal of Language and Literary Studies*. 7(6).156-169.
<http://doi.org/10.36892/ijlls.v7i6.2362>

Received:

10/09/2025

Accepted:

27/10/2025

Keywords:

sociolinguistics,
anthroponymy,
disc jockey,
pseudonym,
semantics.

Abstract

This article focuses on the pseudonyms used by a category of artists known as disc jockeys (D.J.). It aims to analyze the sociolinguistic characteristics of these pseudonyms and the linguistic dynamics that emerge from them. Morphological and semantic analysis has revealed the nature, form, and linguistic origin of these designations. The pseudonyms of disc jockeys are intended both to distinguish the bearers and to increase their popularity. The pseudonyms refer to the names of film actors, musicians, and political figures. This article uses sociolinguistic tools through a qualitative method. Cultural actors, nightclub owners, and disc jockeys were interviewed about pseudonyms and their ostentatious characteristics through an interview guide.

1. INTRODUCTION

The artistic world, particularly disc jockeys or entertainers, has nicknames or pseudonyms that often appear above their first and last names in their civil status. These nicknames or pseudonyms are ostentatious and give the bearer an aura. Every entertainer aspires to fame and excellence. Entertaining requires a certain number of conditions, among which we can cite talent, perseverance, love for the field, and intrinsic qualities. In the cultural field, mainly musical, doesn't talent seem to be the only asset? A pseudonym is a fundamental element in

the field of designation. Thus, we note that the pseudonyms of entertainers make their reputations and allow them to be identified. Pseudonyms fall within the field of onomastics.

"Onomastics is a branch of lexicology that deals with proper names. While this science has sometimes been reduced to the study of personal names, the current trend among linguists is to bring together under this name both the study of personal names (anthroponyms) and place names (toponyms)." (F. RIGOLOT, 1977, 11 p.)

We will use this term in a broad sense, and by extension, to any reflection on the origin of proper names. This article is part of the anthroponym field, that is to say, the designation concerning man. Indeed, it is not uncommon to hear nicknames for the less ordinary among animators. Since animators are considered artists, they do not bear their names in the civil registry. This is why it is interesting to examine the choice of pseudonyms in the artistic field of Ouagadougou.

Onomastics, defined as the study of proper names, provides a relevant framework for understanding pseudonyms. Rigolot (1977) stresses that names are not merely neutral designations but cultural signs that reflect social practices and symbolic choices. Within the artistic field, pseudonyms often transcend the civil name to embody identity markers and creative self-representations. In this way, DJ pseudonyms in Ouagadougou can be read as part of anthroponymy, highlighting how individuals use naming to construct visibility and recognition.

From a sociolinguistic perspective, Bourdieu (1982) shows that language functions as a "market" where speakers compete for symbolic capital. Pseudonyms used by DJs serve as this symbolic capital, granting prestige, legitimacy, and authority within the cultural space. The use of flashy pseudonyms, whether borrowed from celebrities, linked to powerful metaphors, or connected to global brands, illustrates strategies of distinction and identity construction in the pursuit of social advancement.

Calvet (1999) further emphasizes that naming is a form of symbolic power. In multilingual and multicultural urban settings like Ouagadougou, pseudonyms arise through dynamic linguistic innovations such as apocope, borrowing, acronymy, and onomatopoeia. These creative strategies not only help individualize DJs but also allow them to connect with diverse audiences. Therefore, studying pseudonyms reveals the intersection of language, identity, and social performance, highlighting their importance as key sites for sociolinguistic research.

The spellings and resonances of the presenters' pseudonyms attract curiosity and allow us to question the motives behind the choice of pseudonyms:

- How are the pseudonyms of disc jockeys (DJs) in the city of Ouagadougou formed?
- What are the semantic values of DJ pseudonyms and their effects on music lovers?

-What are the reasons for choosing pseudonyms? Given the dynamic nature of pseudonyms, we realize that they are given through creative betrayals or linguistic innovations.

2. A SOCIOLINGUISTIC APPROACH THROUGH PURPOSIVE AND SNOWBALL SAMPLING

The methodological framework is based on a qualitative approach founded on a purposive sampling method, combined with the snowball technique. Indeed, the combination of purposive sampling and snowballing proves to be particularly relevant. In sociolinguistics, purposive sampling involves deliberately selecting informants, in this case, disc jockeys and cultural actors, based on their knowledge and experience of the effects and functions of pseudonymity. In this study, the main informants are disc-jockeys (D.J) working in the city of Ouagadougou, selected for their visibility and central role in the linguistic practices of the urban entertainment context. About twenty-six D.J.s were identified through their public performances (in maquis, nightclubs, and festivals) and their media presence (music videos, radio, and television programs). This selection was complemented by interviews with nightclub managers and cultural actors, whose understanding of pseudonymic practices enriched the analysis of the phenomenon. This dual approach made it possible to build a corpus of thirty-six D.J. pseudonyms, analyzed in terms of their morphological processes and semantic values. The choice of this sample follows the logic of qualitative and interpretive sociolinguistics, in which relevance lies not in the number of participants but in the descriptive density and linguistic diversity observed (Bourdieu, 1982; Blanchet, 2018). The analysis of pseudonyms in the musical domain draws upon the tools of sociolinguistics and onomastics. Consequently, the structure of the study followed a three-stage analytical framework. Since the research focused on public figures, it was first necessary to identify disc jockeys through televised music videos, then to rely on a key informant within the musical community particularly among D.J.s to obtain relevant information from practitioners in Ouagadougou, using a semi-structured interview guide. The sample thus consists of about fifteen D.J.s across the city. Furthermore, through direct observation, some D.J.s were followed in their workplaces. This approach proved advantageous, as it allowed for a deeper understanding of the concept of the D.J. and of their preferred fields of artistic performance. The figure of the disc jockey represents a relatively new conceptualization within the cultural environment of West Africa. Who, then, is the D.J., and what is their role?

3. THE DISC JOCKEY AND HIS ROLE IN THE CULTURAL FIELD

Disc-jockey is an English loanword, composed of the Greek prefix *disco* which means *disc* and jockey designating the one who rides horses or a young man in charge of driving a

car. We encounter several spellings of the word: disk-jockey or disco-jockey or disc-jockey. In view of the variation in spelling, we retain that of disc-jockey for the writing of this article. The prefix disco- or disc- are in reality apocopes of the word discography or disc. The disc is a circular thermoplastic plate used for recording sounds for animation. It would be the ancestor of compact discs or C. D. The disc-jockey is therefore a jazz animator at the time of disc animations. In the 21st century, the DJ can refer to a radio host, discotheques, nightclubs and/or an entertainer in drinking establishments commonly called "maquis" in Burkina. The activity of entertainment by the DJ is "djmania". The job of a DJ consists of hosting evenings in nightclubs or discos. DJs define themselves as professionals in the handling of musical equipment, more precisely, turntables. The DJ is responsible for programming and presenting a variety of records to make the evening enjoyable.

"The DJ is an ambassador of joy; we bring joy to people's hearts. When you're discouraged with life, you have to come to the maquis; the DJ will cheer you up. When you're fighting with your wife, come and let off steam through the DJs' atmospheres."
(DJ Kamso)

DJs in Ouagadougou define themselves as "ambassadors of joy"; they give joy, create emotion through sound mixes and songs played in festivals, nightclubs, and any other point of atmosphere or show. A *good DJ must* have respect for everyone as a personality trait. In the exercise of his profession, he must have a musical ear, he must be able to make very good selections, to captivate the audience, which is most often quite disparate, and he must know how to establish the relationship and/or connection between him and his audience. There are two types of DJs recognizable by their areas of specialization. These are the mix DJ and the "atalaku DJ".

The DJ mix is always recognizable by his position in nightclubs or drinking establishments. The DJ mix is always recognizable by his position in nightclubs or drinking establishments. He is always in a booth to provide entertainment. He shows a certain dexterity in handling musical mixing equipment; this category is called the DJ *mix*. Thus, dj mix is composed of the acronym DJ from disc-jockey and the apocope mix from mixer. Thus, dj mix is composed of the acronym DJ from disc-jockey and the apocope mix from mixer. This grammatical recategorization is a kind of linguistic aesthetic.

"DJ micro" or "dj atalaku" is a neologism, it is a composition from disc-jockey (DJ) and the apocope micro of microphone. The word *atalaku* is a traveling word in West Africa, which means "praise" or to praise a person or to extol the values of something. The *DJ micro* or DJ

atalaku is a host who praises people so that they consume more drinks or give him money. It is in this sense that Patapata DJ states on Burkina Faso Radio and television broadcast that "atalaku is not made for nothing," that is to say, the poor or people who are not rich. This style is inspired by Congolese and Ivorian entertainers and/or singers who are used to saying praises during entertainment. For more than two decades, DJs have experienced a certain emergence and significant renown in West Africa during public events. The disc jockey does not have a particular style of song; as a programmer and entertainer, he must promote all musical varieties to make people dance and enjoy the nightclubs, bars, and discos. For this, the DJ must make a "good selection".

In Burkina Faso, and more specifically in the city of Ouagadougou, some DJs end up becoming singer-artists. Thus, they leave their initial work sites (maquis, nightclubs or discos, clubs, etc.) to become entertainers at wedding ceremonies, baptisms, birthdays, etc., with the aim of making better earnings. The DJs' reputation is based on their designation, that is, their nickname or pseudonym. Thus, for the city of Ouagadougou, a sample of thirty-six pseudonyms has been listed. For the sake of readability, the pseudonyms are contained in a two-column table. The first *Pseudonyms* column presents the nicknames of the DJs, and the second column, *The designation process*, explains the designations according to contexts and circumstances.

Table 1: Directory of disc jockey pseudonyms

<i>Pseudonyms</i>	<i>The designation processes</i>
Dj Ayo	Ayo is a loanword from the Bété language, which corresponds to "thank you" or "hello" in French. It is a pseudonym for saying thank you or greeting customers. It is a way of telling the customer, "I am with you and receive my fraternal greeting," according to the bearer of the pseudonym.
Dj Baby	Baby is an English loanword and in French corresponds to "child or baby". It also designates the common name for Abidjan or the Ivory Coast from a metonymic point of view. Either name remains ostentatious. First, it is a reference to the innocent and benign character of the child. For the name referring to Abidjan or the Ivory Coast, it is the materialization of the DJ's belonging to Ivorian culture. First hosts of nightclubs and drinking establishments were indeed either of Ivorian nationality and/or Burkinabe born in the Ivory Coast; hence the reputation of these people in the entertainment industry.
Dj Bakala	Lièle's surname. It refers to the song by DJ Patapata "Papa Papa Bakala Bakala" about Sawadogo Mahamoudou, alias BAKALA, who was a supplier of skins to the Tan-Aliz company. This name is an illustration in terms of wealth for the businessman.
DjCash One	Cash One is an English composition: Cash (liquid money) + One (number one). It evokes success and leadership.
Dj Castel	Beer is made from hops. Castel derives from the Latin castellum, meaning castle. In Roman terms, a castle is large, magnificent, and arouses curiosity among passersby. Thus, having the pseudonym Castel is synonymous with grandeur, magnificence, and creativity.
Dj Cristiano	This pseudonym refers to the player Cristiano Ronaldo, who is a Portuguese football star. This player has proven himself through his record of achievements and honors. Bearing this first name is a sign of talent and genius.
Dj CPD	The acronym for Calmer des petits danseurs (C.D.P.) is a creative nickname linked to dancing and the notoriety acquired in the maquis and nightclubs. The acronym C.D.P. also refers to a political party that ruled Burkina Faso for twenty-seven years. The identification of the pseudonym with this mega political party demonstrates the DJ's ability to be a master of his craft.
Dj Dino	Dino is the apocope of dinosaurs, which symbolizes power and longevity. This pseudonym is a metaphor for comparison of the strength and longevity of animation of the dj.

DJ Euro	Euro is the apocope of the toponym "Europe", designating a continent. The euro has been the common currency of the States of the European Union since February 7, 1992, and came into force in 1993. This currency is established in the world and is one of the most powerful currencies of the 21st century. Symbol of value and exchange, it gives an image of a precious or international DJ.
DJ Fali	This designation refers to the renowned Congolese singer Fally Nsimbé Ipupa. This DJ compares his performance in terms of entertainment to that of the artist. It is a kind of admiration or identification with a recognized celebrity.
Dj Foxy	An Anglicism evoking cunning or seduction. The DJ here adopts the role of strategist or charmer.
Dj Joel	Biblical Hebrew first name, one of the twelve grandsons of the prophet. It alludes to eternity. Here, it is the first name of the DJ who identifies with the biblical character.
Dj Junior Faso	Language mix: French-Dioula: <i>junior means</i> youth, and <i>faso</i> to materialize the Burkinabe anchoring. It is a kind of identification of the youth with the homeland.
DJ Kamso	Free derivation around the first name 'Karim'. Here, it is a truncation of the first name Karim (abd al-karim), of Arabic origin, which alludes to the 99 names of Allah and expresses nobility, generosity, and from the English apocope so- of <i>son</i> (meaning son). Kamso is an identification with the religious figure.
Dj Karasko	A sonic neologism. An original construction with a rhythmic or percussive purpose, creating a memorable effect. It generally comes from the first name Alassane, which, for aesthetic reasons, is common in the precarious circles of Abidjan, designating a gang leader.
Dj Le 10 aka Barça 1 ^{is}	A polyphonic nickname. In popular youth jargon, the number 10 evokes perfection and completeness. In football, the number ten is worn by strikers. Speaking of Barça, the apocope of Barcelona, we refer to a renowned player like Lionel Messi, who is the embodiment of performance and combativeness, hence the prestige of having this noun phrase as an identification in terms of entertainment in restaurants and nightclubs.

Dj Mano	Mano is a hypocoristic form of the apocope of the Hebrew first name Emmanuel, which means <i>God is with us</i> . This hypocoristic form of the said first name is notable in Spanish and African circles. Dj Mano, bearer of the first name Emmanuel, identifies with the biblical character.
Dj Marwane	This pseudonym used by the presenter is a direct reference to Habib Marwan, a character in the television series 24H Chrono by American creators Joel Surnow and Robert Cochran, known for his strategic intelligence and ruthless attitude.
Dj Missile	A guided projectile weapon capable of destroying a moving or specific target with precision.
Dj Oxy	Oxy is an apocope of oxygen. The host identifies with the oxygen that is necessary for the life of the being. It is a metaphor of comparison. DJ Missile compares himself to the missile in terms of animation.
Dj Opie	An onomatopoeia imitating a succession of sounds in music. It is a kind of characterization of the DJ in question, as his performance begins with bits and decks.
Dj Patapata	Patapata DJ, alias chief of the Moloko village, the last rampart, is the full pseudonym of this disc jockey. The abbreviation of the pseudonym patapata is an onomatopoeia of the duck's walk, which is found emblematic and sacred in certain West African societies. He seems spiritually invincible with a reassuring walk.
Dj Ricard	An anise-flavored alcoholic drink. It's an aperitif. The DJ identifies with this drink, which is his favorite, and as a token of appreciation, customers satisfied with his entertainment should offer him this alcohol. It's also a form of incentive to buy and consume Ricard.
Dj Samurai	A warrior leader who protects a lord in Japanese cosmogony. Identification with such an individual indicates his supremacy in matters of animation.
Dj Sidney	Sydney is a natural jewel of the American continent, a vacation spot for some celebrities. It is comparable to an earthly El Dorado.
DJ Volcano	A catastrophic natural phenomenon that devastates everything in its path. It involves an opening in the earth that causes magma to rise to the surface. The presenter identifies with the power of this natural phenomenon.

Source: OUALI Malpoa Laetitia, DAÏLA Béli Mathieu and NANEMA Michel (2024)

The different designations recorded in the table above illustrate a sociolinguistic dynamic of the designations of cultural actors. These nicknames build a specific identification of each of the actors on a personal desire to want to be through his know-how in the field of animation and keeping his audience, which is the clientele frequenting restaurants and nightclubs in the city of Ouagadougou, in suspense. This designation phenomenon is part of urban sociolinguistics. Indeed, the contact of languages mixing with the contact of cultures in urban environments creates an ostentatious orientation in the designation. These designations require an aura and manifestation that is intended to be popular among urban dwellers. These nicknames often overlook the first and last names of the said bearers, thus erasing the civil identity of the animator. They are, among other things, referents and/or identifications with natural or supernatural objects of proven social ostentation, which create a desire to be the bearer of the pseudonym.

4. PSEUDONYM AND WANTING TO BE A DJ?

From a linguistic point of view, the name has no meaning. The nickname or pseudonym is part of this logic of the name. It can be explained according to the circumstances and contexts of designation. Thus, pseudonyms in the field of animation in the city of Ouagadougou are ostentatious and are explained according to the circumstances and contexts. They are the expression of the will to be, that is to say, the will of the bearer of the pseudonym to aspire to social advancement.

Furthermore, the profession of disc jockey is not subject to formal training, but rather on-the-job training. Thus, each DJ does what he or she sees fit to attract the sympathy and generosity of customers. Each DJ should have a specific brand in the entertainment through bits, deck games, speeches accompanied by music, and their pseudonym to announce their entry into the entertainment industry. The formation of DJ pseudonyms follows several lexical creation processes. To account for this, we distinguish between simple and complex forms, revealing a linguistic creativity that contributes to the individualization of DJs.

5. THE PROCESSES OF LINGUISTIC CREATION

The linguistic processes used to designate entertainment actors are multiple and varied. Indeed, DJs in the city of Ouagadougou use several linguistic processes to build strong identities. These are personal identity markers but also effective marketing strategies in the urban musical environment. These include borrowings from West African languages, onomatopoeia, surnames, and common nouns.

Regarding borrowings, there are four (04). Borrowing remains the indicator of linguistic plurality and the coexistence of languages in urban areas. The pseudonyms of DJs constructed based on borrowings in the city of Ouagadougou are: foxy, ayo, baby, and cash one. Among the four borrowed words, three are from the English language and one is from Bété (a language of the Ivorian Gur family). These different designations from the languages are a kind of identification of disc jockeys with the peaceful coexistence of languages and cultures. The use of borrowing in the designation is a sign of the valorization of the language. In this case, English is predominant because it is the target language. Indeed, the entertainment environments (restaurants and nightclubs, and drinking establishments) are a meeting place for several cultures. Several sociolinguistic communities meet in these circles, so having a pseudonym in a target language can be an asset for meeting people from English-speaking countries.

In addition to borrowings, there are pseudonyms made up of a mixture of languages. The urban environment is productive in terms of language creation. The meeting of cultures and civilizations generally takes place in large cities. This meeting leads to contacts between cultures and languages, all of which can lead to hybrid speech and/or designations. This is the case of nicknames such as "Junior Faso," which is a mixture of the French word "junior" and the Dioula "Faso," which designates homeland or belonging to a nation or country. The choice of a nickname according to the bearer is a remarkable expression of identity and belonging to Burkina. For him, youth must be an example of standard-bearers of the national flag, a symbol of patriotism and integrity. In these language mixtures in pseudonyms, we also identify pseudonyms formed from acronyms.

The acronym is an abbreviated form. It is stylistic and ostentatious. Among the nicknames, we find a case of acronymization: C.D.P "calmer of small dancers" (C.D.P) is a noun phrase. The core word "calmer" is a neologism derived from the verb "calm" which means to appease, to reduce ardor, to lull, to soften, to put to sleep, to moderate, to temper or to make calm. Calmer, here, is a neologism indicating the person who calms his audience through his entertainment. Calm takes the metaphorical form of the contradiction of thought. It signifies the fact that the DJ in his entertainment makes the customers dance until total satisfaction. If it is true that neologisms made up of acronyms are expressive in designation, there are a large number of pseudonyms constructed from lexis, notably nominal ones. Nominals are the majority of names used to describe entertainment workers in restaurants and nightclubs. There are anthroponyms, surnames, and toponyms. Anthroponyms referring to famous, biblical, or media personalities

are: Fally, Mano, Joel, Cristiano, and Marwane. As for toponyms, we have *Sidney*, which refers to a tourist location. Bakala, Castel, and Ricard are surnames associated with local commercial or cultural references, evoking prosperity, grandeur, or a personal preference. According to BIDAUD Samuel (2016), anthroponyms can be analyzed independently, which involves focusing on "[...]a characteristic of the character, whether it is a geographical, social, personality trait or narrative function." In addition to anthroponyms, there are common nouns that are used to designate disc jockeys. These are Missile, Volcano, and Samurai. Missile and volcano are respectively a powerful weapon that generally reaches its target and a volcano, a natural phenomenon that can create disasters. These two nominals designating pseudonyms show the will of said bearers to have simulable force in both realities. As for the third, that is to say the Samurai, which is a title of dignitary materializes and also symbolizes strength and supremacy. Among the nominals, we have apocopes. Indeed, apocope is one of the processes of truncation, consisting of removing the final syllables of a word to make another. The nicknames of the actors in the animation are pseudonyms that follow the apocope process. Dino, Euro, and Oxy are respectively apocopes of dinosaur, Europe, and oxygen, with metaphorical references to power, value, or vital importance.

Finally, the pseudonyms of certain cultural actors are made up of polyphonic ideophones and neologisms. The ideophones and onomatopoeias are Opipi and Patapata. Opipi is a musical ideophone whose origin remains to be investigated. As for patapata, it is the imitation of the duck's gait, which, from a cultural point of view, is a majestic and reassuring walk. These sound or rhythmic reproductions, intended to evoke the musicality of the animation or the gestural particularities, are signs identifying each of the actors. Similarly, pseudonyms are given on polyphonic neologisms with urban connotations. These are neologisms that particularize the social category, notably youth: Karasko and kamso.

6. THE NICKNAME IS A QUEST FOR FAME AND OSTENTATION

The pseudonym is the identity of the host in nightclubs, restaurants, and even in the city. Speaking of recognition, one DJ confides this:

“In my neighborhood, they call me Karasko. If you give my name or my first and last names in my neighborhood, you won’t find me, because no one knows these names. Everyone calls me Karasko, even my parents. Karsako is a legend in animation” (DJ Karasko)

DJ Karasko's words confirm the idea that the pseudonym can overshadow the identity of the host. The pseudonym confers aura and notoriety. DJs have decided to use anthroponyms (Joel, Marwane, Cristiano, Mano, Kamso, Karasko, Sidney, Castel, and Ricard). These names and/or first names used as pseudonyms have a grandiose aim. These are pseudonyms referring to first names with religious significance and/or internationally renowned toponyms. Thus, in the designation, there is a change of category, that is to say that the anthroponym or toponym, or citonym, becomes a nickname that enhances its bearer. These designations can be formed by composition, by derivation, and by borrowing according to the norms of lexical creation. They are forms of urban neographisms or youth speech. It is in this logic of lexical creation that Y. OUEDRAOGO and B. M. DAILA (2018, p. 3) believe that "neography is the set of processes for creating new lexical units or words which essentially take into account phonics". These neologisms can be integrated or not integrated while remaining realities in the communication of young people in urban areas. This is the example of "*Le10 alias Barçal^{is}*», which is a mixture of numbers and letters. In fact, the number 10 corresponds to the phonics ten, followed by an apocope made on the second element, supposed to signify the city of Barcelona in Spain in "*The 10 alias Barçal^{is}*».

The linguistic origins of DJ nicknames vary depending on the sources of inspiration and culture. First, if pseudonyms are chosen in the language of an ethnocultural group, this is not proof of the bearer's belonging to this group but rather of their multilingualism, since most DJs speak at least two languages. Second, the language also reveals the geographical origin of the bearer of the pseudonym and their cultural conception, because the pseudonym can reflect feelings for an idol, a brand, a city, etc.

In the field of sociolinguistics, nicknames are a powerful tool for asserting identity and social distinction. According to Pierre Bourdieu (1982), language functions as a "market" where each attempts to impose symbolic legitimacy. In urban African environments, and more specifically in the world of restaurants, nightclubs, and drinking establishments, DJs do more than just play music: they build an image for themselves through carefully chosen pseudonyms, aimed at establishing their notoriety and capturing the public's attention. As Louis-Jean Calvet (1999) states, "the name is a first form of symbolic power." Thus, the pseudonyms adopted by DJs demonstrate a desire to stand out and make an impression. Some refer to figures of power and prestige, such as Samouraï, Missile, Castel, and Cristiano, evoking, respectively, the agility of a warrior, the explosive impact, and the energy of a volcano. Ostentation is also manifested in

names with exotic connotations, such as Sydney or Barça, which project an image of grandeur and international openness.

7. CONCLUSION

The morphosemantic analysis of the pseudonyms of disc jockeys (D.J.s) in the city of Ouagadougou has revealed both the linguistic creativity and the identity dimension of these nicknames. Indeed, the pseudonym emerges as an instrument of distinction and recognition within a highly competitive professional environment. Through linguistic innovation processes such as borrowing, apocope, acronymy, semantic neologism, and composition, these pseudonyms constitute a dynamic lexical system in which each D.J. fashions a distinctive stage identity. This pseudonymy is rooted in a sociolinguistic context characterized by language and cultural contact, resulting from what Calvet (1999) calls the “mechanics of languages in interaction.” Thus, the pseudonym becomes a symbolic capital in Bourdieu’s (1982) sense—a sign of power, prestige, and legitimacy within the “linguistic market” of musical entertainment. By appropriating famous anthroponyms, exotic toponyms, or mythical references, D.J.s position themselves as “ambassadors of joy” and as entrepreneurs of fame who construct their public image through speech and performance. Beyond mere naming, pseudonymy reveals a quest for ostentation and social visibility. It functions as an identity discourse, in Charaudeau’s (2005) sense, through which D.J.s script their persona and stage a social “will-to-be.” These pseudonyms simultaneously reflect local rootedness, through Burkinabè linguistic and cultural references, and a transnational openness, marked by the influence of English, French, and Ivorian or Congolese languages. Hence, the D.J.’s pseudonym is not simply a verbal ornament. It constitutes a true identity trademark—a discursive sign of distinction and a strategy of visibility within the urban entertainment sphere. The study shows that the pseudonymy of Ouagadougou’s D.J.s, at the crossroads of linguistics, culture, and social marketing, deserves to be viewed as a privileged space of lexical creativity and identity affirmation within the multilingual African context.

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