

Analysis of the Integration of Poetry and Painting in William Carlos Williams' April

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Abstract

William Carlos Williams (William Carlos Williams 1883-1963) is one of the most famous American poets in the 20th century. His creation is characterized by the use of spoken language, trying to convey the feelings with concise and clear descriptive images and loose short sentences. The integration of poetry and painting is another major feature of his works, that is, integrating the painting art into the poetry creation, making the text full of light and color art, and making the whole poem more vivid and realistic. "April" is appropriate wording, using the combination of activity and inertia, to describe the images in the poem like a painting. It is a poem that visually reflects the spring, with philosophical and negative complex emotions inside. Based on Kandinsky's colorology and Williams's poetics theory, this paper explores the artistic effect of poetry and painting shown by this poem from the three aspects of color description, form and image.

Keywords

William Carlos Williams; Colorology.

1. Introduction

William Carlos Williams, the originator of American postmodernist poetry. His father was British, and later moved to the United States, so he was the first generation of Americans born in the United States. As a professional doctor, Williams emphasized clinical and instrumental medicine, and his profession and background together created this realistic poet. He could not publicize things above tradition and ideas, nor willing to eulogize European tradition and civilization, and oppose the elite consciousness. Williams believed that only adhering to the native American spirit was the artistic path he wanted to pursue. That is, to use the language of ordinary American people to write about American subjects, thus establishing a unique poetry with native American characteristics. He said: "I believe that all art comes from there, and it must be, because then our senses can find the material." His anti-traditional European culture is also reflected in his idea of Americanization poetry that "only new is good". His other words, "There is no idea, unless in things", even highly generally expressed Williams' poetic creation principles: discard tradition and return to life, express ideas with concise and clear images, and oppose the complex, heavy and too dense internal structure and obscure symbolic system. He believes that all the coarse, pickled and ordinary things in daily life can be included in poetry, and the writing speed should be fast, so that the sound of nature can be recorded naturally. Due to the deep influence of modernist painting, he is committed to integrating the painting art into the poetry creation, awakening the readers' rich imagination of color, image and emotion, and showing the interlinked artistic charm of poetry and painting. In the poem "April" ("April"), the author describes the vibrant spring scenery of nature, with bonus sunshine and picturesque scenery through the writing technique of poetry and painting. The language is simple, advancing according to the picturesque image, and the description of spring sleepiness at the end makes the article end in the aesthetic and tender feelings. There are paintings in the poem, which is fascinating.

2. The Description Method of Color is Provided:

Kandinsky, an abstract painter active in the 20th century, believes that color can express inner emotion, saying, "First, when the eye is obsessed with the beauty of color and the characteristics of it, the pure sensory effect of color occurs... Second, the second main effect observed -- the psychological effect of color appears. In this case, it is the psychological power of color, which causes the tremor of the spirit." Poetry is not like a painting, which can directly make people appreciate the tension of color and then perceive the beauty of art in a moment. Therefore, in the expression of poetry, it is very important to vividly convey the information of different colors. In April, Williams made full use of the rich description of various images, directly or indirectly showing the color of spring and introduced the description of smell to further render the three-dimensional sense of the picture, convey the beautiful and meaningful beauty, and shape the artistic conception of poetry and painting.

The author uses the first-person perspective to describe the scene in his eyes from far and near, interacting with the reader in the first sentence, the sentence "If you had come away with me / into another state / we had been quiet together. [1]" Quickly close the distance between oneself and the reader, as if the following poem is not a simple record of the spring scene, but a spring world between the reader and the author ("another state"), a real world that can be felt with sight, hearing and smell. The word "quiet" sets the tone of the text is slow and long. The next fourth to eight lines describe the rising sun "But there the sun coming up / out of the nothing beyond the lake was / too low in the sky, there was too great a pushing / against him," In writing about the sun, The poet's sun seems to rise slowly from the lake, "But" connects to the action of the sun "coming up", In contrast with the "quiet et" in the previous sentence, The author does not directly describe the color of the sun, But through a series of descriptions, In the position of: "beyond the lake", "in the sky", On the rising speed: "too low", Feeling: "a pushing / against him" can make the reader appreciate the image of the sun in the eyes of the poet: it hangs in the air, Near the surface above the lake, And it rises slowly under great pressure. Impressionist painters think that any object in the world is only the medium of color, its significance is not important, important is the feeling brought by color to people [2]. In the ninth to fifteenth lines of the poem, "too much of sumac buds, pink / in the head / with the clear gum upon them, too many opening hearts of lilac leaves, too many, too many swollen / limp poplar tassels on the / bare branches!" The author directly uses "pink" to show the pink bud of lacquer trees. In color psychology, pink gives people a dreamy and gentle feeling [3], pink weakens the intensity of "too much", making the intensity of flowers open not to make people feel noisy and gorgeous, but elegant and delicate. "clear gum" depicts the colors from the side, adding a clear tone to the pink, as if the reader can see the buds that shine in the sun. Lac leaves and poplar flowers are both beautiful plants, with "too many" and "swollen" decoration, as well as "bare branches" contrast, the picture is full but not overflow. Compared with vision, hearing and other sensory functions, smell has a sense of dominance. Breathing and life are together. When we can not refuse to breathe, the smell will enter our body from various channels, entrances and even narrow gaps, showing a breath of power. Whether you accept it or not, the smell will leave a mark and become a part of your own physical memory [4]. Therefore, the sense of smell can actually make people quickly remember related things in a short time, and they can even feel the time, place, and all kinds of details. This subtle feeling is connected with the inner experience, delicate and profound. In the sixteenth to eighteenth lines of the poem, "It was too strong in the air. I had no rest against that / springtime!" The author describes the smell, in this strong fragrance of flowers, the author is intoxicated to sleep. A few short words to express the poet's heart of love for spring. Eliot described the auditory response as the "auditory imagination," the feeling of music and rhythm." This feeling goes deep into the conscious thoughts and feelings, invigorating every word; deep into the bottom of the dormant end of the

sensory nerve, returns to the source, retrieved something, and pursues the beginning and end[5]. "In short, hearing is the horn that awakens the deepest memory. At the end of the poem," The pounding of the hoofs on the / raw sods / stayed with me half through the night. I awoke smiling but tired. " the poet adds the Angle of hearing in the description. The noise of the horseshoe stepping on the turf made the author wake up in the "moving" spring scenery, but when he woke up, his face still had a satisfied smile when he went to sleep. Maybe he was still intoxicated in the spring scenery in his dream. In the quiet spring scenery still want to sleep, and in the vivid spring scenery reluctantly to wake up, read to endless aftertaste.

3. Image

Russian formalist theorists define art as the structure of the art form processed through materials. Through these art form structures, the art watchers further acquire the meaning beyond the art form itself[6]. This implication is the beauty of the image, which constitutes the noumenon of the art works. When writing poems, Williams insisted on the use of spoken words and loose short sentences, with concise and clear descriptive images, against the complex, heavy and dense internal structure and obscure symbolic system. Show the visual fluidity of the image from different perspectives, "create the visual space and effect of cubist painting with multi-view panoramic coexistence"[7]. In this poem, Williams draws a picture of a fresh and beautiful spring scenery for the reader. He uses the simplest scenery in nature to create a beautiful artistic conception, let the reader together with himself, showing the endless meaning, all the meaning in the artistic conception. The main images in the poem are "sun", pink "sumac bud", clear "glue", "lilac" leaf, "soft" poplar flower, "naked" branches and so on. The series of images constructed by the poet are all designed to express his love for spring. The first image, "the sun", makes the whole poem very bright and vivid. Pink "sumac bud" to the color of the poem added a charming han, clear "glue" makes scene more full, open heart "clove leaf" and "soft" poplar on the basis of the visual to join the rich level of smell, so a spring beauty view readers, let the reader can see the warm spring, feel the warmth of the sun, touch the pink bud soft waxy, was clear glue brushed, smell reassuring sleep of flowers. After a deep sleep at the end, even though he is disturbed by the spring horseshoe, I feel why not? Various images reflect the author's comfortable heart in the spring, and even want the reader to enjoy the beautiful scenery together with him. The poet does not use a word to mention emotion in the whole poem, but only uses rich and appropriate images to achieve the effect of making readers enjoying the abundant spring scenery personally.

4. Epilogue

In the late 1920s, Williams participated in the "object doctrine" poetry school, which advocated "to want things, not concepts", and believed that poetry must walk out of the ivory tower and return to reality. And "April" is a very realistic landscape poem, perfectly showing the artistic characteristics of poetry and painting. Based on Kandinsky's color theory and Williams' poetics theory, this paper discusses the artistic characteristics of poetry and painting, combined with text analysis. The study found that Williams successfully integrated into multiple artistic means, using a variety of images, a variety of feelings, a variety of space to describe the scene, thus integrating poetry and painting, so that the poetry presented the beauty of color and artistic conception in the painting works. Color is an important element of the confluence of art and emotion. The poet uses the color elements and cubism perspective techniques in painting to outline a bright spring landscape. It creates a leisurely spring environment of "scene blending". Williams integrates painting art into poetry with ingenuity, breaking through the restrictions of language itself on poetry. Although poetry is based on the simplest images in daily life, it blooms the beauty of painting art and makes readers linger in it.

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