

Research on the Image Tension of British and American Imagist Poetry

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Abstract: Imagist poetry emerged in the field of Western poetry in the last century. Its British and American imagery advocated the concise and concise language of poetry, thus emphasizing the effect of building imagery. The "meaning" in poetry is mainly reflected in the changes of the poet's thoughts and emotions, which in turn arouses the emotional resonance of the readers; and the "image" is the creative thinking ability through visual and auditory, so that it can be freely retracted and audible. This paper mainly studies the image tension of English and American Imagist poetry based on the poems made by some English and American imagery poets.

1. Introduction

In the continuous development of modern poetry, imagery poetry is an important part of poetry. In 1912, the Anglo-American imagery gradually emerged. The Anglo-American imagery poetry is like a finely crafted art. It is simple and concise in terms of language, accurate construction of vivid images and metaphorical depictions, and smooth and free-flowing rhythm. Insights. Ezra Pound, a typical representative of the Anglo-American imagery, once believed that the core factor of poetry is that poetry itself has strength and strong sense. Therefore, this paper is mainly based on the "intention" and "image" to explore the beauty of the tension of British and American Imagist poetry.

2. The "Meaning" - The Beauty of Tension

Love. The meaning of "Italian" in English and American Imagist poetry refers to love. The essence of beauty in poetry comes from love, and the beauty of tension will be revealed in love. Among the many elements of the beauty of poetry, poetry is hailed as the first element. The British and American imagery poets regard poetry creation as a dynamic process, and the poet feels and appreciates the external environment, transforming this subjective emotional expression into an objective object [1]. Just like Mr. Guo Moruo's old saying in our country, "The essence of poetry is reflected in lyricism" is not a beautiful conception for all "love". The beauty of poetry needs to have a sense of true feelings in order to fully express its performance. Only when it is seen as the emotion of the aesthetic and performance object, according to the law of the evolution of poetry, using the artistic processing method to transform it into an objective object, it can be called poetry, exerting the aesthetic effect, and demonstrating the tension of poetry beauty. This emotional expression is not a one-sided release of psychological emotions from which to gain real pleasure. It can be called the aesthetic object emotion needs to use the art processing method to make it become objective physics, but this objective object can stand the rational scrutiny and the exploration of thought. As Ezra Pound said, "imagery is a fusion of reason and emotion." Although Ezra Pound pays attention to the important expression of emotions in poetry, this emotion is derived from thinking. The product formed. The role of imagery poetry, which is too much in pursuit of emotional venting, cannot be called the expression of personality charm and creative thinking. The poems of the Anglo-American Imagist are more inclined to the present Ezra Pound's "Ezra Pound: His Poetry and Poetry" by T. S. Eliot. The emotional point of view, that is, "the application of free poetry reflects the artist's gas field, and then the free poetry is used as a tool to convey thoughts and emotions, and at the same time it is not a fanatic, excessive pursuit." Only in the case of "love", the use of rational Thoughts precipitate the state of art. It is the poet's attitude towards life that reflects

the attitude towards life, shows the true affection, gives the work a new soul, and plays the role of "image" for the beauty of tension.

Emotional resonance between meaning and image. The construction of "image" in British and American Imagist poetry mostly stems from the poet's actual observation and deep thinking on things, and then forms a deep affection, using simple language to express the emotion of the object. The "meaning" is concise, Sophisticated. To this end, this emotional burst will also make people relish, savor, and then feel the poet's rich and delicate emotions, this emotion is the emotional resonance of meaning and image. Take the "The Pool" poem by Hilda Doolittle's author as an example [2], namely:

Are you alive?
I touch you.
You quiver like a sea-fish.
I cover you with my net.
What are you-banded one?

Although poetry is short, it is unique. The author stares at the pool, seemingly very calm, but the heart is in a far-reaching question "is it still alive?" In fact, the author does not feel the pool, but the shadow of the water surface is made into the author. This is also the author's self-question. However, the author's heart is hoping to break this seemingly calm pool, and then report to the temptation and look forward to the water. The water surface turbulently with the touch, and the reflection water forms a different line of dwarf, which makes the author feel like a fish. It seems that freedom is actually bound in the net and struggles. At this point, the author's inner heart can't use words, just feel that his emotions are to be released from the body. This profound emotion needs to use the simple language to express the "meaning" of the beauty of tension. In deep understanding and cognition, It is constructed as an "image". This "image" is only a manifestation of the emotional spirit, with realistic attributes, but it cannot surpass reality [3]. This poem is parsed from the meaning of the surface, and there is only one "image". However, after the depth of experience, beyond the reflection in the real water surface, its "meaning" as the meaning of "image", and "image" is also an extension of "meaning", showing the beauty of tension. The author uses the superposition writing method of "image". For example, the real description of the sea fish is the representative of the real image, and the metaphor "image" is the reflection of the bondage. Combine the two "images" into one. The emotional expression of this compound "image" is after the "intention" has been deeply pondered. The first meaning of "image" is the author's actual memory impression of the pool. This memory impression has the effect of gaze, which makes it have the effect of tension; and the second layer of meaning is the "intention" of the author's inner emotion. It is also the effect of the beauty of tension. The mutual echo of the metaphor of the metaphor is the same as the tension effect of the "image", which further expresses the author's thoughtful writing emotions, and combines the two "images" of the two aspects into one work, demonstrating the beauty of the artistic conception of his poems. . This kind of beauty is the beauty of tension, and the artistic expression of "image" is "meaning" [5]. The beauty of the tension in this moment is that the author's subjective delusion is transformed into the beauty of the object, which makes the poetry more layered. The author always believes that the intention of poetry exists above the objective facts, directly showing the author's "meaning" like emotional tension, and the beauty of tension is also the integration of objective "image" and subjective emotion "meaning". After the author expresses the subjective consciousness strongly, and then goes to the transitional stage, the role of creative thinking is exerted. It is the interaction effect between the two sides of the phase of mutual recognition between the object and me, and then the resonance of the emotion and the resonance of the image make the meaning The release of the beauty of tension after resonating with the "image", and the tension of this emotional resonance is directly reflected in the role of "Italian".

The beauty of KONE. The "November" by the more active poet Flint of the Anglo-American imagery, its poetry content is natural, beautiful, and lyrical, reflecting the author's deep love for his lover. Under the comfort of ease, the author uses a coherent overall structure, based on the warmth and intentional beauty of November, with the help of apples, the sun, laughter and so on. This

method of writing is combined with the inner feelings of the author, and is presented in the objective object in November, without too many spatial jumps [6]. It can be seen from the poem that the poet's inner world is indeed optimistic and gratifying. Although it is an expression of objective objects, it contains melodious and affectionate beauty in the author's heart. This is also the concrete appearance of the "meaning" of tension. The sincere emotions are reflected in the sunshine of November, and the laughter of the birds and the apple trees are reflected. The mutual integration of the images together shows that the copper ions are not, as if you can hear the sound of the birds singing. Slowly reading, recollecting to the poor, this is also the direct manifestation of the tension of the imagery, using the "image" directly to express the "Italian" operation and maintenance. This also shows the author's belief that Imagist poetry is an inner world that expresses the subjective "meaning" of the author on the basis of objective nature. The in-depth explanation can be "ideal" as an objective and natural image. Its "meaning" is the carrier of tension, which makes the "Italian" appear through the "image" carrier of the beauty of tension, and achieves the visual effect of "image" and win-win. The beauty of KONE that shows imagery.

3. The "Image" - The Beauty of Tension

Visual tension. The "image" in the Anglo-American imagery poetry is directly reflected in the effect of visual effects. When people observe the visual effects, they further stimulate people's visual nerves. Like the arguments explained by Belinsky, the poet can observe all the ways and colors. The poet has the ability of the artist to add different forms and colors to all intangible things. Belinsky advocated that poets should construct "images", like painters, using colors and methods to give people more beautiful feelings [7]. In most cases, the tension of "image" is not only the extension of planarization, but the construction of spatial thinking. This construction needs to use the change of color, the processing of light, and the use of lines to make the plane "image" become more Three-dimensional, visual. "Image" uses the aesthetic imagination to stimulate people's sensory nerves, expand the space of thinking, and bring people a higher spatial experience. The beauty of the tension of spatial perception is more inclined to the actual expression and visual aesthetic of the actual object. This kind of visual tension does not need to be formed by the fusion of color and lines, but requires a constructive "image" language to stimulate people's aesthetic senses and imagination to be realized. To this end, the visual tension of the British and American Imagist poetry requires more sensory stimulation of the "image" aesthetic subject, requiring the author to make the language more precise in the "image" construction.

Audiovisual tension. "Image" is the audiovisual tension, and its meaning is expressed in the "imagination" of people's auditory imagination, making its "image" sharper. Based on this situation, the subject of aesthetics becomes audible. tension. In order to awaken the sense of excitement to the aesthetic subject, it is necessary to construct an "image" using emotionally rich language. The Anglo-American imagery directly reflects the rhythmic characteristics of emotion and affection, which makes the British and American imagery poetry more natural and quieter, and the single unchanging style and the Yangge style can not show the beauty of rhythm. Just like Ezra Pound's "Rhythm" in "Free Poetry", the beauty of the rhythm is much more artistic than the prescribed rhythm. For this, Ezra Pound has also said "The rhythm makes the music play a long and short sentence." The effective application of cloud smoke can make the "image" stronger, and also increase the mutual affection between the aesthetic and the "image", and make the "image" and "the same rhythm". The emotional experience between me and the rhythm formed by the "image" resonate with each other [8]. It is necessary to form certain standards and levels to determine the tension of the audiovisual, so that the rhythm of rhythm can be maintained in a harmonious and harmonious situation. Everything in the world is alive, and it is also the beauty of the rhythm of the rhythm. The author can use the method of induction and fine language to make the imagist poetry more "image" based on his sensitive and sensitive mind. .

4. Conclusion

In summary, the study of tension beauty in British and American Imagist poetry uses language as the basis and forms an interdependent and interdependent relationship with the surrounding atmosphere. For the Anglo-American imagery poetry, its "meaning" and "image" are expressed. The tension developed is in-depth research and analysis, which in turn enables the development and practice of the beauty of the flash poetry tension. This degree can be understood as "true feelings - cut off - borrowing things" and so on. Among them, the mutual influence between "Italian" and "I" and the mutual enterprise also enabled the beauty of tension to develop, exerting the poetic role of its British and American imagery, and strengthening the role of the tension of the imagery.

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