



## Dorothy Richardson's Poetic Works

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### ABSTRACT

This article is dedicated to the poetic works of Dorothy Richardson. The concept of woman, displayed in the poetess's work, is part of the picture of her imaginary world. It should be noted that it is broader than the primary concept, because it includes D. Richardson's personal experience. At the same time, it provides what was mentioned earlier: the concept of the poetess reflects the position of the author, but the national concept has not completely disappeared, both concepts overlap with each other.

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America went through many crises in the 20s, 30s, which undoubtedly affected the attitude of the entire population. Most famous people have their own legends and tall tales, and Dorothy Richardson is no exception. The star personality regularly met with critics, writers and publishers in the restaurant at the Algonquin Hotel. The owner of the establishment understood and did not miss the benefits of such meetings, because they attracted the public who paid money. Therefore, the impoliteness of the guests was looked at condescendingly, not considering it necessary to pay much attention to such an attitude. Moreover, a special table was equipped for such meetings. Dorothy Richardson stood out among the regulars, she was well-mannered and sweet, but sometimes she took liberties in the form of snide remarks, strong words and refined sarcasm. For example, at one of the meetings, she noted that a well-known girl in literary circles knows more than 15 languages, but she will not be able to say the simple word "no" in any of them. In this remark, of course, there was sarcasm mixed with doubt about the competence of the girl. About the actress Katharine Hepburn, who showed considerable promise and was known for her acting, Dorothy Richardson also expressed herself in a similar way, saying that the range of her acting was rich from A to B. This behavior was very typical of Mrs. Richardson. Of course, her creative works are not limited to just such remarks. D. Richardson left a considerable legacy: poems, reviews, short stories. According to her scripts, several films were shot in Hollywood, some of which were nominated for an Oscar. "The Birth of a Star" is the most famous film, shot according to the script of an American writer, has been remade several times, which testifies to its popularity and relevance. Moreover, not only films are relevant, but also reviews that are more than 50 years old, which is an occasion for understanding the talent of D. Richardson. Remembering the writer's statements, you can pay attention to her idea that she would call her autobiography "The Story of a mongrel". The fact is that, despite the fact that her father, a Jew by nationality, succeeded in business, and her mother was an educated and learned woman, Dorothy Richardson did not consider herself a happy child. The situation was aggravated by the early death of the mother, and the stepmother was not kind to the girl. Dorothy Richardson was not happy in love, she married for the first time in order to have a reason and an opportunity to change her surname. However, she loved her first husband and regretted the divorce. Moreover, the young man served as a prototype for one of the characters of the literary activist.

After another novel, D. Richardson did not want to live, which is why suicide attempts were so frequent. However, fortunately, the famous woman was saved just by her constant sense of humor, which helped her to irony even herself, and not just the people around her. She has prepared ironic epitaphs for her tombstone many times, although it is quite problematic to translate humor in its original preservation into Russian. We will try to analyze in detail the creative heritage of the writer, as well as to identify the influence of her personality on artistic speech and works in general. Let's analyze some of Dorothy Richardson's poetic works, which were published in the collection in the 20s- 29 30s and reflect the initial stage of the writer's work. The collection is called "The Collected Poetry of Dorothy Richardson", which included: "Enough Rope" (1926); "Sunset Gun" (1928); "Death and Taxes and Other Poems" (1931).

Despite the relatively short form and small graphic content, the semantic component of the poetic text is full and extensive. In the poetic texts of Dorothy Richardson, which served as a material for research in our work, we will consider the I-concept of woman. This is an invariable component in the culture of the American linguistic and cultural community, which is complicated by the author's individual personal ideas and has a value component. Performing an analysis in the linguistic and cultural aspect does not imply the use of any references, references or footnotes, since the text itself is the carrier and source of linguistic and aesthetic information. Exploring the lexical concept of woman in the works of Dorothy Richardson, the following features were taken into account: the concept is a "layered" structure of construction, which consists of a core (where the main feature is included), a nuclear zone (other lexical features of the concept), a periphery (associations and figurative representations); the artistic concept is not studied without its connection with the primary, cognitive concept; when performing the analysis, it is necessary to take into account cultural and historical phenomena that may affect the value element of the I-concept; when conducting research, the etymology of the core of the concept is observed; the need to develop a combined methodology that will be aimed at analyzing the lexicographic verbalization of the primary concept of woman and for comparison with the concept of woman provided in the work of D. Richardson. The methodology is applicable to describe the concept of woman in the national aspect. Further, the results of the analysis should be compared with the results of the following analysis of the concept of woman, which was used in the works of D. Richardson. The second method looks like this: I. Definition of the reference situation to which the concept under study belongs; II. Construction of the lexical and phraseological field of the concept under study: identification of direct nominations - synonyms, antonyms, etc. III. Description of the structure of the concept: cognitive layers, sectors and cognitive features forming them. IV. Comparison of the revealed results of both analyses V. Summing up the results. Dictionaries were actively used to define the concept: Heinle's Newbury House Dictionary of American English, Macmillan Dictionary, Cambridge American Dictionary, Oxford Advanced American Dictionary, Collins American Dictionary. Before the analysis was carried out, the reference situation was determined, i.e. the creative work of the writer has been thoroughly studied, the mood of the texts has been revealed, the main themes have been identified, the most important ideas of the works have been identified. D. Richardson's creative activity fell just in the period between the First and Second World War. After the 1910s, the so-called modernization of lexical means took place in American literature. The following can be said about this period: the 1920s can be dubbed the time of the "lost generation", which is characterized by feelings: loss, indifference, notes of depression. At the beginning of the XX century, the peak of creative activity was noticed, during which artistic and visual means were replaced, rhythmic renewal took place. The residence of budding writers abroad was developed, which contributed to the cultural and creative enrichment of the author's personality. The 1930s were a painful time for Americans, when the economy was in an extremely deplorable state. It was then that a campaign was launched, the ideology of which was expressed in the equality of men and women. It was during such a difficult period that the creative activity of the writer began, and this difficult time was reflected in her poems. Her works were characterized by an experimental style, in addition, the poetess was not afraid of self-expression in various ways: she was too bold in her judgments, too sarcastic in all matters of human life: she ridiculed inequality, poverty, racism, unhappy love, etc.

The revealed cognitive layers led to the following conclusions: the concept of woman, displayed in the poetess's work, is part of the picture of her imaginary world. It should be noted that it is broader than the primary concept, because it includes D. Richardson's personal experience. At the same time, it provides

what was mentioned earlier: the concept of the poetess (profession, availability of talents and skills) reflects the position of the author, but the national concept (beloved, independent, independent girl) has not completely disappeared, both concepts overlap with each other. In the poetry of the American writer, a woman is described as a talented person who is always in search of love, but she is unhappy. There is a certain cycle in the works: a woman is tormented by love torments, but invariably begins her novels anew. Such inconsistency is also observed in creativity: she really appreciates its presence in her life, but at the same time it is just a simple hobby. Often the female character is ironic, like the poetess herself, but it does not solve every day's and serious problems.

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