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A Literary Stylistic Approach to the Lyrics of Li Yu and Li Qingzhao

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of the requirements for the degree of
Doctor of Philosophy

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ABSTRACT

This thesis analyses the ci-poetry of Li Yu (937-978) and Li Qingzhao (1084-1155?) from a literary stylistic approach. It simultaneously draws inspiration from the traditional Chinese criticism and takes advantage of the modern analytical approach. It involves three levels of analysis: linguistic description, literary interpretation, and aesthetic appreciation. The thesis is divided into six chapters.

The introductory Chapter One includes a short survey of the history of Chinese literary criticism, a general discussion of ci as a literary genre, a short literature review of modern studies on ci-poetry, and a brief account of the lives and works of Li Yu and Li Qingzhao. The focus, however, is on the definition and rationale of the approach I have adopted. Traditional Chinese literary criticism, despite all its merits, tends to be intuitive and impressionistic rather than objective and analytical. Literary stylistics, on the other hand, is analytical in nature, and provides an objective methodology of systematic categories. It is mainly concerned with linguistic choices which are thematically and artistically motivated, and thus entails a close link between literary studies, linguistics and aesthetics.

In this first chapter, a hypothesis is put forward that, although both Li Yu and Li Qingzhao are traditionally classified as wanyue poets, their poetry on the whole is very different from the wanyue school. Since the traditional dichotomy of wanyue and haofang fails to capture the special charm and beauty of their poetry, a new category is necessary.

Chapter Two consists of an introduction to systemic functional grammar and my own stylistic model, based mainly, but not exclusively, on the systemic model. This approach to language - seeing language as a system, where choices are motivated by purposes for which language is used - best suits my
purpose of examining the relation between the two poets' artistic achievement and the manifestation of such artistic qualities through language.

Chapters Three and Four offer a comprehensive analysis of the poetry of Li Yu and Li Qingzhao based on the stylistic model set up in Chapter Two. The analysis reveals predominant features shared by Li Yu and Li Qingzhao: the power of diction, the compass of imagery, the expansion and elevation of the poetic world, the depth, intricacy and intensity of private emotions, especially tragic feelings, as well as the naturalness, spontaneity and straightforwardness of their lyric expression. These features culminate in a quality of dynamism, power and grandeur in their poetry that are well beyond the reach of most wanyue poetry.

Chapter Five focuses on the aesthetic effects of the poetry of Li Yu and Li Qingzhao by relating it to traditional Chinese painting. While haofang poetry resembles the Monumental landscape painting of the Northern Song in its embodiment of masculinity and sublimity, and wanyue poetry resembles the landscape and Flower-bird Brushwork of the Southern Song in its exhibition of femininity and exquisiteness, the poetry of Li Yu and Li Qingzhao is more similar to the Freehand Brushwork of Expressionism of Song literati. Their poetry represents a substantialized beauty with variety and intricacy as well as a sentimentalized sublimity with freshness and naturalness.

Chapter Six, the concluding chapter, summarizes the twofold objectives of this thesis. Firstly, it is hoped that the stylistic analysis will justify my hypothesis that the fascinating display of verbal ingenuity, structural flexibility and prosodic virtuosity in the poetry of Li Yu and Li Qingzhao endow their poetry with a uniquely synthesized beauty of vigour with grace, or masculine grandeur underlying feminine charm. Secondly, it is my aim to show that the approach this thesis has taken can offer a new perspective on literary texts, throw some new light on the meanings of the poetry of both Li Yu and Li Qingzhao, and, as it is based on a linguistic model, provide an analysis which is both more analytical and more consistent.
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CHAPTER ONE

INTRODUCTION

A well-known Chinese antithesis - "sturdy steeds, autumn wind, north of the Great Wall" and "apricot flowers, spring rain, south of the Yangtze River" - conjures up a contrastive vision: on the vast yellow plain to the north of the Great Wall, sturdy steeds are galloping ahead with long brown manes waving in the autumn wind, whereas in the fertile green land on the south of the Yangtze River, apricot trees, moistened by the gentle spring rain, are bursting into blossom with white and pink flowers, filling the air with fragrance. These images of the south and north actually characterize two types of beauty in Chinese aesthetics - that of femininity (Yin) and that of masculinity (Yang). To maintain the balance between Yin and Yang, neither of the two can be dispensed with. Contrastive as they are, therefore, the images in these two poetic lines are complementary.

The analogy of this antithesis underlies my choice of approach to Chinese literature. Traditional Chinese literary criticism, without doubt, has a lot to recommend itself: it is the same time provides a scientific basis and a consistent measure marked by vivid and striking imagery as well as refined and alert sensibility, emphasizing illumination and enlightenment, encouraging such modes of recognition as a responsive smile, or tacit understanding. However, we must also admit that while traditional Chinese literary criticism has merits in its own right, and sheds some light on the characteristics of Chinese literature, it tends to be intuitive and impressionistic rather than scientific and analytical. The comments critics make are often rather general, vague and sometimes even arbitrary, and their remarks contain a level of subtlety and a delicacy of nuance that are, almost like the music floating in the air and the moon reflected in the water, too elusive to grasp. On the other hand, the Western stylistic theories are analytical in nature, and as they are based on the findings of modern linguistics, they tend to be more objective and analytical. So, stylistics offers a new perspective for looking at literary texts, and at for the appreciation of
Chinese literature. That is why I will adopt a Western literary stylistic approach while at the same time still employing some traditional Chinese literary theories. Although some Western scholars have in the past considered Oriental culture more feminine than its Occidental counterpart, it is not my intention to identify the two approaches to literature - the impressionistic and analytical - as feminine or masculine, nor do I intend to impart any definitive value judgement on the many phenomena ascribed to "orientalism". The point I want to make, though, is that the two different approaches are complementary, just like the two types of beauty embodied in the two lines of poetry quoted at the very beginning of this thesis.

Here, we need to define what is "objective". One would argue that literary interpretation, indeed any interpretation, is a subjective activity as any form of unity or posited meaning resides in the individual reader's impression. So, it is very hard to carry out an objective empirical analysis of how a text works and what it means. However, "to a stylistician, linguistic facts constitute the objective basis of literary interpretation". Of course, the very nature of language as a social or conventional reality as opposed to the natural reality of the objective world predetermines the meaning of "objectivity". From one perspective, language in its very nature is arbitrary - the relationship between, in Saussure's (1857-1913) terms "the signifier" or "sound image" and "the signified" or "concept", that is, between a word or expression and the idea of a native speaker, is arbitrary. There is no reason, for instance, why we should use the word "dog" to refer to the "referent" animal dog other than cultural and historical convention. However since this relationship has been conventionalized, users of the same language typically follow this convention. So, arbitrary as they are, the phonological or syntactic rules constitute social facts that the speakers of the same language usually observe and abide by. In terms of language, therefore, the difference between "objective" and "subjective" is rather the difference

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4 These arbitrary relationships constitute a linguistic resource rather than rules, evidenced by the evolution of language over time or the displacement of convention in metaphors, slang and so on.
between "conventional" and "personal". Linguistic conventions produce objective linguistic facts, and interpretations based on these facts should be more objective and valid since the language system and the culture in which it operates form a common ground. By the same token, when we talk about textual significance, and in particular literary significance, we are in effect talking about the thematic and artistic values as taken on by linguistic features in certain contexts. Jonathan Culler once pointed out: "when one reads the text as a poem new effects become possible because the conventions of the genre produce a new range of signs".5 Our account of how certain linguistic phenomena produce effects is based not only upon empirical evidence but also upon acquired habits of interpretation. Thus when Halliday (1925- ) defined language as a "social semiotic",6 he also meant that language was a system of signs that are shared by a community of speakers. What is important then in a linguistic approach to literature is that it can produce consistent analysis.

As literary stylistics focuses on the linguistic features of literary texts, and at the same time also operates along the traditional interpretative method, it seems to me an eclectic approach to literary studies. Both Western stylistic theories and Chinese literary criticism will be applied in my analysis of Li Yu and Li Qingzhao's lyrics so as to show how the linguistic forms chosen by these two poets give rise to the literary and aesthetic significance.

1.1. Stylistics as a Discipline

Before I define literary stylistics, a brief introduction to the background of stylistics as a discipline is necessary. Stylistics originated and developed under the combined influence of modern linguistics and practical criticism. The first name that comes to mind is F. de Saussure (1857-1913) When he died his students sorted out their notes from his lectures and put them into a book entitled Course de linguistique generale, which was published in 1916, three years after Saussure's death. Saussure's theory marked the

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5 J. Culler, Structuralist Poetics (London: Routledge, 1975), p. 152
beginning of modern linguistics, and he has been regarded as the father of modern linguistics, and the founder of semiology as well as structuralism. Subsequently different linguistic schools emerged in Europe. A Formalist group headed by Roman Jakobson (1896-1982), known as the Moscow Linguistic Circle, flourished throughout the 1920s. Formalism was essentially the application of linguistics to the study of literature, but the linguistics in question were of a formal kind - focussing on the study of literary form while ignoring the content. One of the most influential linguistic schools after Saussure is the Prague Linguistic Circle, founded in 1926, after Jakobson had already visited Prague and become one of the major theoreticians of this school. Prague School linguistics and semiotics developed from Saussure's grammar and worked on structuralist principles. Structuralism is more concerned with structures - how individual linguistic units in a literary work fit together to form a structure. As linguists of this school emphasized the communicative function of language and the distinctive function of linguistic units, they are also known as functionalists. Other European functional schools include the French functionalists, the London school associated with J. R. Firth, and the Copenhagen school represented by L. Hjelmslev, whose theory known as Glossematics, referred to language as system and process. However, none of them is wholly satisfactory. Michael Halliday, himself trained in the London School, has observed that all of them, "in different but related ways, regarded the text as the object of linguistics along with the system. Their view would be that one cannot really understand the one without the other. It is of little use having an elegant theory of the system if it cannot account for how the system engenders text; equally, it adds little to expatiate on a text if one cannot relate it to the system that lies behind it, since anyone understanding the text does so only because they know the system".8

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Literary structuralism flourished in the 1960's as an attempt to apply modern structural linguistics to literature. Stylistics then became the study of style using the categories of a linguistic theory for one's analysis, rather than an untheorized intuitive response. In the 1960s, for example, many linguists, such as Ohman, adopted Chomsky's transformational grammar to analyse texts. However, like formalist and structuralist approaches, transformational grammar also disregards literary content and context. This limitation can only be overcome by linguistic theory with a contextual understanding of meaning to study texts - interpreting meaning in context. So I return to Halliday's systemic functional grammar, which emphasizes contextual meaning and social functions of language that is very important to literary interpretations.

Apart from the influence of modern linguistics, stylistics, as a discipline, especially Anglo-American stylistics, is also inseparable from literary criticism. From about the 1920s Westerners began to look for new ways of analysing literary works, as they felt the traditional literary criticism put too much emphasis on extra-textual factors, such as the historical background of a given work and the economic, social and philosophical background of its author, while little attention was paid to the work itself, that is, the intrinsic value or the literary significance of texts. In 1929 I. A. Richard published a book entitled Practical Criticism, in which he emphasized that literary criticism should be based on the language of the work itself. His view became very influential, and in 1930s, a school of "New Criticism" came into being in the U. S., represented by John Crowe Ransom and Cleanth Brooks, that focused on the study of "text-in-itself-relevance", and tried to relate form to meaning: how words and lines are associated with one another to make sense through linguistic devices. John


A. Rea, for instance, holds that since poetic meaning is realized through language, language should be the starting point of literary criticism. He claims that since language is one of the primary resources available to the poem, one is likely to agree with Roman Jakobson that "a linguist deaf to the poetic functions of language and a literary scholar indifferent to linguistics are equally flagrant anachronisms".

In the 1960s the two major groups of critics - the New Critics in Britain and America and the Formalists in Europe - began to recognize the similarities and overlaps in their approaches. Richard Bradford regards most of them as "textualists" because they perceive "the stylistic features of a particular literary text as productive of an empirical unity and completeness". Since the 1960s, the textualists have been challenged by contextualists. Bradford observes that while the textualist stylistics "perceive the literary text as a cohesive unity of patterns, structures and effects", and "record the ways in which literature borrows features from non-literary language but maintain that these borrowings are transformed by the literary stylistics of the text", contextualist stylistics emphasizes the ways in which literary style is formed and influenced by its contexts. "These involve (1) the competence and disposition of the reader; (2) the prevailing sociocultural forces that dominate all linguistic discourses, including literature; and (3) the systems of signification through which we process and interpret all phenomena, linguistic and non-linguistic, literary and non-literary".

All of these approaches are marked by the use of linguistic models in the interpretation of literary texts. Stylistics in this context is "the study of literary discourse from a linguistic orientation..., and it occupies the middle ground between the two." Halliday also defines stylistics for literary study as "the description of literary texts, by methods derived from general linguistic linguistic theory, using the categories of description of the

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13 Ibid., p. 73.
language as a whole, and the comparison of each text with others, by the same and by different authors in the same and in different genres".15

Literary Stylistics - the Approach This Thesis Has Taken

As an interdisciplinary practice, stylistics, by and large falls into two types, each with its own emphasis -- Linguistic Stylistics and Literary Stylistics16. Linguistic stylistics is based on modern linguistics. It is descriptively oriented, treating literary texts as formal linguistic objects essentially independent of their authors and their historical context. In fact, many stylisticians look upon it as an organic component of linguistics. Jakobson maintains "since linguistics is the Global science of verbal structure, poetics may be regarded as an integral part of linguistics".17

Literary stylistics, on the other hand, is mainly concerned with linguistic choices which are thematically and artistically motivated. It investigates the relation between a writer's artistic achievement and how it is achieved through language. In other words, it studies "the relation between the significance of a text and the linguistic characteristics in which they manifest".18 Although linguistics plays an important role in this approach, some extralinguistic factors are also involved, such as basic knowledge about literary criticism as well as literary and artistic sensitivity. Literary stylistics, therefore, entails a close link between literature, linguistics and aesthetics. Many stylisticians have adopted this approach to literature: N. Macleod, H. G. Widdowson, G. N. Leech, M. H. Short, N. Nash, R. Fowler

15 M. A. K. Halliday, "Linguistic Function and Literary Style" in Literary Style: A Symposium, ed. S Chatman (Oxford Univ. Press, 1971), p. 338. It should be pointed out, however, for Halliday, stylistics is the study of register, i.e. language in use - wider than just 'use' in literature.
16 Dan Shen points out that stylistics, as an intermediary discipline, is referred to either as 'literary stylistics' or as 'linguistic stylistics'. The epithet 'literary' stresses its difference from a descriptively-oriented approach to literary texts, an approach which treats literary texts as data or as formal linguistic objects... The epithet 'linguistic' emphasizes on the other hand the difference between this intermediary discipline (which is based on or informed by modern linguistics) and the more traditional approaches to literary style. See Literary Stylistics and Fictional Translation (Beijing: Beijing University Press, 1995), pp. 2-3.
and Halliday, to name only a few. All of them investigate the formal linguistic patterns of literary texts so as to show how a writer's verbal choices contribute to thematic and aesthetic significance, which in turn manifest a writer's artistic creativity. Indeed, this process of stylistic analysis is also a process of literary interpretation and appreciation.

1.2. Chinese Literary Criticism

Stylistics as a discipline was not introduced to China until around 1980, when China opened its door to the outside world. However throughout Chinese literary history, there were quite a few books which touched upon genre and style, and there numerous theories on poetics and aesthetics.

Chinese literary criticism as a conscious effort might be traced back as early as the third century when Cao Cao, his two sons (Cao Pi and Cao Zhi), and the Seven Masters of Jian'an appeared on the scene. In his *Lun Wen (A Discourse On Literature)*, Cao Pi (187-226), initiated the discussion of the relationship between a writer's personality and his literary style. Compared with some earlier expressive theories that emphasize universal human emotions, Cao Pi's theory is concerned with relationship between a writer's temperament or disposition (*qizhi*) and the style of his writing, placing more emphasis on individual personality. In his *Wen Fu (The Poetic Exposition On Literature)*, Lu Ji (261-303) touched on literary genres and aesthetic effects. He was even more interested in style than Cao Pi. In his *Wenxin Diaolong (Literary Mind and the Carving of Dragons)*, Liu Xie (465-532) summarized eight language styles while discussing the basic features of literary creation. His term *fenggu* ('air and bone', or 'sentiment and structure'), which refers to the vigour of style, has

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19 *Lun Wen* was originally one of the essays included in *Dian Lun*, a well-known work by Cao Pi, most of which, however, has been lost, and *Lun Wen* is the only complete piece that has survived. *Lun Wen* is regarded as one of the earliest essays on literary criticism in Chinese history.

20 Liu Xie summarizes the eight styles in Chapter XXVII. "Style and Nature" (*Ti Xing*): "All in all, we may enumerate eight different styles: first, elegant and graceful, or in the style of *tien* and *ya*; the second, far-ranging and profound; third, polished and concise; fourth, lucid and logical; fifth, profuse and flowery; sixth, vigorous and beautiful; seventh, fresh and extraordinary; and eighth, light and trivial". See Vincent Yu-chung Shih tran. *The Literary Mind and the Carving of Dragons* (New York: Columbia University Press, 1959), p.159.
become one of the most frequently used concepts in Chinese literary criticism. In his Shi Pin (Classes of Poetry), Zhong Rong (?-518) summarized the different styles of poets. Like Zhong Rong, Sikong Tu (837-908) was very conscious of artistic conception and style as well. In his Ershi-si Shi Pin (The Twenty-four Categories of Poetry), he classified poetry into twenty-four different modes, such as "imposing and perfect", "quiet and insipid", and "refined and elegant”. He is also the first to advocate that poetry should have its particular "taste" (wei), and the first to use the character yun (rhythm) in the discussion of poetry. Yan Yu (Southern Song dynasty, fl. 1180-1235) also paid great attention to artistic style, particularly imagery, in his Canglang Shihua (Canglang's Remarks on Poetry), from which the sentence "words have an end but meanings are inexhaustible"²¹ has been frequently quoted. Wang Guowei (1877-1927) discussed the style of ci-poetry in his well-known work Renjian cihua (Lyric Remarks for the Human World).

In classifying literary styles, traditional Chinese critics did not make the same distinctions between genre and style as westerners do, and tended to use the term ti to refer to both concepts. In the above-mentioned Canglang Shihua, for instance, Yan Yu summarized 110 kinds of styles (ti) which include such genres as "ancient style" and "recent style" (also known as "regulated") poetry, as well as such idiosyncratic styles as Su Dongpo ti (Su Shi's style).

In terms of Chinese poetic theory and criticism, a few concepts are worth mentioning here. This section does not attempt to provide a systematic study of Chinese literary criticism. Rather, it will only summarize a few basic ideas underlying Chinese literature and art. These ideas will be elaborated and further discussed in the ensuing chapters so that they in effect serve in establishing a conceptual framework for the analysis of the poetry of both Li Yu and Li Qingzhao.

Man and Nature

In terms of relations between man and nature, the Chinese view is very different from the Western philosophy where either nature is idealized, or man and nature are two opposed powers, and the frustration of man's effort to conquer nature gives rise to tragedy. In Chinese philosophy, however, instead of tension and conflicts between man and nature, there is always a desire for harmony and communion with nature, often reflected in Chinese poetry. The poet's primary achievement often lies in his ability to mix rather than assert his individuality and distinctiveness from the natural world. The poetic emotion is provoked and engendered by communion and interaction with nature just as Lu Ji asserts in his Wenfu:

He moves along with the four seasons and sighs at their passing on,
Peers on all the things of the world, broods on their profusion,
Grieves for the falling leaves in strong autumn, Rejoices in the pliant branches in sweet spring; His mind shivers, taking the frost to heart; His intent is remote, looking down on the clouds.22

In fact the importance of nature as stimulus and source of imagery is evident from the earliest poetry and the connection between human beings and the natural world was central to both Taoist and Confucian traditions. Confucius observed the affinities between internal quality and external object in his Analects: "The wise find joy in water; the benevolent find joy in mountains. The wise are active; the benevolent are still. The wise are joyful; the benevolent are long-lived."23 The close connection between man and nature is also frequently mentioned in Liu Xie's The Literary Mind and the Carving of Dragons. In "Ming Shi" ("Elucidating Poetry"), the sixth chapter of the book, for instance, he pointed out "Man is endowed with seven emotions, which are moved in response to objects. When moved by objects one sings of one's intent totally spontaneously."24

While the fusion of man with nature is considered ideal, the awareness of
the contrast between the transience of human life and the permanence of
nature is always there. And it is at this point that we find a strong tragic
sense in Chinese poetry.

Meaning beyond words

This idea, first put forward by the monk Jiaoran in his Shi Shi (Models of
Poetry), was repeatedly advocated by Chinese critics, and also found an
echo in the theories of modern Western critics such as William Empson,
who emphasized ambiguity or 'plurisignation' in poetry.25 The concept of
"meaning beyond words" has much to do with one of the characteristics of
Chinese semantics - poetic meaning in particular - that there are multiple
levels of word meaning: denotative, connotative, suggestive and symbolic.
Therefore, very often one has to look beyond the denotative level for the
meaning of words in a literary text. This is also what Sikong Tu referred to
as "affect beyond the rhythms", and "implications beyond flavour",26 or
"image beyond image", and "scene beyond scene".27 Chinese classical poets
tended to write about things which count for little and only indirectly touch
upon what is essential - feeling. This paradox has in fact contributed to one
of the qualities of Chinese poetry - containing implicit meaning. The reader
has to find "meaning beyond words" if he wants to grasp the essence of a
poem.

The following example is a good illustration of meaning beyond words in
poetry.28

25 William Empson tried to explain why there were different interpretations to the meaning
of the same poem while discussing the ways in which the sound patterns of poetry create a
fabric of meaning which can both supplement and deviate from the conventional structures
of grammar, syntax and semantics. See his book Seven Types of Ambiguity, 3rd ed.
26 Sikong Tu, "Letter to Mr. Li Discussing Poetry" 談李生論詩書. See Stephen Owen trans.
Readings in Chinese Literary Thought (Council on East Asian Studies, Harvard
in Chinese Literary Thought, p. 357.
28 All the translations of the poems and lyrics quoted in this thesis, unless specified, are my
own. I have attempted to keep as close as possible to the original Chinese, so in some cases
subjects or verbs are missing.

11
**Yin Jin (Drinking Wine)**

Tao Yuanming

Building my hut amongst human residence,
But there's no noise of carriage or horse.
Asking me how that could be.
When mind is aloof, the place naturally becomes remote.
Picking chrysanthemum by the eastern fence,
In a distance I see the Southern Mountain.
The mountain atmosphere at sunset is very nice,
Flying birds one after another return.
There's true meaning in this,
I wanted to express but forgot the words.

This is a well-known poem by Tao Yuanming (372?-427). While the poet was observing the world around him, especially the birds flying back, he suddenly found an epiphany in nature - the true meaning of life. He wanted to speak it out, but then he felt it was hard to find the right words, nor was it ultimately necessary. It might be better to leave it to the reader to figure out. Although Tao Yuanming might not mean to discuss poetry in particular here, the line - "I wanted to express but forgot the words" - nonetheless shows the essence of implications or overtones in poetry, which give rise to multiple interpretations.

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29 Tao Yuanming, *ming Qian, zi yuanliang,* is best known for his poetry describing nature. He withdrew from a brief official career to live the life of a recluse. Many of his poems reflected his simple eremitic life. For more information about his poetry, see James R. Hightower's book, *The Poetry of Tao Ch'ien* (Oxford University Press, 1970), p. 130-132
Qi and Void

Qi, sometimes translated as "energy", is a very important concept in traditional Chinese philosophy, art and literature. Although different critics held different views on the functions of qi, it has always remained central to the issue of artistic creativity. The earliest discussion can be found in Cao Pi’s 千不 flirt, and Liu Xie’s 劉續 Wenxin diaolong 文心雕龍, where qi is often conceived of as the expression of man’s nature or personality. Later critics, however, tend to associate qi with physiological vigor in the literary or artistic organism. It is the power or impetus that brings to the surface what is in the writer’s or artist’s mind. It is where we find a dynamic flow of life, an effect of empathy and the emotional import of literary works.

The idea of void is best expressed by Sikong Tu: "It does not inhere in any single words, / Yet the utmost flair is attained". Here the absolute only manifests itself "in hollow": only its absence can be circumscribed. The Chinese also value terseness - saying much in little, or saying more by saying less - which accounts for poetic intensity. The poetic intensity and the emptiness create "blanks" or voids (or in Roman Ingarden’s term "spots of indeterminacy"), which allow qi, or vital energy, to flow and thus engenders words and their meanings, and leave room for imagination. Indeed, the poetic void is where "words are unnecessary, but feelings still linger on". This is closely related to the concept of "meaning beyond

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30 See Lun wen in Sibu cong kan 四部叢刊 (Shanghai: Shangwu chubanshe, 1920-36), 52/9a-b, and Wenxin diaolong in Si bu bei yao 四部備要 (Shanghai: Zhonghua shuju, 1927-35), 2/2b.
34 This is a line from Niu Xiji’s 牛希濟, a lyricist during the five Dynasties Period, 907.
words. The concentrated structure of Chinese poetry also creates a crucial tension with the poet's feelings and as a result, the deep and passionate feelings expressed stay balanced and controlled instead of overtly and excessively stated, the form bearing a virtue advocated by Confucius. In *Analects* (III. 20) he has this to say about the *Book of Songs*: "...there is joy without wantonness and sorrow without self-injury."  

Wang Wei's (701-761) quatrain exemplifies the emptiness and consequential implicitness:

**Lu Zhai (Deer Fence)**

Wang Wei

Empty mountain, there's nobody
I only hear the sound of human voice
Deflected rays of sunlight penetrate the deep forest
Illuminating green moss again.

空山不見人，但聞人語響.
返景入深林，復照青苔上.

Here the poet describes a spiritual as well as physical experience on the mountain where he sees no one. In fact, because there are no personal pronouns nor locative elements used in the first couplet, the poet himself is identified with the "empty mountain". The poem, without expressing explicit feeling, at once presents the experience of the void and of the fusion with nature.

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Closely associated with "meaning beyond words", *qi* and "void" is the concept of "entering the spirit", which originated as early as the Wei-Jin Periods (220-420), when it was a common practice for scholar-officials to comment on each other, focusing more on a person's demeanour and personality rather than his appearance. This importance of "spirit" over "form" has had a profound influence on Chinese art and literature ever since. The pictorial nature of poetry is one of the aesthetic principles in Chinese art. The resemblance between the poetic world created by a poet and the objective world, however, should be in spirit rather than in appearance. Yan Yu says: "There is only one supreme accomplishment: divinity (ju-shen). Where poetry has 'divinity' it is perfect and has reached its limit; there is nothing to add to it." He also believed that a poet should not assert his own personality but identify himself with the object of his contemplation. Yan Yu's view was shared by some other critics such as Wang Fuzhi (1619-1692), who says: "When something is achieved with the principle of spirit (shen li), it lies in the space between what is remote and what is close at hand ... When they are fused by the principle of spirit, then the poet has it just right naturally." "Entering the spirit" thus means to enter imaginatively into the life of things, and embody their essence or spirit. This is also one of the factors that account for the implicitness and symbolism in Chinese poetry.

Mentioned above are some literary concepts, many of which are metaphysical in nature. These may be theories subsumed under the concept of literature as a manifestation of the principle of the universe. This concept of poetry is very influential in the history of Chinese literary criticism and became a vogue again during the early part of the Qing Dynasty (1644-1911) due to the prestige of Wang Shizhen (Wang Yuyang; 1634-1711), the leading poet of his time, who is famous for his advocacy of "spiritual rhythm" *(shenyun)*.

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All these will be further discussed in Chapter 3 and 4 where a detailed stylistic analysis of the poetry of Li Yu and Li Qingzhao will follow.

1.3. Chinese Ci-Poetry

This section consists of a general introduction to Chinese ci-poetry, a short evaluation of the classification of this literary genre, and a brief review of modern critiques on this refined and sophisticated art form.

1.3.1. Introduction

As a literary genre, ci, generally translated as "lyrics" in English, was originally called qu ci (tuned poetry, or lyrics of song), and written to music and meant to be sung. Its emergence and development had much to do with folk music, especially Yanyue, that became popular since the Sui (581-618) and Tang (618-907) dynasties. In around mid-Tang many literati started to practise this genre, which was further developed in the Five Dynasties Period (907-960) and flourished in the Song Dynasty (960-1279). In The Complete Song Lyrics 《全宋词》alone 19900 lyrics by 1330 Song poets are collected.

The evolution from Tang shi to Song ci involves interfaces with their respective contexts. According to Jakobson, an important factor in the relation between history and poetic form is "the dominant". "In the evolution of poetic form it is not so much a question of the disappearance of certain elements and emergence of others as it is a question of shifts in the mutual relationships among the diverse components of the system, in other words a question of the shifting dominant."38. Song ci drew on the entire repertoire of poetry, including of course Tang shi. Indeed, we see in Song ci a continuation of and overlapping with Tang shi; great Tang shi poets such as Li Bai (701-762), Bai Juyi (772-846) and Liu Yuxi (772-842) also wrote ci

poetry. However, owing to the "shifting dominant", Song ci is very different from Tang shi in terms of both content and form.

Ci was considered as an unorthodox poetic form by many traditional poets, especially in the mid-Song dynasty (960-1279), when the Confucian school of idealist philosophy sprang up. This school regarded "literature as a vehicle for the way"\(^{39}\) and poetry as means for moral instruction. Consequently, there were restrictions as to what should be included in literature. As ci was not considered an orthodox form or a vehicle for the way, it was free from these restrictions, and became an adequate genre of expressing delicate and complex human emotions. We find in ci-poetry a free expression of purely personal emotions and loving feelings between men and women, which are considered inappropriate themes for shi. Because of this advantage, ci took the fancy of many poets of the time. Zhang Yan (1248-1320?), a distinguished ci writer and critic in late Song, says in his "Fu Qing" (Verse on Emotions): "Singing about the moon and wind, writing about people's temperament, ci is more graceful than shi".\(^{40}\) Wang Guowei's comments on ci as a lyric form shed more light on the characteristics of ci-poetry:

The ci form is one of exquisite refinement and sophisticated beauty. This on one hand enables it to deal with subjects that are beyond the scope of shi, while at the same time limits its range. Shi is broader in scope, while ci is deeper in expression.\(^{41}\)

In terms of form, every ci-poem has a ci pai (names of the tunes to which ci-poems are composed). These titles were naturally related to the contents of the lyrics to the original tune, and during the Tang and Five Dynasties periods, the subject of a lyric often corresponded to the meaning of its tune title. After the music scores were lost, the thematic connection between the

\(^{39}\) This idea was put forward by Zhou Dunyi (1017-1073), one of the most important representative of this school. See his Tongshu. Wenci 28 in Gu Yisheng, Jiang Fan and Liu Mingjin, Song Jin Yuan wenxue pipingshi 宋金元文學批評史 (Shanghai: Shanghai guji chubanshe, 1996), p. 753.

\(^{40}\) See Ci yuan (The Origin of Ci), in Cihua congbian vol. 2, j. 2, p. 7. See also Gu Yisheng, Jiang Fan and Liu Mingjin, Song Jin Yuan wenxue pipingshi 宋金元文學批評史, p. 680.

subject of the lyric and the original title of the tune was lost, too, and ci pai became the prescribed tonal patterns and rhyme schemes of ci-poetry.

Ci-poetry is traditionally divided into three types according to the number of words in a lyric: xiaoling 小令 (up to 58 words), zhongdiao 中調 (between 59 and 90 words), and changdiao 長調 (more than 91 words). As a literary genre, ci is also marked by its use of lines of unequal length and its use of oblique tone rhyme. This is very different from the traditional regulated verse, the predominant poetic form throughout the Tang Dynasty, which is governed by strict rules of prosody with a tone scheme and either 8 or 4 lines of 5 or 7 characters in each line. That is why Claudio Guillen called ci a "countergenre". The practice of using lines of unequal length was not the invention of the originators of ci; it was as old as the Book of Songs (800 B.C.-600 B.C.). Besides, some ci tunes, especially "Yu Lou Chun" 玉樓春 bear a striking resemblance to the seven-character line regulated verse. However, no poetic forms prior to ci ever employed lines of unequal length on such a large scale. This makes ci-poetry appear more flexible in form; it is in fact as strict and intricate in metrical pattern and rhyme scheme as Tang shi-poetry, if not more so. It is one of the most highly formalized and strictly conventionalized genres in Chinese literature. According to Qing-dynasty (1644-1911) emperor Kangxi's Authorized Ci Schemes, there are as many as 826 basic tune-patterns of ci-poetry, let alone nearly 1500 additional variations.

If we use "-" to represent the level tone and "/", the oblique tones, the regulated poem and ci-poetry will respectively look like the following two examples (although variations in both cases are possible). The transcription of the originals below is given in the pronunciation of Late Middle Chinese reconstructed by Edwin G. Pulleyblank (Modern Standard Chinese pronunciation is also provided in the brackets). A brief description of the original metrical patterns and rhyme schemes follows. It should be pointed out that although tonal patterns, rhyme schemes and other musical rules are

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some of the basic features of *ci* poetry, the objectives of this thesis and the limitations of length do not allow more detailed discussion of those aspects.

Regulated seven-word *shi*-poem:

- - - - -  Siaŋ kjian šhi nar' piat jiajk nar'  (Xiangjian shi nan bié yi nan)
- - - - -  Trowŋ fuwŋ vuŋ liŋ paŋk xwat tsʰan  ( Dongfeng wu li bai hua can)
- - - - -  Tsyn tsʰam taw'sz'sz faŋ tshin'  (Chunchan dao si si fang jing)
- - - - -  Lap kyǐ shiaŋ xuaj' si'kan  (Laizhi cheng hui li shi gan)
- - - - -  Xjiaw' kiaj' tsʰaw yn pfir kaj’  (Xiaojing dan chou yun bin gai)
- - - - -  Jiaŋ jin' tiaŋ' kja:wk niat kuan jxian  (Ye yin yingjue yueguang han)
- - - - -  Pfow ŋa xan tsa'kh'hu' vuŋ ta lu'  (Pengshan ci qu wu dou lu)
- - - - -  Tshaij' tiaw'?in kxmin y'lam k'an  (Qingniao yinglin wei tan kan)

As shown above, each of these lines consists of 7 syllables, and line 1, 2, 4, 6 and 8 are rhymed (with "an" sound at level tones of the rhyme class han). According to the metrical rules of Regulated verse of 7 syllables, the four lines in the middle - line 3 and 4, 5 and 6 - must form two antithetical couplets.  

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Poem Without A Title  
Li Shangyin

相見時難别亦難,  
東風無力百花殘  

Difficult to meet and difficult also to part,  
The east wind is powerless while flowers .

春盡到死絲方盡,  
蠟炬成灰淚始乾!  

The silkworm won't stop spinning its silk  
The candle won't stop shedding tears  

till it dies.  
till it's burnt to ashes!

曉鏡但愁雲襞改,  

Looking into the mirror at dawn she grieves  

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44 Such couplets should be two parallel lines with exactly the same syntactical pattern. In other words, nouns, verbs, adjectives, or number words, etc. in the first line should be matched by identical parts of speech in the second line.
that her hair is turning grey,

夜吟应觉月光寒. Listening to the chant at night she must feel
the cold of the moonlight.

逢山此去无多路. It's not a long way from here
to the fairy mountain,

青鸟殷勤为探看! Would that the bluebirds frequently come to visit
her.

The rhyme scheme and metrical pattern of a lyric written by Li Qingzhao:

// - Tshiajk mak sim kjyaj (Jlmò shên guì)
-// - Riwtshisj ̄jiit tschur tshow tschian lyii (Ròu chang yi cún chou qian lù)
-/- Siajk tslyñ tslyñ khyyi (Xī chún chún qì)
-// - Kì'tiam'tshuaj xwat yà' (Ī diān cuì huā yù)
// - ?i pijan lan kan (Yībiàn lán gān)
// -/ Tsi shì vu tshiajy syii (Zhǔshí wú qìngxì)
-/- Rin xfa tshyii (Rén hé chù)
-// - Lian tjian faŋ tskaw (Lián tiān fāngcáo)
// -/ Vaŋ'thuan kjy laj luai (Wàng duàn guì lái lù)

This ci, as the illustration shows, is characterized by a metrical pattern of
uneven syllables in each line (4-7-4-5 4-5-3-4-5) and oblique-toned rhyme-
line 2, 3, 6 and 7 are rhymed with "yũ" sound of the rhyme class yu.
1.3.2. The Classifications of *Ci*-poetry

Traditionally, *ci*-poetry is classified into two schools: that of the delicate restrained (*wanyue* 婉約) and that of the heroic unrestrained (*haofang* 豪放). Zhang Yan 張炎 (zi Shuxia 叔夏, 1248-1314) of late Song described the poetry of Xin Qiji 辛弃疾 (zi You'an 幼安 hao Jiaxuan 稽軒, 1140-1207) as heroic in his work *The Origin of Ci* (*Ci yuan* 詞源). However, it was Zhang Xian 張綖 (zi Shiwen 博文 hao Nanhu 南湖) of the Ming Dynasty who was the first to make such a distinction in his book *A Collection of Tones of the Remainder of Shi-poetry* (*Shiyu tupu 詩余圖譜*): “There are roughly two styles of *ci*: one is called *wanyue*, and the other *haofang*. *Wanyue* poets intend to make their poetry refined in emotion while *haofang* poets tend to make their poetry grand in atmosphere. Both of these inclinations can be found in people. For example, most of Qin Shaoyou’s (i.e. Guan) poetry tend to be *wanyue*, and most of Su Zizhan’s (i.e. Shi) poetry is *haofang*.46” 

Zhang Yan’s division is in fact based on the differences in poetic content, style and technique. Indeed, what he meant by “*haofang*”, for instance, embraces heroic spirit as well as free and natural style. Zhang’s focus is on the styles of different poets rather than dividing *ci* poetry into different schools. Like Liu Xie before him, Zhang believed the style of poetry depends on the personality of the poet. Wang Shizhen of the Qing Dynasty started to put together the notion of style and school and says in his work *Flowers and Grasses Collected* (*Huacao mengshi* 花草蒙拾): “Zhang

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45 As mentioned before, compared with *shi*, a genre of high order, *ci* was considered an unorthodox poetic form by many traditional poets and critics. Song critics, for example, often refer to *ci* as “small way” or “trifling skill”, dismissing it as a genre of no significance. Some other poets, like Su Shi, (Li Yu and Li Qingzhao, to certain extent), on the other hand, diminish the difference between *shi* and *ci* by enlarging the scope of vision in their *ci* - embracing many subject matters and themes of *shi*. The term “the remainder of *shi*”, commonly used during the Southern Song without derogatory sense, reveals the connection between the two poetic genres.

Yan divided ci into two schools: one is called wanyue, and the other is called haofang. I would say wanyue school has Li Qingzhao as its master, and haofang school has Xin Qiji as its leader. 47

This dichotomy was to be followed for generations to come. 48 It echoes the two types of beauty embodied in the antithesis quoted at the very beginning of this thesis, namely, the feminine and the masculine, which in turn characterize respectively the beauty of wanyue ci associated with gentle and delicate sentiments, and that of haofang ci associated with grand and heroic aspirations. Although this classification makes sense and is widely accepted, it is too general and fails fully to characterize the whole spectrum of ci poetry. Some critics, therefore, grouped ci poetry differently: into three schools, four schools, fourteen schools, 49 and so on. It may be true that there are as many styles as there are poets, but, it is also necessary and possible to group the poets according to their styles in order to have a better understanding of their lyrics. Of all the above mentioned classifications, the three-group division has the strongest appeal since the wanyue-haofang classification represents the two extremes of the styles of ci-poetry, and

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48 Xie Taofang, for example, observes that haofang and wanyue are adequate classifications to describe the two basic styles of Song lyrics, and that the dichotomy is based on the aesthetic effects as well as traditional genres, and has, therefore, been widely accepted until the present day. See his book Zhongguo cixu shi 中國詞學史 (Chendu: Bashu shushe, 1993), pp. 99-106, and pp. 438-441. He discussed the issue of lyric styles further in his "Songci liupai ji fengge wenti shangdui". See Songci bian 宋詞辨 (Shanghai: Shanghai guji chubanshe, 1999), pp. 49-62. Other scholars likewise followed the traditional dichotomy when they touched upon styles of lyrics in their study of ci. See, for instance, Shuen-fu Lin, "The Formation of a Distinct Generic Identity for Tzu" in Pauline Yu ed. Voices of the Song Lyric in China (Berkeley: University of California Press, 1994), pp. 3-29; Grace S. Fong, "Engendering the Lyric: Her Image and Voice in Song" in Pauline Yu ed. Voices, pp. 107-144; Kang-i Sun Chang, "Liu Shih and Hsu Ts'ian: Feminine or Feminist?" in Pauline Yu ed. Voices, pp. 169-187; Ye Jiaying, Tang Song ci shiqi jiang 唐宋词十七講 (Changsha: Yuelu shushe, 1989), pp. 265-291 and pp. 321-355.
49 For example Gao Youyi 高佑一 divided ci-poetry into three school with Su Shi (1037-1101) and Xin Qiji (1140-1207) representing the first group, Qin Guan (1049-1100) and Liu Yong the second, and Jiang Kui (1155-1221) and Zhang Yan (1248-1314) the third. See his work Chen Qinian Huhailou cixu 陳其年胡海樓詞序 著作成三語. Zhou Ji 周濟 of Qing Dynasty divided ci into four schools with Xin Qiji, Wang Yisun (1230-1290), and Wu Wenying (1200-1260) respectively representing each school. See his Song siji cixuan 卷八 宋四家詞選序. Chen Tingzhao 陳廷焯 of Qing Dynasty made a much more detailed division of fourteen categories in his Baiyun Zhai cihua 白雨齋詞話 卷八. For more information about the different divisions of ci-poetry, also see Wu Xionghe, Tang Song ci tonghun, pp. 154-164.
there must be another kind of style that can generally characterize other lyrics between these two extremes. However, no matter how many ways the poets are grouped, both Li Yu and Li Qingzhao are traditionally categorized as wanyue poets. What this thesis ventures to argue here is that their lyrics have a special charm and beauty that neither wanyue nor haofang can fully characterize. A hypothesis, therefore, is put forward that despite its superficial similarities with wanyue poetry, the poetry of both Li Yu and Li Qingzhao is very different from it; in fact it shares some common features with works of haofang poets, such as Su Shi.

The wanyue school of ci poetry has its founders Wen Tingyun (812-870) and Wei Zhuang50 (836-910) who are known as the originators of Huajian ci (Among the Flowers). Indeed, the concept of ci poetry as a literary genre was not fully realized until the appearance of Huajian ci, an anthology of five hundred ci lyrics by eighteen poets who lived from 850 to 940 and who wrote in a similar style51. It is one of the very first anthologies of ci, for which Ouyang Xiu (896-971) wrote a famous preface in 940. The lyrics in the huajian ci are generally referred to as having a beautiful form with little substance, dedicated mainly to love, pleasure and also pain caused by love. Stories of secret rendezvous, passionate embraces, parting sorrows and lost love dominate ci. The limited scope of themes had an influence on many wanyue poets. While the haofang school, represented by Su Shi and Xin Qiji, had a wider range of subjects for lyrical expression, the wanyue school, represented by Liu Yong and Qin Guan, is characterized by its description of

50 People can not talk about huajian poetry without mentioning Wen Tingyun and Wei Zhuang. Wen Tingyun is perhaps the first master of the ci form, and he is the only poet in Among the Flowers mentioned by name in Ouyang Jiang's preface to the anthology, and he is exalted by Wang Shizhen as the originator of huajian poetry. Wen often portrays lonely women and captures the sorrow of human condition. The feelings are usually indirectly and implicitly expressed through various images. Compared with Wen, Wei Zhuang has a different style for poetic expression - more direct and explicit in revealing human emotions. The poetry of both Li Yu's and Li Qingzhao bear more resemblance with that of Wei Zhuang in that it also conveys a strong lyrical voice.

51 During the Five Dynasties period (907-960), the old capital Chang'an was practically ruined by political upheavals, and the only two areas in the South which had considerable economic prosperity were the Shu area in the Upper Yangtze region, and the Southern Tang in the Lower Yangtze region. The poets in the Shu area were very different in their approach from the poets in the Southern Tang. The Shu scholar Zhao Chongzuo (fl. mid-tenth century) collected five hundred ci lyrics by 18 authors (mostly born in Shu) in the well-known anthology Huajian Ji 花間集 in which 66 poems by Wen Tingyun and 47 by Wei Zhuang are given the prominent place at the beginning of this collection.
the sensual and emotional aspects of life, especially the affected feminine tenderness of love and the sorrow of parting.

This is, however, not to suggest that *wanyue* and *huajian* poetry is uniformly bad. On the contrary, the author believes that it has a special charm and beauty of its own, and indeed, as a poetic genre, it has played a significant role in the development of Chinese poetry. Nor is the intention of this thesis to divorce the poetry of both Li Yu and Li Qingzhao from the *wanyue* style. In fact, it maintains that the poetry of the two Lis share many aspects in common with *wanyue* poetry. What the thesis attempts to achieve by adopting a literary stylistic approach is to create an alternative way to analyze the ci poetry of Li Yu and Li Qingzhao so as to provide new insights on the subject matter, as well as bringing new depth to the study of these two poets.

While the following discussion claims that the poetry of both Li Yu and Li Qingzhao, with all its distinctive qualities, cannot be adequately classified either under *wanyue* or *haofang* but belong to the third category, the author is quite aware that it is dangerous to overgeneralize. In most cases a writer pursues not only one style in his or her entire life. It would not do Li Yu and Li Qingzhao justice to categorize their poetry in just that one type, for their poetry demonstrates a larger range of styles, partaking, for instance, of both *wanyue* and *haofang*. However, the discussions below, and throughout the thesis, will only focus on the dominant features of the poetry of Li Yu and Li Qingzhao in contrast with those of *haofang* and *wanyue* poetry.

A few lines taken from the lyrics by different poets will illustrate their different styles:

Su Shi's vigorous style is best shown in his well-known lyric "Nian Nu Jiao" (Charm of a Maiden Singer) - written at the Red Cliff in memory of ancient heroes:

The great river flows east,
Roaring waves wash away,
The outstanding heroes for a thousand ages.

24
念奴嬌
赤壁懐古
大江東去，浪淘盡，千古風流人物。

Xin Qiji's "Pu Sa Man" (Buddhist Dancers) - written on the wall of Zaokou, is another example of this heroic style:

Green mountains cannot block the way,
The river after all will flow east.

菩薩蠻
青紗窗透口際
青山遮不住，畢竟東流去。

Qin Guan expressed his grief over the memory of his mistress in his "Man Ting Fang" (Courtyard full of Fragrance):

Where I am heartbroken,
At the city wall my gaze is cut off,
Lights are on, it is already gathering dusk.

滿庭芳
傷情處，高城絕斷，燈火已黄昏。

Liu Yong's parting sorrow is best voiced in his "Yu Lin Ling" (Bells Ringing in the Rain):

Lovers since old days grieve over parting,
Especially in the cold and desolate Autumn!
Where will I be when I sober from tonight's wine?
On a willow bank, in the dawn breeze and waning moon.

雨霖鈴
多情自古傷離別，更那堪，冷落清秋節!
今宵酒醒何处？杨柳岸，晓风残月。

The difference between the two styles (wanyue and haofang) are quite obvious in the above examples. "Beautiful" might be an adequate word to describe the grace and charm of wanyue poetry while the word "sublime" might best capture the power and grandeur of haofang poetry. If Li Yu and Li Qingzhao do not fall neatly in either of the categories, what singles them out?

I would, therefore, classify ci-poetry into the following three styles: "sublime", "beautiful", and "picturesque". In a broad sense, all these three terms are comprised within a general term "beauty" which signifies any kind of pleasing aesthetic effect. Although these three terms look old-fashioned as they were terms used by the 18th-century scholars in theoretical aesthetic discussions, they were adopted by theorists of later generations in aesthetic and literary studies. For want of better words I borrowed these three terms, which, I believe can roughly characterize the stylistic features of Song ci. I use these terms also because they correspond with the respective aesthetic effects of the three types of Chinese painting during the Song Dynasty, namely: the monumental landscape painting of the Northern Song, the landscape and flower-bird brushwork of the Southern Song, and the freehand brushwork of expressionism of the Song literati. The shared aesthetic value between poetry and painting will be discussed in Chapter Five - "Poetry and its Aesthetic Effect".

Wylie Sypher pointed out "the 18th-century sought in the picturesque a sentimentalized sublimity, the excitement of the sublime without its abandon".52 Walter John Hipple, Jr. also commented on the characteristics of picturesque in relation to sublime and beautiful: "picturesque has, in its origins, a more evident connection with beauty than with sublimity."53 Hugh Blair maintained: "sublimity produces a sort of internal elevation and expansion; it raises the mind much above its ordinary state...". In terms of

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emotion involved, Blair argued sublimity "is of a serious kind: a degree of awfulness and solemnity, even approaching to severity". He went on to say that great power and force are the most copious sources of sublime ideas, and darkness, solitude and silence also tend greatly to assist the sublime.\textsuperscript{54} He also claimed "the mental sublimity coincides in a great measure with magnanimity, heroism, and generosity of sentiment".\textsuperscript{55} Beauty, on the other hand "is characterized by smoothness and gradual variation, qualities which necessarily limit the variety and intricacy essential to the picturesque". "Although the sublime and beautiful are incompatible - admixture of grandeur taking off from loveliness - picturesqueness renders beauty the more captivating. Roughness serves as the ornament of beauty, that which gives it life and spirit, aesthetic characters. It represents a substantialized beauty with variety and intricacy as well as a sentimentalized sublimity with freshness and naturalness and preserves it from flatness and insipidity."\textsuperscript{56}

In distinguishing the difference between "beautiful" and "picturesque", Gilpin said that "roughness, either real, or apparent, forms an essential difference between the beautiful, and the picturesque". He then gave another example: "That lovely face of youth smiling with all sweet, dimpling charm, how attractive is it in life! how beautiful in representation!", but what gives that face a picturesque beauty are the "dignity of character; that force of expression: those lines of wisdom, and experience; that energetic meaning, so far beyond the rosy hue, or even the bewitching smile of youth".\textsuperscript{57}

Thus, I come to this conclusion:

**Beautiful** - associated with what is small, delicate, smooth, cultivated, safe and pleasurable, similar to the landscape and flower-bird brushwork of the Southern Song. Most of the \textit{wanyue} poets, including \textit{huajian} poets, belong

\textsuperscript{55} This is from another major work of Hugh Blair: \textit{A Critical Dissertation on the Poems of Ossian, the Son of Fingal} (London, 1790) II, p. 425.
\textsuperscript{56} See Chapter 14 of Hipple's book \textit{the Beautiful, the Sublime and the Picturesque in 18th Century British Aesthetic Theory}, pp. 210-211.
\textsuperscript{57} William Gilpin, \textit{Three essays: on Picturesque Beauty: on Picturesque travel; and on Sketching Landscape: to Which is Added a Poem on Landscape Painting} (Farnborough, Eng., Gregg, 1972), p. 9.
to this group, such as: Wen Tingyun, Wei Zhuang, Liu Yong, Qin Guan, Huang Tingjian, Zhang Xian, He Zhu, Yan Shu, Yan Jidao, Ouyang Xiu, Zhou Bangyan and Wu Wenying.

**Sublime** - associated with what is grand, serious, awesome, rough, vigorous, powerful, wild and dangerous. Longinus\(^58\) compared the sublime with physical greatness, vastness, spatial immensity and magnitude, features that also characterize the monumental landscape painting of the Northern Song. Most of the *haofang* poets fall into this category: Xin Qiji, Lu You, Zhang Yuangan, Zhang Xiaoxiang, Chen Liang, Liu Kezhuang, and also Su Shi to certain degree.

**Picturesque** - As a synthesizer of the above two, it holds a middle station between beautiful and sublime, enjoying the greatest facility of union with the other aesthetic characters. It represents a substantialized beauty with variety and intricacy as well as a sentimentalized sublimity with freshness and naturalness, resembling the freehand brushwork of expressionism of the Song literati. While lyrics in the first group are marked by grace, restraint and exquisiteness, and those in the second group by vigour, power and uncontrolled passion, the lyrics in this group are more spontaneous, ingenious and profound. In other words, if we compare 'beautiful', lyrics to the "rosy hue", or even the "bewitching smile of youth", the 'picturesque' lyrics show more "dignity of character" with a "force of expression", "lines of wisdom and experience", as well as "energetic meaning".\(^59\) Li Yu, Li Qingzhao, Ye Mengde, Jiang Kui, Zhang Yan, Zhang Xian, Wang Yisun, Pan Lang, Zhang Xiaoxiang, and Su Shi, to a large extent, can be grouped under this category. Su Shi is traditionally classified as a *haofang* poet along with Xin Qiji. However, Su's style is in many ways different from Xin's. Su's free, natural and spontaneous style as well as its tendency to synthesize both sublime and beautiful elements in his poetry reveals an affinity with that of Li Yu and Li Qingzhao. "Vigour with grace"

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\(^{58}\) Dionysius Longinus was a Greek literary critic of the 1st century. His well-known treatise *On the Sublime* was the first great example of an approach to literature that was to become very common in critical writing after the mid 18th century. See *On the Sublime*, translated into English by William Smith, A. M. (London: Printed for B. Dod, 1752).

\(^{59}\) See note 52.
Su's comment on his own calligraphy\textsuperscript{60} is also a good summary of his poetic style in which the two kinds of beauty, \textit{yin} and \textit{yang}, are paradoxically reconciled and harmoniously mingled to constitute a unique beauty.

Of course, my classification is by no means exhaustive, and obviously there are no clear distinctions between different groups. Su Shi, for instance, may well belong to the "sublime"; Ou Yangxiu is very different in many ways from the "beautiful"; and even in Xin Qiji's poetry, which best represents the \textit{haofang} school, exceptions can be found that are not typically \textit{haofang}, but bear resemblance with the \textit{wanyue} style, such as his lyric "Mo yu'er" 悪魚兒, which starts with "How can spring stand even more wind and rain. It has gone again hastily." 更能消, 幾番風雨, 匆匆春又歸去.\textsuperscript{61} Differences can also be discerned between the poetry of Li Yu and Li Qingzhao and that of other poets within the same group. Take Jiang Kui for example. At superficial level Jiang's poetry is characterized by implicity generality and impersonality without exhibiting much of his own personal feelings. However, a deeper and fuller analysis, as conducted by Shun-Fu Lin, reveals that there is, in Jiang's lyrics, an expression of personal feelings such as lament, passion, loneliness and grief, as well as the two distinctive tendencies.\textsuperscript{62} These features bring his \textit{ci}-poetry closer to that of Li Yu and Li Qingzhao, which is marked by the direct subjective voice and spontaneous expression.

\textsuperscript{62} Shuen-Fu Lin was acute to notice the two tendencies in Jiang Kui's poetry. One was that "his use of lyric song, prefaced as an integral part of one total expanded aesthetic effect, reveals a deliberate attempt at making his lyric songs into a 'morphology' of feeling, stripped of referential details." Lin went on to examine the formal aspects of Jiang's \textit{ci} structure and concluded: "he made good use of the generic quality of the lyric song for such an attempt... this semantic rhythm, which eventually culminates in the curved, fluid, and wave-like movement ... this semantic rhythm is conductive to making a verbal morphology of feeling. The poet's use of function words, as we have seen not only enforces rhythmic continuity but also highlights the distinct curves and turns in the feeling process. Both of these tendencies display a supreme lyrical quality" p. 142. Even in Jiang's songs on objects (\textit{yong wu ci}), where the lyrical self often retreats towards the object, further commented Lin, "the general lyrical feeling that the poet has sought to convey ... is always left unambiguous." See \textit{The Transformation of the Chinese Lyrical Tradition} (Princeton: Princeton University Press, 1978), p. 177.
3.3. Modern Studies on ci-poetry

Chinese *ci* with all its richness and beauty has been recognized as one of the greatest heritages of Chinese civilization. Numerous studies have been done throughout the history. However, the evaluation of a literary genre, anything which refers to aesthetic standards, is very much a matter of taste which keeps changing over time. *Ci*, for instance, gradually fell out of fashion after the Mongols conquered the Song in 1279. The late Ming (1368-1644) and the Qing Dynasty (1644-1911) saw a revival of interest in this literary genre - many poets and critics appeared on the scene to comment on *ci*: Chen Zilong (1608-1647), Wu Weiye (1609-1672) Zhu Yizun (1629-1709), Wang Shizhen (1634-1711), Wang Pengyun (1849-1904), to name only the few. However, the rest of this section will focus on modern studies on *ci*.

The studies carried out in English language on *ci* generally take two forms: the study of the development of the *ci* as a genre on the whole or the study of individual poets. Most of the works on the development of *ci* concentrated on periods from the late Tang to the Northern Song such as J. Y. Liu's *Major Lyricists of the Northern Sung*, Chang's *The Evolution of Chinese Tz'u Poetry: From Late T'ang to Northern Sung*, Stephen C. Soong's *Song Without Music: Chinese Tz'u Poetry*.

Chang's book starts with a general introduction to *ci* and moves on to the discussion of the important stages in the evolution of this literary genre. Representative poets of each stage are examined to demonstrate the characteristics of *ci*-poetry. The works of Wen Tingyun and Wei Zhuang, the two greatest masters of *huajian* poets, mark the beginning of *ci*-poetry, and the contrastive stylistic features of the two - implicit of the former and the explicit of the latter - have influenced many lyric poets of the Song Dynasty and beyond. The next poet discussed in the book is Li Yu. Chang seems to agree with many critics that Li Yu's poetry marks a significant turning point in the *ci* development. Compared with his predecessors, such as Wen and Wei, Li Yu's poetry displays a much broader vision and a

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65 Hong Kong: the Chinese University of Hong Kong, 1980.
stronger subjective sensibility. The other two important figures discussed are Liu Yong and Su Shi. Likewise in her book Chang traces the history of *ci* and illustrates its distinctive features.

Another thing that is noteworthy about Chang's book is its approach. Her study involves both linguistic analysis and literary criticism, so that "what may seem impressionistic or elusive in the traditional commentaries may be crystallized into clear analytical language." Chang thus summarizes her approach in the preface of the book:

In studying *ts'U* poetry I have attempted to follow two basic procedures: first, to look into the verbal meaning of the text through using some technique of philological analysis, and second, to judge each poem's importance with respect to the generic development as a whole. The former stage concerns the elucidation of textual meaning; the latter touches upon the function of interpretation...  

Two leading *ci* experts deserves special mention. One is Pauline Yu, and the other is Ye Jiaying. Yu edited a comprehensive book on *ci* entitled *Voices of the Song Lyric in China*. It consists of three parts: Defining the Song Lyric Voice: Questions of Genre; Man's Voice / Woman's Voice: Question of Gender; and From Voice to Text: Questions of Genealogy. The articles included are all written by contemporary leading experts of Chinese classical poetry and especially of the Song lyric, such as: Stephen Owen, Kang-i Sun Chang, Shuen-fu Lin and Yeh Chia-ying (Ye Jiaying). Daniel Bryant's article on Li Yu and his father, and Timothy Wixted's article on Li Qingzhao are also included. Ye Jiaying's *Tang Song ci shiqi jiang* analyses the main features of major lyricists, including Wen Tingyun, Liu Yong, Su Shi, Xin Qiji, and Li Yu. One of the characteristics of Ye's study is her conscious effort to incorporate some Western linguistic and literary theories

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67 Ibid. Her approach to *ci*-poetry inspired me, and I especially benefitted from reading the third chapter of her book - "Li Yu and the Full Flowering of the Hsiao-ling Form".
68 Both of the books have already been referred to in section 1.3. 2. They will be further cited in the relevant sections of this thesis.
into her analysis of Chinese lyrics, such as Semiotics, Hermeneutics and Aesthetic of Reception. Her *Zhongguo cix ue de xianda guan* is one such example.\(^{69}\)

Works on individual poets include Shuen-Fu Lin's *The Transformation of the Chinese Lyrical Tradition*\(^{70}\), Grace S. Fong's *Wu Wenyin and the Art of Southern Song Ci Poetry*\(^{71}\), and Michael E. Workman's article "The Bedchamber Topos in the Tz'u Songs of Three Medieval Chinese Poets: Wen Tingyun, Wei Chuang, and Li Yu" in *Critical Essays on Chinese Literature*.\(^{72}\)

Lin's book provides a thorough analysis of the stylistic features of Jiang Kui's poetry. He maintains that Jiang Kui is a transitional figure between a more direct and self-expressive mode of earlier periods and the retreat of self from the lyric centre in the Southern Song *ci*-poetry. After examining Jiang Kui's lyrics, songs on objects (*yong wu ci*) and lyrics with suggestive titles and prefaces, Lin concludes that Jiang's poetry has never lost his subjective sensibility. Another thing worth noticing is that Lin applied Roman Jakobson's structuralist theory in some of his analyses.

Fong's work is a comprehensive study on the poetry of Wu Wenyin and the art of Southern Song *ci*. The last paragraph in her book serves as the best summary of her study:

"My own study has aimed to show precisely the literary qualities of Wu Wenyin's poetry in the context of Southern Song *ci*, that his poetry is characterized by an extremely metonymic diction, syntactic density, an associative and implied rather than explicit logic in structure, and a unique handling of imagery. In his best

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\(^{69}\) Changsha: Yuelu shushe, 1990. A few chapters of the book will be further discussed later in the thesis.


\(^{72}\) ed. William H. Nienhauser, Jr. (Hong Kong: The Chinese University of Hong Kong, 1976).
works, these diverse elements of his 'art' are unified into superb poetic structures that are informed with significant themes.\textsuperscript{73}

Although Li Qingzhao was first introduced to the English speaking world in the 1920s,\textsuperscript{74} there are very few, if any, books on her, or on Li Yu in English that are comparable to the studies on Jiang Kui and Wu Wenying mentioned above. Hu Pinqing's \textit{Li Qingzhao},\textsuperscript{75} for example, virtually consists of two major parts (although it is divided into four chapters): the life of Li Qingzhao and the historic background of her writing, and the translation of her poetry with very brief evaluations. Li Yu has received less attention. It is even more so in mainland China. One obvious reason was that Li Yu could not stand up to the ideological scrutiny in modern Chinese literary criticism, indeed he was often dismissed as a decadent poet. The ten years of the Cultural Revolution (1966 -1976) marked a complete halt in critical studies on \textit{ci}. Wang Xuechu's (also known as Wang Zhongwen) \textit{Li Qingzhao Ji Jiaozhu},\textsuperscript{76} for instance, was already completed and ready to print in 1964, but did not get published until 1979, two years after the Cultural Revolution.

Wang's \textit{Li Qingzhao ji jiaozhu} is considered as a fairly complete collection of extant editions of Li Qingzhao's writing as well as literary criticism on her in the classical period. It provides the most complete guide to the annotation of classical allusions ever done on Li Qingzhao's writings. The whole work is divided into three volumes, respectively on Li Qingzhao's \textit{ci}, \textit{shi} and \textit{wen} (essays). Since the publication of Wang Xuechu's masterpiece, many books on Li Qingzhao have been published. For example: Cheng Qianfan's \textit{Li Qingzhao},\textsuperscript{77} Hou Jian and Lu Zhimin's \textit{Li Qingzhao shici pingzhu},\textsuperscript{78} Zhou Zhengfu and others' \textit{Li Qingzhao ci jianshang},\textsuperscript{79} Liu Yu's


\textsuperscript{74} Xie Bingxin, a famous woman writer in China was one of the first to introduce Li Qingzhao to the English speaking world through her own translation of Li's poetry. Hu Pinqing and Lucy Chao Ho each also wrote a book providing some biographical material of Li as well as a critical appraisal of her \textit{ci}. For more information about publications on Li Qingzhao in Japan, Russia and France as well as in Hong Kong and Taiwan, see Xu Beiwen ed. \textit{Li Qingzhao quanji pingzhu} (Jinan: Jinan chubanshe, 1996), pp. 572-584.

\textsuperscript{75} (New York: Twayne Publisher, 1966).

\textsuperscript{76} (Beijing: Renmin wenxue chuban She, 1981).

\textsuperscript{77} Nanjing: Jiangsu guji chubanshe, 1982.

\textsuperscript{78} Shanxi renming chubanshe, 1985.
Shuyu ci xinshang, Sun Naixiu's Ren bi huanghua shou, Sun Chong'en's Bei Song Wanyue Pai si da mingjia ci, Huang Lizhen' Citan weijie Li Qingzhao, as well as many others which will be included in the bibliography of this thesis.

Two other works on Li Qingzhao that deserve special mention are Chen Zumei's Li Qingzhao pingzhuan and Xu Beiwen and others' Li Qingzhao quanji pingzhu. Perhaps offers the most complete studies on Li Qingzhao; it not only includes a complete collection of Li Qingzhao's ci, shi and wen but also literary criticism from ancient to modern times on her work. Besides, it also includes a chronology and biographical information about the poet. Chen's Pingzhan is a work that shows great originality, offering new light on the works of Li Qingzhao. Chen Zumei says in the introduction of this book: "this book was devoted to providing a comprehensive research and assessment of Li's life story, philosophy and creations in a penetrating way, on the basis of true history and internal evidence... This is a new research book about Li Qingzhao with many novel ideas. The book is also characterized by an exquisite exploration into and academic analysis of the great poet's deep soul and feelings". There are a few more scholars who have contribute significantly to the study of Li Qingzhao, such as Kenneth Rexroth and Ling Chung.

In comparison, modern studies on Li Yu look 'paler'. Apart from a few articles, only a few books are found. Ke Baocheng and others' Nantang Li

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83 Taibei: Guojia chubanshe, 1996.
85 Jinan: Jinan chubanshe, 1996.
86 See "A Brief Introduction" to the book Li Qingzhao pingzhuan.
88 Here are some of the books on Li Yu:
Tang Guizhang, Li Houzhu Pingzhan;
Long Muxun, Li Houzhu He Tade Ci (Taibei: Taiwan Xuesheng Shuju, 1971);
Houchu ci shi quanjì 南唐李后主詞詩全集 89 is perhaps the most complete study on Li Yu to date. It includes a full collection of Li Yu's ci, a full collection of his shi, an evaluation of Li Yu's life and his poetry, as well as his chronology. Another book that is worth mentioning is Tang Wudai ci jishi huiping. 90 As the title implies, it is not a work on Li Yu alone, but it certainly is a most comprehensive collection of criticism on Li Yu from classical periods to modern times. It also provides a valuable account of the important events relevant to Li Yu's life and poetry.

Daniel Bryant's book Lyric Poets of The Southern T'ang offers a good introduction to the lyric of Li Yu. 91

Similarities between Li Yu and Li Qingzhao have drawn some interest in comparative studies of the two poets. In 1983 She Xueman, published his book Li Houzhu and Li Qingzhao, 92 in which he discusses the lives of Li Yu and Li Qingzhao, and their representative works. The other study on Li Yu and Li Qingzhao is also published in Taiwan: Li Yu, Li Qingzhao ci zhu93, which was first published in 1988 with its second edition in 1989. There are also a few articles written on Li Yu and Li Qingzhao.94

Modern studies on ci, including those on Li Yu and Li Qingzhao, as shown by the brief survey above, more or less still follow the traditional approach with emphasis on the biographical material and historic background rather than the literary text itself. In contrast, James Liu, Kang-i Sun Chang and,
especially Shuen-Fu Lin and Ye Jiaying, who are informed by modern linguistics, have adopted a comparatively more analytical analysis.

1.4. Li Yu, Li Qingzhao and Their Poetry95

Li Yu and Li Qingzhao are certainly two names that would come to mind when we talk about Chinese ci-poetry, especially the wanyue school. Since both of them are traditionally recognized as great masters of wanyue poetry, they must share some similar features of this school. Li Qingzhao, for instance, might have read Huajian ji; her lyric "Xiao chong shan" is thought to have quoted a line verbatim from a huajian lyric of the same tune. Some of their earlier lyrics are also marked by limited scope, sentimental mood, implicit expression, and, sometimes, ornate style. A few of Li Qingzhao's earlier lyrics, for instance, express 'boudoir repinings' and amorous thoughts of spring, or parting sorrows and lovesickness, typical themes of wanyue poetry. For example:

Ru Meng Ling (Like a Dream)
Last night, the rain was sparse and wind strong
Sound sleep did not dispel the remaining drunkenness.
I ask the person who is rolling up the curtain,
He/She answers the flowering crabapples are as they were before.
Do you know? Do you know?
It is right that the green are fat and red thin.

如夢令
昨夜雨疏風驟，濃睡不消殘酒．
試問卷簾人，卻道海棠依舊．
知否？知否？應是綠肥紅瘦．
(QSC, vol. 2, p. 927)

95 For the sake of convenience, a few abbreviations are used throughout my analysis of the poetry of both Li Yu and Li Qingzhao: LY stands for Li Yu; QZ stands for Li Qingzhao; QSC stands for Quan Song ci; QTWC stands for Quan Tang Wudai ci, and QTS stands for Quan Tang Shi.  

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Zui Hua Yin (Tipsy in the Flowers' Shade)
Thin mist, thick clouds, sad and everlasting is the day,
From animal-shaped golden burner incense is smoking.
It's again Double Ninth Festival,
To the Jade pillow and gauze net,
At midnight the chill first penetrated
Drinking wine at dusk at the eastern fence,
There's a faint fragrance filling in my sleeves.
Don't say I'm not heart broken,
The curtain is rolled up in western wind,
The person is thinner than the chrysanthemum.

Similar themes are also found in Li Yu's earlier lyrics:

Cai Sang Zi (Song of Picking Mulberries)
In the front yard Spring has ended and red flowers gone,
Dances are slowing down.
It's drizzling.
Don't let the knitted brows open.
Green screen windows are cold and cheerless, news is cut off,
The imprinted incense has turned to ashes.
What can be done about the feelings,
That came to my dream in my sleep.

采桑子
庭前春逐紅英盡。舞態徘徊。
細雨霏微，不放雙眉時暫開。
緣窗冷靜芬香斷，香印成灰。
可奈情懷，欲睡朦朧人夢來。

(QTWC, p. 460)
Chang Xiang Si (Everlasting Longing)
Cloudlike hair combed into a coil,
With a jade hairpin,
In light dress and thin gauze.
Lightly knit a pair of painted brows.

Frequent autumn wind,
Accompanied by rain,
Outside the curtain two or three banana trees.
Oh! what can I do about the long night!

Despite their differences, Li Yu and Li Qingzhao had much in common. Both experienced dramatic and turbulent events in their societies; consequently both went through drastic and tragic changes in life that had a great impact on their poetic writing - actually turning them into greater poets. Both were free spirits, both were good at prosody and innovative in style, and most of all, both were sincere and straightforward in revealing the deepest personal feelings. Yet had they stopped there, they would not be who they are. Their greatness lies in the fact that they moved a step forward - they were able to view their own life experience in the light of the tragedy of their times, of the plight of the common people, and of the destiny of mankind, and therefore what they express in their lyrics was not only their personal feelings but human emotions in general. We find in their lyrics something that is shared by all mankind, something that relates to and inspires people of different backgrounds.

Li Yu (937-978)

Li Yu is perhaps a unique figure among ci poets. He grew up in the Southern Tang imperial court and became an emperor after his father Li Jiong (who was also a poet), who died in 961. Li Yu indulged himself in the opulent life
of the imperial court until 975 when his kingdom was defeated by the Song and he himself was taken into captivity in the Song capital. He remained there a prisoner until his death three years later.96

While Li Yu was not a competent emperor, he was certainly a talented poet. He was also good at music and painting, both of which contribute to the special charm of his poetry - rhyme, rhythm, cadence that delight the ear and light, shade, colours that are pleasing to the eye. The year 976 was as much a turning point in his poetry as in his life. The dominant theme of his earlier lyrics were often, but not always, confined to the life he was familiar with: the court, the ladies. His later lyrics, however, were permeated with loneliness, homesickness and bitterness.

Li Yu played a very important role in the development of ci as a literary genre. His greatest contribution to ci-poetry is perhaps his innovative style with which to express emotions, as Kang-i Sun Chang put it:

Although poets in the Southern Tang were similar in their general approach, one can still single out Li Yu as a profoundly creative poet, who deviated from the usual course by introducing new blood into the ci system.97

"Introducing new blood into the ci system" seems to be an adequate comment, for Li Yu changed the trend of ci from the Huajian tradition to a more lyrical tradition of folk songs, especially that of Dunhuang ci.98 One

98 Dunhuang ci refers to popular songs in the ci form dating from the early eighth century in the manuscripts found at Dunhuang. The discovery of these manuscripts are very significant because it, as Marsha L. Wagner points out, "helps to fill in the gap in literary history and confirms the intuition of Wang Kuo-wei, Baxter, and others of the influence of popular song forms on the literati of the High T'ang period." Wagner then summarises the major characteristics of the Dunhuang poetic texts: "repetition of images, colloquial diction, stock themes, straightforward expression of emotion, dramatic narrative, dialogue and direct speech, abrupt transitions...". See Wagner, The Lotus Boat: The Origins of Chinese Tz'u Poetry in Tang Popular Culture (New York: Columbia University Press, 1984, pp. 4-6.
of the major differences between popular ci songs, such as Dunhuang ci, and literati ci, such as huajian ci, is that the former is characterized by straightforward statements of feelings expressed through simple and colloquial language. Secondly, unlike huajian ci, which is almost exclusively about love, Li Yu’s poetry, similar to Dunhuang songs, is richer in subject matter. It enlarged the scope of ci and ushered in a new generation of poets like Su Shi and Xin Qiji, in whose hands ci ventured into the realm of shi.

Li Qingzhao (1084-1155?)

Li Qingzhao was born into the gentry class. Her father Li Gefei was also a well-known literatus of the Song Dynasty. When she was 18 she was married to Zhao Mingcheng (1081-1129), the son of a gentry family as well. Influenced by her family she read extensively, and became very versatile in literary writing. In addition to ci, she was also a master of other literary forms, such as shi and wen.99

In the study of Li Qingzhao, her poetic creation has traditionally been divided into two periods, with the Jingkang Rebellion (1126)100 and the death of her husband Zhao Mingcheng (1129) as the dividing line. According to this dichotomy Li Qingzhao’s marriage to Zhao was a happy one despite the feud between the two families: the couple loved each other dearly, and they were perfectly congenial, always engaging in interesting discussions about art and poetry. Whenever Zhao had to leave Li for a short time on business, Li missed her husband so much that she had to find an outlet in poetry. Lovesickness, therefore, became the major theme of Li Qingzhao’s earlier poetry. In 1129, her husband died, which marked an end to her love life. Her personal tragedy was aggravated by national catastrophe -- the Jin invasion. Li then became a war refugee for about three years, constantly fleeing from the Jin troops in South China. As was the case with

100 It occurred in 1126.
Li Yu, drastic changes in life found an echo in Li Qingzhao's poetry. Her later lyrics were marked by loneliness and sadness.

However, it would seem that this view can not easily be justified. First of all, this dichotomy leaves out three years between the Jingkang Rebellion in 1126 and the death of Zhao Mingchen in 1129 unaccounted for, the three years that have an important impact on Li Qingzhao's life and her poetry, and three years that cannot be ignored to gain a complete understanding of her works. Secondly, many of her lyrics that were supposedly written during the first period are laden with sadness and grief rather than happiness and lovesickness, as the above dichotomy claims. In other words, there is a contradiction between what the dichotomy claims - happy life in Qingzhao's earlier period - and what her poetry during the same period reveals - sad feelings. "Die lian hua" is an example, Li Qingzhao was only 38 when she wrote this lyric, five years before the Jingkang Rebellion, and eight years before her husband's death; according to the traditional dichotomy, it clearly belongs to the earlier period. Yet the plaintive mood that permeates the whole lyric, on the other hand, is at odds with her supposedly happy life then, and suggests a relationship that was not as happy as generally portrayed. I, therefore, agree with Chen Zumei that it is more reasonable to divide Li Qingzhao's life and writings into three periods: early, middle and late periods. The early period starts in 1084 when the poet was born, and ends in 1107 when she went to live in Qingzhou with her husband. The middle period starts in 1108 and ends in 1129. While the death of her husband marks the beginning of her late period.

Like Li Yu, Li Qingzhao was also very innovative in style. Both were able to override the rigid metrical structure and, at the same time, exploit it for rhetorical force. Qingzhao's style is very distinctive, so much so, in fact, that it is known as the "Yi'an style." Li Qingzhao herself acknowledged Li Yu's influence. Indeed the two names are often grouped together in the statement about ci: "there is Li Houzhu (Li Yu) among male poets and Li

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Yi'an (Li Qingzhao) among female poets. The two share many characteristics which separate them from other *wanyue* poets.

No one would deny the argument that, as a literary genre, poetry is most often used to express feelings, just as Wang Zhuo of the Southern Song Dynasty said in his *Bi Ji Manzhi* (*Literary Notes at Bi Ji* 碧鷴漫志) "When there is heart, there is poetry". Lu Ji wrote: "The poem (*shi*) follows from the affections (*qing*) and is sensuously intricate." Liu Xie also emphasized the importance of emotion, or affection in poetry by putting it in number one position when he discussed the six principles of a writer's normative form: "If a person is able to show reverence for the Classics in his writing, his normative form (*ti*) will have the following six principles: a depth in the affections (*qing*) without deceptiveness..." and many more critics all stressed that poetry is the voice of the heart. Indeed, the theory that poetry is a spontaneous expression of human emotions accounted for the genesis of poetry in antiquity. The relationship between feelings and poetry can be found as early as in the Preface to The Book of Songs:

The poem is that to which what is intently on the mind (*chih*) goes, In the mind (*hsin*) it is 'being intent' (*chih*); coming out in language (*yen*), it is a poem. The affection(*ch'ing*) are stirred within and take on form (*hsing*) in words (*yen*). If words alone are inadequate, we speak them out in sighs. If sighing is inadequate, we sing them.

Love is a major theme and women the centre of the poetic realm. Indeed, the theme of love is as old as Chinese poetry itself. Many of the lyrics in

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103 Shen Qianyun, *Ciyuan congian* 詩苑叢談.
Xu Shijun also said: "Houzhu and Yi'an are simply demons in poetry. It was a shame that the two did not meet." *Gujin citong* 古今詞統卷四.
104 Wang Zhuo 王灼 (Song), *Bi Ji manzhi* 碧鷴漫志, *Cihua congbian* vol. 1, j. 2, p. 4.
108 This emphasis on human emotions, especially love, is very similar to Western Romantic poetry. However the term "Romantic" is not imported here because of its other associations. Romanticism (the 1790's - 1830s) in Europe, as a reaction against neo-classicism, has its typical concerns. See, for example, Wordsworth and Coleridge, eds. R. L. Brett and A. R.
The Book of Songs, for example, are declarations of love and desire, covering passion, courtship, marriage and the like.

However, in huajian and some wanyue lyrics, mostly general and stereotyped feelings or sentiments are expressed, which were far from being personal and intimate. Here women are always depicted as beautiful and suffering. As there is a lack of individuality and personality, the human figure is almost reduced to a kind of abstraction that represents not so much an individual being as a general feeling of aloneness. Such generality is also found in the Nineteen Old Poems and the Han Yuefu poems. But in Li Yu and Li Qingzhao's poetry we notice a wider scope of vision and deeper feelings - there is a manifold experience and profound understanding of human life. Su Shi made a good point when he said: "Emperor Li likes to write poems that are free from worldly cares and poems of seclusion. Wasn't it because he encountered too much in life, and tried in vain to escape worldly affairs!"109 If Li Yu had not developed and expanded the melodic lines, and broadened the topics and themes Song ci might not have evolved from popular song to a full-fledged literary genre, as Wang Guowei observed:

Not until Li Houzhu ( Li Yu ) did ci poets expand their field of vision and deepen their feelings. Consequently, the ci of musical performers was transformed into the ci of scholar-officials.110

Li Qingzhao, though, came later, carried on and enhanced Li Yu's tradition. Yet, that is not all. Not only do we see sincere and personal feelings in the

Li Qingzhao, though, came later, carried on and enhanced Li Yu's tradition. Yet, that is not all. Not only do we see sincere and personal feelings in the lyrics of the two Lis, we also see tears and blood. That is why Wang Guowei wrote: "Friedrich Nietzsche said that of all literature, I love books written with blood. Lyrics by Emperor Li are truely written with blood"111. As the

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111 Ibid.
author of *The Birth of Tragedy*, Nietzsche is perhaps more sensitive to tragic elements in literature. Nonetheless, it is perhaps also true that works written with "blood" must be the result of the most intense, heart-felt emotions. This comment can also be applied to most of Li Qingzhao's poetry. What is more, in addition to the "spontaneous overflow of powerful feelings", we also find in the poems of both a coordination between the rhythm of feelings and rhythm of language, or the mimetic relationship between form and content.

Another striking feature of the poetry of Li Yu and Li Qingzhao is that the intense human emotions are brought forth powerfully by its plain and simple language, free and natural style. While the stylistic analyses in the next chapter will elaborate on this point, a few words are, nonetheless, necessary to highlight the free, natural and spontaneous style of the two poets, which form a contrast with the restrained, affected and overwrought style of many wanyue lyrics.

Zhou Ji 周濟 (1781-1839) made the following comments on Li Yu's poetry: "Emperor Li's poetry, like a colt, is uncontrolled." It is true that Li Yu's poetry expressed his deepest sorrow about life and strong longing for his native land, but what is more important is that it is a spontaneous overflow of genuine feelings, free from any kind of affectation and constraint.

Wang Zhuo's 王灼 remarks, though critical, nonetheless shed some light on the characteristics of Li Qingzhao's poetry: "Her long and short lines (ci) can bring out all kinds of feelings in a subtle and skillful way; they are light and exquisite, sharp and fresh with rich and varied features... She writes freely

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114 The relation of content to form in poetry is one of the perennial issues of criticism. E. L. Epstein maintains in his paper "The Self-reflexive Artefact: The Function of Mimesis in an Approach to a Theory of Value for Literature": "There are basically only two types of formal relationship to content - mimetic and non-mimetic" (Fowler, ed. *Style and Structure in Literature*, Cornell University Press, 1975: 4078).
115 Zhou Ji 周濟 (Qing), *Jiecun zhai luncui zazu* 介存齋論詞雜著, *Chhua congbian*, vol. 9, p. 2.
and spontaneously; I have never seen anyone so free from constraints". This indicates Li Qingzhao has been regarded as a great master of \textit{wanyue} poetry, there are, among her works, lyrics that are even marked by powerful and free characteristics typical of \textit{haofang} poetry. Her lyric "Yujia ao 漁家傲", for instance, is very similar to the style of Su Shi and Xin Qiji. Some critics refer to this characteristic as "strength amid softness". The fact that the poetry of both Li Yu and Li Qingzhao reveals a combination of \textit{wanyue} and \textit{haofang} styles has also been observed by some other critics.

To sum up, there is in some of lyrics by both Li Yu and Li Qingzhao a wistful melancholy, a quiet charm, a subtle enchantment, and a mellifluous beauty that are not unlike the best \textit{wanyue} poetry. However, most of their lyrics are very different from the \textit{wanyue} style. On the whole their poetry is characterized by the power of diction, the compass of imagery, the depth and intricacy of emotions, the expansion and elevation of the poetic world, the intensity of tragic feelings, and the naturalness, spontaneity and straightforwardness in expression. All these render power and dynamism, as well as grandeur, to their poetry in a way that is definitely beyond the reach of \textit{wanyue} poetry. It is with these considerations in mind that my stylistic analysis of the poetry of Li Yu and Li Qingzhao will be undertaken.

In this thesis I shall examine various linguistic features, devices and patterns in the poetry of Li Yu and Li Qingzhao so as to show how they contribute to the themes and aesthetic effects of their works. To do so I adopt Western analytical approach while at the same time still employing traditional Chinese poetics.

It has already been pointed out earlier in this chapter that it is important to apply Western linguistic theories to the analysis of classical Chinese literature. There are several reasons for that. First of all, the analytical approach can make the abstract, vague and elusive commentaries on

\footnote{116} Wang Zhuo. \textit{Shiji} (Song), \textit{Biji manzhi} 碧雞漫志, \textit{Cihua congbian} vol. 1, j. 2, p. 4.

\footnote{117} See QSC, vol. 2, p. 927. This haofang quality is even more obvious in Liqingzhao's \textit{shi}-poetry. See Xu Beiwen eds, \textit{Li Qingzhao quanjing pingzhu} 李清照全集評注, chapter 2. "Shiji" 詩集 (Jinan: Jinan chubanshe, 1996).

Chinese poetics more concrete, precise and hence more accessible. Secondly, the new approach offers a new perspective which may lead to new findings in a given subject matter. This thesis, for example does bring new depth to the study of some aspects of the poetry of both Li Yu and Li Qingzhao.

Necessity and feasibility account for another reason. For Chinese literature to really walk towards the world, which is an inevitable trend, it is very necessary that it keeps pace with its Western counterpart. Ye Jiaying claims that the research and teaching of Classical Chinese literature have to be conducted in the larger context of world literature to survive. She further observes that although traditional Chinese poetics and modern Western theories are very different, they still share something in common, which makes the integration possible. For example, there are similarities between Zhang Huiyan’s (1761-1802) allegorical interpretation and Western Hermeneutics, between Wang Guowei’s emphasis on the feelings aroused or invoked by a literary text and the Western theory of Aesthetic Reception.¹¹⁹

However, the Western approaches can only be a supplement to, not a substitute for, the traditional Chinese approach. The Hallidayan theory alone, for instance, is not sufficient for the purpose of exploring the thematic and aesthetic features of the poetry of both Li Yu and Li Qingzhao. There are two basic reasons. In the first place, the rich heritage of Chinese literature with its long tradition and conventions creates a vast repertoire of intertextuality, which makes it hardly possible to study any literary text in isolation. No matter what Western approaches we adopt, if we are going to study the poetry of Li Yu and Li Qingzhao, we will inevitably touch upon the conventions of the ci genre, and the established criticism on the poets’ work.

In the second place, it is true that traditional Chinese poetics are for the most part intuitive and devoid of concrete linguistic or stylistic analysis. Yet its emphasis on subtle and poetic expressions as well as literary sensibility is

also where its special charm and beauty lie, which will certainly add beautiful colors and flavors to the linguistics-based stylistic analysis.

It should be clear now why this thesis tries to integrate the traditional concepts of Chinese literary criticism with functional linguistics - to get the best of the both worlds. It is hoped that this study will prove that a stylistic perspective on poetry can give a point of view, a way of looking at a literary text that will help to develop a consistent analysis. By drawing on a Western analytical approach, and relating linguistic features to literary significance, this study may help us appreciate more effectively the poetic style with a keen sensibility and awareness of the thematic and aesthetic value of the poetry of both Li Yu and Li Qingzhao. Although Halliday's theory is applied, the goal to be achieved in this thesis, and what the reader can hope to acquire from it, is a deeper understanding of the poetry of the two poets.
CHAPTER TWO
THE STYLISTIC MODEL

While the first chapter serves as a general introduction to the thesis, this chapter is an introduction to systematic functional grammar and my own stylistic model. This second introductory chapter is necessary because it is here that lies the rational and methodology of the critical approach adopted by the thesis, an approach that diverges from approaches in traditional Chinese poetics, which are for the most part intuitive and devoid of concrete linguistic or stylistic analysis. The linguistic theory employed constitutes a relatively fresh approach, and, therefore, deserves more explanation.

As mentioned in the previous chapter, ci-poetry was considered unorthodox by some critics because it did not conform to the doctrine that poetry is concerned with moral teaching, and to the Confucian ideal of the golden mean that poets should express joy without licentiousness and grief without heart-rending. These critics believed such themes as "wind and snow" and "flowers and grasses" as commonly used in ci, are too trivial and frivolous to bear any moral and political significance. However, "to judge the literary value of a poem by its theme", as James J. Y. Liu points out, "is as naive as to judge a picture by its 'subject', and that where the Moralists go wrong is to apply non-artistic standards to works of art". Of course there are different approaches to and systems of values for literature, but if we engage in literary criticism, then we cannot but deal with the literary significance and artistic value. To do so, I resort to stylistics, which, informed by modern linguistics and taking literary sensitivity as a prerequisite, is able not only to tell us how to name the constituent parts of a literary text and document their operations, but also to provide a new insight into the aesthetic functions of the verbal choices, particularly the subtle stylistic choices made by writers.

In the last chapter I also explained why my stylistic model will draw primarily on Halliday's systemic functional grammar. This grammar is different from many other Western linguistic approaches where

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grammarians usually started with morphology, moved on to syntax and then semantics. In functional grammar, however, the direction, as Halliday put it: "is reversed. A language is interpreted as a system of meanings, accompanied by forms through which the meanings can be realized. The question is rather: 'how are these meanings expressed?'. This puts the forms of a language in a different perspective: as means to an end rather as an end in themselves". Halliday's approach to language - seeing language as a system, where choices are motivated by the purposes for which language is used - best suits my purpose of examining the relation between Li Yu and Li Qingzhao's artistic achievement and how it is achieved through language so as to obtain a better understanding and appreciation of the thematic and aesthetic value of their poetry.

Following Halliday's grammar, I will examine different levels of language used by the two poets: from the linguistic levels of lexicogrammar and semantics to the extralinguistic level of context, with a focus on the three kinds of meanings, i.e. ideational meanings, interpersonal meanings and textual meanings. This stylistic approach will help me to identify and name the distinguishing features of the poetry by the two poets. Since the poetic line draws upon the same linguistic raw material as the sentence, although it is deployed and used in a different way, my analysis will inevitably involve both general linguistic features, features that are shared with other linguistic genres and discourses, as well as generic and discursive features that are patently poetic.

One might argue that a poem can only be appreciated as a synthetic whole and the analytic approach of stylistics may reduce a poem to a mere set of lifeless formulae and destroy the 'mystery' of poetry. This is, however, a misunderstanding. First of all, as I have defined in Chapter One, literary stylistics does not treat a literary text as an isolated linguistic object, but as a literary identity that embodies ideas and feelings; and the functional approach to language does not treat a text as an isolated linguistic entity either. On the contrary it also addresses extralinguistic issues such as the context of culture for literary texts. As literature is the art of language, and

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poetry is the literary genre with the most economical use of language, a use that requires a concentrated interpretative journey of the readers, the study of poetry, especially the art of poetry, will inevitably involve the study of poetic language. As Leech claims:

We generally suppose that the literature cannot be examined in any depth apart from language, any more than the language can be studied apart from the literature. This assumption is not difficult to justify, for it is obvious that a literary work cannot be properly understood without a thorough knowledge of the language which is its medium of expression. But there is a deeper reliance of literary studies on linguistic studies than this. Most critical discussions of literature revolve, at some stage, around appeal to linguistic evidence - that is, the evidence of words and sentences which actually occur on the printed page, in literary texts. In addition, much of the basic vocabulary of literary criticism ('metaphor', 'figurative', 'antithesis', 'irony', 'rhythm', etc.) cannot be explained without recourse to linguistic notions. As a meeting-ground of linguistic and literary studies, stylistics is the field within which these basic questions lie.

Here, Leech is talking about the relation between language and poetry in general. This phenomenon of course also exists in Chinese poetry. The special charm of Chinese poetry lies in its succinct language, dense images which are highly connotative and suggestive enriched over a long time of usage, and in its flexible syntactical structure with many omissions that make the poetry even more implicit and elastic. This being the case, we are left with the fact that when we read Chinese poetry we have constantly to be 'filling in the blanks' between the lines. Such reading not only requires an active imagination, a knowledge of the context of culture of Chinese poetry, its aesthetic or generic traditions of interpretation and so on, but also a thorough study based on linguistic evidence, evidence gained by the study of the language, which is interpreted in its social context. A detailed study of the poetic language is certainly the starting point. Leech, from a

structuralist perspective, is naturally preoccupied with a formal emphasis, however, his approach to poetry - taking it to pieces⁴ - still seems to be a valid and useful one. For the sake of analysis, I will take my specimens to pieces, looking at their various linguistic elements despite my awareness that these diverse linguistic elements should be considered together because of their interpenetration of one another. In doing so, however, one should keep in mind that linguistic evidence is gained by studying the language which is there. As Halliday puts it, "the (linguistic) system is a meaning potential, which is actualized in the form of text; a text is an instance of social meaning in a particular context of situation".⁵ A literary text, therefore, is not merely a matter of *res et verba or la langue et la parole* as system, but also an embodiment of ideas and emotions, an expression of personality as well as convention. Language interpreted in its social and generic contexts is indeed my major concern, and special attention will also be devoted to the peculiar ways in which Chinese language generates aesthetic effects.

In the introductory Chapter One, I proposed a hypothesis that neither *wanyue* nor *haofang* can fully explain the beauty of Li Yu and Li Qingzhao's poetry, and therefore, a new category should be added to the traditional classification of *ci*-poetry. Although both Li Yu and Li Qingzhao's works share quite a few characteristics with those of the *wanyue* poets, nevertheless the features the two Lis have in common are more significant. These include the power of diction, the span of imagery, the scope of mind, the depth of emotions, the directness of expression, and the intensity of the tragic sense. These features, among others, have given their poetry a special force with a lofty style that is far beyond the reach of *wanyue* poetry. It is hoped that my stylistic analysis will justify my hypotheses.


The following is an introduction to a number of the concepts of Halliday's functional grammar that are relevant to my analysis, followed by my own stylistic model based mainly, though by no means exclusively, on Halliday's grammar.

2. 1. Halliday's Functional Grammar

Halliday pointed out in his *Introduction to Functional Grammar*: "This book is a short introduction to the functional grammar of English. It can also be read as a short introduction to functional grammar in general". I found this statement generally true. The Chinese language, for instance, although fundamentally different from the English language, especially in lexicogrammatical realization, can still be studied in the light of Halliday's grammar. The fact that Halliday was originally a Sinologist must have equipped him with an insight into the Chinese language. Like English, Chinese accommodates, in its grammar, among other things, a number of distinctive ways of doing, sensing and being. I will, therefore, adopt Halliday's functional approach and base my analysis of the poetry of Li Yu and Li Qingzhao on some of the linguistic aspects discussed below without, though, going into too much detail on Halliday's theory.

Halliday defines language as a system where choices are motivated by the purpose for which the speaker or writer uses language. According to Halliday, language has three macro-functions or three kinds of meanings: ideational (including experiential and logical meaning), interpersonal and textual meaning. In his most recent book with Matthiessen, Halliday used "the ideation base", "the interperson base", and "the text base" to refer to these three kinds of meanings. According to Halliday's interpretation of language, there is always a social context or situation in which language is used, which is realized by the three kinds of meanings mentioned above, which in turn are realized in lexicogrammatical choices (including words

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and grammatical structure), which are further realized in graphic or phonic choices.

The concept of context may need some elaboration. Halliday maintains there are three features of the context of situation, namely: Field, Tenor and Mode. This is how Halliday defines Mode:

Mode "refers to what part language is playing, what it is that the participants are expecting the language to do for them in that situation: the symbolic organization of the text, the status that it has, and its function in the context, including the channel (is it spoken or written or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, descriptive and the like".8

With special relevance to poetic discourse, Huisman describes Halliday's terms Field and Tenor as follows:

"Field refers to the field of social action, which can be non-linguistic, as in 'playing a game of football', partly constituted in language, as in 'playing a game of bridge', or totally constituted in language, as in 'writing a poem'. Field also refers to the second order field of discourse, which social actions totally constituted in language bring into being, that is, subject matter, such as the subject matter of a poem. In the lexicogrammar, nouns and adjectives, for example, typically realize meanings of Field. Tenor refers to the social relations and attitudes of those participants present in the Field; for example, in the lexicogrammar, modal auxiliary verbs like may or must realize meanings of possibility or obligation associated with Tenor. The first and second person pronouns also realize meanings of Tenor (the meanings of social roles of speaker and one spoken to in the discourse). The Tenor associated with the first-order Field of 'reading a poem' will relate

to the construal of an implied poet, and a relationship between reader and implied poet, whereas the Tenor associated with the second-order Field relates to the characters in the subject matter. Specific genres of poetry may be realized with particular configurations of Field and Tenor. For example, in the lyric poem, the 'implied poet' (the first-order Field 'subject of the enunciation' or 'speaking subject') and the 'I' character of the poem (the second-order Field 'enounced subject' or 'subject of speech) are typically read as one and the same. In contrast, in poems read as dramatic monologue, like those of Browning, the implied poet and the first person character of the poem are not read as identically positioned".9

The following diagram10 illustrates the nature of language as social semiotic:

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The three features of the context of situation, Field, Tenor and Mode, are realized in the three kinds of meanings, or three functional components of semantics: ideational, interpersonal and textual respectively. Textual function or meaning, as shown in the above diagram, facilitates the construing of both ideational and interpersonal functions, but these three functions are simultaneously embodied in a given text, be it short or long, in which choices in meaning are interrelated to one another. For the sake of analysis, however, each of them is dealt with separately.

2. 1. 1. **Textual Meaning** - is meaning realized through linguistic resources that organize a text into a coherent whole. The contextual function organizes the content of our linguistic exchanges so that the ideational and interpersonal components of meaning can become operational in an environment. The following terms related to textual meaning are relevant to my analysis:

Theme and Rheme - As a message structure, a clause consists of a Theme accompanied by a Rheme. The theme, according to Halliday, "is the element which serves as the point of departure of the message; it is that with which the clause is concerned."\(^{11}\) Thematic options contribute to the lexico-grammatical structure that is realized through the clause. Let us look at the following examples, where the part before the slash in each clause is the Theme while the remainder of the message is the Rheme.

1) My boyfriend / gave me this present.
   我男朋友 / 給了我這件禮物
2) Very carefully / he examined his patient again.
   非常仔細地 / 他又對病人進行了檢查
3) Throughout the whole morning / the little girl sat on that chair.
   整個上午 / 這個小女孩一直坐在那張椅子上。

Just as in English, in Chinese if a theme is something other than the subject of statement or a declarative clause, such as an adverbial group or

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prepositional phrase (in Halliday's term, an adjunct), as in example 2) and 3), it is more marked.  

One thing that is noteworthy, though, is that sometimes in Chinese the Theme may not occur in the initial position in a clause. This is because in Chinese adverbial groups, such as time, are very often put at the beginning of a clause, but do not denote the speaker or writer's underlying concerns, therefore, though in initial position, still should not be considered as marked Themes. Under normal circumstances, the subjects ("he" and "the little girl") of the above two declarative clauses 2) and 3) are considered the theme for each clause. It is really the context that will help us to determine whether it is the subject or the adverbial group that functions as the theme of the clause in Chinese.

In the Theme-Rheme structure, the theme is the predominant element, where lie the underlying concerns of a message. By analysing the thematic structure of a text clause by clause, we can see clearly the focus of the writer.

Halliday summarizes certain other elements that have a special status in the thematic structure of the clause. They include two types: those that constitute Textual Themes - which include "Continuatives" such as "yes", "no", "well", "oh", "now", "Conjunctions" and "Relatives" as well as "Conjunctive Adjuncts" - and those that constitute Interpersonal Themes - which include "Vocatives", "Modal Adjuncts" as well as "Mood Marking Themes."  

12 There is, however, a significant difference between Chinese and English grammar. In Chinese, the adverbial of time (or time adjunct) typically occurs either in initial position or after the subject. For instance, "We went to movie last night" would be "Last night we went to movie", or "We last night went to movie" in Chinese. In other words, time is never put at the end except when it denotes duration of action, such as "for two years" as in "I have studied French for two years".

13 Here are examples of Textual Themes. See Ibid. pp. 49-54.

Conjunctions - They are "items which relate the clause to a preceding clause in the same sentence, such as: "and", "or", "nor", "either", "neither", "but", "so", "when", "while", "because", "if", "although", "since", "even if", "in case", "provided", "in spite of", "so that". Conjunctive Adjuncts - They are conjunctives used in the beginning of the clause to signpost the development of the discussion and to create a cohesive text; they have text-creating meanings. While Conjunctions set up a grammatical as well as semantic relationship so that the two parts being linked become a single grammatical unit, Conjunctive Adjuncts set up a
The structural choices of the textual component consist not only of the theme system, which contributes to the lexico-grammatical structure, but also those of the information system, which is realized in phonological system.

I limit my discussion here to the lexico-grammatical choices, common to both the spoken and written poem. In addition to textual structure, there are two more factors that are important when we are talking about literary texts, and indeed any texts: cohesion and generic structure.

**Cohesion** - A text should be internally cohesive. It functions as a whole as the relevant environment for the operation of the textual structure. Cohesion is realized by a set of linguistic resources that is available in all languages. Cohesive patterns include those of reference, substitution and ellipsis, lexical cohesion and conjunction. Cohesion is an important textual feature whereby ideational and interpersonal meanings are woven together with, and by means of, the textual structure to form a coherent whole.\(^{14}\)

**Generic structure** - This structure refers to the form that a text has as a property of its genre. It is language as the projection of a higher-level semiotic structure. In this thesis the text under discussion is Chinese poetry, which will reflect the distinctive features of this particular literary genre summarized in Chapter One, and consequently in my interpretation of the poetry of Li Yu and Ji Qingzhao, I will have to relate it to norms and assumptions of the ci-poetic genre. This is necessary also because there are often associations between a particular genre and particular semantic features at ideational or interpersonal level.

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2. 1. 2. **Interpersonal Meanings** - Apart from being organized as a message, a clause is also organized as an interactive event, expressing social and personal relations between all parties involved including the speaker or writer, and the audience or reader. The interpersonal meanings are basically embodied in the mood elements in a clause, which show a speaker or writer's modality, as well as in different clause types.

Just as Theme is a very important concept in textual meaning, Mood is crucial in understanding clause as exchange, or interpersonal meaning. The clause is analysed into Mood and Residue. The Mood, in turn, has two constituents: the Subject, which is usually a nominal group, and the Finite operator, which is part of a verbal group, expressing tense (i.e. "is", "has") or modality (e.g. "can", "must"). For example:

*My sister / didn't // give me this book.*

In this clause, the double slash separates Mood and Residue and the single slash Subject and finite elements within the Mood. The Subject and the Finite together constitute the Mood, in which the part before the single slash ("my sister") is the Subject and the part between the single and double slashes ("didn't") suggesting at once tense and polarity, is the Finite, while the verb "give" and the part after the double slash are called Residue.

Some grammatical categories are characteristically used to express interpersonal meanings.

**Adjuncts of Polarity** - Polarity is the choice between positive and negative, as in "is" /"isn't", "do" / "don't."

**Modality** - Modality makes explicit the speaker's / writer's judgement. It is realized in English modal verbs, such as "may" (possibility), "must" (obligation) or "always" (usuality).

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Mood Adjuncts - These adjuncts are most closely associated with the meanings constructed in the mood system, such as those of polarity, modality, temporality and mood.17

Apart from Mood Adjuncts there are also Comment Adjuncts - These refer to adverbs, adjectives (which do not fit into the experiential analysis) which show a speaker's attitudes to the proposition as a whole, such as "unfortunately", "hopefully". Both Mood Adjuncts and Comment Adjuncts are two types of Modal Adjuncts, and form part of the Mood constituent of the clause.

Different clause types - Interrogative, declarative and Imperative are also choices of Mood in a clause as they realize the social roles of those engaged in the exchange of meaning to the interpersonal meaning. One example of each will suffice:

1) Who is he? - Interrogative

2) How beautiful the scenery is! - Declarative / Exclamative

3) Come home immediately! - Imperative

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17 Here are some more examples of different types of Mood Adjuncts listed in Halliday’s book. See Ibid., pp. 82-83.

Adjuncts of polarity and modality:
(a) polarity: not, yes, no, so
(b) probability: probably, possibly, certainly, perhaps, maybe
(c) usuality: usually, sometimes, always, never, ever, seldom, rarely
(d) readiness: willingly, readily, gladly, certainly, easily
(e) obligation: definitely, absolutely, possibly, at all costs, by all means

Adjuncts of Temporality:
(f) time: yet, still, already, once, soon, just
(g) typicality: occasionally, generally, regularly, mainly, for the most part

Adjuncts of Mood:
(h) obviousness: of course, surely, obviously, clearly
(i) intensity: just, simply, merely, only, even, actually, really, in fact
(k) degree: quite, almost, nearly, scarcely, hardly, absolutely, totally, utterly, entirely, completely.
While the interpersonal function may be more significant in fiction, where the personalities of characters depend largely on interaction, a poet can also use language as a means to express, apart from feelings, his attitudes, his evaluations, as well as the relationship he sets up between himself and the implied reader, if there is one, and between himself and the general reader. These relationships in turn will shed light on the personality of the poet.

2. 1. 3. Ideational Meanings - The ideational function allows us to convey ideas and information to each other. According to Halliday, there are two types of ideational meaning, or two sub-functions: experiential and logical meanings.

Experiential Meaning - A fundamental property of language is that it allows us to tell our experience of the world around us and inside us. While Theme is the choice of textual meaning realized in the clause, and Mood the choice of interpersonal meaning realized in the clause, Transitivity is the choice of experiential meaning realized in the clause. Transitivity choices are centred on the processes, which is typically realized in the verbal group of the clause. Halliday defines Transitivity as follows:

Transitivity is the set of options whereby the speaker encodes his experience of the processes of the external world, and of the internal world of his own consciousness, together with the participants in these processes and their attendant circumstances; it embodies a very basic distinction of processes into two types, those that are regarded as due to an external cause, an agency other than the person or object involved, and those that are not. There are, in addition, many further categories and subtypes. Transitivity is really the cornerstone of the semantic organization of experience.18

So the core of Transitivity is the system through which the world of experiences is organized into processes, for example processes of doing (material process), process of sensing (mental process), process of being (relational process). The type of process is associated with particular semantic roles. Take Material Process as an example.

My friend has just arrived in Sydney. (Actor/Process/Circumstance)

She borrowed this book last week. (Actor/Process/Goal/Circumstance)

An alternative perspective on the experiential meanings realized in the clause is that of ergativity. For a material process, transitive analysis focuses on the passing of the process from Actor to Goal. The ergative analysis focuses on the cause of the process, e.g.,

She borrowed this book last week.

Agent/process/medium/circumstance

This book was borrowed by her last week.

medium/process/Agent/circumstance

As pointed out earlier, syntactically, circumstance (adverbial of time) in Chinese often occur before the verb (if not in the beginning), instead of at the end of the clause, thus the clause "she borrowed this book last week" can be rendered in Chinese as follows:

她上周借了这本书.

(Actor/Circumstance/Process/Goal)

As we can see the processes, participants, and circumstances actually make up the thesis of the clause, it is for this reason that Halliday maintains patterns of transitivity can be a typical form of expression for the subject-matter of a text.
The following further discusses the three processes:

Process of Doing (or happening) - This is the material process; it is concerned with who does what to whom under what circumstances. It is the process of the external world, focusing on outer experience. For example:

The little boy / chased / the cat / for more than half an hour.
這個小男孩追那只貓追了半個多小時.
In Halliday's terminology, "the little boy" is the actor, "chase" realizes a material process, and "cat" is the goal while "more than half an hour" is the circumstance.

Process of Sensing - This is the mental process. While the process of doing is focused on action, this process is concerned with inner experience: feeling, thinking and perceiving. Here are two examples:

1) Do you / like / my present?
    你喜歡我的禮物嗎?
2) I / believe / him.
    我相信他.

Here, "I" and "you" are, in Halliday's words, sensers, "the conscious being that is feeling, thinking or seeing", "believe" and "like" realize mental processes while "him" and "it" are phenomena, "that which is sensed - felt, thought or seen."19

Process of Being - This is the relational process, a process of classifying and identifying. In this type of process, a relation is being set up between two separate entities linked by the verb. The following represents a few types of relational process:

1) Tom / is / very smart.

Attributive where "Tom" is the carrier, "is" is the relational process and "smart" is the attribute.

2) She / is / the head of our school.

Identifying where "she" is the identified, "is" realizes the relational process while the whole nominal group "the head of our school" is the identifier.

3) The dog / is / under the table. - Circumstance as attribute.

4) Jessica / has / a new piano. - Possessed as attribute

In addition to the above mentioned three types of processes - Process of doing, Process of sensing and Process of being - there are other process types such as Existential process as in:

1) There seems to be a problem.

2) There was a man walking down the street.

On the borderline between material and mental processes, there are, in Halliday's view, some other processes, for example, behavioural processes, which, as Halliday puts it "represent outer manifestations of inner workings, the acting out of processes of consciousness and physiological states"21.

**Logical Meaning** - Logical meaning expresses certain fundamental logical relations encoded in language, such as: co-ordination, apposition, modification, and the like.

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20 This clause demonstrates another major difference between Chinese and English. In Chinese, the verb "be" (shi) is not used in this type of clause, thus: Tom / very smart (the carrier / the attribute). The relational process is only implied.

In addition to the textual meaning, Conjunctions and Conjunctive Adjuncts also realize logical meaning. Hypotactic structure, which, to a great extent, results from the use of Conjunctions and Conjunctive Adjuncts, is one type of syntactic structure through which logical meaning may be realized.

Hypotactic Structures - Halliday makes a distinction between two types of interdependency while talking about the clause complex - the paratactic and hypotactic. "The logical relationships that are built into natural languages are those that are expressed in the grammar as different forms of parataxis and hypotaxis."²² Parataxis is the linking of elements of equal status and the paratactic relation is logically symmetrical; each of the elements or phrases can stand as a functioning whole, whereas hypotactic structure is the binding of elements of unequal status and the relation between elements is logically non-symmetrical; some of the elements are dependent on the dominant element in a clause. The following examples will illustrate the difference between the two structures:

**Paratactic:**
1) onion, ginger and garlic
2) Bob sat down and did his homework, Angela watched TV, and their mother went into the kitchen to prepare dinner.

**Hypotactic:**
1) If you want to know what it tastes like you have to try it.
2) When I went to her home she was playing chess with her son.

Summary:
The three meanings - Textual, Interpersonal and Ideational, subdivided into experiential and logical - discussed above should not be considered separately since every clause in a text is multifunctional in that all the meanings are interwoven in the dense fabric of discourse. The whole text should be examined simultaneously from a number of different viewpoints, each of which contributes towards the total interpretation of the text.

In stylistic analysis we are concerned with language in relation to all the functions of meaning. As has been discussed, in Halliday's understanding, meaning is contextual, that is the three 'macrofunctions' of textual, interpersonal and ideational meanings are realizations of the three elements of the context of situation, Mode, Tenor and Field respectively.

I hope the following remark by Halliday will further justify my employment of his grammar in my analysis of the poetry of Li Yu and Li Qingzhao:

If we set up a functional framework that is neutral as to external emphasis, but designed to take into account the nature of the internal, semantic, and syntactic patterns of language, we arrive at something that is very suggestive for literary studies, because it represents a general characterization of semantic functions - of the meaning potential of the language system.23

2.2. My Stylistic Model

My analysis of the poetry of Li Yu and Li Qingzhao will be based on the following model, with which I intend to account for the relationship between what Halliday calls the three features of the context of situation, and the linguistic features I found in the poetry of the two poets. What I am most concerned with in the whole process is the language used by the two poets in relation to all the various levels of meaning in their poetry. The generic structure of poetry determines the semantic patterning that is

characteristically associated with the context of situation, which, in this case, entails Chinese poetic tradition and conventions.

A. The Magnitude of Dominant Themes and Thematic Structure -
The Mode is expressed through the textual meanings of the poetry.
   a. the Vitality of lexical content - Themes and associations
   b. Cohesion and parallel structure

B. The Directness of Subjective Rhetoric and Lyrical Voice -
The Tenor is expressed through the interpersonal meanings of the poetry.
   a. The 'implied poet' and the reader
   b. Negative polarity and Interrogative mood

C. The Force of Representation and Expression -
The Field is expressed through the ideational meanings of the poetry.
   a. Verbal dynamism and lyrical sensibility -
      the experiential meaning
   b. Hypotactic syntax and the explicitness of personal voice -
      the logical meaning

D. Sensuous Appeal, Emotional and Intellectual Embodiment -
Poetic imagery
   a. An exploration of the imagery in the two Lis' poetry
   b. A comparative approach to imagery and image presentation

E. The Power of Originality and Spontaneity -
The underlying theme is highlighted by the Prominence in the poetry.
   a. Prominence
   b. Foregrounding

While Parts A, B and C will be dealt with in detail in Chapter Three, and D and E in Chapter Four, a brief analysis of two lyrics, one from each poet, is provided below to illustrate the above set model (Parts C and D are combined into one in the analysis below).
Yu Mei Ren (The Beautiful Lady Yu)

Li Yu

Spring flowers, Autumn moon, when will you ever end,
Of past affairs, how much do I know?
East wind blew into my little tower again last night,
My old country (I) cannot bear to look back upon in the bright moonlight!

Carved rails and jade stairs should still be there,
Only the rosy cheeks must have faded.
Asking me how much sorrow do I have?
It's just like a river of spring water flowing eastwards.

Wu Ling Chuu (Spring in Wuling)

Li Qingzhao

Wind has stopped and the earth smells fragrant from the fallen flowers,
I'm too listless to comb my hair at sunset.
Things are still there but people no longer the same - everything's over,
Tears stream down my cheeks before anything can be said.

I hear Spring is still fine at the Twin Stream,
I intend to sail my small boat.
Alas! I'm afraid, the grasshopper skiff of Twin Stream,
Cannot carry so much sorrow.

武陵春

李清照

風住塵香花已盡， 日晚倦梳頭．
物是人非事事休， 欲語泪先流．
2. 2. 1. The Magnitude of Dominant Themes and Thematic Structures

a. the Vitality of Lexical Contents - Themes and Associations

In 2.1.1. Halliday's definition of Theme and Rheme was introduced - a structural configuration whereby meanings are organized into a linear and coherent whole. The Theme in declaratives, as we see from the examples cited, always occurs in the initial position of a clause in English. However, the first position is not what defines the Theme; it is the function it performs in a clause - helping to organize the clause as a message, and, more importantly, telling a reader what the message is concerned with - that characterizes the Theme. While the function of Theme is realized in English as first position, it may be expressed in a different way in another language such as Chinese.

In terms of Theme and Rheme, Chinese is similar to English in that the message is also organized as a Theme-Rheme structure. The structure is expressed by the sequence in which the elements occur in the clause, or simply, the word order, and in that the Theme is very often, though not always, realized in nominal groups, and occurs at the beginning of a clause. Take a few lines from Li Yu's lyric for example (A word for word translation is provided in order to show more clearly the Theme-Rheme structure in the original language.):

春花秋月 / 何時了 - Spring flowers the Autumn moon / when end
往事 / 知多少 - Past affairs / know how much
小樓 / 昨夜又東風 - The little tower / last night again East wind.
故國 / 不堪回首月明中 - My old country / (I) cannot bear to look back upon in the moonlight.

It is noteworthy that the poetry of Li Yu and Li Qingzhao share dominant Themes with similar lexicalizations. While examining the lexical categories in the poetry of Li Yu and Li Qingzhao, we will take into consideration
such factors as whether the words they choose are simple or complex, general or specific, abstract or concrete, descriptive or emotive, static or dynamic. More importantly, of course, these lexical features will be analysed in the light of the Theme and the literary significance of their poems.

Both Li Yu and Li Qingzhao like to use the words which, in addition to their original meanings, are also charged with emotions and lasting appeal, such as: "spring flower", "autumn moon", "east wind", "little tower", "moonlight", "rosy cheeks", "sorrow", "spring water", "eastwards flow" in Li Yu's "Yu Mei Ren", and "wind", "fallen flower", "downhearted", "sunset", "tears", "spring", "little boat", and "sorrow" in Li Qingzhao's "Wu Ling Chun". What is more important, these words, especially "moon" (月) "sorrow" (愁), "spring" (春), "wind" (风), "flower" (花), and "tears" (泪) appear with such a high frequency in their other poems that they become dominant themes in the larger literary sense. Why did the poets choose these words? What are their associations and significance? What are the messages the poets tried to convey by means of this thematic structure? Such questions as these will be further discussed and answered in Chapter Three.

It is necessary to point out here that although the focus of this section is on the Mode, or the textual meaning, it is inevitable sometimes to touch upon the Field, for the meanings of these words are, after all, experiential. The term of "context" needs some explanation as well. "The context of situation is the immediate environment in which a text is actually functioning,"24 however to interpret a text, especially, a literary one, we still need another context - a broader background, which Halliday calls "context of culture."25 Context of culture also embodies "extra-textual relations" that are more closely related to the reader's interpretation based on his knowledge of relevant history and culture. "In describing the context of situation, it is helpful to build in some indication of the cultural background and the assumptions that have to be made."26 Context of culture may also include

25 Ibid.
26 Ibid.
inter-textual relations, what Halliday refers to as "intertextuality." Bakhtin held a similar view. Of particular relevance to a discussion of intertextuality is the work of Mikhail Bakhtin on heteroglossia. He believed it is helpful to see how the word has been experienced in previous contexts and how it is being used on this occasion to confirm or displace traditional usage. Sometimes the old and the new usage of the word overlap to create a hybrid unit, a new meaning. Words like "spring", "flower", "wind", "the moon" and "sorrow" may be tinged with a similar kind of feminine beauty that is often found in wanyue poetry, but something is definitely different. Li Yu and Li Qingzhao's lyrics are by no means "singing the wind" and "playing the moon"; the above-mentioned words, for instance, often create a hybrid unit, giving their poetry a strangely haunting power that is more often associated with masculine beauty. This point will be elaborated in the following section.

b. Cohesion and Parallel Structure

This section is mainly concerned with such issues as how effective the cohesive devices adopted by Li Yu and Li Qingzhao are, how often the poets use parallel structure, and whether the binary relations are of similarity or of contrast; Again, these syntactic aspects will not be analysed in their own right, but in relation to the total poetic effects. By the end of Chapter Three, I hope some answers will be provided to questions relating to the interdependency in the poetry of the two poets such as how words, phrases and clauses are linked to form coherent linguistic units, which in return, contribute to their poetic voice.

Cohesion

While different kinds of cohesive devices will be touched upon in this part, the emphasis will be given to conjunction, ellipsis, lexical repetition and collocation, and parallel structure. The Chinese language is very

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simple and logical. The fact that the grammar allows poets to take liberties of, among other things, omission, and the changing of parts of speech, makes Chinese poetry more concise, but less precise, and thus accounts for the implicitness and ambiguity in Chinese poetry in general.

We will first observe the pattern of the lexis in the poetry of Li Yu and Li Qingzhao - the way in which the relationships among lexical items create cohesion throughout the text. In the previous section, where the vitality of lexical content was examined, we concluded that, although Li Yu and Li Qingzhao employ many words that are favoured by wanyue poets, yet under two Lis' pens, these words are endowed with special force and beauty that is rarely found in wanyue poetry. That kind of masculine beauty is also embodied in the relationships among lexical items in their poetry. Take Li Qingzhao's "Wuling chun" as an example. The relation between the words "wind" and "flower" in the first line is that of cause and effect: the wind is so strong that it has blown all the petals to the ground. The same relation appears in the third line between "tears streaming down" and "saying anything" - tears are too forceful to be held back so they flow before words. This cause-effect relation reaches its climax in the last line between the "sorrow" and the "boat" - the load of sorrow is too heavy for the boat to carry. The sense of power or force is very prominent.

In terms of cohesion between stanzas, the movement from one lyric movement to another, emphasized by the 2-stanza structure, is an important feature of Li Yu's ci style. Li Yu's "Po zhen zi" will serve as an example: the lyric moves from distant past (lines 1-2) - "of past affairs" - to more recent past (lines 3-4) - wind blew again "last night" - and then to the present in the second stanza (lines 5-8) - things "should still be there". The treatment of past and present in this lyric results in a complex interweaving of the timeless lyric moment and the time-charged world of reality. This juxtaposition of past and present forms a contrasting background to the present situation and adds a new dimension to the world directly perceived in the lyric. It expands the horizon of the world within the poem to include some unspoken relationship between the present and the event alluded to, leaving the reader to wander along in this new direction. It is in this sense
that the two-stanza structure becomes an effective means of reinforcing the cohesion and therefore the lyric complexity in Li Yu's poetry.

Parallel Structure

Syntactically, the poetry of Li Yu and Li Qingzhao is also marked by the use of parallel structure that enhances the thematic meanings of the poetry through the realization of Mode.

Both parallel structure and word repetition are used by Li Qingzhao in the line "Things are still there but people no longer the same - everything's over" (物是人非事事休). This is a very important line in the lyric quoted in this section; it tells us why Li Qingzhao was so sad - "things are still the same, but people are not, and everything is over". The literal rendering of the parallel phrase is "things are (the same) people are not" (wu shi ren fei), which clearly brings out the binary relation of striking contrast between natural objects and people. People suffer and die while things in nature remain the same - this contrast expresses a deep tragedy in life! This tragic feeling is further intensified by the repetition of the word "shi". Nothing is more tragic than living in despair. Her feeling of despair can be well identified with the loss of her husband, the invasion of the Jin troops and the consequent desperate plight of the people. So her sorrow is by no means the kind of sentiment revealed in many "wan yue" lyrics. Instead of adopting a sentimental pose, Li Qingzhao is expressing her keenly felt pain caused not only by her personal tragedy but also by the national calamity of her time.

Linguistic parallelism, especially in the form of antithesis, occupies an important place in Chinese poetry. Kukai (774-835) summarized 29 kinds of antithesis in his well-known Bunkyu hifuron (Wenjin mifu lu). A very special feature of some types of antithesis is that there is no logical progression or transition between two parallel lines. It has no explicit taxis, in other words, it is a kind of asyndetic parataxis. As a result, the lines usually can be read both vertically and horizontally, creating a large space.

and time, and leaving much room for the imagination. I will come back to this point in the ensuing chapters.

Some critics use the term "diction" to refer to words writers choose to use in literary contexts. Nowttey said: "the question of the diction of poetry is a question of how words affect and are affected by the artistic contexts they enter". This is similar to Halliday's point of view that all use of language has a context, and meanings can be defined in terms of the three components of situation, namely Field, Tenor and Mode. The richness of the words in poetry very often comes from the associations they carry with them. The poetic context, as poetic tropes, may also endow words with new functions and meanings, and in this sense we can probably say that the poetic quality of a text may be recognized more in its realization of the Mode than the Field. Both Li Yu and Li Qingzhao's lyrics are marked by their simplicity in vocabulary, but a close examination shows that simple as they are, the words they employ carry with them a semantic multiplicity, thematic profundity and emotional intensity, which will be further discussed in the following sections.

2. 2. 2. The Directness of Subjective Rhetoric and Poetic Voice - The tenor is expressed through the interpersonal meanings of the poetry.

Negative Polarity and Interrogative Mood
Negative polarity and interrogative mood are distinct elements in the interpersonal structure of the clause. They help to enhance the effect of a subjective rhetoric. Detailed analysis in the next chapter will show that both Li Yu and Li Qingzhao like to use words denoting negative polarity, such as "不" ("no", "not"):  

Cannot carry so much of my sorrow  
(載不動，許多愁)  
The old country (I) cannot bear to look back upon in the moonlight.  
(故國不堪回首月明中)  

Other negative auxiliary verbs are also frequently used in their lyrics, such as "莫" and "休" ("don't"). For example:

Don't vent grief with tears / Nor blow pipe with tears
心事莫将和泪说, 風箏休向泪時吹 (LY: 望江南)
(QTWC, p. 457)

The employment of negative polarity intensifies the personal desire and mental attitudes of the persona in the lyrics. By using these words Li Yu and Li Qingzhao project human wishes into the images so that the impression created is one of a conscious poetic self.

The use of interrogatives is another important feature in the interpersonal structure of the clause in the poetry of both poets. Li Yu's lyric quoted on page 21 is an extreme case, where there are three interrogatives in such a short poem. While the first two lines can be read as exclamations, I prefer to regard them as rhetorical questions:

Spring flowers, Autumn moon, when will you ever end?
(春花秋月何時了?),
How much do I really know about past affairs?
(往事知多少?)
Asking myself how much sorrow do I have?
(問君能有幾多愁?)

The negatives, interrogatives plus strong assertions and exclamations in the poetry of Li Yu and Li Qingzhao certainly intensify the poets' personal desires and mental attitudes.

Closely related to the subjective rhetoric is the poetic act of direct expression, which in the poetry of Li Yu and Li Qingzhao is embodied in mood adjuncts and comment adjuncts, which express modality, temporality as well as obligation and inclination. Such examples can also be found in the two lyrics quoted above:

Carved rails and jade stairs should still be there.
As mood elements realize the selection of mood, and are, therefore, mainly responsible for the interpersonal meanings in a clause, the high recurrence of these elements in the poetry of Li Yu and Li Qingzhao have certainly reinforced the subjective rhetoric and lyrical voice of their poetry.

2. 2. 3. The Force of Representation and Expression - The field is expressed through the ideational meanings of the poetry.

While 2.2.1. and 2.2.2. have respectively dealt with the Mode embodying textual meaning and Tenor realizing interpersonal meaning, this part will be devoted to the discussion of the Field, which accounts for ideational meaning. We will first examine the experiential meaning. In Halliday's term of Transitivity, when a speaker or writer wants to encode his experience of the external or internal world he does so by the use of a manageable set of process types centring around verbal phrases. We will also look at the logical meaning, focusing on the hypotactic syntax in the poetry of Li Yu and Li Qingzhao.

a. Poetic Imagery, Verbal Dynamism and Lyrical Sensibility - the Experiential meaning

In 2.2.1.a. the lexical choices made by Li Yu and Li Qingzhao were discussed in terms of textual meaning; in this section, however, the experiential meaning will be considered, for a semantic field specifically realized has experiential meaning. The experiential meanings are generally realized in the processes of clauses. The following is Halliday's summary of the three process types, on which my analysis of the experiential meaning of the poetry will be based:

Material process

A fundamental property of the experiential function of language is to enable people to describe their experiences, build a mental picture of reality. Both Li Yu and Li Qingzhao display great artistry in presenting beautiful pictures and describing rich experiences. Again, Li Yu's "Yu meiren" and Li Qingzhao's "Wuling chun" will be used as illustration.

Out of eight lines of Li Yu's lyric, 4 are material processes:
Spring flowers, autumn moon, when will you ever end? (1)
East wind blew into my little tower again last night. (2)
My old country (I) cannot bear to look back upon in the bright moonlight. (3)
Only the rosy cheeks must have faded. (4)

In the above four clauses Li Yu presents a verbal picture of his environment and his vision. The material processes are embodied in these verbs: "end" in (1), "blow" in (2), "look" in (3), and "fade" in (4).

Out of eight lines of Li Qingzhao's lyric, there are also three material processes:

Wind's stopped and earth smells fragrant from the fallen flowers (1)
Tears stream down my cheeks before anything can be said (2)
Cannot carry so much sorrow. (4)

The material process contributes a great deal to the poetic imagery in the poetry of these two poets. The beauty of poetry partly or sometimes even
mainly lies in beautiful images, or intangible and invisible feelings and thoughts objectified. Poetry makes the reader participate imaginatively in the poet's experience instead of telling him about it. Indeed, imagery may be called the soul of portrayal.

Just as painters use colour to paint pictures and musicians use tones to compose music, poets use words to create images. Images give feelings and thoughts concrete, tangible shapes, which readers feel they can see, hear or touch. Like landscapes and symphonies, images appeal to the reader's senses, stir his imagination, and evoke emotional and intellectual responses from him. Ezra Pound defines image as "that which presents an intellectual and emotional complex in an instant of time". If this interpretation of image captures the static aspect of poetic imagery, Pound's next description of image highlights its dynamic quality: "the image is not an idea. It is a radiant node or cluster; it is a ... VORTEX, from which ideas are constantly rushing". Although Pound uses the word in his own technical way, his statement still throws some light on the nature of poetic imagery, especially its simultaneity of stasis and dynamism.

Poetic imagery has been classified into the following types by Burton: All these images are based on human senses, and thus directly linked with experiential meanings; so we might call them a classification of experiential meanings.

1) Visual images - appealing to the sense of seeing;
2) Audile images - appealing to the sense of hearing
3) Olfactory images - appealing to the sense of smelling;
4) Gustatory images - appealing to the sense of tasting;
5) Tactile images - appealing to the sense of touching;
6) Kinaesthetic images - appealing to the sense of moving.

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34 S. W. Burton writes: "Images can be classified according to the sense to which they are directed: sound; sight (color or shape images); taste; touch (thermal or tactile images); movement (kinaesthetic images.)." See his book The Criticism of Poetry (1974), p. 98.
It is not the objective of this thesis just to identify different types of imagery in poetry of the two Lis. What it attempts to do is to analyse the poetic images from a stylistic point of view. By looking at the lexical potential of poetic images, this thesis tries to discover what the meaning and behaviour potentials are. By meaning potential we mean that linguistic components of an image - be they words, phrases or lines, are construed with meanings, which are realized contextually while at the same time offering sensuous pleasure. The behaviour potential is realized by the meaning potential. The behaviour potential of poetic imagery has to do with what an image does rather than means. In other words, what impact do these images have on readers, and what do they contribute to the total thematic and aesthetic significance of the lyrics? In addition to these two potentials, there is still another one - lexical potential, which is the actualization of the meaning potential. The realization of poetic images depends largely on concrete medium of linguistic units.

Nominal groups are a rich source of static images, such as "spring flower", "autumn moon" "little tower", "west wind", "moonlight", "tears" while verbal groups may constitute kinaesthetic images, such as "blow", "flow". Likewise these images are also endowed with rich connotations. The image of the moon, for instance, is frequently used by Li Yu (and by Li Qingzhao), and we find in this image an ideal poetic world - the mingling of scenes and feelings. As a celestial presence, the moon transcends space and time, by virtue of which it possesses a unique power that links heaven with earth and people - a triadic relation. The moon just like nature itself has a healing or consoling power - by watching the moon, men on earth who are separated by time and distance can find in it a shared spirit. However the moon can also hurt or frustrate people, as found in the images of "the autumn moon" and "the moonlight" in Li Yu's lyric "Yu Mei Ren". These two images brings out a striking contrast: while the poet's life and his country's destiny have changed drastically, the autumn moon remains the same - it comes and

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goes, rises and sets despite human vicissitudes. The lyrical consciousness of
the moon's image, therefore, intensifies the tragic atmosphere of the lyric,
and the image of the moon here in fact presents the "image beyond images",
and embodies "meaning beyond words".

As mentioned above, the poetry of both Li Yu and Li Qingzhao is not only
rich in static images, but also in kinaesthetic images, images that suggest
action and movement. Their poetry is vitalized by the verbs scattered in
their poems: verbs such as "開" (to open), "破" (to break), "斷" (to cut
off), "逐" (to chase) that add dynamic and impulsive movement to their
poetry as well as verbs that produce elevation, expansion, and dramatic
effect. All these will be further discussed in the ensuing chapter.

Adjectives and verbs, as lexical collocations, are often the chief sources of
the richness of language which makes poetry appeal so strongly to the
imagination. Sometimes the poets use unexpected words, which, when
recognized and activated through lexical collocations, set off a chain of
associations alerting the reader to new levels of meaning in the poem. There
is often an overlapping of textual meaning of cohesion with experiential
meaning through semantic field specially realized. The collocation of
"carry" with "sorrow" produces such an effect in Li Qingzhao's lines: "Alas!
the little boat of Twin Stream, I'm afraid, cannot carry so much sorrow." She
is not the first to use the concrete word "carry" metaphorically in
collocation with something abstract. Zhen Wenbao, for instance wrote:
"Carrying parting sorrow across to the south of the River" "載將離恨過江南"
in his lyric "Liuzhi ci" (Willow Branch Song)36, and Su Shi also wrote:
"Only carrying a boat of parting sorrow to the Western prefecture" ("只載
一船離恨向西州")37, however Li Qingzhao uses the verb creatively in
the phrase "zai bu dong" (cannot carry) so that the meaning of heaviness is
emphasized. It would seem very possible that both Li Yu and Li Qingzhao
counted, sometimes, on such verbs to serve as a trigger alerting the reader
to the special significance of the lines.

36 See Xubeiwen eds. Li Qingzhao quanji pingzhu (Jinan: Jinan chubanshe, 1996), p. 68
Zhonhua sh37 See Su's lyric "Yu meiren" (The Beautiful Lady Yu), Quan Song ci, vol. 1

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This sense of "heaviness" is further reinforced through the harmony between sounds and feelings in words. In terms of sound, both of the poems are marked by the long vowels and diphthongs, especially the sound "ωw" in "tsiow" (愁), "lw" (楼), and "iw" in "liw" (流) - which account for the slow rhythm and dreary atmosphere of the lyric. This interplay of sound and sense is considered as sound-symbolism - the phonological contribution to the mimicking of content. We find here a harmony between the rhythm of the emotions and the rhythm of the language, an appropriateness to the nexus of sound and meaning, in other words, the sound has become "an echo to the sense". The sound structure makes the reader feel, as an immediate experience, what the sense of the words calls up.

But, that is not all; the images in Li Yu's and Li Qingzhao's poems are not only rich and beautiful, but also possess picturesque characteristics. We find in them, to borrow T. S. Eliot's words, "a unity of sensibility" where there is a combination of deep emotion and keen intellect. The very first line of Li Qingzhao's poem quoted on pp 31-2 ("Wind has stopped and the earth smells fragrant from the fallen flowers") presents the following images: visual - flowers; audile and/or tactile - wind; olfactory - fragrance, and also kinaesthetic - stop. I have already discussed the hidden power of this line in 2.1. and the dense images reinforce that power. We can almost see the beautiful flowers blown to the ground by the relentless wind, yet although they are no longer beautiful, the fallen flowers still retain their sweet smell. Is it possible that the poet is comparing herself to such a flower? Then we see another kinaesthetic image in the "boat cannot carry so much sorrow". Because of this image, the abstract feeling of sorrow becomes concrete, and as a result the sense of heaviness is more vividly conveyed.

In analysing imagery in the poetry of Li Yu and Li Qingzhao, we attempt to answer such questions as: What kind of images are they? Are they static or kinaesthetic? Are they conventional or innovative? What are their artistic effects? Why are the images of the moon so predominant? What do they contribute to the poetic themes?

38 Alexander Pope (1688-1744) maintained that "the sound must seem an echo to the sense". See Laurence Perrine, Sound and Sense: An Introduction to poetry (Harcourt brace Hovanovich, INC, 1973), p 213.
Relational process

Apart from lexical choices, another major element that contributes to the artistic beauty of poetic imagery is the use of figurative language. "A figure of speech is an unliteral form of expression using comparison, contrast, exaggeration, or personification for the forceful communication of emotion and / or thought." The expressive power of poetic language lies largely in its figurative or metaphorical meanings that derive from intratextual context, and it is this kind of meaning that gives rise to a number of rival figurative readings in much Chinese poetry. This seems to suggest that figurative interpretations of poetry are quite random, and different people may interpret a poem in totally different ways. If this were the case, two people would rarely agree on how to understand a poem, and a poet would find it impossible to communicate with his readers. The fact is, however, readers more often than not can reach similar understanding. This shows there is a similarity of habits in reading, such as similar educational experiences. Besides, rhetorical devices are such rule-governed mechanisms that are conventionally associated with literary genre with which individuals may be acquainted. The rhetorical devices most often employed by Li Yu and Li Qingzhao include simile, metaphor, metonymy, synecdoche and personification, all of which are recognized contextually.

Halliday defines "figures of speech" recognized in rhetorical theory as "a number of related figures having to do with verbal transference of various kinds." In chapter 10 of *An Introduction to Functional Grammar* Halliday differentiated four types of metaphorical modes of expression, namely: Simile, Metaphor, Metonymy and Synecdoche. Halliday also pointed out that these rhetorical devices can be interpreted in grammatical terms as different kinds of relational process. "Metaphor derives from the intensive ('is') type of relational process; "metonymy derives from the circumstantial ('is at') type; in simile, resemblance is treated as a circumstantial relationship of comparison: 'is like'; and synecdoche derives from the possessive ('has') type, in the sense that a whole possesses its parts."  

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1) Simile
Similes develop the meaning of words along the line of semantic similarity. A simile is a comparison of two objects, qualities, or actions that are made explicit by the use of such words as "like" and "as", to name only the most frequently used ones. Words like "like", "as"... are the distinctive markers of simile. Halliday pointed out: "most instances involve transfer from a concrete to an abstract sense, and one large class of these is from material to mental process." Similes are used not merely to describe the similarities between two concrete objects, but also to establish a relationship between two consecutive statements that reflects the subjective attitudes of the persona.

Take Li Yu's line "it's just like a river of spring water flowing eastwards" ("Yu meiren") as an example. Through the circumstantial relationship of comparison between the quantity of sorrow and a river of spring water the meaning of the word "sorrow" and its associations are foregrounded - his sorrow is utterly unmeasurable. What is more, the simile produced by "just like," qiasi, indicates a mental activity, a subjective judgement and hence a strong subjective rhetoric as well as precise and immediate quality of the tragic feeling. Stephen Owen observes, "the poet might have drawn this speculative simile from experience or poetry - we cannot know. We know only that it comes to mind at this moment as an appropriate 'image' ... and that in his purely subjective opinion, this 'image' is the most apt..." Owen goes on to comment on the function of qiasi: "this 'empty' (hsu) frame contextualizes the image, and in doing so, marks the difference between a poetic, permanent, and natural fact, and the circumstantial application of that fact in a private, subjective comparison. The beauty of the line is in its tone, humanizing the conventional image and making it immediate." It is not uncommon for a poet to compare "sorrow" to "a river", "a sea", "a mountain", "rain", or "grasses" and "catkins", for that matter. Here are some examples: "Ten thousand dots of fallen flowers, sad feelings just like sea"

Ibid. p. 340.
"飛紅萬點愁如海" by Qin Guan (1049-1100), and a few lines from "Qing yu an" (Green Jade Cup) by He Zhu (1052 - 1125): "It may well be asked how much idle sorrow I know, a plain of misty grasses, a whole city of flying catkins, and the intermittent drizzles in the rainy season." ("試問霧愁知幾許，一川煙草, 滿城風絮, 梅子黃時雨"). However, the pictures they present tend to be static. Li Yu also compares "sorrow" to "spring water", but what is different is that he uses the verb "flow" which suggests motion. As a result, the last line of the lyric - "It's just like a river of spring water flowing eastwards" - becomes dynamic, adding more power to the lyric.

2) Metaphor
While the resemblance is explicitly signalled in simile, Halliday pointed out: in metaphor "a word is used for something resembling that which it usually refers to." In other words, metaphor is basically the same as simile except for one thing - the similarities between the two compared elements are implicitly implied instead of explicitly. A metaphor is a condensed comparison which omits the words "like", "as", and it is often realized in relational clauses (X is Y).

3) Metonymy
Metonymy is another type of comparison which is even more compressed than metaphor. In the case of metonymy, Halliday observed, "a word is used for something related to that which it usually refers to." Metonymy is the substitution of the name of one thing for that of another. The substituted name may be an attribute of that other thing, or closely associated with it.

4) Synecdoche
Synecdoche refers to the use of the part for the whole, or the particular term for the general. In Halliday's words, synecdoche is a metaphorical mode of

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46 Ibid.
47 Ibid.
expression, where "a word is used for some larger whole of which that which it refers to is a part." 

5) Personification
Personification is a rhetorical device that treats an inanimate or lifeless thing as if it were animate or human. This is typically achieved by using a process usually associated with an animate semantic role with a participant which is not animate. It is a device for intensifying the pervasiveness of a subjective attitude. By giving the attributes of a human being to natural objects like flowers and birds, Li Yu and Li Qingzhao succeed not only in emphasizing the overwhelming significance of human emotion, but also in enhancing the sense of communication between human awareness and external objects, for the personification reflects a personal wish to move beyond the individual world and embrace universal values.

Besides the simile, there are some other relational processes in both Li Yu's and Li Qingzhao's lyrics:

Carved rails and jade stairs should still be there (1)
I'm too listless to comb my hair at sunset (2)
Things are still there but people no longer the same-everything's over (3)

Line (1) and (3) above respectively from Li Yu's "Yu mei ren" and Li Qingzhao's "Wuling chun" reveal such a similarity in meaning: things remain the same but people become different. The contrast between the eternity of natural objects and myriad changes in human life is one of the common themes in the poetry of these two poets, and it is also here that the root of their tragic feelings lies.

The Relational process is generally realized by verbal phrases denoting attribution, identification, and existence, such as: "be", "get", "grow", "stay", "remain", "seem", "appear", "look", "smell", "taste", "feel", "have", "there is", etc.

48 Ibid. p. 341.
Mental process
In terms of function, language can not only enable human beings to represent a mental picture of the outside world, and to describe what is happening or being done in the external, material world, but also to express inner feelings.

We find examples of mental process in both of the lyrics quoted in this chapter.

Li Yu's "Yu mei ren":
Of past affairs, how much do I know? (1)

Li Qingzhao's "Wuling chun":
I hear Spring is still fine at the Twin Stream (2)
I intend to sail my small boat (3)

The poetry of Li Yu and Li Qingzhao is not only full of vivid and dynamic images but also rich in words denoting perception such as "seeing", "hearing", affection such as "liking", "sympathizing", "fearing", intention such as "wanting", "intending", and cognition such as "knowing". These expression-oriented words endow their poetry with a strong lyrical sensibility that helps to express delicate, subtle and complex feelings, build up the emotional climax, and intensify the tragic sense in the poetry of the two poets. This point will be elaborated in Chapters Three and Four.

b. Hypotactic Syntax and the Explicit Personal Voice - the Logical Meaning
As mentioned in 2.1. the linguistic features that were derived from the "field" were all features assigned to the ideational component in the semantic system, and the ideational meaning comprises two components, the experiential meaning discussed above, and the logical meaning to be explained in this part.

In terms of syntactical structure, the poetry of Li Yu and Li Qingzhao is marked by hypotactic syntax. This is unlike the paratactic syntax in poetry where a poem is formed by juxtaposed images one after another with very
few, if any, connectives to suggest the relations between them, which tends to give such poems indirect and implicit meaning. The hypotactic syntax Li Yu and Li Qingzhao use, on the other hand, makes their poetry more lyrical, direct and explicit. Two major factors help to achieve this effect: the use of grammatical connectives such as: "if ...then", "because", "therefore" that denote temporal or logical relations, and the employment of deictics such as: "this", "those" that help to specify people, time and place. Here we see an overlapping of textual and ideational meanings - cohesion and textual links like connectives contribute to the textual meaning, while the specific meaning of the words in the context is logical. Also, more connectives produce more continuous lines and they lead to the flowing syntax, which accounts for the movement and dynamism in the poetry of both Li Yu and Li Qingzhao.

The following two lyrics will illustrate the differences between paratactic syntax and hypotactic syntax. First, of paratactic relations:

**Geng Louzi (Song of Water Clock at Night)**
Willow fronds long, / Spring rain sparse.
Beyond the flowers, the distant sound of the clepsydra.
Startling the pass geese, / alerting city crows
The golden partridges on the painted screen.

Incense mist thin, / penetrating the curtains.
Melancholic at the ponds and pavilions of the Xie family⁴⁹
The red candle dies out, / an embroidered curtain hungs low,
My dream continues forever and you don't know.

更漏子
柳絲長，春雨細，花外鶯聲遲遲。
鷺塞雁，起城烏，畫屛金鹧鸪。
香霧薄，透簾暮，惆悵謝家池閣。

⁴⁹Li Deyu of the Tang Dynasty had a concubine named Xie Qiumiang. Li was so fond of Xie that he gave her a magnificent house. Xie's house, therefore, is used to refer to the boudoir of someone who longs for her man.
This was written by Wen Tingyun. The whole lyric, especially the first stanza, is dominated by nominal groups (noun phrases) without grammatical connectives. These noun phrases express experiential meanings, presenting a series of juxtaposed scenery in the images of: willow fronds, spring rain, startled geese, alerted crows which serve as the setting for the second stanza, where implied feelings reside. The implicitness and the indirectness are due to the lack of grammatical connectives. The reader has to use his imagination to figure out the meaning of the poem based on the seemingly fragmentary lines made of mosaic images.

Li Qingzhao's lyric quoted earlier, on the other hand, illustrates a more hypotactic style:

Wind's stopped and earth smells fragrant from the fallen flowers,
I'm too listless to comb my hair at sunset.
Things are still there but people no longer the same - everything's over,
Tears stream down my cheeks before anything can be said.

I hear Spring is still fine at the Twin Stream,
I intend to sail my small boat.
Alas! I'm afraid, the grasshopper skiff of Twin Stream,
Cannot carry so much sorrow.

風住塵香花已盡，日晚倦梳頭。
物是人非事事休，欲語泪先流。
聞說雙溪春尚好，也擬泛輕舟。
只恐雙溪舴艋舟，載不動許多愁。
Here we notice the use of function words, such as "只恐", "也擬" 50, "只恐". Chinese grammarians classify Chinese locutions into two large categories: "full (or content) words" and "empty (or function) words." According to Shuen-Fu Lin, there are different ways of classification.51 However, in the light of Halliday's grammar, we could probably define the content words as those that have substantive lexical meanings such as nouns and verbs. These, in Halliday's term, express experiential meanings, which are the rich resources of poetic images, as can be seen in the first lyric. In contrast, the function words are words such as particles, prepositions, conjunctives, connectives, etc. which typically realize what Halliday calls interpersonal and textual meanings. Although 'full' words contribute to the experiential meaning of a clause, it is often the 'empty' words of the syntactic structure that reflect the writers' attitudes. These function words, though not immediately responsible for image-making in poetry, and thus traditionally referred to as 'empty', have, nevertheless, equal status with 'full' words in the realization of contextual meaning.

The function words Li Yu and Li Qingzhao used contributed significantly to the rhetoric of explicit meaning of their poetry and the strong lyrical voice. Both Li Yu and Li Qingzhao's lyrics are rich in these words. Examples of such usage are too numerous to list, however here are a few more examples: "想", "如", "正" (LY: 望江南)" and "正", "縁", "想", "甚", "甚" (QZ: 行香子). The function of these words is twofold: on one hand, at textual level they connect lines together to produce hypotactic structures realizing logical meaning; on the other hand, some of these words such as: "want" (xiang), "desire" (yu), "intend" (ni) "cherish" (xi) and "sympathize" (lian) can also be interpreted as realizations of

50 Some Song writers would even consider such verbs as "pity" (lian), "think" (xiang), "reckon" (suan) as function words. See Shuen-Fu Lin's book The Transformation of the Chinese Lyrical Tradition (Princeton: Princeton University Press, 1978), pp. 133-134.

51 The contemporary Chinese linguist Zhou Fagao defines "empty words" as those that usually cannot be used as the subject or the predicate of a sentence, words such as adverbs, connectives, prepositions, interjections. Traditional Chinese linguists would also include numerals, classifiers, localizers, auxiliary predictives and descriptives. For more detailed information refer to Shuen-Fu Lin, ibid. Michael A. Fuller defines function words as "characters that have been grammaticalized; that is, they are nouns and verbs that have lost their full semantic weight and have come to serve specialized syntactic function in literary Chinese". See Fuller's latest book, An Introduction to Literary Chinese (Harvard University Press, 1999), pp. 292-294.
mental processes. The extensive use of these words, realizing textual as well as experiential meanings, intensifies the explicitness of the poets’ personal voices. Further analysis of the syntactical structure will be given in Chapter Three.

In the above quoted lyric by Li Qingzhao, the use of conjunctions "開說", "也擬", "只恐" in three successive lines, shows the poet’s ingenuity. They are indeed very skilfully used to create the effect of transition in meaning and undulation in emotion. Consequently what is expressed in the three lines, where the function words are used, is a powerful dynamic feeling that are like strong waves, falling to gain momentum before launching an even more turbulent surge - the unspeakable sadness.

Both Li Yu and Li Qingzhao made good use of the morphological fluidity and syntactical flexibility of the Chinese language, putting the best words in the best order. On reading these two lyrics, one cannot but be struck by the overwhelming sadness. The function words such as "wenshuo", "yeni" and "zhikong" in "Wuling chun", and the three interrogative sentences in "Yu Mei Ren", among other things, certainly contribute to this effect. The linguistic forms the poets choose perform the function of intensifying the emotions. We see in these two poems a skilful use of syntax to mime the meaning.

2. 2. 4. the Power of Originality and Spontaneity
Halliday uses the term "prominence" as a general name for the phenomenon of linguistic highlighting, whereby some features of the language of a text stand out in some way."52 In the classic structuralist assumption, prominence is due to deviation, hence an obviously disproportionate attention was paid to the linguistic features that mark departure from the norm; Halliday, however, holds that normal linguistic forms, regular patterns of frequency should also be considered in the study of literary texts. So for Halliday, there are two kinds of prominence: positive prominence that is regularities, as well as negative prominence that is

departures from the norm. Both of these will be accounted for in my analysis.

**Prominence and Foregrounding**

An assumption held by Formalists of the 1920s, and still expressed by Leech in 1969, was that literary style was deviation from the norm. A poet may exceed the normal resources of language to achieve a desired effect. The deviations demand of readers a refined and alert sensibility to grasp the coherent relationship of the resemblances underneath the seemingly incongruous and diverse elements. Leech considered deviation as "poetic licence" - the poet's right to ignore rules and conventions generally observed by users of the language.\(^{53}\) Su Shi also pointed out "that the principle of poetry lies in its surprising delight, and its delight derives from deviations."\(^{54}\)

Halliday acknowledges deviations as departure from a norm as well, but at the same time he is also concerned with departures from some expected pattern of frequency, which is why he uses the term "prominence". He chooses this term because he wanted to, in his own words, "avoid the assumption that a linguistic feature which is brought under attention will always be seen as a departure."\(^{55}\) When certain linguistic elements, be they odd or normal, occur with a high frequency they form a pattern, and "any unexpected distribution of this kind is a form of prominence."\(^{56}\)

Deviations or prominence is always defined contextually; they may occur at different linguistic levels, hence one can consider different types of linguistic deviations: phonological deviations, lexical deviations, syntactic deviations as well as semantic deviations. There are also internal deviations, which refer to those linguistic items, phonological, syntactic, or otherwise, which deviate from the overall patterns of a given text. For example, if a poem is basically composed of noun phrases except for one line in which a verb occurs, then this line is at odds with the rest of the poem in terms of

\(^{54}\) See *Chinese Literati on Painting*
syntactic structure, and therefore there is an internal syntactic deviation in the line. The opposite is of course external deviations, which refer to the linguistic items that break the norms of the language code or the accepted conventions of its use in general. Examples of external deviations are numerous in literary works, for instance:

"The child is father of the man". (Wordsworth)
- Lexical deviation, semantic oxymoron

"He sang his didn't / he danced his did". (E. E. Cummings)
- Grammatical deviation, semantic incongruity

"Colourless green ideas sleep furiously". (Chomsky)
- Lexical deviation, semantic incongruity

There are a few deviations in the two lyrics under discussion. For example, it is not very common to use a lot of interrogative patterns in a short lyric as Li Yu does in his "Yu mei ren", which both begins and ends with questions. As a result of this unusual usage, these three lines are foregrounded, and the meanings become prominent. We see in the question "Of past affairs how much do I know" not only pain, but also self-recognition and self-recovery; and in "If you ask me how much sorrow can I have"? / "It's just like a river of spring water flowing eastwards", we see a tormented psyche, and a broken heart. All these remind us of the heartrending scene in one of Shakespeare's tragedies where King Lear cries desperately in the storm. This is what Wang Guowei meant when he said that Li Yu's "Yu Mei Ren" was written with blood.57

Examples of positive prominence are even more obvious in the poetry of Li Yu and Li Qingzhao, such as the frequent use of hypotactic syntax as well as the high recurrence of negative polarity and interrogative mood discussed earlier in this chapter.

57 See footnote 91 of Chapter One.
Foregrounding

Foregrounding is another important concept in stylistics which is closely related to deviation. It refers to the effect brought about by deviation. Leech defines foregrounding as "the violation of rules and conventions, by which a poet transcends the normal communicative resources of language, and awakens the reader, by freeing him from the grooves of cliche expression, to a new percutivity." But it is also possible sometimes, as Jan Mukarovsky pointed out, that "a component which is foregrounded in terms of the standard, not to be foregrounded in a certain work because it is in accord with the automatised poetic canon". So, "the background which we perceive behind the work of poetry", continued Mukarovsky "is dual: the norm of the standard language and the traditional aesthetic canon." Halliday defines foregrounding as "prominence that is motivated", and he continues "a feature that is brought into prominence will be 'foregrounded' only if it relates to the meaning of the text as a whole. This relationship is a functional one: if a particular feature of the language contributes, by its prominence, to the total meaning of work, it does so by virtue of and through the medium of its own value in the language - through the linguistic function from which its meaning is derived." The relation between deviation and foregrounding is that the latter is the effect brought about by the former, and the former is justified by the latter. In other words, because there is a deviation, that part of the language is foregrounded, and as a result the linguistic anomalies are justified by significance at a deeper level. Leech put great emphasis on the importance of foregrounding which is shown by his remark "linguistic and literary criticism, in as far as they both deal with poetic language, are complementary not competing activities. Where the two meet is above all in the study of foregrounding." It should be pointed out, though, in Leech's book literary stylistics means the study of deviations, while in our context it has much broader implications, and deviation is only one of the many aspects that we try to account for.

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The two kinds of prominence as well as foregrounding in the poetry of Li Yu and Li Qingzhao will be further explored in Chapter Four.

The above is only the model of my stylistic analysis with some simple illustrations. Though the Chinese language is very different from English, Halliday's grammar can be adapted to the analysis of Chinese literature and this supports what Halliday said in his book *Introduction to Functional Grammar*:

> It is postulated that in all languages the content systems are organized into ideational, interpersonal and textual components. This is presented as a universal feature of language. But descriptive categories are treated as particular. So while all languages are assumed to have a 'textual' component, whereby discourse achieves a texture that relates it to its environment, it is not assumed that in any given language one of the ways of achieving texture will be by means of a thematic system. Even if there is such a system, the features in it (the choices) may not be the same; and even if a feature embodies the same choice, it may not be realized in the same way.\(^{62}\)

The stylistic model used in this thesis also signifies the difference between this study and previous treatments of the subject matter. As was pointed out in the first chapter, linguistic approaches to classical Chinese literature are not entirely new. Scholars such as Shuen-Fu Lin, Kang-i Sun Chang, and especially Ye Jiaying have employed some Western linguistic concepts in their study to supplement the traditional sensitive analysis and acute criticism. What this thesis attempts to do, however, is not just to draw on Western concepts, but to adopt a complete linguistic model - Halliday's functional grammar. The lyrics of Li Yu and Li Qingzhao are examined in the light of Halliday's semiotic interpretation of language - in the context of situation that comprises Field, Tenor and Mode. In other words, my interpretation of the lyrics is based on the three kinds of meanings -

ideational, interpersonal and textual - and the interactions between and among them. As a result, the study carried out in this thesis is not only analytical but also more systematic and consistent, which in turn offers a fuller account of the characteristics of the poetry of both Li Yu and Li Qingzhao.

Moreover, the analysis based on the model is able to demonstrate how some of the unique features of the poetry of the two poets are manifested in language. For example, my claim that the poetry of both Li Yu and Li Qingzhao is marked by a strong flow of qi, or dynamism and power, is based on ample linguistic evidence, which makes the otherwise rather abstract and even elusive and ineffable concepts, such as "qi", more concrete and crystalized. At the textual level, for instance, my analysis reveals that the diction the two poets use that constitute the Theme usually creates a large temporal and spatial dimension that leaves an empty space, allowing qi to circulate and meanings to radiate in all directions (See 3.1 of Chapter Three). At the interpersonal level, the force of the lyric voice in the poetry of Li Yu and Li Qingzhao is embodied, on one hand, in the relation the poet sets between himself and the implied reader, which leads to a dynamic interaction between the two (See 3.2.1.), and on the other, in the frequent use of negative polarity and interrogative mood, which entail a strong subjective rhetoric (See 3.2.2.). In terms of ideational function, the experiential meaning intensifies the reader's experiences through the exposure of various images, particularly the visual images that reinforce the temporal-spatial dimension, and the kinaesthetic images that suggest movements and actions (See 3.3.1. and 4.1.1.), while the logical meaning strengthens the strong subjective voice through the flowing syntax of hypotactic structure (See 3.3.2.).

More detailed stylistic analysis of lyrics by the two poets in the chapters that follow will reveal more clearly the beauty and charm shared by Li Yu's and Li Qingzhao's lyrics. Do they only possess the beauty of "apricot flowers" and "spring rain" as other wanyue lyrics, or do they also have the beauty of "sturdy steeds" and "autumn wind"? The answer is best embodied in Shen Zengzhi's statement: "Those who are emotional indulge in their
fragrance while those who are imaginative appreciate their vigour”. It is this vigour in addition to that fragrance that makes their poetry more picturesque, and by virtue of which Li Yu and Li Qingzhao are singled out from other wanyue poets. The analysis will also shed some light on the relation between Chinese poetic language and Chinese philosophy in general, such as 'emptiness' and 'fullness', 'qi', 'yin' and 'yang'. Finally, it will prove that this approach has the virtue of accounting for certain judgements of value, made on an intuitive basis, of literary works by a comparatively objective and consistent procedure, and that the two approaches to literature - the impressionistic and analytic - in the eastern and western tradition are complementary, just like the two kinds of natural beauty - beautiful and sublime - depicted in the two antithetic lines quoted at the very beginning of Chapter One.

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63 See Shen Zengzhu 沈增植 Jun ge suo lan 鍾閣鎖鑰, in Cihua congbian, vol. 21, p. 2.
CHAPTER THREE
A COMPREHENSIVE STYLISTIC ANALYSIS (I)

The stylistic analysis of Li Yu's and Li Qingzhao's poetry in this chapter will be based on the stylistic model illustrated in the previous chapter. There are about 45 lyrics by Li Yu in A Complete Collection of Lyrics during Tang Dynasty and Five Dynasties Periods (Quan Tang Wudai Ci 全唐五代詞) and about 50 lyrics\(^1\) by Li Qingzhao in A Complete Collection of Lyrics of Song Dynasty (Quan Song Ci 仝宋詞). As a few of Li Yu and Li Qingzhao's lyrics are either unfinished or their authorship is still in doubt, I have selected 37 lyrics by Li Yu and 45 by Li Qingzhao, to form the corpus of my stylistic analysis.

The comprehensive stylistic analysis will be divided into two parts - Chapter 3 and Chapter 4. While this chapter is mainly concerned with the analysis of the textual, interpersonal and ideational (including experiential and logical) meanings in the poetry of Li Yu and Li Qingzhao, next chapter focuses on the analysis of the poetic imagery (which is part of experiential meaning) and prominence in their poetry. This stylistic analysis of the lyrics of Li Yu and Li Qingzhao reveals a profundity of meaning, scope of vision, intensity of emotions, vitality of imagery, a straightforwardness of expression, and most of all, a naturalness and spontaneity in revealing intricate personal feelings. These characteristics give their poetry a greater depth and breadth with a masculine grandeur underneath its feminine beauty, a unique quality that sets Li Yu and Li Qingzhao apart from other wanyue poets, and connects them in some ways with haofang poets.

It was pointed out in the last two chapters that although literary stylistics is very much concerned with linguistic aspects of literary works, it does not study language for its own sake; instead, it investigates linguistic choices that are thematically and aesthetically motivated. It aims to support literary

\(^1\) In addition to the 50 lyrics, a list of another 25 lyric titles are also provided in Quan song ci, all of which are problematic in terms of either completeness or authorship, and therefore none of them are included in my analysis except one - the lyric "Dianjiang chun" (點絳唇·蹴踘秋千). Although this is one of the lyrics on which there is still doubt about the authorship, I tend to agree with Prof. Zumei Chen that Li Qingzhao actually wrote this lyric. See her book Li Qingzhao pingzhuan (Nanjing: Nanjing Daxue chubanshe, 1995), p. 53.
interpretation and takes literary texts as communicative acts, and as such, the literary stylistic approach allows for traditional commonsense based interpretations. As Huisman points out of the linguistic model utilized in this study, "Halliday's description of 'language as social semiotic' means that, in his model of language, semantic acts, meaningful acts in language, are semiotic acts, socially meaningful behaviour." Hence our interpretations of the lyrics of Li Yu and Li Qingzhao will be based on the semiotic institutions of Chinese literature and lyrical conventions. At the same time we shall also take into consideration details of cultural background, including the facts of a poet's life and important social events that have great impact on poetry, as well as historical and literary allusions. In so doing, it is hoped that this analysis will offer a fuller account of the significance of the literary works of both Li Yu and Li Qingzhao.

As mentioned in the previous chapter, the Tenor associated with the first-order Field of reading a poem will relate to the identification of the implied poet. A poem may speak in the poet's own voice or adopt a different persona. In most of the lyrics by both Li Yu and Li Qingzhao, there are references to persons, events and places that can be corroborated from other sources, and it may, therefore, be assumed that they are speaking in their own capacity in those lyrics. In other words, the "implied poet" in the first-order field and the lyrical persona in the second-order Field of subject matter (the "I" character, which is often omitted) in the lyrics of Li Yu and Li Qingzhao are the same. When a poet assumes a dramatic persona, it is perhaps not so necessary to know about the poet's life. When the poet is speaking in his or her own voice, as Li Yu and Li Qingzhao often do, however, knowledge about the poet's life is very important; it can affect our understanding of the poet and his or her poetry.

For example, traditionally, critics claimed that Li Qingzhao's earlier poetry (before her husband's death) was a reflection of her happy marriage and comfortable life. The only blemish in an otherwise perfect life was the short separations from her husband. Lovesickness, therefore, was thought to be the predominant theme of the lyrics written during this period. It is true

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that enforced separation due to war, natural calamity, and political office was a frequent trial borne by Chinese families and friends. Hence, the theme of parting and grief of separation is very dominant in classical Chinese poetry, and the pathos of leave-taking between husband and wife, between courtesan and patron, has been constantly evoked. However, a close study shows very few of Li Qingzhao's lyrics in fact are about parting sorrows alone; most of her early lyrics are emotionally much more complicated and painful than they appear to be on the surface. An unspeakable pain can be sensed even in her early lyrics such as "Die lian hua", which starts with "tears moisten the silk garment full of rouge and powder" (蝶戀花·泪濕羅衣脂粉滿) and "Fenghuang taishang yi chuixiao" (鳳凰台上憶吹簫). The question is why? An observation of her life during this period, especially her relationship with her husband will help to answer this question. Such and other relevant issues will be incorporated in my stylistic analysis.

My stylistic approach generally involves three levels of analysis: linguistic description, literary interpretation and aesthetic appreciation, similar to Roger Fowler's three "levels of achievement" - Linguistics, Stylistics and Criticism. Fowler explained these three levels thus: "This tripartite division of the field incorporates - I believe most significantly for the confrontation between linguists and critics - a value scale, with criticism (including 'evaluation', 'interpretation', etc.) at the top". He went on to say:

"A linguistic description of any text (literary or not) is, ideally, absolutely revealing: it can lay bare the formal structure of the language in more detail than any critic would want... To pass on to stylistics, we must point to patterns which are meaningful not simply because they are efficient carriers of information, but because they are significant in a comparative context ('Browne's style is different from Burton's in these ways...'). To go further up the scale still, we must acknowledge that the meaning of a poem

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3 See Fowler's article entitled "Linguistics, Stylistics, Criticism?" Glen A. Love and Michael Payne, Contemporary Essays on Style, Scott, Foresman and Company, 1969.). Later literary theory will emphasize the importance of the interpreting subject in reading the text as "situated" in one aesthetic area or another, that is, that the cogency of formal textual features is produced subjectively. E.g. see Huisman, op. cit, Chapter 1.
is more than the sum of its cognitive and formal meanings", "non-linguistic matters, or postulate the existence of an aesthetic area beyond the linguist's power to explore".4

Where necessary, comparisons will also be made between Chinese and English poetic imagery to show further what stylistics can do. Stylistic analysis of poetry is basically semantic in orientation; it is mainly concerned with semantic choices poets make. It is hoped that this small portion of comparative studies will reveal that although the formal realizations in the lexicogrammar are radically different in Chinese and English, their underlying semantic structures remain identical, or differ, if they do, in relatively superficial ways. In other words, since the formal realization of lexicogrammar is language-specific, the difference in linguistic actualization of poetic imagery between Chinese and English is as may be expected. Yet, as far as semantic choices are concerned, there seems to be a very similar, if not totally identical, linguistic mechanism underlying poetic imagery both in English and in Chinese. This point will be elaborated in the next chapter, where poetic imagery will be examined.

In sum, as poetry is the overlapping of linguistic structure and artistic function, the interpretation of poetry, is by no means a monolithic enterprise. We need to look at not only the linguistic features, and thematic range but also stylistic traits and aesthetic effects of poetry. With linguistic features as the starting point of my analysis, I will be examining the choices of words and the syntactic structures of poetic lines, as well as elements more closely related to poetry such as rhetorical devices and imagery. Prominence and foregrounding will also be included. While I will try to be as complete and precise as possible, it is also necessary to be, without falsifying, flexible and selective in my analysis - selections will be made for those features that are significant in terms of theme and style. Following the stylistic model outlined in the preceding chapter, this chapter will be divided into three sections - the magnitude of dominant themes and thematic structures, the directness of subjective rhetoric and lyrical voice, and the force of representation and expression. These will, on the one hand,

4 Ibid., pp 171-172.
deal respectively with textual, interpersonal, and ideational (including experiential and logical) meanings in the lyrics of both Li Yu and Li Qingzhao; and on the other, pave the way for the exploration of poetic imagery and prominence in Chapter Four, and, ultimately, for the evaluation of the overall thematic and aesthetic features in the poetry of the two poets.

It should be pointed out, however, that some of the stylistic features embodied in the poetry of both Li Yu and Li Qingzhao can also be found in the poetry of other poets. The use of function words, colloquial expressions, ellipsis and the implied subject "I", for instance, are some formal features of ci. What is significant, is that both Li Yu and Li Qingzhao are able to make good use of poetic conventions to achieve the desired effect so much so that they contribute to the unique beauty and power of their poetry.

3.1. The Magnitude of Dominant Themes and the Thematic Structure

----- The Mode is realized in the Textual Meanings of Poetry

According to Halliday, Mode, like Field and Tenor, is realized in semantic choices. It is realized specially in textual meanings, which are realized in formal choices of the lexicogrammar, that is lexis and grammar, or simply, vocabulary and syntactic structures. Section 3.1.1. is mainly concerned with vocabulary while 3.1.2. will be devoted to grammatical analysis.

3.1.1. The Vitality of Lexical Content - Themes and Associations

Both Li Yu and Li Qingzhao's poetry are marked by their use of simple words. A close examination reveals that simple as they are the words they chose to use possess the following characteristics. First of all, there is an extensive use of words "spring" (春) and "autumn" (秋), and words associated with these two seasons such as flowers (花) and the moon (月). In the 37 lyrics by Li Yu these words occur as many as 54 times, and out of the 54, about 34 function as Themes in the Theme-Rheme configuration of textual meaning. In the 45 lyrics by Li Qingzhao, these words appear about 50 times, out of which about 30 function as Themes. Such a high occurrence of these words is significant in at least two ways: First of all, it
highlights the textual meaning of their poetry; especially when those words occur as Themes in the message structure of the poetry, since the Theme, as defined by Halliday, is an important element in the clause ("the starting point of the message"). Secondly, these words help to create the extension of temporal and spatial dimensions (a realization of Field) while carrying an emotional overtone of connotations in their poetry (a realization of Tenor). What is more, the positive associations of these words are often contrasted with the negative associations of the words "wind" (风) or "rain" (雨) in the same context. The words "wind" and "rain", representing the destroying power that damages the freshness and beauty of flowers, appear in Li Yu's lyrics about 18 times with 12 as the Theme and in Li Qingzhao's 32 times with 22 times as the Theme in Li Qingzhao's. The emotional surcharge is reinforced by the contrast of the semantic associations of these words.

Another contrast occurs between the words "spring", "autumn" and the "moon" (月) on one hand and youth or the past on the other: while spring and autumn come and go, just like the moon, youth and the past will not return. The everlasting cycle and eternity in nature is contrasted with the transience of human life, and this sharp contrast intensifies the tragic sense in their poetry.

It is not surprising to see in the lyrics of both Li Yu and Li Qingzhao so many words describing domestic life and environment. Words such as courtyard, tower, windows and curtains occur as many as 38 times (29 as the Theme) in Li Qingzhao's poetry, and 37 times (19 as the Theme) in Li Yu's. These words contribute to the delicate and intimate atmosphere of their poetry, a quality that resembles huajian and much wanyue poetry. However, this similarity is more on the superficial level, as in the poetry of both Li Yu and Li Qingzhao these words often appear in the context where there is a much more personal feeling, profound sorrow and poignant pain, which will be exemplified later in this chapter.

Another thing that is noteworthy in terms of dominant themes and their lexicalizations is that both Li Yu and Li Qingzhao liked to employ words with explicit meanings and emotional association. Thus "worry" and "distress" or "sadness" (愁, 哀,) occur 10 times (with 8 times as the Theme)
in Li Yu's lyrics and 14 in Li Qingzhao's (10 as the Theme), "alone", "lonely" or "wan and sallow" (獨，寂，憔悴) appear 6 times (2 as the Theme) in Li Yu's lyrics and 19 (13 as the Theme) in Li Qingzhao's, and "tears" (淚) occurs 8 times (5 as the Theme) in Li Yu's lyrics and 9 times (4 as the Theme) in Li Qingzhao's. These words help to create a gloomy atmosphere and form a direct lyrical expression, revealing their most private feelings. This point will be elaborated in 3.3.1.2. and 3.3.1.3., where relational and mental processes will be inspected.

The following two tables will summarize the shared features of poetic diction as well as dominant themes in the poetry of Li Yu and Li Qingzhao. The boldface type is used to highlight the specific words, most of which are either the Theme themselves or part of the thematic structure of the clause in which they occur; an asterisk is used to mark those that are not. As all of Li Qingzhao's lyrics quoted are taken from the same volume (vol.2) of Quan Song Ci (QSC), only the first lyric has given a full detail of the source, the rest are supplied with page numbers only. Similarly, as all of Li Yu's lyrics are taken from Quan Tang Wudai Ci (QTWC), only the page numbers are given for all the examples except for the first one.

Table 1: Characteristics of the themes and lexicalization in Qingzhao's poetry

<table>
<thead>
<tr>
<th>Thematic &amp; Aesthetic effects</th>
<th>Linguistic elements</th>
<th>Total Occurrence</th>
<th>Occur as Theme</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Temporal Dimension</td>
<td>spring, autumn, flowers, 春, 秋, 花</td>
<td>38</td>
<td>22</td>
<td>Spring arrives at Changmen and spring grasses are green (xiao chong shan, QSC, vol.2, p. 929) Spring returns to Moling tree / People get old in Jiankang city (lin jiang xian, p. 929) Still autumn / Still lonely (yi qin er, p. 931)</td>
</tr>
<tr>
<td>the Damaging force</td>
<td>wind and rain 風雨</td>
<td>30</td>
<td>22</td>
<td>You never know if wind will blow tomorrow (yu lou chun, p. 926) Hate that the ruthless whistling wind and pattering rain / destroy beautiful flowers at night (duo li, p. 927)</td>
</tr>
<tr>
<td>Spatial Expansion</td>
<td>homeland, 国家</td>
<td>4</td>
<td>4</td>
<td>Zhongzhou's festival days / Women enjoyed themselves (yong yu le, p. 931) Homeland where is it / forget only when get drunk (zuo sa man, p. 927)</td>
</tr>
<tr>
<td>Temporal &amp;</td>
<td>the moon</td>
<td>11</td>
<td>When wild geese returned / the moonlight was all over the the western tower (yi jian mei, p. 928)</td>
<td></td>
</tr>
<tr>
<td>Spatial</td>
<td>dream</td>
<td>13</td>
<td>Remains momen has burned out and my dream ended (huai xi sha, p. 928)</td>
<td></td>
</tr>
<tr>
<td>Domestic &amp;</td>
<td>Courtyards,</td>
<td>15</td>
<td>The small boudoir hides spring / Idle windows look daylight (man ting shuang, p. 925)</td>
<td></td>
</tr>
<tr>
<td>Isolation</td>
<td>boudoir &amp;</td>
<td>17</td>
<td>Small courtyard idle windows and spring is deep / Heavy curtains unraveled with dark shadows (huai xi sha, p. 928)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>windows and</td>
<td>5</td>
<td>Depressed leaning against the railing* but my sorrow is not to be rested on (yu lou chun, p. 926)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>curtains, railing</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Explicit</td>
<td>sorrow,</td>
<td>14</td>
<td>My sorrow is to be shared with whom (yu yan'en, p. 925)</td>
<td></td>
</tr>
<tr>
<td>Expression</td>
<td>heartbroken</td>
<td>19</td>
<td>Loneliness is just like Ile Xun in Yangzhou (man ting shuang, pp. 926)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>lonely, wan,</td>
<td>9</td>
<td>Tears have wetied silk garment with stains of rouge and powder (dies lian hua, p. 928)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>tears, 悲, 寂寞,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>悲伤, 沮</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Personification</td>
<td>plum blossoms</td>
<td>12</td>
<td>The snow already reveals the arrival of spring / Early plum blossoms embellish the jade branches (yu jia ao, p. 926)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>梅, 梅花</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Getting up feeling a bit cold / The plum flowers faded on the temples (yu as man, p. 927)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symbolic</td>
<td>wine, being drunk</td>
<td>18</td>
<td>Drinking at dusk before chrysanthemums (zui hua yin, p. 929)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>酒, 醉</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tipsy feeling and poetic mood are to be shared with whom (dies lian hua, p. 929)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symbolic</td>
<td>(flowing) water</td>
<td>2</td>
<td>Fallen flowers drift and water flows their own way (yi jian mei, p. 928)</td>
<td></td>
</tr>
</tbody>
</table>

Table 2: Characteristics of the themes and lexicalization in Li Yu's poetry

<table>
<thead>
<tr>
<th>Aesthetic &amp; Thematic effect</th>
<th>Linguistic elements</th>
<th>Total Occur</th>
<th>Occur as Theme</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Temporal Dimension</td>
<td>spring, autumn, flowers, 春, 秋, 花</td>
<td>39</td>
<td>26</td>
<td>In front of the courtyard spring* has gone and red flowers have withered (cai sangzi, QFWC, p. 460)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Cherry flowers have fallen off and spring is coming to an end (xie xin en, p. 485)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Soft autumn light is not to be kept (xie xin en, p. 485)</td>
</tr>
<tr>
<td>Feature</td>
<td>Theme</td>
<td>Frequency</td>
<td></td>
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<td>------------------------------</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>the wind and rain</td>
<td>Old rain and new sorrow (cai xiang, p. 461)</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Damaging force</td>
<td>Autumn wind is excessive / Rain joins in. (chang xiang si, p. 465)</td>
<td>12</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The autumn wind is blowing over the moss on the steps in the courtyard (lang tao shu, p. 477)</td>
<td>12</td>
<td></td>
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</tr>
<tr>
<td>Spatial hometown, Autum wind</td>
<td>My lost country (I) cannot bear to look in the bright moonlight (yu meiren, p. 444)</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expansion homeland, Rain join</td>
<td>A country of forty years / A land of three thousand miles (po zhen zi, p. 487)</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Southern country was in beautiful spring (yi jiangnan, p. 458)</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>My lost country returned to my dreams (zi ye ge, p. 453)</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Temporal &amp; Spatial the moon</td>
<td>The moon is like a hook</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>spatial dream</td>
<td>Spring flowers, autumn moon, when will you ever end (yu meiren, p. 444)</td>
<td>7</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Idle dreams are far away (yi jiangnan, 459)</td>
<td>7</td>
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<tr>
<td></td>
<td>In my dream I forgot I was a stranger (lang tao shu, p. 478)</td>
<td>7</td>
<td></td>
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<tr>
<td>Domestic &amp; Isolation Courtyards,</td>
<td>My little tower stood in east wind again</td>
<td>13</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>last night (yu meiren, p. 444)</td>
<td>13</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Curtains sent southing autumn wind</td>
<td>7</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>(wu ye ti, p. 448)</td>
<td>7</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>The courtyard is empty, guests have left (xie xin, p. 483)</td>
<td>7</td>
<td></td>
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<tr>
<td></td>
<td>Leaning against railing for a long time alone without words (yu meiren, p. 447)</td>
<td>7</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Explicit sorrow, Heartbroken</td>
<td>Heartbroken at the sight of the scene (qing ping le, p. 459)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Expression heartbroken</td>
<td>Sorrow is always the same year after year (xie xin, p. 486)</td>
<td>2</td>
<td></td>
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<tr>
<td></td>
<td>Lonely in the richly ornamented house and deep courtyard (xi qian ying, p. 462)</td>
<td>5</td>
<td></td>
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<tr>
<td></td>
<td>Shedding tears before palace maid (po zhen zi, p. 487)</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Awake, I found tears * flow in streams. (zi ye ge, p. 453)</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symbolic wine, being drunk</td>
<td>A drunken stupor is where path is smooth and suitable for frequent visite (wu ye ti, p. 448)</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symbolic night, A thousand</td>
<td>The long night what can I do about it (chang xiangsi, p. 465)</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>mile of the land cold colour of autumn (yi jiangnan, p. 459)</td>
<td>2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symbolic cold</td>
<td>A thousand mile of the land cold colour of autumn (yi jiangnan, p. 459)</td>
<td>1</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Symbolic (flowing) water, Flowing</td>
<td>Flowing water and fallen flowers have gone with spring (lang tao shu, p. 478)</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Just like a river of spring water flowing eastwards (yu meiren, p. 444)</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Affairs of human life have gone with flowing water* (wu ye ti, p. 448)</td>
<td>3</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Spring, autumn and their associations
As mentioned above, the two words "spring" and "autumn", or words describing scenes of these two seasons, have a quite high occurrence in the poetry of both Li Yu and Li Qingzhao. This is very significant. First of all, these words contribute to the extension of temporal dimensions in the lyrics, secondly, as these words are mainly descriptive, they have a strong sensual appeal, and, finally, because of the semantic associations in the contexts in which they occur, they produce strong emotional appeal. The Spring scene, for instance, is endowed with tragic feeling because it often occurs in either of the two contexts: spring is beautiful with flowers in full bloom, but spring beauty is also fragile - the beautiful flowers are easily damaged by wind and rain as in "wind has stopped and fallen flowers lay deep" (QZ: "Hao shi jin", QSC, vol. 2, p. 929)- and brief - it disappears too quickly as in "the cherries have all fallen off and spring has gone" (LY: "Lin zhang xian", QTWC, p. 455). If the transience of human life is compared to that of the spring scene in this context, the next context is paradoxically different. Here spring and autumn represent eternity of nature - the endless cycle of the four seasons is contrasted with the ephemeral youth and happiness of human beings as in "spring flowers, autumn moon, when will you ever end" (LY: "Yu mei ren", p. 444).

The following are some more examples from the lyrics of both Li Yu and Li Qingzhao:

Wu Ye Ti (Crows Crying at Night)
Forest flowers have lost their rosy colour of spring,
Too soon, too soon.
What can they do about cold morning rain,
And evening wind?
The rouge-stained tears,
Make me drunk all day,
When will the red flowers appear again?
Surely life is always full of regrets
And water forever flows to the east.
In the opening line of Li Yu's "Wu ye ti", the noun phrase "forest flowers" serves as the Theme of the clause. The spring associations also occur in the Rheme "have lost their rosy colour of spring". This semantic structure, with Theme as the predominant element, highlights the poet's underlying concern that spring has come to an end too soon. It is the ruthless wind and rain that have destroyed the beautiful colour of spring. Many scholars, Ke Baocheng for instance, believe this lyric was written after Li Yu was in captivity, and he was going through the worst "wind" and "rain" in life. Gone forever was the "spring" of his kingdom as well as of the enjoyment of his life as emperor. Just as flowers can be damaged by the wind and rain, and water cannot but flow to the east, human life is doomed to regrets. The metaphor, red flowers falling on a rainy day (compared to a woman's rouge-tears), together with the use of strong assertive "surely" or "absolutely" (zi shi), have reinforced this explicit rhetoric. The image of the flowers has a strong associative and symbolic power. Employing a close reading approach, Ye jiaying observes the evasiveness and the depth of concern embodied in the image of the flowers - life of mankind and the transiency of human existence.

The cherries have all fallen and spring has gone

This is the opening line of the lyric, which was believed to be written at the time when his kingdom was besieged. The second stanza of this lyric

6 See Ye's Zhongguo ci xue de xian dai guan (Changsha: Yulu shushe, 1990), pp. 94-103.
7 Cai Tao 蔡縈 wrote in his Xi Qing Shihua 西清詩話: "The emperor of the Southern Tang was writing this lyric when his kingdom was besieged, and the poem was unfinished when the defences of the kingdom were broken". This comment was accepted by many later critics such as Shao Guizi 邵桂子 in his Xue zhou cuoyu 雪舟詞話, Ge Lifang 葛立方 of the Song Dynasty in Yunyu yangqiu 雲雨陽秋, Gu Qiyuan 魚起元 of the Ming Dynasty.
describes the surrounding desolation, and his own misery. One can almost hear his plaintive cry and see his sad tears in the last line "Looking back with endless remorse" (同首恨依依). The word "恨" (remorse) has a high occurrence in Li Yu's poems, and it often appears in the context of "lost land". We will come back to this point later in this chapter.

Here are some more examples:

Since we parted half of the spring has gone,
Everything I see makes me heartbroken. (Qingping le)
別來半/ 眼日愁腸斷 (LY: 清平樂, QTWC, p. 459)

In front of the courtyard spring's gone and red flowers are dying off.
(Cai sangzi)
庭前春逐紅英盡 (LY: 采桑子, QTWC, p. 460) - This is one of Li Yu's earlier poems, but the feeling of sadness still permeates the lines. By describing the natural objects, the poet is in fact expressing his own miserable and dreary feeling.

I have long regretted that spring will soon come to an end (Die lian hua)
早覺傷春暮 (LY: 蝴蝶花, QTWC, p. 463)
- "Late spring" here symbolizes the evening of his country as well as his life. The second stanza shows the poet's nostalgia for the happy times in the past, which form a sharp contrast to the present time. Although the universe is very big, it is not sufficient to contain the grief in his heart - the grief is boundless as expressed by the last two lines of this lyric "Thousands of emotions in my heart / Find no place in the human world" (一片芳心千萬緒 / 人間無個安排處).

From beyond the curtain comes the patter of rain
Spring's mood is languishing. (lang tao sha)
簾外雨潺潺, 春意闌珊 (LY: 浪淘沙, QTWC, p. 478)

This was said to be one of Li Yu's last poems. These are the opening two lines which by way of describing the natural world reflect the poet's own inner world - Just as Spring is coming to an end, his life is coming to a close.

Autumn scenery is as dismal and desolate as spring scenery in the poetry of both Li Yu and Li Qingzhao. Take Li Yu's "Cai sang zi" for example.

Windlass, golden well and a wutong at dusk,
A few trees are agitated by autumn.
Old rain with new sorrow,

秋風庭院藓侵階 (LY: 浪淘沙, QTWC, p. 477)

The first three lines of this lyric immediately create a chilly autumn atmosphere, which reflects the poetic persona's sorrow. The second stanza begins with:

Ornamented windows, spring ends, two eyebrows are knitted.

As mentioned earlier, most of Li Yu's lyrics, just like Li Qingzhao's, speak in his own capacity; there are, however, a few, mostly written during the early period, which speak through poetic personae. This lyric is one such example: the female persona expresses her longing for her man. She frowns at the spring scene outside: spring has gone, and so have her good times with her man. Then she says that she wants to entrust the fish with a message to her man who is at the northwest frontier, but the water only flows from west to east - the poor lady is in total helplessness and despair.

Autumn wind, courtyard and moss-covered steps

8 Cai Tao 蔡縉 observed in his Xi Qing Shihua 西清詩話, p. 679. "Ever since surrendering to the Song, Emperor Li of the Southern Tang was helplessly depressed, yearning for his lost country, thinking of his concubines and his attendants at court who were since scattered and have disappeared. He thus wrote the poem starting with 'from beyond the curtain comes the patter of rain', which was full of plaintive thoughts, and he died soon after". Ibid., p. 679.
This line describes the environment - desolation all round - in which Li Yu lived as a prisoner of Song, reflecting the poet's lonely and miserable life.

The lonely wutong deep in the courtyard locks in profound autumn
寂寞梧桐深院鎖深秋 (LY: 烏夜啼, QTWC, p. 450)
The use of personification conveys the idea that even the natural object shares his personal sadness.

Apart from comparing human life to natural phenomena, either in terms of similarity or contrast, and the resultant feeling of sadness and despair, there are three main themes characterizing many of the lyrics written by Li Yu and Li Qingzhao in which there is a description of a spring or autumn scene: lovesickness as in Li Qingzhao's "Yi jian mei" (倚砧梅, QTC, p. 928), Li Yu's "Xie xin cn" (謝新恩), Li Qingzhao's "Yi qin e" (憶秦嶽, QSC, p. 931), Li Yu's "Wu ye ti" (烏夜啼) and nostalgia or homesickness as in Li Qingzhao's "Pu sa man" (菩薩鬘, 風柔日薄春猶早, QSC, p. 927). The wind is gentle the sun weak spring is still early, and Li Yu's "Yu mei ren" (虞美人, 風回小院庭蕉綠, QTWC, p. 447). The first type (lovesickness) is relatively small in number, and sometimes two of these themes, especially the last two, loneliness and nostalgia, are integrated in one lyric, as Li Qingzhao's "Yong yu le" (永遇樂, QSC, p. 931) and Li Yu's "Lang tao sha" (浪淘沙, 往事只堪哀, QTWC, p. 477). In any case, a heavy heart under the appearance of a delightful spring scene is noticeable as a result of the poets' linguistic choices. The following lyric by Li Qingzhao is a case in point. It starts with the following lines:

Yong Yu Le (Joy of Eternal Union)
The setting sun molten gold,
Dusk clouds a girdle of jade,
Where are the people?
Mist-dyed willows are darker,
Flute-played "Plum Blossoms Falling" is plaintive.
How much spring is there I wonder.
It is the joyous Lantern Festival,
And warm and nice weather,
Wouldn't there be wind and rain next?

落日熔金，暮雲合璧，人在何處？
染柳烟濃，吹梅笛怨，春意知幾許！
元宵佳節，融和天氣，次第豈無風雨？
（永遇樂，QSC, p.931）

These are the first few strophes of the lyric, which was written in 1147 when Li Qingzhao was about 64 years old. The Lantern Festival falls on the 15th of the first lunar month. So the lyric begins with a description of early spring in Lin'an, the capital of the Southern Song. The first two lines present a beautiful sunset scene, and words like "gold" (jin) and "jade" (bi) make the picture even more resplendent and magnificent. However, where are the people she knew? By this time she was all alone - her husband had died, and her native country was defeated. The sad mood continues in the next three lines: willow suggests separation, while "Plum Blossoms are Falling" marks a dreary and desolate tune, and the spring is not quite in the air after all. At least that is what the poet felt - "How much spring is there I wonder." The literal rendering of this line would be "spring (I) know how much", where the word "spring" is the Theme of the clause, and the verb "know" (or "wonder") is a mental process, which reflects her inner world. The poetess went on to describe the pleasant weather on the festival day, but followed this by the line "wouldn't there be wind and rain next." This echoes the two lines in Li Yu's "Wu ye ti":
"What can they do about cold morning rain,
And evening wind?"

The last three lines of the first stanza tell us that the poet was in no mood to participate in any festival celebrations. On festive occasions more than one thinks of one's dear ones. The festival atmosphere caused a strong nostalgic feeling in her. The second stanza starts naturally to recall the

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9 Chen Zumei, Li Qingzhao pingzhuan, p. 164.
10 "Plum Blossoms Are Falling" is an old tune composed especially for the flute, lamenting the fall of petals. See Wang Li, Gudai Hanyu (Beijing: Zhonghua Shuju, 1964), vol. 2, p. 1507.
grand Lantern Festival celebrations in the Bianjing, the old capital of the Northern Song many years before, with the last few lines of this lyric forming a sharp contrast with the excitement and jubilation of that festival. She was too sad and pallid to be part of the party in the capital of Southern Song - While everybody else was happy and gay, she was all by herself, sad and homesick. The joyous and cheerful ambience serves as a foil to the poet's grievances and solitude.

**Words bearing cold or chilly associations**

Both Li Yu's and Li Qingzhao's lyrics are permeated with a cold or chilly atmosphere which marks the general mood of their poetry. Here are some examples:

- *My quilt can't keep me from the cold of the night.*
  
  羅衾 不 耐 五更 寒 (LY: 浪淘沙, QTWC, p.478)

- *East wind again blew into my little tower again last night.*
  
  小 樓 昨 夜 又 東 風 (LY: 虞 美 人, QTWC, p.444)

- *Clear frost and remaining snow on the temples, longings are hard to bear.*
  
  滿 栉 清 霜 雒 雪 思 難 任 (LY: 虞 美 人, QTWC, p.447)

- *Last night there were wind and rain.*
  
  The autumn wind was soughing through the curtains
  
  昨 夜 風 兼 雨, 簾 時 風 煥 秋 聲 (LY: 烏 夜 唱, QTWC, p.448)

- *What can you do about the morning showers And evening wind?*
  
  無 奈 朝 來 寒 雨, 晚 來 風. (LY: 烏 夜 唱, QTWC, p.449)

- *A thousand miles of land the cold colour of dusk.*
  
  千 里 江 山 寒 色 暮 (LY: 望 江 梅, QTWC, p.459)

- *At the nine-bends cold waves don't flow backwards.*
  
  九 曲 寒 波 不 溯 流 (LY: 采 桑 子, QTWC, p.)
This is the last line of Li Yu's "Cai sang zi", which has already been examined earlier in terms of autumn scene. Here the line is dominated by a very cold and bleak atmosphere. This is one of Li Yu's earlier lyrics. One can hear a woman's voice in it (the female persona). When she sees the "wutong" tree shaking in the chilly wind, and the cold rain, she misses her loved one all the more. This line, in addition to the stress on the coldness, expresses the woman's despair. Just as water will never flow against the current, it is impossible for her to see her beloved who is far away. However, some scholars¹¹ say this lyric was written in memory of the poet's brother. Whatever is the case, words like "autumn", "rain", and "cold" intensify the desolation and despair on the poetic persona.

Mountains are far, the sky is high, and misty water's cold
山遠天高烟水寒 (LY: 長相思, QTWC, p.466)

The pure moonlight is rising in the cold evening sky
晚涼天淨月華開 (LY: 浪淘沙, QTWC, p.477)

Pink lotus' fragrance's fading and the jade mat feels the chill of autumn.
紅藕香殘玉簟秋 (QZ: 一剪梅, QSC, p.928) - This is the opening line of the lyric. The fading flowers and the chilly mat immediately present a desolate and chilly scene of autumn, which is heightened by the strong sensual appeal: the visual image of the "pink lotus", the olfactory image of the "fragrance", and the tactile image of the "chilly mat". It is said that Li Qingzhao wrote this lyric for her husband Zhao Mingcheng just before he went on a long journey; others have different opinions¹² Whatever the case, the lyric certainly expressed the poet's lovesickness, a lovesickness that is

¹¹ Yu Biyun, for instance said in his Wudai Ci Xuan Shi that this lyric "was written for his brother who had gone north". See Shi Shuangyuan, Tang Wudai ci jishi hui ping, p. 675.
¹² Yi Shizhen of the Yuan Dynasty wrote in his Lang Huan Ji: "Not long after Li Qingzhao was married, her husband Mingchen was going on a long journey to study. Reluctant to let her husband go, Li Qingzhao wrote this poem on a piece of brocade and gave it to him. However, others do not agree. Chen Zumei, for instance, argued, after studying relevant historical records, that Zhao Mingcheng did not go anywhere at that time (See Li Qingzhao pingshan, p.151). It was Li Qingzhao who had to leave the capital for her native place in Shandong as a result of the the rivalries between the two political powers. This lyric was written during her stay in Shandong. Ibid. p.291.
laden with distress and helplessness. This lyric will be further explored in the ensuing chapter, where poetic imagery will be discussed.

West wind hastens the fall of wutong leaves
西風催觀梧桐落 (QZ: 惆怅極, QSC, p.931)- This line also describes a bleak autumn, which reflects the miserable and dreary mood of the poet.

The small tower’s cold,
The night is long and curtains hang low
小樓寒, 夜長簾幕低垂. (QZ: 多麗, QSC, p.927)

The cold sun mournfully climbs the locked windows,
The Wutong should hate the frost of the night
寒日蕭蕭上鎖窗, 梧桐應恨夜來霜. (QZ: 鴛鴦天, QSC, p.929)

Searching and seeking,
Cold and lonely,
Chilly, dreary and cheerless,
尋尋覓覓, 冷冷清清, 凄凄慟慟戚戚.
(QZ: 聲聲慢, QSC, p.932)

The opening lines of this well-known lyric show Li Qingzhao’s technical dexterity. The bleak and desolate atmosphere echoes the poet’s intense sorrow. She lingers over and dwells on her sad feelings until she finally expresses them in the outburst of the last line of this lyric: “At such times, what can be done about this word: ‘grief!’ These lines will be discussed further in the next section (3. 1. 2.), which deals with cohesion and parallel structure.

Dream
"Dream" is also a frequently used word in the poetry of Li Yu and Li Qingzhao. It can be related sometimes to memories for the beloved ones as in Li Yu’s "Xi qian ying" (喜遷莺, QTWC, p.462), in which there is this line: "dreams return to the fragrant grass with endless longings” (夢回芳草思依依). This is one of his early lyrics, possibly before he took
the throne.\textsuperscript{13} It describes how the poet misses his beautiful lady. The lyric is magnificently conceived, and it is very sincere in emotion. There is little "rouge and powder" as often seen in \textit{huajian} and some \textit{wanyue} poets. Li Qingzhao's line "The soul of the dream cannot stand the hidden bitterness" 魂夢不堪幽怨 in "Hao shi jin" (好事近, QSC, p.930) is another example. It was written after her husband's death.\textsuperscript{14} The relationship between Li Qingzhao and her husband was not as simple as usually portrayed; many complications were involved: indifference and resentment as well as love and affection; bad times as well as happy times. It is hoped that by the end of this chapter, a clearer picture will be presented. Whatever the relationship between the couple, after her husband died Li Qingzhao often thought of him. Cherishing the memory of her husband, Li Qingzhao wrote "Hao shi jin". The lyric starts with the frequent image of fallen flowers, a sombre picture of the end of spring, and ends with the unbearable bitterness in her dream, which is made even more poignant by the sad and shrill cry of the cuckoo.

However, in most cases, the word "dream", just like "moon" (which will be discussed in 3.3.1., where the function of poetic imagery is examined.), is also a recurrent motif associated with the "home country", "good old days" - it represents a sweet and ideal world. For Li Yu and Li Qingzhao, the dream is a momentary escape from their miserable life: for one, life in captivity and for the other, life as a war refugee. However, when the dreamer wakes up from the happy past to the cruel reality, the life is even more unbearable. So tears stream down Li Yu's cheeks when waking up from his dreams, as in "the native country returns to my dream / I wake up with tears streaming down" 故國夢中歸, 覺來雙淚垂." (LY: 子夜歌, QTWC, p.453); and he was haunted by the feeling of remorse even in his dream, as in "how much remorse, in my dream last night" 多少恨, 昨夜夢魂中" (LY: 望江南, QTWC, p.456).

Here are some more examples:

Idle dreams are far away.

\textsuperscript{14}Chen Zumei, \textit{Li Qingzhao pingzhuan} (Nanjing: Nanjing Daxue Chubanshe, 1995), p. 294.
The same line appeared again in another short poem to the same tune.

In my dream, not knowing I'm a stranger,
For a moment, I indulge in pleasure.

Idle dreams are far away,
The southern country is right in fragrant spring.

On the surface level, this lyric is a pure description of the beautiful spring time in his southern country. However, the very first line tells us it is what the poet sees in his dream. Therefore the picture of prosperity presented in the lyric forms a striking contrast with his life in reality.

The perpetual night weak and weary, lack of joy,
Futile dream of Chang'an,
And finding the Chang'an Road.

These three lines expressed Li Qingzhao's longing for her native place. "Dream" here, just as in the case of Li Yu's poetry, is associated with homeland or the happier times in the past.

The lost country
As shown in the table, words like "homeland" or "lost country" appear quite a few times in the lyrics of both Li Yu and Li Qingzhao. More importantly in most cases these words function as Theme in the clause in which they occur, which reveals the poets' underlying concerns. In fact, yearning for the lost country is one of the major themes in Li Yu and Li Qingzhao's lyrics.

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15 Chang'an originally was the capital of China in the Han (206 B.C. - A.D. 220) and Tang (618-907) dynasties, but later it was used to refer to capital cities. Here it is used to refer to Binjing, capital of the Northern Song Dynasty (960-1127), which is in modern Kaifeng, Henan Province.
Both of these poets witnessed and experienced the pain of losing their countries: Li Yu was taken prisoner when his kingdom was conquered by the Northern Song; and Li Qingzhao became a refugee when the Northern Song was overtaken by the Jin. Their tragic life experience broadened their vision of society, deepened their understanding of life, and consequently enlarged their scope of lyrical expression, which is definitely, in my opinion, beyond the reach of many *wanyue* poets.

As pointed out earlier the word "dream", in the lyrics of both Li Yu and Li Qingzhao, is often associated with their "old country", in other words, their country is often in their dreams. There are happier dreams as in "the southern country is right in fragrant spring", but the poet could "for a moment indulge in pleasure" only because in his dream he was not aware he was "a stranger". There are sad dreams as well - the "lost country" is all desolation as in the following lyric by Li Yu:

**Wang Jiang Mei (Thinking of River Plums)**

Idle dreams are far away,
The southern country is right in chilly autumn.
A thousand *li* of rivers and mountains, the cold colour of dusk,
In the depth of reed catkins anchors a solitary boat.
The flute in the moonlit tower.

閑夢遠，南國正清秋。千里江山寒色暮。
蘆葦深處泊孤舟，笛在月明樓。（LY: 望江梅）

This lyric depicts a very gloomy and bleak picture of "the lost country". In the second and third line "the southern country" and "a thousand *li* of rivers and mountains" are the Themes of their respective clauses, and the Rhemes are dominated by an aura of coldness. The loneliness is objectified in the image of the solitary boat, and the poet's "homesickness" is embodied in the image of the sound of a flute coming from the moonlit building. That is why Li Yu also wrote:

The old country (I) cannot bear to looked back upon in the bright moonlight.
故國不堪回首月明中（LY: 虞美人）

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At other times the poets contrast the happy times they enjoyed in their home countries with their miserable life at the time of writing:

Forty years of home and state,
Three thousand miles of mountains and rivers.

The recurrent image of a wide compass of time and space appears here again. As Tang Guizhang points out "the first stanza of this lyric describes the luxury and sumptuousness of the south on the lower reaches of the Changjiang River with a vigour and power, it truly ushers in the haofang school of the Song literati"16 The third and the fourth line, for example, describe respectively the majestic buildings in court and the flourishing trees surrounding it:

Phoenix pavilions, dragon towers touch the celestial spheres,
Jade trees, jewelled branches form the leafy garden.

Grandeur and exuberance exalt the temporal and spatial expansion in the first two lines, which are sharply contrasted with the mood in the second stanza. We sense a big fall as if from heaven to hell. This contrast is achieved not only through contrastive images in the two stanzas but also through the words and their associations used in the two stanzas: "phoenix" (鳳), "dragon" (龍), "jade" (玉), "jewelled" (瓊) in the first stanza, and "captive" (虜), "worn away" (消磨), "tears" (泪), and the like in the second.

Zhongzhou's17 grand festival day

Like Li Yu's "Po zhen zi", Li Qingzhao's "Yong yu le" is also a lyric of striking contrast between present and past. It was written after Li Qingzhao

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17 It refers to Bianjing. It was called "Zhongzhou" (literally middle prefecture) because the city was located in the middle of the 9 prefectures of the time.
became a war refugee. By contrasting the festival scene before and after she fled to the South, the lyric conveys her yearning for her homeland and her dear ones.

In whatever way the home country appear in their dreams or thoughts, one thing is certain: that both Li Yu and Li Qingzhao could never forget it, just as Li Qingzhao wrote in her lyric:
Where is my home land?
Forget only when drunk.

Where is my home land? Forget only when drunk. (QZ: 菩薩蠻. 風柔日暮春猶早)

**Leaning on the balustrade** - loneliness
Both Li Yu's and Li Qingzhao's loneliness is also embodied in the image of the poetic persona leaning against railings.

At dusk, alone leaning on the balustrade.

Don't lean alone against railings,
The boundless land

"Leaning against railings" is a conventional image associated with a domestic setting, and frequently appears in *wanyue* poetry in which typically a lonely and often deserted woman thinks of her man. Here, however, because it is immediately followed by a colossal vision of "the boundless land", the banal image of "leaning against railings" steers away from the domestic and conventional. It is endowed with a deeper layer of meaning and a wider range of emotions: homesickness, remorse and despair. The fresh force and significance have redeemed the cliche from its hackneyed state. Some critics believe this is the last lyric written before Li Yu's death. His life as a prisoner is contrasted with the momentary happy dream-world in which he was an emperor. The chill just before dawn

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18 Tang Guizhang, a *ci* expert, for example said in *Tang Song ci jianshi*: "This lyric can be said to be Li Houzhu's last one". Ke Baoceng and others agreed with Tang. See Ke Baoceng *Nan Tang Li Houzhu ci shi quanji* (Taiyuan: Shaanxi gaoxiao lianhe chubanshe, 1995), pp. 63-64.
reflects the deep sorrow he felt for his lost country. The more he indulges himself in the happy dream, the grimmer and more miserable the present becomes. Here is another instance of the merging of time and space: the ascent enables the poet to rise above the limitations of his momentary situation and to look into temporal as well as spatial distance.

I'm thin and pallid beneath the spring window,
Depression damages the balustrade, so don't lean on it sorrowfully.
道人憔悴春窗底，闕損閰干愁不倚. (QZ: 玉樓春, QSC, p.926)

Lethargically lean on the jade balustrade.
玉欄杆慵倚 (QZ: 念奴嬌, QSC, p.931)

In terms of Mode of discourse, the Thematic structure and the verbalization in the lyrics of Li Yu and Li Qingzhao reveal several characteristics: First of all, there are dominant themes of loneliness, homesickness and sadness; secondly, there is a spatial-temporal dimension achieved by descriptions of the cycle of the seasons and the vast view of the land, which resembles the panoramic landscape painting of the Northern Song dynasty; further, this spatial-temporal dimension is reinforced by the rich implications of the words "moon" and "dream"; and last, but by no means the least, there is a very strong lyrical voice brought forth by the motive words that reveal personal emotions. The large space formed by the apatial-temporal dimension allows the flow of qi to travel, producing an overflow of emotions. All of these features will be elaborated in the light of Tenor and Field later in this chapter.

The following section, though, will explore another major aspect of Mode realized in the textual meaning of coherence. In particular, it will focus on choices of cohesions and parallel structures.

3. 1. 2. Cohesion and Parallel Structure
Both Li Yu and Li Qingzhao draw successfully from the repertoire of cohesive devices available in the Chinese language. Ellipsis and lexical repetition for instance, are very common in their poetry.
Ellipsis
The ellipsis of personal pronouns, tenses, prepositions, and other logical connectives is a general feature of Chinese poetic language. The corollary is a generalized, universal quality and effect.

Ellipsis of the First Personal Pronouns
The omission of the first person pronoun is common in the poetry of both Li Yu and Li Qingzhao. Generally speaking, in Chinese poetry the effect of such ellipsis is the fusion of man with nature, the submergence of one's own subjective identity in the flux of event so as to suppress the opposition between the subject and the objective world. While this is also true in the lyrics of both Li Yu and Li Qingzhao, the effect is not quite the same. As pointed out earlier in this chapter, there are references to the real spatio-temporal world. This will be further discussed in 3.2.1., which is devoted to the relationship between the "implied poet" and the reader in the first-order Field.

Ellipsis of the preposition
Function (empty) words are often omitted in the lyrics of both Li Yu and Li Qingzhao. Phrases, in the absence of words such as "at", "on", "in", and the like, reestablish themselves as substantives in a very real sense. Take Li Yu's first line in "Cai sang zi" for example:

Windlass, golden well, wutong at dusk,
轈轆金井梧桐晚
If we unfold this original line into a more discursive one, by adding prepositions such as "by" and "with", the line will become:
A windlass by the golden well with a wutong at dusk

However, although the English rendering conveys the basic meaning of the line, something in the original gets lost in the process of translation. In the original line, there are only juxtaposed images without definite spatial relationships between them since there are not any prepositions to link those images. As a result, the images can be viewed from different angles. When the prepositions are added, on the other hand, the images are allotted with fixed positions, and prescribed with chosen perspectives. It is the absence of
the prepositions in Li Yu's line that produces a three-dimensional effect: as one is reading, the line unfolds itself to the reader like a sculpture - one gets a different picture from different angle. So the three dimensions, in fact, create a void, where qi vibrates, words interact with one another in the line and the reader interacts with the lyric. This dynamic process gives rise to multi-meanings with a resultant implicity and ambiguity to the lyric. And this quality contributes significantly to the fine shade of suggestive beauty in Chinese poetry. In Li Yu and Li Qingzhao's case, however, the ambiguity in their poetry is complemented by an explicit lyrical voice, which will be further illustrated in the next two sections.

The absence of function words, such as prepositions, not only gives rise to ambiguities, it also, by breaking the linearity of unitary meaning in a line, introduces a process of reversibility between subject and object, between here and elsewhere, and between what is said and what is unsaid. Although ellipsis is a general feature of classical Chinese poetry it is effectively employed by both Li Yu and Li Qingzhao to achieve the specific effect.

Take Li Yu's line in his "Ziye ge" as an example:

The old country returns to my dream again
故國夢重歸
Literary, this line goes: "the old country, dream again returns". By omitting the preposition "to", the poetic line breaks the linearity of linguistic sequence, and establishes a special reciprocal relationship between the country and the dream - the country is always in his dreams and his dreams are about his country. "The old country" is not just a terrestrial region; it is also redolent with memories of the good old days, which exist only in his dreams. When he wakes up, his dream shatters and the good old days vanish, and he is back to cold reality.

Moon and Dream as a cohesive device
A very striking feature in terms of cohesion in the lyrics of both Li Yu and Li Qingzhao is their manipulation of the word "moon" and "dream", whereby two sets of tri-dimensional relationships are established throughout their poetry: heaven-man-earth and past-present-future. Furthermore, this tri-
dimension creates many empty spaces, through which the reader can move meaningfully in many directions.

Take the first stanza of Li Yu's "Yu mei ren" as an example:

Spring flowers, autumn moon, when will you ever end, (1)
Of past affairs, how much do (1) know? (2)
East wind blew into my little tower again last night, (3)
My old country (1) cannot bear to look back upon in the bright moonlight!(4)

On the superficial level, here Li Yu seems to have broken the linear logic of the lines, either by omitting a time adjunct such as "now", or by the juxtaposition of different times - more distant past in line (2) and immediate past in (3). However, the dominant image of the moon brings the four lines together into a cohesive whole. The moon reminds the poet of past affairs, his present status and his destiny. This temporal dimension is solidified by the celestial (the moon) and territorial (my old country) dimensions. The tragedy arises in the poet's realization of the ultimate relationship between man and nature. The moon is still there, but his life has changed drastically - from an emperor to a prisoner! The moon is at once a witness of human plight and woe, and a healing power, from which the poets find momentary solace, as it sometimes also reminds the poets of the happier times in the past. We will come back to this point in the next chapter when we discuss poetic imagery.

The word "dream" has a similar cohesive function to perform in the lyrics of Li Yu and Li Qingzhao. The significance of this word has already been discussed in relation to thematic structures in 3.1.1. Just like the moon, dreams not only link a lyric together at textual level, but also transcend time and space, linking the poets with past and present. As does the moon, dreams provide a shelter, where they can have their momentary stay from pain. Li Yu's "Lang tao sha" is the best example (A more detailed analysis of the whole lyric is given in Chapter Four):
In my dream, not knowing I'm a stranger,  
For a moment, I indulge in pleasure.

These two lines are the second strophe in the first stanza. The first strophe describes the chilly and cold atmosphere, which reflects the sad and gloomy mood of the poet through poetic empathy. The cold reality was too much for him, so he had to escape into his dream. He woke up from his dream in the second stanza, and realized his good days and his kingdom were gone forever, and his life between past and present was as different as between "heaven and earth" (tianshang renjian). And in between heaven and earth there is a vast void, where qi circulates and endless meanings emerge. This will be elaborated in the chapters that follow.

Examples can also be found in Li Qingzhao's lyrics, such as her "Die lian hua" (Butterflies over Flowers), which starts with:

The perpetual night weak and weary, lack of joy,  
Futile dream of Chang'an,  
And finding the Chang'an Road.

All the above shows that the two lyricists seek, through the process of reduction and lexical cohesion, not just to simplify the language, but also to multiply the nominal-verbal play, and to introduce to the language an implied dimension, that of the void - Chinese aesthetic thought, which is introduced in Chapter one. For the poet it is only this sort of language, animated as it is by the void, which is capable of engendering words through which the qi circulates, and thus of truly transcribing the inexpressible.19

Parallel Structure - Antithesis

One of the noteworthy aspects of Li Yu and Li Qingzhao's craft displayed in their lyrics is the employment of parallel couplets, a very striking characteristic of Chinese poetry, especially of the regulated verse. They

also appear frequently in the lyrics of Li Yu and Li Qingzhao. The two parallel lines, as introduced in the previous chapter, match each other in a closely woven texture with a metaphorical relation of either similarity or contrast between them. The images each line creates are at once autonomous and closely imbricated into one another. A perfect couplet supposes a double reading—both vertical and horizontal—creating a spatial dimension to the lyrics. Take the last few lines of Li Qingzhao's "Yi jian mei" (A Twig of Plum Blossoms), for example:

One kind of yearning,
Two places of woe.
Such feelings can by no means be dispelled,
No sooner have them moved away from eyebrows,
Than they creep up my heart again.

一種相思, 兩處閉愁。
此情無計可消除,
才下眉頭, 卻上心頭。(QZ: 一剪梅)

Of the five lines the first two and last two are antithetic couplets. Each of the pair brings about binary relations of similarity. There is a semantic as well as syntactical harmony in the first antithesis. The semantic similarities emphasized the pent-up feelings of sadness. This is followed by yet another antithesis of a similar nature. Compared with the static description in the first antithesis, the second one is even stronger as a result of the kinaesthetic effect created by the two verbs. Through the two verbs "上" and "下", the intangible feeling of sorrow is externalized and made concrete. Moreover, these two verbs are further modified respectively by the function words "才" and "卻", building up the emotional climax. The intensity of sad feelings in the lyric, as discussed elsewhere in this chapter, indicates that this lyric is not simply about parting sorrows or pure lovesickness. Many of Li Qingzhao's lyrics seem to describe the feeling of lovesickness, but there is much more to it—the unspeakable pain of feeling neglected by her husband, the real source of her sufferings.
Spring has returned to the Moling trees,
People live as stranger in Jiankang city.

While the above two antitheses reinforce meanings and emotions through semantic similarities, this antithesis is an example of semantic contrast. It brings about the binary relations between two contrastive states: on one hand spring has come back to the city (both Moling and Jiankang are the ancient names for the city Nanjing) with all the trees turning green; on the other hand, the person (referring to the poet herself) lives in this place as a stranger. The first line suggests not only a new beginning in nature but a sense of belonging, yet the latter feeling is utterly absent from the next line - to the poet, Jiangkang city is not her home but a strange place. This feeling of loneliness is aggravated by oldness and deterioration.

Previewing lanterns\(^2\) is not interesting,
To go for a walk in the snow - I'm in no mood.

試燈無意思，踏雪沒心情 is another antithesis in the same poem. It tells us explicitly that she is "in no mood to enjoy the lanterns nor the snow" , things that normally are enjoyable to her. People in different frames of mind feel differently about things. The emotional surcharge in the lyric is reinforced by the two antitheses: one formed by semantic contrast and the other by semantic similarities. The question of just why Li Qingzhao was so depressed will be answered in 3.4, where the use of allusions will be scrutinized.

Here are more examples of antithesis:

\(^2\) Quan Song Ci has "Yuan'an Cheng" for "Jiankang Cheng". See QSC, vol. 2, p. 929. However, according to some sources, Li Qingzhao had never been to Yuan'an, a place in what is today Hubei Province. See Xu Beiwen ed. Li Qingzhao quanji pingzjw, p. 78. In fact "Jiankang Cheng" appears in most versions of collections of Li Qingzhao's poetry, as it makes more sense. That is why it is used in this thesis.

\(^{21}\) The Lantern Festival is on the 15th of the first lunar month, but as a custom, a few months prior to the festival (usually starting from September of the previous year), homemade lanterns would be displayed and the good ones picked out to be shown on the festival. These preactivities are referred to as "previewing lantern" (shi deng).
Flower shadows cast on the layered door,
Thin curtains reflect the faint moon.
花影壓重門，疏簾鎖淡月，(QZ: 小重山, QSC, p.929)

Little tower hides spring,
Idle windows lock daylight,
小閣藏春，闔窗鎖晝，(QZ: 滿庭霜, QSC, p.925)

Man is quiet,
The moon is reluctant,
人悄悄，月依依，(QZ: 訴衷情, QSC, p.930)

In the sky the Milky Way turns,
On earth the curtain falls.
天上星河轉，人間簾幕垂．(QZ: 南歌子, QSC, p.926)

Reduplication of words or phrases - for emphasis
The high recurrence of reduplication of word is prominent in Li Qingzhao's lyrics. She was of course not the first person to use reduplication; such examples are found in other poets' work: "...聲南雁已先紅，槭槭凌凌葉葉同" (Wu Rong 吳融: "Autumn Trees" 秋樹); "樹樹樹梢啼曉鶯", "夜夜夜深閣子規" (Liu Jia 刘驾); "年年歲歲花常發，歲歲年年人不同".22 She is, nonetheless, the first who used reduplication to such an extent and with such great effect. The creative use of words foregrounds the meaning of the lyric.

Reduplication occur about 17 times in Li Qingzhao's poetry. Here are some of the examples:

Deep deep courtyard, how deep is it?
庭院深深深幾許 (QZ: 臨江仙)

Back to autumn again,
Back to loneliness again.

22 See Xu Beiwen ed. Li Qingzhao quanji pingzhu, p. 51.
Intensifying the desolation and distress.

Still knead the withered flowers,
Still knead the remaining fragrance,
Still get more time.

This lyric was written around 1130. By this time her husband had just died, and she herself became a war refugee, trying to catch up with the fleeing Song court. Her personal tragedy and the national calamity are too much for her. The agony keeps her awake at night: lonely and bitter, she kneads flowers to kill time, but there is no way to kill her pain. The repetition used here certainly intensifies the tragic feeling.

Even more, one moment fine
One moment rain
One moment wind.

This is the last line of Li Qingzhao's "Xing xiang zi". The lyric alludes to the fairy tale of "the Cowherd and the Weaving Girl", who are kept separated and only meet once a year. At the time of writing (between 1104 and 1105) she was often separated from her husband because of the political situation at the time, which was very changeable. By describing the constant change in the weather, the poet is, in fact, complaining about the capricious situation in which she has to live.

Old weather old clothes,
Only the thoughts and feelings are not the same as old times.

Examples of reduplication of words can also be found in the poetry of Li Yu. For instance:

23 Chen Zumei, Li Qingzhao pingzhuan, p. 58.
On and off the beating of the cold washing stone, on and off the wind.

The most effective of all, however, is the use of doublets in the first three lines of Li Qingzhao's "Sheng sheng man":

Searching and seeking, cold and lonely, chilly, dreary and cheerless,

Such an extensive use of reduplication is rarely seen in Chinese poetry. It is another example of syntactical deviation.

While discussing the words bearing cold and chilly associations in section 3.1.1, I observed that the scene of chill and solitude echoes the sad and plaintive mood of the poet. The tragic feeling is further intensified by the excessive use of the doublets in these three lines, where action and mood, scene and emotion, the exterior and interior are fused, in Stephen Owen's words, in a "common matrix" of profound sadness.24

3.2. The Directness of Subjective Rhetoric and Lyrical Voice - The Tenor is realized in the interpersonal meanings of the poetry.

In terms of Tenor, a lyric is organized as an interactive event between the poet and the reader. A close inspection reveals that there is, in most cases, an obvious presence of the poet's lyrical self in the poetry of both Li Yu and Li Qingzhao. And this is achieved through two channels: first, the relationship the poet sets up between himself/herself and the reader; and secondly the communication role the poets adopt for himself/herself. This section is devoted to the investigation of these two aspects of the interpersonal meanings in the lyrics of Li Yu and Li Qingzhao.

3. 2. 1. The "implied poet" and the reader

Although the first person pronoun, the "I" in the second-order Field is, as mentioned in 3.1.2., often omitted in the lyrics of both Li Yu and Li Qingzhao, the implied poet in the first-order Field of "reading a lyric" can be identified with the poetic persona in their lyrics. This is because, first of all, "in the lyric poem, the 'implied poet' (the first-order Field 'subject of the enunciation' or 'speaking subject') and the 'I' character of the poem (the second-order Field 'enounced subject' or 'subject of speech') are typically read as one and the same". 25 Secondly, in the case of the lyrics of Li Yu and Li Qingzhao, this identification is reinforced by the fact that their lyrics provide references to the real spatio-temporal world. While the "implied poet" is not a peculiar feature of the poetry of the two Lis, it is effectively used to contribute to the subjective rhetoric of their poetry. As a result, the feelings expressed in their lyrics are usually direct and personal.

There are names of places where they actually lived, such as "Moling" and "Jiankang" both of which refer to the present day city of Nanjing in Li Qingzhao's lyric "Lin jiang xian" (Immortal at the River): "Spring has returned to the Moling trees, / People live as stranger in Jiankang city". It is even more obvious in the lyrics of Li Yu, where there are many indications of palace and imperial life, such as "shedding tears before palace girls" in "Po zhen zi" (Dance of the Cavalry). There are also descriptions of the environment, such as: "The autumn wind the courtyard and moss-covered steps, / Let pearl screen hang unrolled. / Who will ever come all day? (LY: "Lang tao sha", Ripples Sifting Sand). These lines clearly indicate Li Yu's lonely and miserable life in captivity. "The hand-planted river plum is even better" (QZ: "Man ting fang", Courtyard full of Fragrance) is another example. As will be discussed later in this chapter, Li Qingzhao was very fond of plum blossoms, and actually planted a plum tree in her courtyard. The references to the real spatio-temporal world can also be inferred from more subjective expressions, such as: "Most unforgettable was the day of hurriedly bidding adieu, / And the band in the palace playing the farewell song" (LY: "Po zhen zi"). "Alas! the little boat of Twin Stream, I'm afraid, /

Cannot carry so much sorrow" (QZ: "Wuling chun", Spring in Peach-
Blossom Land).

As a result of these references, the poetic persona in the second-order Field
and the poet in the first-order Field converge. Although "I" is absent, "I" is
everywhere, talking to the reader. Even in their lyrics on objects (yong wu),
such as odes to flowers, where the experiencing subject and the experienced
object seem to be distinct, one can still hear a subjective rhetoric, a lyrical
voice much stronger than most wanyue lyrics.

Odes to flowers is one of the favourite themes in Li Qingzhao's poetry.
Poetry singing of objects makes up almost one quarter of Li Qingzhao's total
works. There are about 10 lyrics about plum blossoms, 4 about
chrysanthemum, 4 about lotus flowers, 1 about the Chinese herbaceous
peony, and 1 about sweet-scented osmanthus.

They are so numerous, in fact, they create a poetic context through relevant
words and their associations. This constructed context in a sense serves as a
corner-stone of our interpretative process. The high occurrence of the
flowers and the context in which they appear create a special poetic world
with subtle and complex implications, where the objective flowers are in
fact, a structural principle to embody subjective feelings. Indeed, we see in
the flowers a locus of human emotions, an externalization of the poet's
inner world, and a reflection of her own image. Instead of retreating to the
object, the poetic self intrudes into the lyrical voice, speaking to the reader.
However, as the poet is speaking to the reader through the medium of
objects, there seems to be a lack of immediacy, yet it is this very feature that
produces decorum, a proper distance between the poet and the reader,
another form of the void. This distance leaves room for the reader to interact
with the poet more effectively. For example, it allows the reader to bring
into full play the intertextuality, the knowledge, he has obtained from
previous readings. As a result, the interaction, or communication, between
the poet and the reader is a more dynamic one.

What is noteworthy about these odes to flowers is that when all of them are
put together, a clear pattern can be discerned: they describe different stages
of flowers, in bud or in blossom, damaged by wind and rain, and withered or fallen. More importantly, these stages accord with the poet's own life journey - the early, middle and late periods of her life, a division already made in Chapter one. In other words, these flowers are reflections of the poet's life. The lyric "Yu jia ao" (Pride of Fisherman, QSC, p.926) was written before she was married, and it clearly has a happy tone. In the buds just ready to open we find the poet herself. However the flowers' good fortune did not last; before long they are threatened by the force of rain and wind as described in "Dian jiang chun" (Rouged Lips, QSC, p.932) until they are finally destroyed by them as depicted in "Wulin chun" (Spring in Wuling, QSC, p.931).

The odes to flowers written during her early period paint lovely pictures of flowers: new, fresh, fragrant and beautiful. Among others, there are the above-mentioned first plum blossoms of spring in "Yu jia ao" (Pride of Fisherman) - "sweet-smelling face half open, tender and charming" (香臉半開嬌旖旎); the Chinese herbaceous peonies that proudly begin to blossom while other flowers have already withered and fallen in "Qing qing zhao" (Celebrating Clear Morning, QSC, p.933) - "Elegant looks, straight posture, / and graceful carriage, all reveal natural beauty" (容華淡澤, 綽約俱見天真); and the sweet-scented osmanthus, what Li Qingzhao calls "the first-rate among flowers" in "Zhe gu tian" (QSC, p.930) - "Faint light yellow with a gentle nature. / Feelings are sparse and traces are scattered, only the fragrance remains" (暗淡黃黃體性柔, 情疏迹遠只香留). The odes written during the middle and late periods of Li Qingzhao's life, on the other hand, present a gloomier and sadder picture; here the flowers are either threatened by the damaging rain or have already fallen. The former can be represented by Li Qingzhao's "Dian jiang chun", in which there is this line: "Take pity on spring that has already gone, / A few drops of rain that has hastened flowers to fall" (惜春春去, 時點催花雨), while the latter is best shown in "Wuling chun", which starts with the line: "Wind's stopped and the earth smells fragrant from the fallen flowers" (風住塵香花已盡).

That flowers are incarnations of the poet herself is more clearly shown in a series of lyrics on plum blossoms. Plum blossoms occur nearly 10 times in her poetry, making up one fifth of the total number of her anthology. The
following six lyrics reveal the poet's experiences and encounters, emotional frustrations and sufferings at all different stages of her life:

1) "Yu jia ao" (Pride of Fisherman), written approximately in 1101;
   漁家傲 (雪里已知春信至)

"Yu lou chun" (Spring in Jade Pavilion), written approximately in 1104;
   玉樓春 (紅酥肯放瓊苞碎)

3) Xiao chong shan (Small Hills), written appropriately in 1104;
   小重山 (春到長門春草青)

4) Man ting fang (Courtyard full of Frost), written around 1106;
   滿庭霜 (小閣藏春)

5) Gu yan'er (Solitary Wild Goose)
   孤雁兒 (藤床紙帳朝眠起), written between 1136-1142

6) Qing ping le (Pure, Serene Happiness), written between 1136-1142.
   淨平樂 (年年雪里)

Lyric 1) was written before she got married, a period when she was young, happy and carefree. The plum blossom is personified as a proud and dignified young lady. Just as this flower is "beyond compare", Li Qingzhao implies that she is better than others. Indeed, the image of the fresh blossom in the third line of this lyric - "sweet-smelling face half open, tender and charming" - is an incarnation of the poet herself. This sense of superiority, however, did not last long.

The tone changes in Lyric 2), where the word "distress" or "worry" (愁) appear. This word and some others, such as "wan and sallow" (憔悴), "depressed" and "damaged" (憔損), create a gloomy mood. This is

26 For more information about the dates, see "Chronological Life of Li Qingzhao", appendix 2 to Chen Zumei's book Li Qingzhao pingzhuan, pp. 290-297.
27 Li Qingzhao was married to Zhao Mingcheng in 1102, so this lyric was most likely written between 1101 and 1102. See Chen Zumei, Li Qingzhao pingzhuan, p. 290.
reminiscent of two poetic lines in Liu Yong's "Feng qi wu" (Phoenix Perching on Wutong Tree) "I find my gown too large with no regret, / Never regret growing languid for the beloved." (衣带渐宽终不悔.为伊消得人憔悴.) 28 However, the last two lines of Li Qingzhao's lyric - "If you want to drink, then come right now, / For tomorrow morning there might be wind" (要來小酌便來休. 未必明朝風不起.) - make one wonder if this lyric is just about lovesickness. The poet's concern for the future of the flower has to carry some meaning. The word "wind" or "storm" may also indicate the disturbances of her life. It was this line that makes the lyric more tragic. At this time she was involved in the bitter rivalry between two political rivalries - the "Yuanyou dang" and its opponent - to which her own father and her father-in-law respectively belong. 29 Her life was thus thrown into a precarious state, just like the flowers in constant threat of storms. This allegorical reading will be justified in Chapter Four (Section 4.2.)

In lyric 3), the burgeoning of the plum flowers together with other actions brought about by the verbs load this lyric with power and dynamism, which intensified the poetic theme - the poet's strong desire to spend the spring with her husband (Because she was involved in the political struggle, she had to leave her husband, now that the situation had improved, she decided to go back.30).

28 See Liu Yong's "Feng qi wu" (鳯栖梧), in Quan Song Ci, ed. Tang Guizhang, p. 25.
29 Yuanyou (1086-1094) was the reign period from the beginning of Emperor Zhezong's reign up to the empress dowager's death. Zhe Zong's father, Emperor Shenzong, supported Wang Anshi's (1021-1086) ideas of reform, and put Wang's supporters in important position. When Shenzong died, his sixth son Zhezong, then aged only ten, succeeded to the throne with the Empress dowager actually holding power. The empress, on the other hand was against Wang Anshi's ideas of reform, abolished the new laws and instead put some senior officials such as Su Shi in important positions. When the empress died in the 8th year of Yuanyou, Zhezong started to rule himself and changed the title from Yuanyou to Shaozheng. Zhezong then restored the new laws, and discriminated against those officials favoured by the Empress dowager during the Yuanyou period. By 1102, a year after Li Qingzhao married Zhao Mingcheng, the rivalry between the new political power and Yuanyou group intensified, which had disastrous consequences for Li Qingzhao because on one side stood her father-in-law, while on the other stood her own father, who was included in the list of 120 "treacherous" Yuanyou members to be persecuted (Chen Zumei, 1995, 29-32). See also Cai Meibiao eds. Zhongguo Tongshi, 中國通史, vol. 5 (Renmin chubanshe, 1978), pp. 167-202.
30 This lyric was written around 1104, when Li Qingzhao had just returned to Bianjing from her ancestral home in Shandong. See Chen Zumei, Li Qingzhao pingzhuan, p. 291.
However, her desire was extinguished by her husband’s indifference to her as she expresses in lyric 4). She came back to the capital city to see her husband, but she is still left alone. Proud and sensitive. Li Qingzhao could not put up with this blow just like the plum blossoms that can not stand strong wind and rain. However, the elegant and dignified flowers still carry pride in them - a reflection of the poet herself. This lyric will be further analysed in the ensuing chapter.

Lyric 5) mourned the death of her husband. She wanted to send a spray of plum blossoms to her husband, but there was no way to reach him. She was heartbroken and griefstricken. The tragic feeling was even more profound in lyric 6), where the poet’s concern was no longer confined to her own life. By comparing her different moods upon looking at the plum blossoms at different stages of her life, the poem intensifies the tragic feeling that now times have changed, her life has changed, and, with the country in imminent danger, who has the leisure and desire to enjoy the plum blossoms?

The same pattern can be discerned in Li Qingzhao’s lyrics on chrysanthemum as well.

There are at least four of such lyrics:

1) Zui hua yin (Tipsy in the Flowers’ Shade), written around 1104;
   醉花陰 (薄霧濃雲愁永晝)
   (QSC, p. 929)

2) Duo li (Much Beauty), written approximately in 1106;
   多麗 (小樓寒)
   (QSC, p. 927)

3) Sheng sheng man (Slow, Slow Song), written between 1118-1120;
   聲聲慢 (尋尋覓覓)
   (QSC, p. 932)
Like the plum blossoms, the chrysanthemums (the yellow flowers) are the images of the poet herself - "as thin as the yellow flowers" (人似黃花瘦). This poor physical condition results from her constant emotional frustration and mental agony.

All of the above-mentioned characteristics in terms of the relationship between the poet and the reader - one aspect of interpersonal meaning - contribute significantly to the subjective rhetoric in the lyrics of Li Yu and Li Qingzhao, a lyrical voice much stronger than that in most wanyue lyrics. This subjective imposition of the lyrical self is further intensified by the other aspect of interpersonal meaning.

3. 2. 2. Negative polarity and interrogative mood

Apart from establishing the relationship between the poet and the reader, a poet will also make use of the Mood (Mood is a realization of Tenor) elements, such as mood adjuncts and clause types, to express feelings and attitudes. Take Li Yu's Wang Jiangnan (Dreaming of the South), for example:

How many tears,
Streaming down all over (my) cheeks.
Don't talk about your worries with tears,
Don't play the *sheng*\(^{31}\) when you have tears.
Heartbroken is even more out of question

31 *Sheng* is a traditional Chinese reed pipe wind instrument.
This short lyric starts with an interrogative clause ("how many"), highlighting the subjective voice of the poet, which is enhanced by the two auxiliary verbs: "mo" and "xiu" (don't). The repetition of the word "tears", which drench the whole lyric, creates an intense tragic atmosphere. The strong assertive at the end of the lyric - "wuyi" ("surely", or "out of question") - together with the function word "gen" (even) intensifies the indescribable pain brings this lyric to its emotional climax - While tears were pouring down his cheeks, his heart was bleeding.

In the 45 lyrics by Li Qingzhao interrogative words appear 29 times, and negative words up to 43 times. In the 37 poems by Li Yu they occur respectively about 16 and 28 times. This unusually high occurrence of negative polarity and the interrogative mood contribute significantly to the explicitness of their subjective rhetoric. As discussed in the previous chapter, Halliday holds that the interpersonal meaning of language is mainly embodied in the Mood elements in a clause. The interrogative clause and negative polarity, like Modality, are constituents of Mood in a clause which in turn conveys a writer's opinions and attitudes. Listed in the tables below are examples of the major interrogative and negative words appearing in the poetry of Li Qingzhao and Li Yu.

Table 3: Negative polarity and Interrogative mood in Li Qingzhao's Poetry

<table>
<thead>
<tr>
<th>Interrogative words</th>
<th>Occurrence</th>
<th>Title of the poem</th>
<th>Negative words</th>
<th>Occurrence</th>
<th>Title of the poem</th>
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<tbody>
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<td>who</td>
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<td>man ting shuang</td>
<td>not</td>
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<td>nan ge zi</td>
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<td>lin jiang xian (yan chuang</td>
<td></td>
<td></td>
<td>su zhong chang</td>
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<td></td>
<td></td>
<td>wu ge chun chi</td>
<td></td>
<td></td>
<td>xing xiang zi</td>
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<tr>
<td></td>
<td></td>
<td>zi ye ge</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>hang tao shu</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>how</strong> 怎 (zen)</td>
<td>Occurrence</td>
<td><strong>where</strong> 何處 (he chu)</td>
<td>Occurrence</td>
<td><strong>why</strong> 何事 (he, hebi, hechu)</td>
<td>Occurrence</td>
</tr>
<tr>
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</tr>
<tr>
<td>3</td>
<td>sheng sheng man zi ye ge</td>
<td>4</td>
<td>yu jia ao pu sa man (feng rou ri bao chun you zao) yong yu le dian jiang chun</td>
<td>2</td>
<td>zi ye ge man ting shuang zhegu tian</td>
</tr>
<tr>
<td>man ting fang yu jia ao huang xi sha zhe gu tian zui hua yin</td>
<td>haven't 没 (wei)</td>
<td>3</td>
<td>huang xi sha fenghuang taishang yi chuxiao xiao chong xian</td>
<td>don't 休 (xiu)</td>
<td>3</td>
</tr>
<tr>
<td>man ting fang yu jia ao huang xi sha zhe gu tian zui hua yin</td>
<td>man ting fang yu jia ao huang xi sha zhe gu tian zui hua yin</td>
<td>man ting fang yu jia ao huang xi sha zhe gu tian zui hua yin</td>
<td>haven't 没 (wei)</td>
<td>3</td>
<td>huang xi sha fenghuang taishang yi chuxiao xiao chong xian</td>
</tr>
<tr>
<td>man ting fang yu jia ao huang xi sha zhe gu tian zui hua yin</td>
<td>man ting fang yu jia ao huang xi sha zhe gu tian zui hua yin</td>
<td>man ting fang yu jia ao huang xi sha zhe gu tian zui hua yin</td>
<td>haven't 没 (wei)</td>
<td>3</td>
<td>huang xi sha fenghuang taishang yi chuxiao xiao chong xian</td>
</tr>
</tbody>
</table>

Table 4: Negative polarity and Interrogative mood in Li Yu's Poetry

<table>
<thead>
<tr>
<th>Interrogative words</th>
<th>Occurrence</th>
<th>Title of the poem</th>
<th>Negative words</th>
<th>Occurrence</th>
<th>Title of the poem</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>who</strong> 谁 (shei)</td>
<td>2</td>
<td>dao lian zi</td>
<td>not 不 (bu)</td>
<td>15</td>
<td>cai sangzi , dao lian zi xie xin en, huang xi sha xiang jian huang wu ye ti, lang tao sha yu neiren lang tao sha (Lian wai ya chan chan) xie xin en (Qinlou bu jian chui xiao nui)</td>
</tr>
<tr>
<td><strong>how</strong> 怎 (zen), 何 (he)</td>
<td>2</td>
<td>sheng sheng man</td>
<td>don't 無 (mo)</td>
<td>3</td>
<td>yi jiangman lang tao sha (Lian wai ya chan chan) pusuan man (xun chun xu shi xian chun zao)</td>
</tr>
<tr>
<td><strong>where</strong> 何處 (he chu)</td>
<td>1</td>
<td>xie xin en</td>
<td>haven't 未 (wei)</td>
<td>1</td>
<td>chang xiangsi</td>
</tr>
</tbody>
</table>
Negative auxiliary words such as "don't" ("不", "莫", "休" ... ) add subjectivity to the expression. Here are some more examples:

Don't lean on the balustrade by yourself.
The boundless land
獨自莫憑欄 無限江山 (LY: 浪淘沙, QTWC, p.478)
The auxiliary verb "don't" intensifies the loneliness and bitterness embodied in the contrastive images of boundless land and the poet's lonely self.

Don't sweep away the red on the ground till my lady comes.
片紅休掃盡從伊 (LY: 喜遷鶯, QTWC, p.462)
The image presented in this line is not static. Instead, owing to the use of negative auxiliary verbs, they become more forceful. This is one of Li Yu's earlier lyrics, in which he expresses his strong wish to see his beautiful woman.

Don't light candles red when coming back,
I'd like to ride by bright moonlight instead.
歸時休放燭花紅, 待踏馬蹄清夜月 (LY: 玉樓春, QTWC, p.481)
This lyric depicts the luxurious court life during the heyday of the Southern Tang. It is perhaps the only lyric by Li Yu that is really carefree. The poet completely indulged in the extravagant life and the company of beautiful court ladies. To him this was life in heaven, which formed a striking contrast with his later life as a captive "on earth" as shown in the lines: "Flowing water, fallen flowers, spring's gone / In Heaven and earth" (浪淘沙). The use of the negative auxiliary verb xiù (don't) emphasizes his presumptuous attitude, and adds a firmness and boldness to his poetic voice, which is very different from the gentle and restrained mode of expression of wanyue poetry.

The use of negative auxiliary verb "don't" (xiù) and other words of negation reaches the climax in Li Qingzhao's lyric below:

**Fenghuang Taishang Yi Chui Xiao**\(^{32}\)  
*(Playing Flute Recalled on Phoenix Terrace)*

...  
How many things, I want to say, yet withhold.  
My recent state of being thin has nothing to do with wine,  
Nor with autumn sadness.  
多少事, 欲說還休.  
新來瘦, 非干病酒, 不是悲秋.

These are the last few lines of the first stanza. The strong subjective voice continues into the second stanza, which starts with:

No use! No use! He's gone anyway this time,  
Even a thousand renditions of Yangguan could not stop him.  
休休, 這回去也,  
千萬遍陽關, 也則難留.

This lyric was written between 1118 and 1120\(^{33}\). According to the traditional dichotomy of Li Qingzhao's life and poetry, this lyric was written

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\(^{32}\) In terms of wording, this lyric is slightly different in QSC. The version used in this thesis is a more common one. See, for instance, Xu Beiwen eds. *Li Qingzhao quanji pingzhu* (Jinan chubanshe, 1996), p. 16.
during her earlier period, and consequently the first stanza is often interpreted as revealing parting sorrows, and the second describing lovesickness. However, if one reads carefully between the lines, one will feel that this lyric is more poignantly bitter than most lyrics depicting parting sorrows. This poignancy of the subjective feeling on the part of the poetic persona is intensified by negative auxiliary verb "xiu" (休), which appears three times in the lyric, and other words of negation: "fei" (非) and "bu" (不). What exactly Li Qingzhao wanted to say but then decided to withhold, and what the "new sorrow" was, will be clarified in 4. 2. of Chapter Four, where poetic prominence and foregrounding will be investigated.

Other examples of negative polarity include:

Don't plant flowers when drunk, and flowers don't laugh

醉莫插花花莫笑 (QZ 蠟蠟花)

Only in no mood

只是無情緒 (QZ 點終唇)

Cannot carry so much of my sorrow.

載不動 許多愁 (QZ 武鄰春)

**Interrogative sentences**

In terms of interpersonal meaning, apart from negative polarity, interrogative mood produces the same effect - contributing to the subjective rhetoric in the poetry of both Li Yu and Li Qingzhao.

The following are the opening two lines of two lyrics by Li Yu:

Spring flowers, autumn moon, when will they end

Of past affairs, how much do I know?

春花秋月何時了, 往事知多少 (LY: 蠟美人)

---

How can life be free from sorrows and regrets?
What limit is there to my overwhelming grief?

人生愁恨何能免，销魂独我情何限 (L.Y. 子夜歌)

Both of the lyrics start with questions about human suffering. By placing the expression of mental attitudes in a leading position, the feeling of unbearable sorrow and grief is highlighted.

Li Qingzhao's lyric "Yong yu le", analysed in section 3.1.1., is another example of effective use of interrogative mood, which occur respectively in lines 3, 6 and 9:

Where are the people?
人 在 何 處?

How much spring is there I wonder?
春 意 知 幾 許!

Wouldn't there be wind and rain next?
次 第 豈 無 風 雨? (QZ: 永 遇 樂)

These three questions intensify the poet's grief and misery. The lyric will be further explored in section 3.3.1.3. of this chapter.

Other examples include:

Where is the person?
人 何 處? (QZ: 點 織 屿)

The courtyard is deep, very deep, how deep?
庭 院 深 深 深 幾 許? (QZ: 臨 江 仙)

Strong assertives and exclamations
In addition to negative polarity and interrogative mood, there is yet another factor that accounts for the intense lyrical voice - the employment of strong assertives, such as "zishi", "wuyi" (自 是, 無 疑), and exclamatory words, such as "wunai", "naihe" and "zen" (無 奈, 奈 何, 怎).
A few examples will suffice:

Surely life is always full of regrets,
And water forever flows to the east!
白是人生長恨, 水長東. (LY: 烏夜啼)

What can be done about cold morning showers and evening wind!
無奈朝來寒雨, 晚來風. (LY: 烏夜啼 2)

What can man do about the long, long night!
夜長人奈何? (LY: 長相思)

What can be done about this word "grief"!
怎一個愁字了得! (QZ: 聲聲慢)

All the assertives and exclamations used in the above lines intensify the loneliness, sadness and helplessness of the poets.

3. 3. The Force of Presentation and Expression - The Field is realized in the ideational meanings of the poetry

Section 3.1. and 3.2. are mainly concerned with the textual and interpersonal meanings of the poetry by Li Yu and Li Qingzhao. According to Halliday, another major function of language is its ideational meaning, which include experiential and logical meaning. The experiential meaning is also referred to as the representational function of language, that is, we use language to encode our experience of the world and to build a mental picture of reality. In 3.3.1. three processes will be discussed with an emphasis on verbal dynamism and emotional intensity embodied in the poetry of Li Yu and Li Qingzhao, and especially poetic imagery as the aesthetic principles and expressive techniques of Chinese poetry have a pictorial character. The focus of 3.3.2. will be on the logical meaning. As is discussed in 2.1.3. logical meaning is one of the aspects of the organization of the semantic system, the expression of logical relationships that are built into language, and "expressed in the grammar as different
forms of parataxis and hypotaxis". The hypotactic structures in the poetry of Li Yu and Li Qingzhao will be the major concern of 3.3.2. A comparative approach will be adopted in 3.3.3. to examine poetic imagery and image presentations in both Chinese and English poetry.

3.3.1. The Experiential Meaning - The three processes
As discussed in the previous chapter, the experiential meaning is closely related to the concept of "Transitivity". "Transitivity is the grammar of processes: actions and events, mental processes and relations. It is that part of grammar which constitutes a theory of 'goings-on'. These "goings-on" include doing, being, sensing, and I will concentrate on these three meanings. In other words, the experiential meanings of language include three processes: process of doing (or material process), process of being (or relational process), and process of sensing (or mental process). A close inspection shows that the use of the material process contributes to the force and dynamism in the poetry of both Li Yu and Li Qingzhao, while the employment of both the relational and mental processes accounts for the emotional intensity and lyrical sensibility in their poetry. Before the three processes are dealt with respectively, a summary of the process types that occur in the poetry of the two Lis is given below so as to provide a general picture of the transitivity make-up, and, therefore, experiential meanings in the poetry of both lyricists.

3.3.1.1. Verbal Dynamism - Material Process
The material process focuses on the outside world and contributes a great deal to the poetic imagery, the mental process, on the other hand, is concerned with the inner world and accounts for the intense emotions, finally the relational process relates the external with the internal, the concrete with the abstract.

Table 5: Summary of Experiential Meaning in Li Qingzhao's Poetry

<table>
<thead>
<tr>
<th>Process Types</th>
<th>Occurrence</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material</td>
<td>196</td>
<td>Gently untie the silk gauze gown,alem get on the lily magnolia boat.</td>
</tr>
<tr>
<td>Process</td>
<td></td>
<td>No sooner has it moved away from eyebrows, than it creeps up my heart again.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The old country returns to my dream, waking up tears come down in streams.</td>
</tr>
</tbody>
</table>

| Material      | 210        | Man is quiet, the moon is reluctant to part. |
| Process       |            | The wind is gentle, the sun is weak and spring is still early. |
|               |            | Lined jacket is just put on, and I'm in good mood. |
|               |            | Previewing lanterns is not interesting, going for a walk in the snow - I'm in no mood. |

| Mental        | 35         | Wutong should hate the frost of the night. |
| Process       |            | 梧桐恨夜霜 (QZ: 鹿鹅天.寒日萧萧上锁窗). |
Table 6: Summary of Experiential Meaning in Li Yu's Poetry

<table>
<thead>
<tr>
<th>Process Types</th>
<th>Occurrence</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Material Process</td>
<td>122</td>
<td>Ascending the west tower alone without a word.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>無言獨上西樓 (LY: 烏夜啼)</td>
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<tr>
<td></td>
<td></td>
<td>Cherries all fell off and spring has gone</td>
</tr>
<tr>
<td></td>
<td></td>
<td>櫻花落盡春歸去 (LY: 臨江仙)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Thoroughly chew the red silk floss,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Smiling, spit it to the handsome man.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>櫻花落盡春歸去 (LY: 臨江仙)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Thoroughly chew the red silk floss,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Smiling, spit it to the handsome man.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>燜嚼紅茸/笑向檀郎唾 (LY: 一斛珠)</td>
</tr>
<tr>
<td>Relational Process</td>
<td>150</td>
<td>Clear frost and remaining snow on the temples,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>longings are hard to bear</td>
</tr>
<tr>
<td></td>
<td></td>
<td>滿鬢清霜殘雪思難任 (LY: 虞美人)</td>
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<tr>
<td></td>
<td></td>
<td>Distress and remorse are always similar year after year.</td>
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<td></td>
<td>憩恨年年長相似 (LY: 謝新恩).</td>
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<td></td>
<td></td>
<td>再再秋光留不住)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Carriage parade is as long as flowing water</td>
</tr>
<tr>
<td></td>
<td></td>
<td>and that of the horses looks like dragon.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Flowers and the moon are right in spring breeze.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>車如流水馬如龍/花月正春風 (LY: 臨江南)</td>
</tr>
<tr>
<td>Mental Process</td>
<td>11</td>
<td>In my dream, not knowing I'm a stranger,</td>
</tr>
<tr>
<td></td>
<td></td>
<td>For a moment, I indulge in pleasure.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>夢里不知身是客, 一鈔歡歡 (LY: 洛神賦)</td>
</tr>
</tbody>
</table>

While the lyrics by both Li Yu and Li Qingzhao are marked by their effective use of nouns and adjectives, another thing that draws one's attention is the extensive use of lexical verbs. These verbs not only produce elevation and expansion, but also bring dynamic quality to the lyrics in which they occur. While nouns such as "spring", "autumn", "dream", "the lost country" and
their modifiers create a vast temporal and spatial dimension, the lexical verbs they use add dynamic and impulsive movement to their poetry.

"Yi hu zhu" (一斛珠), one of Li Yu's early lyrics is marked by action and movement as a result of verbs such as "to expose" (露), "to break" (破), "to chew" (嚼), "to spit" (唾). These verbs vividly describe the appearance and particularly the action of the woman in the lyric. Unlike his later lyrics which are highly lyrical, this one is more narrative and descriptive. The dynamic description forms a striking contrast with static descriptions of women in many huajian and wanyue poets.

The high recurrence of verbs is also one of the main factors that contribute to the dynamic and lively impression in Li Yu's "Xi qian ying" (喜遷莺): such as "The morning moon has fallen" (曉月殞), "singing orioles have flown away" (啼鶯散), and "fallen flowers have scattered" (餘花亂). This is one of Li Yu's early lyrics, describing his longing for the beautiful woman.

Li Yu's "Qing ping le" (清平樂) is another example. At the time of writing, his younger brother was held hostage by the emperor of Song (Song Taizong), and the lyric shows how much he misses his brother. His internal sad feeling is externalized through the image of the fallen flowers and growing grasses. The dynamic power of the first stanza is brought forth by such verbs as "touch" (觸), "break" (斷), "fall" (落), "brush off" (拂). This dynamism is accompanied by words suggesting force and fullness, such as: "disorder" (亂), "full" (滿). This fullness is further strengthened in the last line of the lyric, where the sorrow of separation is compared to ever-growing grasses.

**Ru meng ling (Like a Dream)**
Always remember the dusk by the brookside pavilion,
I was then too deeply drunk to know the way back.
Having sailed to my heart's content, I returned late,
Accidentally entering deep amongst lotuses.
I rowed hard, rowed hard,
Startling a beach of herons and gulls.
如夢令
嘗記溪亭日暮，沉醉不知歸路。興盡晚回舟，釣入荷花深處。
爭渡，爭渡，驚起一鷺鷥驚。
(QSC, p.927)

This lyric was written around 1100, when Li Qingzhao was only about 17.36 Words such as "deeply drunk", "to heart's content" and "to return" "accidentally enter" embody a lofty sentiment and exuberant spirit that are often associated with haofang poetry. The last two lines, with all the actions and movements resulting from the verbs "to row hard" and "to startle", make this lyric even more lively and dynamic. This quality sets her poetry off from most wanyue lyrics.

There are about ten verbs in the short poem "剪梅". 紅藕香殘玉簟秋 (QZ): to untie (解羅裳), to get on (上蘭舟), to send (寄錦書), to return (回), to drift (飄零), to flow (流), to dispel (消 除), to move away (下眉頭), to creep up (上 心頭).

This lyric by Li Qingzhao was written around 110437, only about two years after she was married to Zhao Mingcheng. As a victim of the political rivalry between the two parties to which her own father and father-in-law respectively belonged, she was forced to leave the capital city, where her husband lived, and go back to her native home in Shandong Province. This poem was written during her stay in Shandong. The feeling that she can by no means dispel is not a simple lovesickness, typical in wanyue poetry. All the words suggesting acts and movements endow this lyric with power, and the poet is overwhelmed by this powerful feeling, a bitterness, not only derived from the separation itself, but also from the cause of her separation.

During the time when Li Qingzhao was separated from her husband, she came back to the capital to see him when the situation allowed. Her lyric "Xiao chong shan" (小重山) was written on such an occasion.

36 See Chen Zumei, Li Qingzhao Pingzhuan, p. 290.
37 Ibid. p. 291.
This lyric is also dominated by verbs: "到" (to arrive), "破" (to break), "開" (to open), "碎" (to crush), "驚破" (to shock), "壓" (to press), "開" (to spread), "歸來" (to return), "過" (to spend). Semantically, verbs such as "to break", "to open", "to crush", "to press" and "to press" entail strength and power.

The opening two lines in Li Qingzhao's "Hao shi jin" (好事近) are also marked by power:

Wind's stopped and fallen flowers are deep,
Beyond the blinds the red gathers and white piles up.

The two verbs: "to gather" and "to pile up" and the adjective "deep" show the power and violence of the wind. The rich and luxuriant flowers, the beautiful spring scene were swept away by the heavy storm. A bleak and desolate scene was all that was left, which reflected the poet's sad and gloomy mood - by this time her husband had just died. The audile image at the very end of the lyric - the sad and shrill cry of the cuckoo - echoed the poet's sorrow.

The following lyric by Li Qingzhao's is even more strikingly powerful and dynamic:

Yu jia ao (Pride of Fishermen)
The sky connects with surging clouds and morning mist,
The Silver River turns with thousands of sails dancing.

The above are the opening two lines of the lyric. The momentum accumulated in the first stanza sustains and reaches its climax in the last few lines of the lyric:

The roc is ready to soar up ninety thousand miles,
Oh, wind, don't stop!
But carry my boat to the Three Mountains\textsuperscript{38}

九万里風鷗正舉, 風休住, 狂舟吹取三山去.

The distinctive dynamic quality in this lyric is more akin to haofang than wanyue style.

Here are a few more examples of dynamic quality in the poetry of both poets:

She chews until pulpy the red flossy silk
She spits it out with a smile at her lover.

爛嚼紅茸, 笑向檀郎唾 (LY: 一斛珠)

Leaning against the door to look back
Sniffing at green plum blossoms.

倚門回首, 却把青梅嗅 (QZ: 點绛唇)

The foam of breaking waves initiate thousand piles of snow.

浪花有意千重雪 (漁父)

Get freedom amidst thousands of hectares of waves.

萬頃波中得自由 (漁父 2)

Material processes in poetry not only add dynamism, but also create a spatial-temporal dimension in their poetry, especially through images. This will be examined in the ensuing chapter.

Some of the material processes describe the action of the poetic persona, in most cases, Li Yu and Li Qingzhao themselves. These actions or movements, however, are very often accompanied by words describing their sad feelings, words such as: loneliness (du), tears (lei), remorse (hen). For example:

無言獨上西樓 (LY: 烏夜啼, 無言獨上西樓)

\textsuperscript{38} According to traditional interpretation, "san shan" refers to the three divine isles in the East China Sea: Penglai 蓬萊, Fangzhang 方丈, Yingzhou 漢洲. Chen Zumei, however, believes it is another name for Fuzhou, a city in Fujian Province. See Chen's book Li Qingzhao pingzhuan, pp. 16-20.
Ascending a tower or mountain is one of the topos in Chinese poetry; it often appears in the poetry that is concerned with the contemplation of past or history.

Leaning against railing for a long time without a word.

At dusk lean on the balustrade alone

Gently untie the silk gauze gown,
Alone embark on the lily magnolia boat.

My old country returned to my dream,
Waking up, tears come down in streams. (Ziye ge)

Kneading all the plum blossoms without good thoughts,
All I get are clothes covered with clear tears.

This is one of Li Qingzhao's late lyrics. It was written when she was well over fifty. The action of kneading the flowers objectifies and concretizes her sadness and boredom, which are intensified by the word "tears".

All alone feeling sad without good dreams,
Late at night I trim the lampwick to kill time.

Looking back with endless remorse.

Don't talk about your worries with tears,
Don't play the sheng when in tears.
Other material processes describe non-personal activities, things that take place in the natural world, which are in keeping with the sad mentality of the poets.

3.3.1.2 Emotional Intensity - Relational Process

In addition to the verbal dynamism, largely derived from the "process of doing", another feature that is noteworthy in the poetry of Li Yu and Li Qingzhao is that there is a direct expression of sincere feelings, intensified tragic feelings which, to a great extent, results from the "process of sensing", and the "process of being". In other words, while in the section on verbal dynamism the focus was on actions and movements, in this section we will concentrate on the inner feelings explicitly expressed by the poets.

Carved rails and jade stairs should still be there.
雕像玉鉤應猶在 (LY: 虞美人)

The candle light's bright, incense faint, and the decorated building deep,
Clear frost, remaining snow on my temple, and my longings are hard to bear.

燭明香暗畫樓深，
滿髻清霜殘雪思難任 (LY: 虞美人. 風回小院庭無緣)

My life is but a dream.
算來一夢浮身 (LY: 鳥夜啼)

Surely life's always full of regrets and water forever flows to the east.
自是人生長恨水長東 (LY: 鳥夜啼. 林花謝了春紅)

This parting sorrow is a different taste in my heart.
是離愁. 別是一般滋味, 在心頭
(LY: 鳥夜啼. 無言獨上西樓)
Heart-broken is beyond doubt.
斷腸更無疑 (LY: 望江南. 多少泪)

A young heart with thousands of thoughts and worries,
There's no place for it in the human world.
一片芳心千萬緒, 人間沒個安排處 (LY: 蝶戀花)

Mountains are far, the sky's high, and misty water's cold.
山遠天高烟水寒 (LY: 長相思. 一重山)

Worries and regrets are the same year after year.
愁恨年年長相似 (LY: 謝新恩. 冉冉秋光留不住)

My mind in dreamworld cannot bear hidden bitterness,
Still more, there is a cry of a cuckoo.
魂夢不堪幽怨, 更一聲啼? (QZ: 好事近)

Discontinued incense, finished wine, and my feelings are depressing.
斷香殤酒情景懷惡

Examples of relational clauses are too numerous to quote here, a list of such clauses in the original is provided in the footnote.  

The relational processes not only depict the poetic persona's frame of mind, but also describe the environment, creating a gloomy picture. For example:

Mountains are far, the sky's high, and misty water's cold.
山遠天高烟水寒 (LY: 長相思)

39又逢秋色, 又逢寂寞 (QZ: 憶秦娥)
凝眸處, 從今又添, 一段新愁 (QZ: 鳳凰臺上憶吹簫)
黃昏院落 凄凄惶惶 (行香子)
淒凄 悲悲 我我 (QZ: 聲聲慢)
如今憔悴, 風鬟霧鬓, 怕見夜間出去. (QZ: 永遇樂. 落日熔金)
試燈無意思, 觸事感心情. (QZ: 懷江仙)
倚遍欄干, 只是無情緒. (QZ: 點绛唇)
舊時天氣舊時衣, 只有情懷, 不似舊家時! (QZ: 南歌子)
The southern country is right in chilly autumn.
南國正清秋。(LY: 望江梅)

The small tower is cold,
The night's long and curtains hang low.
小樓寒, 夜長簾幕垂。(QZ: 多麗)

Li Yu's lyric quoted below will illustrate how relational processes contribute significantly to the lyrical voice and emotional intensity of his poetry.

Ziye Ge (Midnight Song)
How can life be free from sorrows and regrets? (1)
What is limit to my overwhelming grief? (2)
My native country returns in my dreams, (3)
Awake, tears come down in streams. (4)
Who will climb the tower with me, (5)
Always remember viewing clear autumn. (6)
Past events have turned out to be nothing, (7)
They are as if still in my dream. (8)

千夜歌
人生愁恨何能免, 銷魂獨我情何限.
故國夢重歸, 覺來雙泪垂.
高樓誰與上, 長記秋晴望.
往事已成空, 還如一夢中.

Out of the eight lines, four (1), (2), (7) and (8), are relational processes. In 3.1.1, we observed that one of the characteristics of the themes and lexicalizations in the poetry of Li Yu and Li Qingzhao is the frequent use of words with explicit contextual meanings and emotional associations such as "worry", "lonely", "regrets" or "remorse", "sad" or "distress", and "tears". The analysis of the experiential meanings reveals that these words appear more frequently in relational processes where they either convey the sad feelings of the carriers, as in (1) and (2), or are identified as in (7)-in most cases Li Yu or Li Qingzhao themselves, or describe the environment. Sometimes circumstance serves as an attribute as in (8).
This feeling of deep regret runs through Li Yu's poetry. Other examples include, "how many regrets, last night in my dream (昨夜夢魂中 "Wang Jiangnan") It is not hard to see the bitter remorse on the part of the poet, or in this case the poet himself. His own over-sentimental and indulging nature dragged him into too deep an abyss to help himself, and, indeed, his country. According to Aristotle, a tragedy is very often caused by human limitations and the mistakes people make, and a good tragedy should involve recognition and reversal on the part of the characters. "Looking back full of regrets" (回首復依依), a line from Li Yu's "Lin jiang xian" (臨江仙), indicates the process of self-recognition and self-rediscovery on the part of the poet. By then he might have realized he was not a good emperor after all. Would he, though, agree with the comment by some critics that had Li Yu applied himself to state affairs as much as he did to poetry, he would not have been taken prisoner?

3. 3. 1. 3. Lyrical Sensibility - Mental Process

Apart from the content words that bear the category meaning of sensing, including seeing, feeling and thinking, such as "like" (xihuan), "know" (zhidao), some other structurally important verbs which are traditionally considered as function words are also included here, simply because they are verbs indicating the poets' or the poetic persona's inner consciousness and awareness, and therefore, fit in Halliday's category of mental process. Some of these words may be compounds consisting of two or three characters or syllables, for example: "zhi kong" (只恐) "mo dao" (莫道), "dou wangque" (都忘却).40

As these words often appear at the beginning of poetic lines, exhibiting all kinds of relationships between the lines, it is also justified to categorize them as function words. It was due to his awareness of this particular function of these words that Cai Songyun classified the function words used by poets under three categories: verbs, connectives and substitutes. See Shuen-Fu Lin, The Transformation of the Chinese Lyrical Tradition, p.134.
The lines cited below will illustrate how mental processes in the poetry of both Li Yu and Li Qingzhao reveal their sensitive, intricate and tragic mentality:

**Of past affairs, how much do I know?**
往事知多少

**If you ask me how much sorrow do I have**
問君能有幾多愁 (LY: 虞美人)

**Waking up in the morning, I lament the spring is nearly over.**
早覺傷春暮 (LY: 蝶戀花)

**So love me as much as you like, my dear!**
教郎恣情憐 (LY: 菩薩蠻)

**Enjoy the good times and cherish the red cheeks**
留連光景惜朱顏 (LY: 阮郎歸)

**I think the shadows of the jade buildings and palace Will be reflected on the Qinhua river for nothing.**
想得玉樓雲殿影，空照秦淮。 (LY: 浪淘沙)

**In my dream, not knowing I'm a stranger, For a moment I indulge in pleasure.**
夢里不知身是客，一飲食歡。 (LY: 浪淘沙·篋外雨潺潺)

**When do we ever know about weapons of war?**
幾曾識干戈 (LY: 破陣子)

**Of spring feeling do you know how much there are?**
春意知幾許 (QZ: 永遇樂)

**Don't know how much fragrance it contains**
不知醞藉幾多香 (QZ: 玉樓春)
Hate the soughing and sighing, and pitter-patterng relentless wind and rain.
恨蕭蕭, 無情風雨

Don't know from now on how long can it last
Why should I recall the water's edge and eastern fence?
不知從此, 留得幾多時
何須更憶, 澤畔東籬 (QZ: 多麗)

Deeply drunk, don't know the way back.
沉醉不知歸路 (QZ: 如夢令; 常記溪亭日暮)

Who sympathizes the withered and fallen
誰憐憔悴更凋零 (QZ: 臨江仙)

Wutong should hate the frost at night.
梧桐應恨夜來霜 (QZ: 鶴鸪天; 寒日蕭蕭上鎖窗)

After wine I even more prefer bitter tea,
Awake from dream, I simply like smelling sweet incense.
酒闡更喜圍茶苦,
夢斷偏宜瑞腦香. (QZ: 鶴鵲天; 寒日蕭蕭上鎖窗)

Although mental processes can not be compared in number with the other two types of processes, when they do occur, however, they very often appear in either negative or interrogative clauses, or together with other mood adjuncts, such as "should", "simply", "even more". These mood structures further intensify the interpersonal meaning of these clauses, revealing the poets' inner world. A few more examples can be found in the footnote.41

Mental processes, just as material and relational processes, contribute to the experiential meanings of the lyrics. While material processes examined in

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41 莫恨香消雪滿 (QZ: 燕詩篇)
惜春春去 幾點催花雨 (LY: 點綴篇)
誰憐流落江湖上, 玉骨冰肌未肯枯 (QZ: 瑤鶴鵲)
莫道不銷魂, 卷軸西風, 人比黃花瘦 (QZ: 醉花陰)
this chapter reveal a dynamic quality in the poetry of both Li Yu and Li Qingzhao, and relational processes exhibit the poets' emotional attributes, mental processes show the mental makeups of the two poets with their keen lyrical sensibilities. All the three processes interact in the poetry of both poets to create unique poetic worlds.

The first 9 lines of Li Qingzhao's lyric "Yong yu le" will be used as an example. It was cited earlier in 3.1.1. to show how a poet's choice of words and thematic structures can contribute significantly to the dominant theme of his poetry. While the focus in 3.3.1. is on the textual meaning, or the Mode of discourse, the main concern here, however, on the experiential meaning, or the Field of discourse.

**Yong yu le (Joy of Eternal Union)**

The settingsun molten gold, (1)
Dusk clouds a girdle of jade, (2)
Where are the people? (3)
Mist-dyed willows are darker, (4)
Flute-played "plum blossoms falling" is plaintive. (5)
How much spring is there I wander. (6)
It is the joyous Lantern Festival, (7)
And warm and nice weather, (8)
Wouldn't there be wind and rain next. (9)

永遇樂。
落日熔金，暮雲合璧，人在何處？
笙箏吹響，吹梅笛怨，春意知幾許？
元宵佳節，融和天氣，次第豈無風雨？

In terms of Transitivity, the poet's world of experiences is organized into all the three types of verbal phrases: material, relational and mental. Line (1) and (2) can be considered as relational processes; they are similes with the verb "be" and the word "like" omitted. Line (3) can be interpreted as an implied mental process with the sensor and the verb omitted, as the question "where are the people" is a virtual projected clause encoding the poet's inner
world of consciousness. What is noteworthy is that this pattern - two relational processes followed by a mental process - is repeated in the next six lines. The six relational processes mainly describe scenery and environment while the three mental processes project the poet's thoughts. Lines (1), (2), (7), (8) and lines (3) and (9) form sharp contrasts: while the first four lines create a very pleasant and joyous atmosphere the last two lines imply sad and miserable feelings. The former is related to the outside world, and the latter to the inner world, the former to the natural phenomenon, and the latter to subjective feeling. These two worlds meet in the three lines sandwiched between lines (1), (2), (3) and (7), (8), (9). The "willow" in line (4) and the "flute" in line (5) are the externalization of the poet's loneliness and sadness. This process pattern - the rotation of the relational processes with mental ones - is very effective in bringing out the striking contrast between delightful scenery and gloomy feelings, between a happy past and miserable present, a contrast that runs throughout the whole lyric.

3.3.2. The Explicitness of Personal Voice - Hypotactic syntax

While 3.3.1. is concerned with the experiential meaning in the poetry of Li Yu and Li Qingzhao, this section will be devoted to the logical meaning, particularly the hypotactic structure. As discussed in Chapter two (2.2.1.b), the poetry of both Li Yu and Li Qingzhao is marked by the employment of hypotactic syntax. The function words Li Yu and Li Qingzhao used contributed significantly to the rhetoric of explicit meaning of their poetry and the strong lyrical voice. Both Li Yu and Li Qingzhao's lyrics are rich in these words. Other function words such as: "還似", "如", "正" (憶江南) "聞說", "也擬", "只恐" (QZ: 武陵春), "正", "縱", "想", "莫是", "甚" (QZ: 行香子) are too numerous to list here. As a result, their poetry is marked by a flow of syntax, which produces continuous semantic patterns, which in turn contribute to the narrative continuity and thought process of their poetry. One lyric from Li Qingzhao will suffice as an example:

**Man Ting Shuang (Courtyard full of Frost)**
The small tower hides Spring,
Idle windows lock in daylight,  
In the richly ornamented room boundless solitude.  
The incense has burned out, and  
The sun's shadow has moved down the curtain.  
A plum planted by hand is much better\(^42\),  
Why must one go down to the water or climb a tower?\(^43\)  
No one comes, desolate and lonely  
Just like He Xun in Yangzhou.\(^44\)

Always aware that the graceful bearing,  
Can hardly stand the devastating rain  
Or the ravages of wind.  
Moreover, whose bamboo flute  
Is piping a deep distress?  
Don't regret that fragrance's vanished and snow-white petals lessened.  
Just believe that while the fallen petal is  
Swept away, feelings still remain.

There's something hard to express,  
On a beautiful night in the clear moonlight,  
The shadow of the plum thinning is still tasteful and refined

\(^42\) During the Northern Song Dynasty plum trees were rarely seen in the north as they could hardly survive the cold winters. In Li Qingzhao's homeland plum tree could not grow naturally; and that was probably why Chen Shan said in his *New Remarks on Stroking Lice* "Northerners don't know plum trees" (See vol. 2, j. 1 in Siku quan shu四庫全書). So when Li Qingzhao, who loved plum trees, came to Bianzhou she herself had to plant such a tree in her garden. See Zhen Zumei, *Li Qingzhao pingzhuan*, p. 4.  
\(^43\) This line alludes to two significant figures in Chinese literary history: Tao Yuanming (372? - 427) who composed poems by the water, and Wang Can (177-217) who composed his well-known *fu*-poem "Deng lou fu" 登樓賦 on Dangyang Tower. Wang Can is one of the seven masters of Jian An period (196-220).  
\(^44\) He Xun (7-518) is a poet of Liang Dynasty (502-557), one of the Southern Dynasties, who often tried to dispel depression by looking at plum trees and composing poems. See also 4. 2. of Chapter Four for more explanations on the use of allusion in this lyric.
There are eight strophic units in this poem, ending respectively with "幽", "鈎", "樓", "州", "揉", "愁", "留" and "流". As the images in theme are not merely juxtaposed with one another, but linked by function words such as: "更", "又", "何 必", "從 來", "莫", "須", "尚", there is an internal coherence achieved by the linear drive of semantic pattern. The first five lines indicate the loneliness and melancholy on the part of the poetic persona through the descriptions of the environment whose depressiveness is reinforced by words suggesting blockage such as "to hide" (藏), "to lock" (鎖), "deep" (深), and "the curtain" (簾). The persona is completely cut off from the outside world. When the plum (江梅) comes into the picture, the tone changes: the plum she planted is better (更好); why should then (又何必) she go out to the waterside or climb a tower? We know for certain that the poetic persona is Li Qingzhao herself because, according to Chen Zumei, Li Qingzhao did plant a plum tree in her garden. As discussed earlier plum blossoms were her favourite flowers, with which she usually identified herself and in which she often found her spiritual sustenance. The plum tree is highlighted by the logical relations embodied in the sentence structure: "(since)... then why should...?" The three sentences starting with "(plum blossoms) are always more graceful than other flowers" (從來知鬱勝) tell us that although the plum blossoms have special charm, they can not stand the ravages of wind and rain (難堪風露, 不耐風揉). We see in these flowers a self-portrayal of the poet herself. As to what the "wind" and "rain" referred to here, will be discussed further in 3.4. "The Function of Deviation and Power of Originality", where the use of allusions in this lyric is accounted for. Whatever they are, they are the source of her sadness. The word "moreover" (更) intensifies the gloomy mood, for at this time the poet hears the flute blowing the plaintive tune of "the falling of the plum petals". The two modal verbs "don't", and "must" certainly add subjectivity in the lyric voice: don't hate (莫恨) the fact that the fragrance is fading and the flowers are shedding, for you must realize although the flowers are gone, their charm and feeling can still be felt.
The function (or empty) words, as we can see from the above analysis, contribute a great deal to the theme of this lyric. It was pointed out in 2.2.3.b. of Chapter Two that the function words in the poetry of Li Yu and Li Qingzhao perform two functions at once - realizing textual as well as logical or ideational meanings (since logical meaning is one of the two components of the ideational meaning). In other words, they not only link lines together to form a coherent piece of literary work at textual level but also express logical meanings at ideational level. The logical relationships between and among poetic lines give rise to a linear drive of semantic associations and consequently intensify the subjective rhetoric in their poetry. This is probably why poet and critic Zhang Yan made the following comment: "one must employ 'empty words' to call and arouse."\(^{45}\) Li Yu and Li Qingzhao used the function words successfully to bring about semantic transitions and build up an emotional climax, while at the same conveying a very explicit voice and personal feelings, which are absent in many of the poems by wanyue poets. The lyrical voice of the lyric is intensified by the allusion to "He Xun in Yangzhou", which will be scrutinized in the next chapter.

Furthermore, the interplay of content and function words in the poetry of Li Yu and Li Qingzhao renders their poetry a quality of combined beauty: liveliness and grace on top of substance and dynamism. In this regard, the poetry of Li Yu and Li Qingzhao resembles that of Jiang Kui (1155? - 1221?), whose poetry was, as described by Zhang Yan, "like a wild cloud that flies alone, moving and stopping without a trace."\(^{46}\) Compared with some other poetry with augmented lexical density, which produces the effect of solidity and opacity of meaning, the poetry of Li Yu and Li Qingzhao - like that of Jiang Kui - is more alive and transparent. Besides, the hypotactic structure resulting from the use of function words, produces a flowing syntax in which a beauty in motion is seen, and a rhythm in movement is heard.


While this chapter examined the poetry of both Li Yu and Li Qingzhao in terms of Mode, Tenor and Field, and their respective realizations in textual, interpersonal and ideational meaning, a very important aspect of poetry - imagery - is left unaccounted for. It will be explored, together with poetic prominence, in the second part of this comprehensive analysis - Chapter Four.
CHAPTER FOUR

A COMPREHENSIVE STYLISTIC ANALYSIS (II)

This chapter is a continuation of Chapter Three, where an analysis of the poetry of both Li Yu and Li Qingzhao is carried out in the light of the contextual meanings, which include textual, interpersonal and ideational meanings. It should be noted, however, although these three kinds of meanings are dealt with separately in the last chapter, it is only for the sake of analysis. The fact is, in any text, these three kinds of meanings are always interwoven. This chapter consists of two sections: section 4.1. concentrates on poetic imagery while 4.2. focuses on poetic prominence, both of which are inevitably related, in one way or another, to different aspects of contextual meaning.

4.1. Sensuous Appeal, Emotional and Intellectual Embodiment

---- Poetic Imagery

In the previous chapter among other things, the experiential meaning in the poetry of both Li Yu and Li Qingzhao was examined. Yet, "the function of poetry is not to tell us about experience but to allow us imaginatively to participate in it. It is a means of allowing us, through the imagination, to live more fully, more deeply, more richly, and with greater awareness". This brings our attention to poetic imagery, an indispensable aspect of experiential meaning in poetry. This section will not only explore the rich imagery in the poetry of the two poets, but also offer a comparative insight into the imagery and image presentation in both Chinese and English poetry.

4.1.1. An Exploration of the Imagery in the two Lis' Poetry

The analysis in Chapter Three has revealed that there is a very strong lyrical voice in the poetry of both Li Yu and Li Qingzhao, and the examination of the relational and mental processes shows there is even a

\[1 \text{ Laurence Perrine, } \textit{Sound and Sense: An Introduction to Poetry} \text{ (Harcourt Brace Javsnovich, INC, 1973), p. 4} \]
straightforward expression of feelings in their lyrics. However, this is only one side of the characteristics of their poetry. Merely naming all kinds of human emotions - be they joy or happiness, woe or distress - does not make great poetry. What gives the poetry of Li Yu and Li Qingzhao the special charm and lasting appeal is the fact that its subjective rhetoric is complemented by objective images. By using concrete images the two poets engage "the deepest resources of our being, our feelings and our memories", and alert "our imagination to grasp the relationship of separate images and thus evokes in us a more complete and complex emotional response than a bare prose statement".  

Yuan Mei (1716-1798) said: "Poetry is what expresses one's nature and emotion. It is enough to look no further than one's self (for the material of poetry). If its words move the heart, its colours catch the eye, its taste pleases the mouth, and its sound delights the ear, then it is good poetry".  

The poetry of both Li Yu and Li Qingzhao is "good poetry" in every sense of the word, and the images they use, with all their meaning and behaviour potentials, contribute significantly to this quality. A strong sensual and emotional appeal is found in their poetry, and largely because an image from their pens is not just a mirror reflecting external objects, but rather a lamp perceiving external objects as radiant projectors, lighting up things hidden behind them ...

The poetry of both Li Yu and Li Qingzhao is embellished with all kinds of images. Most of the words listed in 3. 1. 1., for example, present images: curtain, courtyard, flower, flowing water, wind, rain, the moon, heaven and earth ... these images evoke in the reader sensuous, emotional and intellectual impression, which not only intensify the reader's experience of reality, but also, because they very often occur as the Themes in their clauses, reinforce the theme of the poetry.

Yi jian mei (A Twig of Plum Blossoms)
Pink lotus fragrance's fading and the jade mat feels the chill of autumn, (1)  

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Gently untie the silk gauze gown,
Alone board the lily magnolia boat.
In the clouds who sends the letter here?
When wild geese come back in flight,
The moon shines all over the western tower\(^4\).

-剪梅
紅藕香殘玉簟秋，
輕解羅裳，獨上蘭舟。
雲中誰寄錦書來？
雁字回時，月滿西樓。
(QSC, p.928)

The above is the first stanza of Li Qingzhao's "Yi jian mei". There are three types of images in the first line: visual - pink lotus, olfactory - fragrance, and tactile - the chill of autumn. All of them together create a desolate and chilly atmosphere of autumn, an externalization of the poet's own mood. Line (2) and (3) are dominated by kinaestheteic images, describing the movement and action of the poet. The last three lines are animated by kinaesthetic - sending, coming back, and shining - as well as visual images - cloud, wild goose, and the moon. All these images give this lyric a quality of immediacy and transparency, a literary effect highly regarded by Wang Guowei.\(^5\) As a result, the reader is able to experience what the poet is experiencing. The strong sensuous appeal and, especially, the palpable depth of feeling, are strengthened in the second stanza, which starts (the rest of this lyric is analysed in 3. 1. 2.):

"Flowers wither and fall and water flows their way"

The flowers and water with their actions constitute not only visual and kinaesthetic images, but also a universal metaphor of human tragedy - the transiency of human existence. This is a recurrent metaphor in the poetry

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\(^4\) The "western tower" is conventionally used in Chinese literature to refer to the place where people suffering from lovesickness stay.

\(^5\) Wang Guowei maintains the highest kind of poetry should have a quality of "bu ge" (not veiled from the reader), which is often translated as transparency. See Wang Guowei, Renjian Cihua, annot. Teng Xianhui, Renjian cihua xinzhu (Jinan: Qi Lu shushe, 1994), p. 133.
of both Li Yu and Li Qingzhao. The following line from Li Yu's "Lang tao sha" echoes, in an even more poignant way, the tragic voice:
"Flowing water, fallen flowers, and the spring's gone."

Li Yu's "Huan xi sha" (Silk-Washing Stream) is also replete with images:

The red sun is already three \textit{zhang}\textsuperscript{6} high \hfill (1)
Golden burners are repeatedly filled with incense, \hfill (2)
The red brocade carpet creases with dancing steps. \hfill (3)
Beautiful ladies dance till golden hairpins fall, \hfill (4)
When drunk pick flowers and smell them, \hfill (5)
Flutes and drums can be heard from other halls afar. \hfill (6)

\begin{center}
\begin{tabular}{ll}
紅日已高三丈透, 金爐次第添香竈, \\
紅綿地衣隨步捲, \\
佳人舞點金釵溜, 酒宴時拈花蕊嗅, \\
別殿遙聞簫鼓奏. \\
\end{tabular}
\end{center}

This lyric is very rich in images: the visual image in line (1), visual as well as olfactory images in line (2), visual as well as kinaesthetic images in both line (3) and (4), kinaesthetic and olfactory images in line (5), and audile image in the last line. This is one of Li Yu's early poems, describing his court life: he indulges himself in parties all night long, accompanied by beautiful ladies who dance and drink to their hearts' content, the sweet smell from the burner, and the nice music from this and other halls. The scene of the party is so vividly portrayed through the rich and varied images that it strikes the reader with an immediate force: the reader feels as if he is right there experiencing the extravagant and dissipated lifestyle in court. However, in this lyric there is not much floridness and ornateness, as often found in \textit{wanyue} poetry, on the contrary, like most of Li Yu's poetry, this lyric is also marked by a simple and natural style. This

\textsuperscript{6} \textit{Zhang} is a unit of length in Chinese. One zhang almost equals three and a half metres.
last point will be further discussed in the next chapter.

Li Qingzhao's "Yi Qin'e" (Dream of a Palace Maid) is another example:

Ascending the high tower,
Irregular mountains, level plain, and mist is light.
Mist is light,
After the roosting crows return,
At dusk comes the wail of thrush.
Extinguished incense, finished wine, and my feelings are depressing.
West wind hastens the fall of wutong leaves.
The fall of wutong leaves.
Back to autumn again,
Back to loneliness again.

憶秦娥
臨高闕，亂山平野煙光薄。
煙光薄，宿鴉歸後，暮天聞角。
斷香殘酒情懷惡，西風催飄梧桐落。
梧桐落，又還秋色，又還寂寞。
（QSC, p.931）

This lyric by Li Qingzhao was written in September 1129, one month after her husband's death. It demonstrates a perfect union of explicit expression of inner feelings, such as: "my feelings are depressing", "back to loneliness again", and the externalization of this feeling through concrete images. The visual images - the mountains, the plain, the birds and the mist, and the audile images - the wail of thrush, depict a wretched autumn scene at dusk. The kinaesthetic image of the fall of wutong leaves, plus the repetitions till the end of the lyric, intensifies the desolation and misery. When the intangible and invisible feeling is objectified, it has a stronger impact on the reader. Also, the visual images in the first two lines present a very broad vision, which, together with the profound emotion throughout the whole lyric, give this lyric an affinity to haofang style.

Apart from metaphors mentioned earlier in this section, other types of figurative language are also effectively employed by both Li Yu and Li Qingzhao to bring out vivid images, such as similes, synecdoche, and personification. All these rhetorical devices realize relational meaning as they reflect subjective attitudes by establishing various kinds of relationships between the two elements being compared.

Carriages are like flowing water, and horses are like dragons. (similes)
Flowers and the moon are right in spring breeze. (synecdoche)

These are the last two lines of Li Yu's "Wang jiangnan". The lyric describes what the poet sees in his dream. It was a grand occasion of a spring outing of bygone days when he was the emperor. The scene of bustle and excitement is reinforced by means of comparison embodied in the simile. The last line is an example of synecdoche, in which "flowers" and the "moon" are used to refer to the general concept of spring season. According to Halliday, synecdoche is a metaphorical mode of expression.

The parting sorrow is just like spring grasses,
The further you go the further they extend and still keep growing

The parting sorrow is compared to ever-growing spring grasses. This simile creates an kinaesthetic image, similar to the image of flowing water in the last two lines of Li Yu's "Yu mei ren" - "If you ask me how much sorrow I have, / It's just like a river of spring water flowing eastwards" (LY: 虞美人). The difference is that in the case of the latter, the whole line is one syntactic unit without a break, and hence gives flowing force, whereas in the former, the force is derived from the succession of three linguistic units, each more powerful than the previous one. This increases not only the rhythmicality but also emotional intensity. Just like the spring grasses, the poet's sorrow keeps growing and growing.

Ascending the western tower alone without a word,
The moon looks like a hook.
The lonely *wutong* deep in the courtyard,
Locks in chilly autumn.

無言獨上西樓，月如鉤。
寂寂寞桐深院，鎖清秋.(LY: 烏夜啼)

This is the first stanza of Li Yu's "Wu ye ti". There are three major visual images: the western tower, the moon and the *wutong* tree, and two kinaesthetic images: the action of ascending and of locking. The visual images, together with their context in which they occur, such as words "alone", "lonely", "deep", and "chilly", create a chilly, bleak and desolate atmosphere. The two kinaesthetic images are very significant: they not only add dynamism to the lyric, but, more importantly, reinforce the embodiment of the poet’s emotions and thoughts.

"Western tower", as mentioned earlier, is a very conventional image associated with parting sorrows. However, the parting sorrow in this lyric is not an ordinary one. This is one of Li Yu’s last works written when he was a captive of the Song. What he was longing for was his lost country. "Ascending to a higher place", and "looking into the distance in conjunction with viewing the past" are two of the six topos summarized by Hans H. Frankel as characteristic of Chinese poems concerned with the contemplation of history. When the poet walked up to the tower all by himself and saw the moon, he would recall the past event and yearn for his lost country. The strong contemplative bent implied in the context instilled into the old image of "western tower" a new force. The poet’s loneliness is further intensified by the use of personification: "The lonely *wutong* deep in the courtyard is locked in chilly autumn." "The lonely *wutong*" is an example of emotional empathy, where the tree is endowed with human traits.

The first line of the second stanza of this lyric is very direct and straightforward in expression. The quick rhythm of the three short

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phrases, with only three characters in each, produces an overflowing feeling of sadness. However, just as Yu Pingbo pointed out in his Du ci ou de: "Being indirect seems difficult, but in fact it is not. The only difficult thing is being direct. What is being direct? It is being straightforward and overflowing. Comparatively speaking, however, it is not that hard to be direct in expression, nor is it hard to express feelings in an overflowing manner. What is really difficult is to leave endless meanings." Li Yu's lyric ends with the line: "there's a different taste in my heart". What is that different taste? The poet didn't provide a definite answer, but allowed space for the reader's imagination to the endless meaning of the lyric.

Examples of rhetorical devices in the poetry of Li Qingzhao are also too numerous to mention here. One of her favourite devices is personification. For example:

Only the flowing water in front of my building
Should remember
My longing gaze all day long
惟有樓前流水，應念我，終日凝眸。(QZ: 凤凰台上憶吹簫)

Most of her lyrics on flowers and other plants such as wutong are best examples of personification. In the following two lines, for example, Li Qingzhao is comparing herself to the plum blossoms:

Don't know how much fragrance it stores,
But it contains boundless meanings.
不知烟花幾多香，但見包藏無限意(QZ: 玉樓春)

The images of flowers and wutong tree

In 3. 2.1. it was observed that Li Qingzhao likes to write about flowers, especially the plum blossoms. Such lyrics are numerous, and form a clear pattern, so much so, in fact, that the flowers become symbolic - the fate of the flower symbolizes the fate of the poet, whose youth and beauty are

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destroyed by frequent 'wind' and 'rain' in her life. The inner emotions and state of mind of Li Qingzhao at different stages of her life are objectified in the concrete images.

The symbolic nature of imagery can also be seen in that of wutong tree. Like that of plum blossoms, the image of the wutong also forms a pattern. Unlike that of plum blossoms, however, the image of the wutong does not appear in her very early lyrics, in which the beautiful images of plum blossom such as in the line "sweet-smelling face half open, tender and charming" ("Yu jia ao") are seen. The image of the wutong starts to appear during the second period of her life: first, there is a new wutong in clear dew as in "Clear dews at dawn flow, / New wutong is starting to spread its branches." ("Nian nu jiao" 念奴嬌: 清露 晨流, 新桐初引). Then there is autumn wutong in fine rain, as in "Wutong and fine rain, / Towards dusk, / dropping and dripping." ("Sheng sheng' man" 聲聲慢: 梧桐更兼細雨, 到黃昏, 點點滴滴). Next comes the wutong that hates the frost, as in "Wutong should hate the frost of the night". ("Zhe gu tian" 雕鵯天: 梧桐應恨夜來霜). Finally wutong leaves fall off, as in "West wind hastens the fall of wutong leaves." ("Yi Qin'e" 憶秦娥: 西風催落梧桐 落).

Both "Nian nu jiao" and "Sheng sheng man" were written around 1118 to 1120, when her husband left her behind to take his office, and she sensed the 'change of heart' in her husband. Although the wutong in "Nian nu jiao" is just starting its new life, in the morning, it is surrounded by an aura of coldness and distress that permeates the whole lyric. This atmosphere is worsened towards dusk in "Sheng sheng man", where the wutong is enduring the damage brought by the rain. The last line of the lyric - "What can be done to the word 'sorrow'?" - intensifies the tragic feeling in the lyric.

The fall of the wutong leaves, in traditional Chinese literature, is often associated with death and mourning. When Li Qingzhao wrote the lyric "Yi Qin'e", her husband had just died. The image of wutong leaves falling in the west wind symbolizes the end of her husband's life. Now she is all left alone - a very terrible feeling, which is further deepened and broadened in her lyric "Zhe gu tian" written about the same time.
However, the chilly autumn in "Sheng sheng man" and "Yi qin e" has become cold winter in "Zhe gu tian". Here, her pain is not only caused by the death of her husband but also the loss of her country - the Northern Song was overtaken by the Jin. With her family ruined and country conquered, Li Qingzhao at this time is not only full of pain, but also full of hatred, that is why she wrote: "the wutong should hate the frost of the night." The death of her husband has thrown her to the emotional nadir, and now she is plunged into the dark abyss.

**The image of the moon**

The moon has always been an important part of Chinese culture, and moon images are by no means new. However, Li Yu and Li Qingzhao did not "sing the wind and play the moon" like many huajian and wanyue poets.

A curtain of idle wind and moon (簾風月闌 L.Y: 長相思).
The woman persona is expressing her lovesickness for her husband, which is a very common theme in huajian and wanyue poetry. However, the images in this poem creates a world that is high and far away, such as the "distant mountains and high sky" (山遠天高), and geese flying high (塞雁高飛). The visual image of the red maple leaves that symbolize the woman's deep and ardent love for her man is enriched by the frequent use of repetitions in the lyric: "one layer of mountains, two layers of mountains, distant mountains and high sky .." (一重山，兩重山，山遠天高...),and "chrysanthemums open, chrysanthemums fade" (菊花開，菊花殘). The repetition performs the function of emphasis. The images of natural setting appear to be very large in scale, and expressive in function.

The hazy pale moon, and clouds come and go.
朦朧淡月雲來去. (L.Y: 蝶戀花)
The image of the moon and clouds are not uncommon. For example: "吞月任行雲." (黃山谷 詩) describes how the clouds gradually swallow the moon, and "流雲吐華月" (韋應物 詩), and depict how the clouds gradually send out the moon. What is unique about Li Yu's image is that it condensed the two scenes in a single line by using the verbs "come" (來)
and "go" (去). As a result this image has a much larger expansion and movement. The verbs "come" (来) and "go" (往) in a very similar kinaesthetic image in Li Qingzhao's "Huan xi sha" (浣溪沙) perform the exact function with the same effect: "Pale clouds come and go, and the moon is light." (淡云来往月疏疏).

Instead, the image of the moon in their poetry, as in many haofang poetry, has a much broader and higher implication; it transcends space and time. One noticeable thing about the images of the moon in their poems is that they often appear in the context of the dream or the lost land. This connection with past provides another dimension of lyrical consciousness to their poetry.

Still the soughing from the bamboos, and the new moon is like that of the old year.
依然竹露新月似当年 (LY: 虞美人)

A cuckoo wails the moon at the west of the small tower.
子规啼月小楼西 (LY: 臨江仙)

The old country is not fit to be looked back upon in the bright moonlight.
故园不堪回首月明中 (LY: 虞美人)

The flute in the moonlit building.
笛在明楼 (LY: 憶江南)

The night is chilly, sky clear, and the moon blooming,
I think the shadows of the jade buildings and palace
Are reflected on the Qinhuai river for nothing.
晚凉天净月华开，
想得玉楼瑶殿影，
空照秦淮 (LY: 浪淘沙)

These are the last three lines of the lyric "Lang tao sha", which starts with:
The past events are only to be lamented,
Facing the scenery the sad feelings are hard to expel.
The association between the image of the moon and the past, or the lost country, as shown above, runs through the whole lyric. The sight of the moon strikes a chord in the poet's heart, and makes it all the more difficult for him to divert himself from loneliness, grief and pain. The moon first brings him back to the heartbreaking past, when his country was overthrown, and he himself, once a paramount emperor, reduced to a pitiful prisoner, and then it brings the poet to the present time, when he is placed in confinement. His forlorn and listless mood is implied in the images of "the moss-covered stairs" and "unrolled idle curtains" in the first stanza, as well as the explicit expression in the last line of the stanza: "who ever comes all day long?" Further more, the moon does not only brings the poet back and forth in time, but also takes him here and there: from his place of confinement (as described in the first stanza) to the lost capital (as depicted in the second stanza). The image of the moon has, indeed, become the locus, where qi viberates and whereby the scene and feelings are perfectly fused not in a static manner, but a very dynamic way.

A similar dynamic effect is also found in the imagery in the first line of "Ruan lang gui":
The east wind blows the water and the sun gradually swallows the mountain.

Here, not only do we see the expansion of the image where the sky and the earth are joined, but also we feel the power of the east wind and the sun as the result of the two verbs in the line.

The image of flowing water

It's just like a river of spring water flowing eastwards"
Worldly affairs go with flowing water.
世事随流水(LY: 烏夜啼)
Together with the following line, creates a strong sense of tragedy. The depth of this tragedy lies in the fact that it has transcended his personal pain to express his concern for the tragedy of mankind.

Surely life is always full of regrets,
And water forever flows to the east.
自是人生长恨, 水长东. (烏夜啼2)

Flowing water, fallen flowers, and spring's gone,
From heaven and earth.
流水落花春去也, 天上人间(浪淘沙2)

In the last two lines one certainly sees an enlarged scope of vision, and deepened sensation of emotions, which are beyond the reach of huajian and some wanyue poets. While most of his contemporaries remained within the orthodox tradition in ci-poetry of which Wen Tingyun was considered as the founding father, Li Yu is acknowledged for his expansion of the poetic world. Tan Xian, a literary critic of the Qing Dynasty (1644-1911) speaks very highly of the combined beauty of the both powerful grandeur and exquisite emotion embodied in this lyric, concluding that "powerful grandeur and exquisite emotions, it is hard to combine both."¹¹ Yu Pingbo made similar comments in his Du ci ou de that Li Yu's "yu mei ren", 'Xiang jian huan' and 'Lang tao sha' can be said to have reached the perfection of combining vigour with gentleness". He then went on to define Tan Xian's terms of "powerful grandeur" and "exquisite emotions", saying: "Powerful grandeur is a kind of beauty that links with virility, and exquisite emotion leans towards tenderness". Yu finally concluded that "Looking in retrospect at first-rate lyrics of Tang and Song, although they each have their own beauty, yet one or the other beauty takes the upper hand.... Only Li Houzhu reaches the peak of combined beauty. How could he keep such a balance? His deeply attached passion makes it possible. Just because it is deep it become hidden.

bitterness, and because this feeling keeps flowing forward, it dashes into a powerful grandeur."

The vast scope of vision from heaven and earth also occurs in Li Qingzhao's poetry. For example:

Heavy distress is right here on earth and in heaven.
Cloud-made stairs and moon-made floor,
Thousands of barricades.
Even though Rafts come,
And rafts go,
They never meet.

正人間天上愁濃.
雲階月地，關鎖千重。
縱浮槎來，浮槎去，不相逢。(QZ: 行香子, QSC, p.930)

The spatial immensity created by the visual images in these lines is enriched by the kinaesthetic images of the rafts' coming and going, which makes an allusion to the love story of "the Cowherd and the Weaving Girl". Just as these two lovers were far apart, Li Qingzhao and her husband were separated by "thousands of barricades" (關鎖千重). What was the barrier between them? We know for a fact that not long after Li Qingzhao got married, she was thrown into the political struggle between her father and father-in-law, and became the victim of this hostile environment. The Shakespearian type of family feud itself was enough of a tragedy for her, it was further complicated by the change of her husband's feelings towards her, and in this sense she was even less fortunate than Juliet. That is why most of her lyrics are permeated with a "heavy distress" (濃愁).

13 According to the story recorded in Zhang Hua's Bo wu zhi 博物志, the Milky Way and the sea was at the time connected, and in August each year a raft would come and go. It is said that the man in the raft was determined to go to the heavenly palace, so he brought lots of food with him and started the voyage. More than ten days later, he reached the Milky Way, where he saw the Cowherd watering the cow; the Weaving Girl was in the heavenly palace far, far away. See Zhu Hongjie Bo wu zhi quan yi 博物志全譯/ 張華原著 (Guizhou Renmin chubanshe, 1992), pp 232-300.
The striking visual image of heaven and earth in both Li Yu and Li Qingzhao's lyrics quoted above is very significant. It creates a large space, where actions take place: water flowing and flowers falling as in Li Yu's "Lang tao sha", and rafts coming and going as in Li Qingzhao's "Xing xiang zi". These kinaesthetic images not only add dynamic power, but also a temporal dimension to the lyrics. This spatio-temporal dimension forms a typical artistic world, where the two ends - heaven and earth - are connected by man - the poets, the readers, and indeed, all people on earth. This triadic relation endows the two Lis' poetry with greater depth and width than of most wanyue poetry.

Imagery not only clarifies and concretizes the poet's vision, conveys and reinforces a sensory impression, but also express and intensify human emotions and ideas. By using concrete images, the poet may stir the reader's deepest feelings, urge him to think, and bring him near the truth. There are of course many ways to present images. Most poetic images, however presented, carry with them a surcharge of emotions and thoughts. An image is a medium, or a carrier, of feelings and thoughts - it usually "begins in delight and ends in wisdom".14

In analysing poetic images we are interested in the mechanism of a language that proceeds by 'internal engenderment'; one figure provokes another, not according to the logic of the discourse, but rather following the affinities or contradictions that exist between the two. Each figure is a free unity that, through its multiple components (sound, graph, symbolic image, theoretical content in systems of correspondences, etc) radiates in all directions. In the poetry of both Li Yu and Li Qingzhao, for instance, because of the large void, the images can rise beyond linearity to form constellations that create, through the linking of their beams, a vast field of meanings. At the same time, the void created by the poets also allows the readers to bring their imagination into full play while interacting with the meanings in the lyrics..

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4.1.2. A comparative Approach to Imagery and Image Presentations

While the previous section analyses exclusively the poetry of both Li Yu and Li Qingzhao, this section will not be confined to the works of these two poets, since imagery and image presentation will be explored from a comparative perspective. It is hoped that the comparative study in this section will reveal that despite different verbalizations of imagery, the function of imagery in both Chinese and English is the same, and that even the linguistic mechanism underlying images are very similar in both languages. Take simile and metaphor for example. They are important figures of speech that perform an important function in image-creating in both Chinese and English.

Before embarking on the discussion of simile and metaphor, it is necessary to point out a fundamental difference between Chinese and English languages in terms of grammar: In Chinese, if the attribute of a clause is an adjective, describing the quality of the carrier, the verb "be" (shi) is not used, so the English clause "He is very smart", rendered literally, becomes "He very smart" (Ta hen congming) in Chinese. Other than this general difference, the mechanism underlying simile and metaphor is the same in both languages.

The underlying linguistic mechanism of metaphor can be formulated as:

\[ X \text{ is } Y \text{ (in English); } \quad X \text{ } Y \text{ (in Chinese).} \]

Here, "X" is the carrier, and "Y" is the attribute (intensive as attribute). While the verb "is" in English is the relational process, classical Chinese has no "be" in a definition-mode sentence. The comparison between X and Y is implied rather than explicitly stated as in simile.

Flowing water, fallen flowers, and spring's gone,
From heaven and earth. (It's like from heaven to earth)
流域落花春去也, 天上人间 (LY: 浪淘沙2)

Life / is // but a walking shadow, a poor player.
(Shakespeare: Macbeth, V.v)
Nature's first green / is // gold.  
(Robert Frost: "Nothing Gold Can Stay")

Here, the parts before the single slash is the carrier, and the part after the double slashes is the attribute. The part that is in between the single and double slashes is the relational process, which is absent in the Chinese examples.

In Simile, the resemblance, in Chinese and English alike, is explicitly expressed by words such as "like" and "as" (or, "象", "如", "似" in Chinese), therefore:

X is like Y (in English); X like Y (in Chinese).

It's just like a river of spring water flowing eastwards
恰似一江春水向东流. (L.Y: 虞美人)

Accompanying me, whose feelings are like water.
伴我柔情如水. (QZ: 孤雁兒)

O my luve's like a red, red rose.  
(Robert Burns: "My Luve's Like a Red Red Rose")

I wander'd lonely as a cloud
(William Wordsworth: "The Daffodils")

Both simile and metaphor, in Chinese and English alike, develop the meaning of words along the line of semantic similarity. The brief comparison above between the Chinese and English similes and metaphors shows although the lexicalizations in the two languages are very different, the underlying semantic structures are quite similar. Indeed, people, speaking different languages, may still hold a large store of ideas and concepts in common.

As far as linguistic structure is concerned, a poetic line or lines can form a semantic unit. There are certain relations between these units and hence between the images in them. In other words, poetic lines can be organized
in such a way as to produce different forms of images. Juxtaposition of images and superimposition of images are the major ones.

**Juxtaposed images** refer to a series of individual images presented side by side or one after another, and syntactically they are paratactic. They are generally brought about by parallel linguistic structures of poetic lines. As there were few grammatical connectives in between these images, only the pictures embodied in the images that are relatively independent are seen. What is meant behind the images is often not very clear, for the implied feelings are submerged in the background. As a result, despite the beautiful images, the poetic voice in such poems is generally indirect and implicit. The first few lines in Ma Zhiyuan's "Tian jin sha" and in Robert Browning's "Meeting at Night" can serve as examples here.

Withered vines, old trees and crows at dusk,
A small bridges, a running brook and houses.
A worn path, the west wind and a lean horse,
The sun is setting in the west,
And the heartbroken traveller is roving at heaven's edge.

枯藤老樹昏鴉, 小橋流水人家.
古道西風瘦馬, 夕陽西下,
斷腸人在天涯. (馬致遠: 天淨沙. 秋思)

In the first three lines of this poem, each noun phrase presents an image. All of them happen to be visual images or natural objects: withered vines, old trees, black crows, a small bridge, a running brook, houses, a worn path, the west wind, and a thin horse. These phrases produce a cluster of images without explicit relationship between them. In terms of structure, the first three lines are parallel with juxtaposed images. As there are no connectives to link the images in each line, each of the three images can at once or be considered as part of the whole image of the same line or interpreted in relation to the next line. In other words, the three lines can be read either in linear or cross relations.
If the lines are read horizontally, the first line paints a comparatively more distant view: the poet sees in the distance withered vines hanging on branches of old trees, black crows flying back, croaking, to their nests on the branches. The second line presents a close shot: not far away there is a small bridge under which water is flowing, and there are some houses near the brook. The images in the third line are even closer to the poet: in the west wind a lean horse is plodding its way along the worn path. The thin horse is suggestive of a traveller, who uses the horse for transportation. The traveller, however, does not come to the fore until the last line.

When these three lines are read vertically, the images of withered vines, small bridges, and the worn path are linked together. So are the images of old trees, flowing water and the west wind, and that of the crows, houses and the thin horse. This cross reading creates a new dimension to the poem whereby the crow, houses and the thin horse, and even the heartbroken traveller in the last line are closely connected to form contrastive images - while birds return to nests, people stay at home, the traveller is roving far away from home....

These three juxtaposed lines together produce an effect of a stereoscopic image which serves as background of this poem. The whole background is enveloped in dusk, which is reinforced by the fourth line, where there is an image of the setting sun dipping in the west. The total effect is a picture of bleakness and solitude, against which the image of a lonely, sad man far away from home is foregrounded. Because of the strong visual appeal, when reading this poem, one could almost see a solitary and lovesick traveller contemplating the cheerless world around him, of which he makes up a part.

A similar effect can be found in the use of imagery in English poetry. Take Robert Browning's "Meeting at Night" as an example. This poem is also marked by juxtaposed images. As the whole poem will be examined later in the chapter, only examples of juxtaposed images will be given here. The poem starts with these images:
The grey sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
...
A tap at the pane, the quick sharp scratch
And blue spurt of a lighter match,
...
This poem will be further commented on later when different ways of image presentation are inspected.

Superimposed images are those superimposed one on another. The result is a reduplication of two or more images on the same canvas and for the same purpose. It is like a mosaic where colourful pieces are fitted together to present a general pattern or picture. The use of grammatical connectives and deictics in between the superimposed images is an important feature, for these words indicate various logical relations as well as temporal sequence, and consequently, these images are interdependent rather than independent. Such relations between images help to clarify the meanings of poems. That is why the poetic voice in poems dominated by superimposed images is generally more direct and explicit. The poetry of both Li Yu and Li Qingzhao are marked by this characteristic. Two poems, each from Chinese and English respectively will suffice as examples:
...
Yellow chrysanthemums cover the ground, piled up, withered.
For now who is there to pick them?
Sitting by the window, how can I, alone, wait for darkness to fall?
The patter of rain on the wutong leaves lasts till darkness, dripping, dropping.
At such times, what can be done about this word: grief!

滿地黃花堆積, 憔悴損, 如今有誰堪摘?
守着窗兒, 獨自怎生得黒?
梧桐更兼細雨, 到黃昏, 點點滴滴.
這次第, 怎一個愁字了得! (QZ: 聲聲慢)
Each of the first three lines creates a visual image. These three images are superimposed to intensify the feeling of distress. The first line presents a picture of yellow flowers which are withered. The poet compares herself to the flower, which nobody seems to show solicitude for, and hence her heart is weighed down with loneliness, sadness and helplessness. In the second line, there is an image of the poet sitting by the window waiting for the nightfall that is slow in coming. It seems to her days wear on like years. This image is charged with the feeling of desolation and sorrow. The image of a wutong tree in the rain suggests autumn which is associated with a chilly feeling. The patter of the rain drops on tree leaves adds a heavy stroke to the already gloomy picture.

That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold,
Bare ruined choirs where late the sweet birds sang.
In me thou see'st the twilight of such day
As after sunset fadeth in the west;
Which by-and-by black night doth take away,
Death's second self that seals up all in rest.
In me thou see'st the glowing of such fire,
As the deathbed whereon it must expire
Consum'd with that which it was nourish'd by.
This thou perceiv'st, which makes thy love more strong.
To love that well which thou must leave ere long.
(William Shakespeare: "Sonnet" 73)

The speaker in this poem - be he the poet or not - is telling his love that he is approaching death, but she loves him whom she "must leave ere long". The notion of death is brought to the fore by the three sharp images. Each quatrain of death is brought to the fore by the three superimposed images to reinforce the idea of death. In the first quatrain, there is an image of autumn: yellow leaves shaking. Autumn marks the beginning of the year's end, thus suggesting the end of one's life. The second quatrain creates an image of twilight just prior to night, which is also associated with the
notion of end or death. The image of the dying fire is closely related to the
previous two. It seems that poet is worn out by life just like the
glimmering fire that is to die out soon.

An image usually consists of two elements - scene and feeling. One main
aesthetic characteristic of poetic imagery is the harmonious fusion of these
elements. Generally speaking, there are three ways of image presentation.

1) The presentation of concrete scenes instead of intangible feelings -
complete externalization of feelings

According to T.S. Eliot's idea of 'objective correlative', what a poet has to
do is to objectify and dramatize a feeling, transform the feeling and
present it in objective substances so that the reader can experience and
share that feeling. This has also been a prevalent principle in Chinese
poetics since ancient times. The following poems will illustrate this point.

My old friend in the west bid farewell at the Yellow Crane Tower
And amidst the misty flowers of the 3rd month went to Yangzhou.
The solitary sail in the distance is disappearing in the blue sky,
And I see only the Yangtze River flowing to the horizon.

故人西辭黃鶴樓，
烟花三月下揚州。
孤帆遠影碧空盡，
惟見長江天際流。
(李白："黃鶴樓送孟浩然之廣陵"，QTS, vol.5, p.1785)

Here, the poet's feeling at seeing his friend off is concretized by natural
objects like the distant sail, the blue sky and the flowing Yangtze...

This technique is the same in English poetry, and here is an example:

O wild wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead

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Are driven, like ghosts from an enchanter fleeing.

(P. B. Shelley: "Ode to the West Wind")

The west wind here concretizes the storm of a revolutionary movement. The power of the movement as a destroyer and preserver is embodied in the concrete image of the west wind.

2) Expression of feeling - feeling overflowing scene

In this way of image presentation, the scene is secondary to feeling which is overtly expressed.

I was born too late to see ancient men,
Nor can I live long enough to see those of the future.
Contemplating the vastness of Heaven and Earth,
Sorrowfully my tears fall.

This poem shows the poet's spontaneous overflow of sad feelings that submerge the images in the poem. The images, however, are still there. Reading the lines, one can see a picture of the boundless sky and a vast land, against which stands a man overcome with memories and sorrows. These images contribute to the solemn and stirring atmosphere that permeates the whole poem.

That man might well be the poet himself. Frustrated, Chen Zi'ang laments that he was not born in a good time: the wise and able sovereigns of history will never come back; nor can he live long enough to see the sagacious sovereigns yet to come. His aspiration to do his bit for the country was thwarted. Sad and heartbroken, he was driven to tears.
The length of the time and vastness of space form a time-spatial image which sets off the image of the lonely and sorrowful man.

The following English poem is charged with similar feelings.

My heart leaps when I behold
A rainbow in the sky:
So was it when my life began,
So be it when I shall grow old
Or let me die!
(William Wordsworth: "My Heart Leaps ...")

The feeling here is triggered by the sight of a rainbow in the sky. The image of the rainbow, therefore, actually instils the poet with a strong love for nature, and underlies the idea that one should forever keep the purity and innocence of his childhood. Coleridge's words might be the best footnote to the poem:

To carry on the feelings of childhood into the powers of manhood;
to combine the child's sense of wonder and novelty with the appearances which every day perhaps for forty years have made familiar, - this is the character and privilege of genius.¹⁵

3) The combination of scene and feeling - co-existence of scene and feeling

While the first type of image presentation is marked by its total externalization of feelings, and the second is dominated by the direct revealing of feelings, this one is characterized by the ingenious fusion of scene and feeling.

The mountain's covered with red peach-blossoms,
Shujiang spring flood flows beating against the mountain.

¹⁵ Coleridge: "Biographia Literaria", IV.
The flowers will wither as easily as my darling’s love,  
The water flowing boundlessly is endless like my grief.

山桃红花满山头,  
蜀江春水拍山流.  
花红易衰似郎情,  
水流无限似侬愁.  
(刘禹锡: "竹枝词", QTWC, p.108)

This poem portrays an image of a country girl who is in love. The first two lines present two visual images: a mountain covered with peach-blossoms, and water beating and running around the mountain. The concrete verb "beat" plays an important role in the image. It offers a dynamic picture, suggests sound, and more significantly, connects the water with the mountain.

This beautiful scenery strikes a chord in the girl’s heart. She associates the red flower with her lover’s heart - Would it be like the flowers, which, though in full bloom now, will soon wither and fall? Her endless worries re-objectified by the ever-flowing water.

The combination of scene and feeling in this poem is very effective in expressing the subtle, exquisite and mixed feelings of the young girl.

The woods are lovely, dark and deep,  
But I have promises to keep.  
And miles to go before I sleep,  
And miles to go before I sleep.  
(Robert Frost: "Stopping by Woods on a Snowing Evening")

A philosophic idea about life is mingled with the description of the woods. Everyone has one’s own mission in life. One should try one’s best to fulfil this mission in spite of all the temptations in life.

Most of Li Yu and Li Qingzhao’s poetry fall into the third category. They present beautiful pictures of the objective world, but there is always a
direct expression of emotions. Usually, there is a stratified strophic structure - the first stanza describes the scenery while the second expresses feelings. In their poetry, mood and scene are harmoniously fused, and the subjective and objective worlds were joined in their artistic vision. Here careful combination of feelings and scene is displayed. The entity of their lyrics is maintained by an artistic structure in which perception as well as conception, natural scenes as well as inner feelings, form a world of correspondence and mutual relatedness. In terms of expression, the first stanza is more implicit while the second more straightforward. The two stanzas thus form a delightful contrast, bringing out the best in each other with a strong emotional appeal. Take Li Yu's lyric for instance:

"Pusa man" (Buddhist Dancers)
The flowers in the moonlight are dim, enveloped by a light mist,  
It's best time to steal out to see my love tonight. 
In stockinged feet on fragrant steps I tread, 
Holding my shoes sown with gold thread.

We meet on the path south of the painted hall, 
And trembling I fall in his arms. 
It's hard for me to come o'er here, 
So love me as much as you like, my dear!

菩薩蠍
花明月暗籠輕霧, 今宵好向郎邊去.
劃靴香階, 手曳金綢鞋.

畫堂南畔見, 一晌偎人顔.
奴為出來難, 教郎恣意憐.
(QTWC, 471)

This and two other lyrics to the same tune were written for Little Zhou. It describes the lovers' secret rendez-vous. This poem expresses the lady's

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16 According to some historic record, Li Yu's first wife was Empress Zhaohui, also known as "Big Zhou". When she was still alive, her younger sister sometimes went to visit her in
bold, vehement and sincere love for her lover. There are several verbs for material processes used in this short poem, such as: "steal out", "tread", "meet", "trembling", all of which help to make the description vivid and dynamic. It reminds me of Robert Browning's (1812 - 1889) well-known poem "Meeting at Night". Like Li Yu's lyric, Browning's poem also describes a lovers' rendezvous, and expresses vehement feelings.

The grey sea and the long black land;
And the yellow half-moon large and low;
And the startled little waves that leap
In fiery ringlets from their sleep,
As I gain the cove with pushing prow,
And quench its speed i' the slushy sand.

Then a mile of warm sea-scented beach;
Three fields to cross till a farm appears;
A tap at the pane, the quick sharp scratch
And blue spurt of a lighter match,
And a voice less loud, thro'its joys and fears,
Than the two hearts beating each to each!

The language used in Browning's poem, like that in Li Yu's, is comparatively simple, yet lively and dynamic. While the dynamic quality in Li Yu's lyric is achieved through verbal phrases, that in Browning's is achieved through nominalized processes as verbs. Each noun phrase with its modifiers presents an image. There is the sea and land in the first line and the half-moon in the second. These two images are static. The middle two lines in the second stanza, on the other hand, present a dynamic image. It is this image that brings motion or life to the poem. This dynamic quality is also achieved through another striking feature in the palace, and fell in love with Li Yu, her brother-in-law. The two often had secret meetings. When Empress "Big Zhou" died, the younger sister became the empress, known as "Little Zhou". See Ke Baocheng eds., Nan Tang Houzhu ci, shi quanji, p. 34.

the poem - the nominalized processes as verbs. However, the poet's purpose is not to describe the scenery. The image in the whole poem is one of man rather than nature - a man joyfully and anxiously going at night to see his sweetheart who is as anxious to see him. This feeling is externalized by either nominalized processes, indicating action, such as: "startled little waves", "a tap at the pane", "the quick sharp scratch", "blue spurt of a lighted match", or, verbal process, such as "two hearts beating each to each".

While this stratified strophic structure of first and second stanza is very common in the poetry of both Li Yu and Li Qingzhao, there is another pattern, in which scene and feeling are fused - the alteration of scene and feeling between lines. Take one of Li Qingzhao's lyrics for example:

**Gu yan'er (A Solitary Wild Goose)**

On the cane bed with paper curtains (I) wake up in the morning,
Can't say enough of the tender thoughts.
The incense's extinct, and the jade burner cold,
Accompanying me, whose feelings are like water.
The flute is playing the "plume blossom" tune,
And the hearts of plum blossoms burst open,
How much spring affection.

Light wind and fine rain are soughing and sighing,
Once again urge tears streaming down.
The xiao\(^{18}\) player's gone, and the jade tower empty.
Heartbreaking feelings with whom can be shared.
A twig of plum blossom,
On earth or in heaven,
There's no one to send.

孤雁兒

藤床紙帳朝眠起, (a) 說不盡無佳思. (b)
沉香斷續玉爐寒, (a) 伴我情懷如水. (b)
笛聲三弄, 梅心驚破, (a) 多少春情意. (b)

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\(^{18}\) "Xiao" is a vertical bamboo flute.
When Li Qingzhao wrote this lyric, she was already in her fifties. She was then all alone. By alluding to the love story between the *xiao* player - Xiao Shi and his wife - Nong Yu\(^{19}\), the poet showed how much she missed her husband. With his death, the poet has no one to send the twig of plum blossom, which symbolized her tender feelings. What is remarkable in this lyric is the skilful manipulation of poetic lines whereby the setting and feeling are blended into a harmonious whole. As (a) and (b) occur in turn, scene and feelings alternate - a very balanced fusion and perfect harmony of scene and feelings: scene is followed by feeling, and feeling is set off by scene; feeling changes along scene, and scene gives rise to feeling.

4. 2. The Power of Originality and Spontaneity

--- Prominence and Foregrounding

The concept of literary prominence and foregrounding is closely related to the "Prague School", in fact, "foregrounding" is first postulated by Jan Mukarovsky, one of the founding members of this School, in his famous essay "Standard Language and Poetic Language". It has been a very important concept in stylistics.

As introduced in Chapter Two (2. 2. 4.), to Halliday, linguistic highlighting includes both deviated patterns and regular patterns of frequency, and he referred to them as "prominence", and the effect brought about by the prominence - attracting special attention - is what Halliday calls "foregrounding". Halliday's concept of "prominence" and "foregrounding" is closely related to Jan

\(^{19}\) Xiao Shi was good at playing the bamboo flute, making the sound of phoenix. He taught his wife Nong Yu, who was also good at the instrument, how to make the sound of phoenix. The sounds they made attracted phoenix to their place. Many years later the couple flew away together, Nong Yu on a phoenix and Xiao Shi on a dragon. See *Lie xian chuan yishi* 列仙傳拾遺. See also Xu Beiwen, *Li Qingzhao quanji pingzhu* (Jinan chubanshe, 1996), p.18.
Mukarovsky's ideas. This is how Jan Mukarovsky defines foregrounding: "Foregrounding is the apposite of automatization, that is, the deautomatization of an act; the more an act is automatized, the less it is consciously executed; the more it is foregrounded, the more completely conscious does it become. Objectively speaking: automatization schematizes an event; foregrounding means the violation of the scheme". He then writes the purpose of foregrounding "is to attract the reader's (listener's) attention more closely to the subject matter expressed by the foregrounded means of expression".

The foregrounding can occur at all different linguistic levels: lexical deviation, semantic incongruity, and prominence of metrical patterns and allusions, for instance, can all be found in the poetry of both Li Yu and Li Qingzhao.

**Transferred epithet and Synaesthesia**

Li Qingzhao's artifice of putting words of uncommon semantic relationship together to achieve the desired effect demonstrates again her originality. For example:

"chongliu jiaohua" (寵柳嬌花) in "Niannu jiao" 念奴嬌

Literally, the phrase means "favoured willows and pampered flowers". Here, the quality embodied in the adjectives is different from that of the nouns being modified. In other words, adjectives "favoured" and "pampered" are usually used to describe the animate - people, or sometimes animals, but seldom natural objects. It is because of this transferred epithet, the unusual semantic combination, that the meaning of this phrase is foregrounded, attracting reader's special attention. By personifying the willows and flowers, the poet is endowing the plants with human feelings.

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A literal rendering of this phrase would be "the green fat and red thin", but it really presents a late spring scene: the pink flowers are deprived of the crabapple tree by the wind and rain overnight, so the mass of green branches and leaves are left with only sparse blossoms. The meaning here is transferred from one domain of sensory perception to another: while "green" and "red" ("pink") are related to our perception of colours, "fat" and "thin" are often associated with the sensory perception of bodily form. The originality and novelty embodied in the use of synaesthesia here makes the description much more vivid and unforgettable.

The rest of this section, however, will focus on the exploration of Li Yu and Li Qingzhao's innovation on metrical patterns and the ingenious use of allusions.

**Metrical pattern**

The number of characters in each line of "Yu meiren" according to the standard pattern is as follows: 7-5-7-7-3 / 7-5-7-7-3. Almost all of the Five Dynasties poets who wrote to this tune adopted it. Li Yu, on the other hand, abandoned this pattern, and used 9 characters in the last line of both stanzas. The systemic alternation of 7-5-7-9 / 7-5-7-9 characters producing a sense of flowing continuity as we can see in many of Li Yu's lyrics. The following lines from two of Li Yu's lyrics written to the tune of "Yu meiren" will illustrate the 7-9 pattern.

問君能有幾多愁，
恰似一江春水向東流。
Asking me how much sorrow I have,
It's like a river of spring water flowing eastwards.

憑闌半日獨無言，
依舊竹聲新月似當年。
Leaning against railing alone for a long time without a word,
Still the soughing from the bamboos, still the new moon like that year.
Li Yu was also the first to turn the 7-character line quatrain ( jueju) of 28 characters to the tune "Lang tao sha" (浪淘沙) into a 54-character xiao ling with a two-stanza structure.

Li Qingzhao's "Tian zi chou nu er" is another good example of such metrical renovation.

添字丑奴兒
窗前誰種芭蕉樹? 陰滿中庭.
陰滿中庭, 葉葉心心, 舒卷有餘情.
傷心枕上三更雨, 點滴霧霧.
點滴霧霧, 愁損北人, 不慣起來聽.
(QSC, p.930)

In front of the window who planted the bajiao (banana) tree?
The shade covers the central courtyard.
The shade covers the central courtyard,
Leaves after leaves, heart to heart,
Spreading out and rolling up with lingering feelings.

On the heartbroken pillow I hear the midnight rain,
Dripping on and on.
Dripping on and on,
Worries and impairs the Northerner,
Who's not used to waking up to hearing this sound.

Li Qingzhao breaks the conventional pattern of the tune "tian zi chou nu er" (also known as "Tian zi cai sang zi"). This tune is based on the tune of "Cai sang zi" (also known as "Chou nu er"). According to the traditional tonal pattern, of "Cai sang zi", there should be two stanzas with four lines in each. The number of words in each line of both stanzas are as follows:

7 - 4 - 4 - 7

The traditional pattern for the tune "Tian zi chou nu er" is basically the same except for the last line of each stanza. "Tian zi" means adding characters, and as the term suggests, there are 9 instead of 7 characters in
the last line of both stanzas. Thus the number of words in each line of both stanzas becomes:
7 - 4 - 4 - 9

Whereas Li Qingzhao's lyric marks a break away from this norm: instead of 4 lines, there are 5 lines in each stanza, and the number of words in each line is also different:
7 - 4 - 4 - 4 - 5

Moreover, in the conventional pattern there are no repetition of lines, but in Li Qing Zhao's lyric, line 2 and 3 are repeated, so are line 7 and 8.

This is one of Li Qingzhao's last lyrics. It was written in 1147, or a bit later when she was about sixty five years old. By this time she had gone through a great deal of hardships and misery in life. With the Northern Song overtaken, Li Qingzhao had to leave her native land in the North and flee to the South. This poem was written when she was seeking shelter in the region of present day Jiangsu or Zhejiang Provinces. It is an autumn night, yet she cannot fall asleep: the sound of the rain drops on the bajiao tree also drip on her heart, reminding her once again about her native country. Bajiao is a plant usually grown in the south, but she is from the north. That is why she says in her lyric that as a northerner, she is not used to the sound of raindrops on the bajiao. It reminds us of the second stanza of Li Yu's lyric "Chang xiang si":

Autumn wind is excessive,
Rain joins in,
Two or three bajiao trees beyond blinds.
What can people do about the long night?
秋風多，雨相和，籬外芭蕉三兩窠
夜長人奈何? (LY: 長相思)

If Li Yu's lyric bears similarity with wanyue poetry in that "Chang xiangsi" is also about boudoir grievances, and that the poet is speaking in the capacity of a female persona in the lyric (Such lyrics only take up a small percentage in Li Yu's works, and most of his poetry has gone far beyond the limited theme of wanyue poetry), the young woman thwarted
in love is expressing her sad feeling of loneliness. In contrast, the feelings revealed in Li Qingzhao's "Tianzi chou nu'er" are much more profound and poignant.

**Interrogative sentences at the beginning of lyrics**

Li Yu's frequent use of interrogatives in the opening line of a poem also shows his originality. Tang *jueju* and *ci* poetry often place the interrogative sentences in the concluding part of a poem so as to create overtones in the ending. Li Yu, on the other hand, consciously or not, follows the style of Dunhuang songs and other folk songs, where it was very common to start a song with interrogatives. At the same time he still employs the technique of evoking overtones. By putting the interrogatives at the beginning of lyrics, feelings are intensified. The effect of putting interrogatives in the opening line of a lyric has already been discussed in 3.2.2. of Chapter Three.

**The use of allusions**

Both Li Yu and Li Qingzhao tended to use simple and spoken language. The use of allusions, though sparse, is a deviation from their general style. Here are some examples of allusions:

In Li Yu's poem "Po zhen zi" (破陣子) the use of the two allusions: "沈腰" and "潘鬓" not only describe his own physical status - very thin with grey hair- after he was taken prisoner, but also add depth to the poetic meaning which is in tune with the heavy and deep sadness in the second stanza. As a result of the deviation the meaning of this line is foregrounded.

21 According to *Liang shu . Shen Yue zhuang 梁書 . 沈約傳*, Shen Yue wrote a letter to his friend Xu Mian in which he described that he had been sick for a long time, and became so thin that he had to constantly tighten his belt as it became looser around his waist. Later this expression is used to refer to someone being very thin.

22 Pan Yue of the Western Jin was known as a very handsome man. In one of his poems "Qiu xing fu"他 said the hair on his temples had turned grey. So "Panbin" refers to grey hair.
Li Qingzhao's lyric "Duo li" (多丽) is another example of extensive use of allusions. As a result of this stylistic deviation, the theme of this poem is foregrounded. It is not an ordinary singing about flowers; it is at the same time singing of feelings. In the two pairs of antithesis "贵妇醉体" (the drunken face of Precious Consort) and "孙寿愁眉" (the knitted brows of Sun Shou), "韓令偷香" (Han Shou stealing fragrance from others) and "徐娘傅粉" (Xu Zhaopei using make-up) the four allusions, which all refer to affected, artificial beauty were used to set off by contrast the special beauty and charm of the white chrysanthemum: pure and elegant, noble and unsullied, free and natural. All these qualities are also a real portrayal of her own personality and poetic style. Maybe it was because of this symbolic nature of the chrysanthemum that Li Qingzhao favoured this flower. Other examples include: "人比黄花瘦", "莫负东篱菊花黄".

As far as the use of allusions is concerned, more should be said about Li Qingzhao. It is true that while she employed allusions extensively in her articles and narrative shi-poems, she used very few in her shorter lyric ci-poetry. What is interesting is that when she did use allusions, they occurred in similar contexts. Here are some examples:

23 "Duo li" was written around 1106, when Li Qingzhao came back to Bianjing from her ancestral home in Shandong. Other poems written during the same period including "Man ting fang" and "Xiao meng". See Chen Zumei, Li Qingzhao pingzhuan, P. 291.
24 Guifei zui lian (The drunken face of Lady Yang) - Lady Yang was the highest-ranking, and favourite imperial consort of Emperor Tang Xuanzong. When Lady Yang was drunk, there was an affected charm on her face, See Xu Beiwen, Li Qingzhao quanji pingzhu , p. 30.
25 Sunshou chou mei (Sun Shou knits his brows) - Sun Shou was the wife of Liang Ji of Eastern Han Dynasty. She was a sort of popular clown figure of her time, well known for her ability to imitate and make faces. She could put on a worried look to mislead people. Ibid.
26 Hanling tou xiang (Hanling steals fragrance from others) - Han Shou was an official in Eastern Jin. As he was very handsome, Jia Wu, Jia Chong's daughter, took a fancy to him. Shou would climb over the wall to have secret rendezvous with Wu, who would steal the exotic perfume of the Western Region, the Emperor's present to her father. When Jia Chong met with officials he smelled the perfume on Han Shou and knew he must have an affair with his daughter. He kept this at a low key and married off his daughter to Shou (Ibid).
27 Xuniang fu fen (Xuniang puts powder on) - Xu Zhaopei was an imperial concubine of Emperor Yuan of Liang. Xu had an affair with Ji Jiang, one of emperor's valuable assistants. Ji Jiang once said: "Although Xu is old she is still full of affection". Since then the name "Xuniang" is used to refer to women who has not lost their looks despite old age. Ibid.
No one comes,  
Desolate and lonely,  
Just like He Xun in Yangzhou.

According to the "Chronicle of Li Qingzhao's Life" included in Chen Zumei's book, this poem was written around 1106 when Li Qingzhao was 23 or 24 years old, and had come back to the capital from her native place. Since she has come back, why doesn't she enjoy her husband's company and feel happy? Why does she instead go to live in her own chamber, where she used to live before marriage, and suffer from loneliness and pain? The allusion "He Xun in Yangzhou" gives us the key to the answers, without which the poetess' loneliness would seem groundless, and hard to understand.

He Xun is a poet of the Southern Dynasties. When he was in Yangzhou he wrote a poem "Ode to the Early Plum Blossom", in which he describes two beautiful ladies who were abandoned by their men. One of them was Empress Chen, who lost favour with the emperor and was consigned to Changmen Palace, a limbo. The other one was Zhuo Wenjun who was deserted by Sima Xiangru. Li Qingzhao employed this allusion to identify herself with these two unfortunate women, and this is where her "unspeakable" pain lies.

Other poems written during the same period include "Duo li" and "Xiao meng".

I think of the Wuling person far away,  
And mist locks the Qin tower.

Quite a few of Li Qingzhao's poems are related to the parting between herself and her husband. This poem, however, seems to be the only one in which the poetess is obviously the one who is seeing off her husband.

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while in most of other cases she is the one who takes leave since she is the victim of the animosity between parties - Yuanyou Dang 元佑黨 to which her father belonged and its opponent to which her father-in-law belonged. The rivalries between the two parties started in 1102 and lasted for about five or six years during which members of Yuanyou Dang, including Li Qingzhao's family, were persecuted, and driven out of the capital. By the year 1107, the situation took a new turn: Yuanyou Dang regained power, and it was its rival party's turn to suffer. Li Qingzhao's father-in-law, Zhao Tingzhi, was dismissed from office, and her husband, Zhao Mingcheng, had to leave the capital. So Li Qingzhao accompanied her husband to live in Zhao's native place in Shandong - "live in seclusion in the country for ten years" (木石錄後序). Chen Zumei thinks "Fenghuang taishang yi chuixiao" was written around 1118, when the rivalries between the two parties had already subsided and Zhao Mingcheng left his native place to take an official position again, leaving behind him Li Qingzhao.29

The first stanza of "Fenghuang taishang yi chuixiao" describes how downhearted she was; she was in no mood to do anything: she did not care when incense in the burner died out, she did not get up until the sun was high up, still too lazy to fold her quilt and comb her hair, and her jewel case was covered by dust. The stanza ends with these few lines:

How many things,
I want to say yet withhold,
My recent state of being thin
Has nothing to do with wine
Nor with autumn sadness.
多少事, 欲說還休,
新來瘦, 非干病酒, 不是悲秋.

She was becoming very thin, but she said it was not because she was sick from drinking too much, nor because she lamented over autumn. Why then? Answers may be found in the second stanza:

29 Chen Zumei, Li Qingzhao pingzhuan, pp. 65-66.
No use, No use, he's gone anyway this time,
Even a thousand renditions of Yangguan could not stop him.
I think of the Wuling person far away,
And mist locks the Qin tower.
Only the flowing water in front of my chamber
Would see my eager gaze all day long.

Where my eager gaze land,
From now on adds,
A section of new sorrow.

休休，這回去也，
千萬過陽關，也難留。
念武陵人遠，燈鎖秦樓。
惟有樓前流水，應念我，終日凝眸。
凝眸處，從今又添，一段新愁。

The term "Wuling person" appeared in Tao Yuanming’s masterpiece "Record of the Peach Blossoms" ("Taohua Yuan Ji" 桃花源記), referring to a fisherman wandering along a stream. Wang Zhihuan’s line "Chen and Li lost their way back, green peaches and flowers fell into the Wuling brook" is more relevant to Li Qingzhao. As story goes, during the Han Dynasty, two men, Liu Chen and Ruan Zhao went to Tiantai Mountain to gather medicinal herbs, and got lost in the mountain. They saw two beautiful fairy maidens by the brook, and were so attracted to them that they stayed in the mountains for about six months. This allusion provides us with a clue to the overtone of this poem: Li Qingzhao is

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30 "Yangguan" refers to a farewell song popular at that time. A well-known poem by Wang Wei, one of the greatest Tang poets, entitled "Weicheng Qu" was set to the music. The last two lines of the poem read: "Urge you to drink yet another cup of wine, there will be no old friends West of Yangguan" (勸君更盡一杯酒，西出陽關無故人).

31 See "Liu Chen, Ruan Zhao yu xian ji" "劉晨 阮肇遇仙記" in Zhen Shiyou and Chen Xiaoqin, Zhongguo Xianhua 中國仙話 (Shanghai: Shanghai wenyi chubanshe, 1990), pp. 114-119.
becoming thin not because of the wine nor the season, not even the sheer parting sorrow. Her sorry is much deeper and sharper.

In a similar fashion, "Mist locks the Qin Tower" (Yan suo Qin lou) alludes to a fairy tale which says, Nong Yu and her husband Xiao Shi lived in a tower known as "Qinlou" for ten years, and when caught in the wind they would fly side by side. However, Qingzhao, who accompanied her husband for about ten years when they lived in solitude, was to be left behind in a "Qinlou" by her husband. So her disappointment that her husband insisted on leaving despite her repeated urges to stay, and "the new sorrow" - her worry that what happened to Chen and Li may happen to her husband - are gnawing her heart. The sharp agony and poignant sorrow lingered on in a few more lyrics written around the same period.

Take "Nian nu jiao" for example. This poem was written in 1120, a couple of years after "Fenghuang taishang yi chuixiao", reveals a similar mood. By this time Zhao Mingcheng had gone and Li Qingzhao was left alone, dejected and worried:

Desolate courtyard
Once again slanting wind and fine rain
The heavy door should be closed

The first stanza ends with:
Wild geese have all gone,
My many thoughts are hard to send.

This heavy load continues to the second stanza:
The quilt is cold, incense has died out, from a new dream awakened,
The distressed person had to get up.

What is the heavy load on her mind (xinshi), and what is the new dream (xin meng)? The prevailing sad mood and gloomy atmosphere indicate
that they are much more than pure parting sorrows. This justifies Chen Zumei's argument that Li Qingzhao uses allusions to express her unspeakable pain - the thing that is "hard to express" (nan yan chu) in "Man ting fang"

The poet wants to go out to divert herself from the load on her mind, but then she might not be able to make it after all - if the weather is not good, she cannot go; even if it is fine she might be weighed down with too much worry to make the move. This is how Li Qingzhao ends the lyric:

How much intention to go for a spring outing,
The sun is high and mist is held back,
Still have to see if it's fine today?

These last three lines remind us of a few lines in another of Qingzhao's lyric "Wuling chun":
I hear Spring is still fine at the Twin Stream,
I intend to sail my small boat.
Alas! the little boat of Twin Stream, I'm afraid,
Cannot carry so much sorrow.

Both "何遜在揚州" and "武陵人" have to do with man's love affairs outside marriage. The pain of the significant other is evident. For a period of time, Li Qingzhao herself experienced this pain. That accounts for the heavy and depressed tone in many of her lyrics written around the same time on the same theme including "Dian jiang chun" and "Sheng sheng man", all of which express her pain of being neglected by her husband, and of having no children.

Another interesting thing to notice is that there are a couple lyrics of which the opening lines are the exact quotations from other poets' work. One of these lyrics is "Xiao chongshan"; the other two have the same tune "Lin jiang xian".
Xiao Chong Shan (Small Hills)
Spring has arrived at the long gate and spring grasses are green.
The river plum buds have just started to open,
Not in full blossom yet.
Blue cloud\textsuperscript{32} pot crushes jade\textsuperscript{33} into power,
Keep the morning dreams,
Stir a cup of spring.\textsuperscript{34}
The shadow of flowers press on the heavy door,
Light moonlight spread on the thin curtains.
A fine dusk.
Three times in two years we let spring down,
Come back,
And try to enjoy spring this year.

小重山
春到長門春草青，江梅些子破，未開勻。
碧雲籠碾玉成塵，留曉夢，驚破一甌春。
花影壓重門，疏簾鋪淡月，好黃昏。
兩年三度負東君，歸來也，著意過今春。

(QSC, p.929)

The very first line of this lyric clearly alludes to huajian poet Xue Zhaoyun's lyric "Xiao chong shan", which also begins with "spring has arrived at the long gate and spring grasses are green", expressing palace grievances. "Changmen" is a name of a palace in the Western Han. It has been conventionally used in poetry to refer to a cold palace, a place to which queens and concubines in disfavour were banished. This allusion provides us with some clues to the implied meaning of this poem. A knowledge of the historic background of this poem is also necessary. We know for a fact that Li Qingzhao's father was one of the Yuanyou members and according to historic records, in 1103 an imperial edict was issued to announce that none of the children of Yuanyou members, no

\textsuperscript{32} "Blue cloud" refers to the colour of the tea.
\textsuperscript{33} During the Song dynasty, drinking tea was very popular; a favorite kind of tea was a mixture of tea and other spices made into small balls, which had to be pulverized before use.
\textsuperscript{34} "Spring" also refers to tea here.
matter whether they were holding an official post or not, were allowed to stay in the capital. Being a daughter of a Yuanyou member, Li Qingzhao had to leave Bianjing (which is Kaifeng today), the capital and went back to her native place in Shandong and lived there for a couple of years, during which time she might have occasionally come back to Binjing to visit her husband, who still managed to hold office there. When the ban was lifted in 1106, Li Qingzhao was able to move back to the capital. The poem "Xiao chong shan" was very likely written after she came back.

Chronologically, this lyric was written after Li Qingzhao came back to the capital - from 1103 to early 1106 it had exactly been two years and three springs; geographically, this poem described the environment of the house where she lived before she got married - she hand planted a plum tree in the yard herself (This point was already mentioned when her poem "Man tingfang" was discussed.). The question is, however, since she came back to her husband, why she did not live with him, but stayed in her own boudoir? The answer lies in the alluded line. Li Qingzhao felt the beautiful spring was meaningless, indeed, the more enchanting the spring was, the more distressed she became, for her home without her husband was but a limbo. The words she used usually carried with them a sense of heaviness (See 3.3. of Chapter Three).

Another example of quoting other poet's line verbatim is Li Qingzhao's "Lin jiangxian":

Lin Jiang Xian (Immortal at the River)
The courtyard is deep, very deep, how deep?
Cloudy windows and misty pavilions are often closed.
Tips of willows and calyxes of plum blossoms start to show.
Spring has returned to the Moling trees,
A person lives as a stranger in Jiankang city.

Sing of the moon and the wind - how much's happened,
Now I'm getting old without accomplishing anything.
Who takes pity on the wan and lonely?
Previewing lanterns is not interesting,
To go for a walk in the snow - I'm in no mood.

臨江仙
庭院深深深幾許，雲窗霧閣常扃。柳梢梅萼漸分明。
春歸秣陵樹，人客建康城。
The courtyard is deep, very deep, how deep?
Willows pile up mist,
Countless layers of curtains.
感月吟風多少事，如今老去無成。誰憐憔悴更淒零。
試燈無意思，踏雪沒心情。
(QSC, p.929)

The opening line is taken from a lyric entitled "Die lian hua" by Ouyang Xiu (1007-1072). In fact Li Qingzhao prefaced her lyric with the following remarks: "The revered Ouyang wrote 'Die Lian Hua', in which there is a line with 'deep, very deep, how deep', which I ardently love. I will use it in my lyric with the old tune of Lin Jiang Xian." Why does she like Ouyang Xiu's line so much? What does his poem convey? The following is the first stanza of Ouyang Xiu's "Die lian hua"

Where the jade reins and engraved saddles seek pleasure,
The buildings are high but the Zhangtai road is not to be seen.

蝶戀花
庭院深深深幾許，楊柳堆烟，簾幕無數重。
玉勒雕鞍游冶處，樓高不見章臺路。

The poetic persona in Ouyang's lyric expresses her distress and misery. Her husband goes out to seek pleasure, leaving her alone at home cut off

37 Quan Song Ci, p.929.
39 Zhangtai Road is the name of a street in Chang'an during the Han dynasty. The name is often used in literature to refer to pleasure quarters. Ibid. p. 312.
from the outside world by the deep courtyard and layers of curtains. The poor woman's bitter experience must have touched the right chord in Li's heart so she began her "Lin jiang xian" with the same line.

Li Qingzhao's lyric was written around 1128 when Zhao Mingcheng was a senior official in Jiankang, also known as Jiangning. Readers would often wonder why Li Qingzhao, the first lady of Jiangning, was in such low spirit. The opening line and the allusion of "Zhangtai" in Ouyang's poem provide some answers. The two antitheses: "Spring has returned to the Moling trees, A person lives as a stranger in Jiankang city", and "Previewing lanterns is not interesting, To go for a walk in the snow - I'm in no mood", as discussed earlier in 3.1. intensify the poet's sad feeling. While spring has found its home among the trees, the poet is just like a fallen leaf, scattered alone to this strange land.

Like the female persona in Ouyang's poem, Li Qingzhao, too, is thwarted in love and loaded with pain. Her anguish is aggravated by her awareness of the passage of time - she is getting old - and the feeling of remorse when she looks back at her life - she has gone through so much yet has not achieved anything. Carrying such profound grief, how could she possibly enjoy the lanterns or snow? Here, as in many of Li Qingzhao's other lyrics, the poet's own personal voice is very distinct. That is probably why John Timothy Wixted claims that Li Qingzhao's ci are, "in large measure, read as if they were shi, that is, as being revelatory of an experienced world."40 This comment can be applied to many of Li Yu's lyrics as well.

The poetry of both Li Yu and Li Qingzhao not only creates new worlds of experience, but also explores undiscovered or unusual ways of using language, with new expressions, new combinations of sense and sound, new patterns of words, images, allusions and associations so as to achieve the desired effect. Some of these may deviate from the automatized poetic canon, others may not be deviant in terms of poetic norm, but nonetheless, still foregrounded because there are certain patterns of prominence or regularities in their lyrics "that stand out in some way, or may be brought

out by careful reading; and one may often be led in this way towards a new insight, through finding that such prominence contributes to the writer's total meaning".41

To sum up, the lyrics of Li Yu and Li Qingzhao are very different from wanyue poetry in both content and style, although they also share some similarities with it on superficial levels. It should be pointed out that while this thesis tries to show how the two Lis' poetic style differs from that of many wanyue and huajian poets, it does not, however, intend to make any value judgement between the two. Works identified with wanyue and huajian styles were, and indeed still are, loved by their audience and readers.

From appearance many of Li Qingzhao's earlier poems are about parting sorrows. The theme of parting and grief of separation are very common in the yuefu (Music Bureau poetry) as well as in huajian ji (the Anthology Collected Amidst the Flowers) and wanyue poetry. Indeed, the theme of grief in the women's chambers begins with the earliest Chinese poetry the Book of Odes and continues throughout Chinese poetry. Poets such as Wen Tingyun, Wei Chuang, Li Yu, and Li Qingzhao have contributed to the synthesis of this enduring convention. Wen Tingyun, for instance, often describes a beautiful lady confined to her boudoir, a composite melancholic figure. He plays upon limited motifs, the sorrow and despair at parting and separation: His craftsmanship attains a typical portrait. Polished surfaces and elaborate juxtaposition of landscape, and luxurious room furnishings lend an impersonal finish.

However very few of Li Qingzhao's lyrics deal purely with parting sorrows. They are much more profound in tragic tension. This is due to her involvement in the rivalry between her father and her father-in-law and her husband's indifference to her for certain periods in their married life. "Yu lou chun" (玉楼春．红酥肯放琼苞碎), for instance, ends with this line: "You don't know if wind will blow tomorrow" (未知明朝風不起), indicating the constant change of politics of her

time. By describing the fate of the plum blossom the poetess was actually expressing her deep concern at the precarious state of her life. "Zui hua yin" (醉花陰) is another poem written during this period of political struggle, when she had to leave her husband. According to Chen Zumei, this lyric was written approximately in 1105 when she was about 21 years old, and was separated from her husband for about a year. Separation of the newly wed under such circumstance is much more difficult; it involves greater pain. That is why the poet is always thin and pallid as shown in the striking image in the last line of this lyric: "the person is thinner than the yellow flowers" (人比黄花瘦).

There is, as discussed in this section, an even more profound bitterness and pain in Li Qingzhao's lyrics written during the period of 1107 and 1129, when her husband was suspected to have had love affairs with other women. Even her "Yi jian mei" (一剪梅) which was widely acknowledged as a poem written for her husband before he left home to pursue his studies was not merely a lyric of lovesickness. Through thorough investigation, Chen Zumei found evidence to show Li Qingzhao's husband did not go anywhere at that time. Ostensibly it looks as though these poems all talk about parting sorrows and lovesickness. In fact there is much more to it.

Although Li Yu's lyrics also reveal romantic figures, born in the boudoir of the languishing lady of wanyue poetry, his earlier lyrics are still very different from the doleful chords played by Wen Tingyun's grieving lady. While wanyue poets such as Wen present women with predictable character traits, women in Li Yu's lyrics, on the other hand, are very individualistic. In his lyric "Yi hu zhu" (一斛珠), for instance, Li Yu describes his consort this way:

She chews until pulpy the red flossy silk
She spits it out with a smile at her lover.

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42 Li Qingzhao ping zhaun, p. 147.
Jonathan Culler pointed out in his "Literary Competence" that people can communicate in language because they can all bring to the act of communication an amazing repertoire of conscious and unconscious knowledge. The reason people can understand literary works is the same. "To read a text as literature is not to approach it without preconceptions; one must bring to it an implicit understanding of the operations of literary discourse which tells one what to look for. If one lacks the complex 'literary competence' one cannot internalize the 'grammar' of literature which would permit one to convert linguistic sequences into literary structures and meanings".43

There is a gap between the language of a poem and its critical interpretation, to bridge the gap, we need, what Culler called "the conventions of reading" which comprise the institution of poetry. Literary interpretations based on these conventions will not be the result of subjective associations. Instead they are public and can be discussed and justified with respect to the conventions of reading poetry. Chinese literary criticism, on the other hand, as mentioned in Chapter One, tends to be intuitive, personal and subjective. That is why very often meanings can only be sensed, but not explained in words. This is where linguistics is called for as "linguistics can give literature the generative model which is the principle of all science, since it is a matter of making use of certain rules to explain particular result".44 However, literary stylistics is not concerned with the linguistic aspects of literature solely, it also pays attention to other aspects. According to Culler, for example, the major conventions of reading include the rule of significance - man and man's relation to universe as well as poetic tradition.

The comprehensive stylistic analyses in Chapters Three and Four show that the poetry of Li Yu and Li Qingzhao marks a break from the huajian and wanyue tradition, which is known for its limited scope of vision, affected manner of expression and the ornate style. Although Li Qingzhao

44 Barthes, "Critique et verite" in Essays in Modern Stylistics, p. 58.
believed in theory that *ci* should be different from *shi*, in practice, she bridged, consciously or not, the gap between *ci* and *shi* by enlarging the scope of *ci*. Instead of confining themselves to the trivial matters of life, Li Yu and Li Qingzhao were able to look at their personal lives in the light of human destiny. Instead of showing superficial and general feelings, Li Yu and Li Qingzhao revealed very sincere and profound personal emotions. Their poetry really is the highest eloquence of passion and the most vivid form of expression. William Wordsworth (1770-1850) in his "Preface to the Lyrical Ballads" thus defines a poet as "a man speaking to men: a man, it is true, endued with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind..." The poetic expression in the poetry of Li Yu and Li Qingzhao is also natural, spontaneous and explicit. The language these two poets use is simple, yet, simple as it is, owing to the poets' ingenious use, it has much vitality: the force of diction and flow of syntax, the compass of imagery and the scope of vision, the effect of prominence and the power of originality, among other things, endow their poetry with distinctive qualities that on one hand share something in common with *wanyue* and *haofang* poetry, but on the other are different from them. Indeed, what the poetry of both Li Yu and Li Qingzhao embodies is a unique beauty of vigour with grace, a powerful and free expression underlying delicate and restrained appearance. Shen Zengzhi's remarks on the style of Li Qingzhao also apply to that of Li Yu to certain degree: "Li Yi'an, elegant and free, with a spirit of man, is really Su (Shi) and Xin (Qiji) in lady's chamber rather than Qin (Guan) and Liu (Yong)."

If we use the word "sublime" to characterize *haofang* poetry, and "beautiful" to generalize *wanyue* poetry, the poetry of both Li Yu and Li Qingzhao is more picturesque, a quality that enjoys a greater facility of union with the other aesthetic characters. Its aesthetic value will be further

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45 See her essay on *ci* "Ci lun", in which she puts forward the idea that *ci* should have its distinctive features and form a category of its own ("Bie shi yijia"), Xu Beiwen eds. *Li Qingzhao quanji pingzhu*, p. 245.


discussed in relation to traditional Chinese painting during the Song Dynasty in the ensuing chapter. One thing is certain that the unique union of masculine grandeur with feminine charm in their poetry endows it with a dignified and forceful expression as well as a natural and enchanting presentation, and as a result, their poetry invites readers to admire their vigour and vitality while at the same time appreciating their colours and fragrance.
CHAPTER FIVE

Poetry and Its Aesthetic Effect

The last two chapters have attempted to show that a detailed stylistic analysis can throw some new light on the meaning of the poetry of both Li Yu and Li Qingzhao. It is especially interesting to find how different linguistic elements in their poetry combine to produce literary significance. All the linguistic choices can create a fabric of meaning which can supplement as well as deviate from the conventional structures of grammar, syntax and semantics. The detailed linguistic analysis forms the basis of my interpretations of the poetry of the two poets, some of which are different from traditional interpretations. While Chapters Three and Four are mainly concerned with the thematic significance of the poetry of Li Yu and Li Qingzhao, this chapter will primarily deal with the aesthetic effects of their poetry.

There are different definitions of, and theories on aesthetics. The aesthetic value in this context, however, refers to the quality that Chinese poetry possess: the strong sensuous and emotional appeal, or in Kant’s words, "aesthetic pleasure". "A distinction that is important for Kant's discussion of aesthetic pleasure is that which he makes between sensation and feeling. Pleasure is feeling, not sensation"1, because feelings are subjective, while sensations are objective. Schaper goes on to explain the difference between these two by giving this example: "In terms of this distinction sensation of the green colour of the grass in a meadow is 'objective', the agreeable feeling which we might have when we see the meadow is 'subjective".1 As the aesthetic principles and expressive techniques of Chinese poetry have a typical pictorial character, the pleasure a lyric offers to its reader is often similar to that a painting offers to its viewer. Apart from its thematic significance, there must be something aesthetic, in the poetry of both Li Yu and Li Qingzhao, which

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1 Eva Schaper, Studies in Kant's Aesthetics (Edinburgh University Press, 1979), p. 58
accounts for its lasting appeal. Their poetry offers pleasure and enjoyment, for it gratifies readers' perceptions and sentiments, evokes their feelings and imaginations. Indeed, their poetry takes its readers on a journey not only to the heart and soul, but also to art and beauty.

The purpose of this chapter, then, is to examine what aesthetic effect their poetry has on readers. In this regard, Chinese landscape painting will be brought into the discussion since, from the Tang Dynasty onwards, the mutual interaction between painting and poetry is noticeably common, as Shen Zongqian (fl.1781), points out: "Both poetry and painting are scholars' occupations which help to express human moods and feelings. Therefore what can be a subject of poetry can also be a subject of painting, and what is vulgar in painting is like bad verse."² Towards the Southern Song, artists were even more conscious in seeking after poetic flavour and lyrical richness in their paintings.

Ingarden makes a distinction between artistic and aesthetic values. To him, artistic value refers to "something which arises in the work of art itself and has its existential ground in that" while aesthetic value refers to "something which manifests itself only in the aesthetic object and at a particular moment which determines the character of the whole."³ While this distinction makes sense, I tend to agree more with James Liu's comment: "The distinction is necessary for analytical purposes, but in practice it is difficult to talk about a poem as 'a work of art' without at the same time talking about it as an 'aesthetic object', since one can only know the poem qua 'work of art' through one's own concretization of it qua 'aesthetic object'."⁴ While in the preceding chapters I examined from a linguistic and artistic perspective the total worlds of each of the two poets' whole corpus, the conglomeration of all the individual works that they created, in this chapter I will concentrate on two lyrics, one from each of the poets. The purpose is to demonstrate how stylistic analysis can at once be an aesthetic as well as linguistic and literary analysis, and

how the resultant analysis can provide a fuller account of the stylistic features of the poetry of both Li Yu and Li Qingzhao.

The stylistic analysis in the preceding chapters is mainly, although by no means exclusively, concerned with Li Yu's and Li Qingzhao's poetry itself, especially its linguistic structure, and the dialectical relationship between the linguistic structure of their poetry and its artistic function, since it is the former that enables it to fulfill the latter, and it is the latter that very often determines the former. In this chapter, however, the focus will be on the immediate aesthetic effects of their poetry on the reader by describing the beauties of their poetry and the pleasures it affords the reader. In other words, whereas the previous two chapters laid emphasis on the artistic value of their poetry, this chapter will pay more attention to the aesthetic value of their poetry, and the relationship between the artistic and aesthetic values.

It is necessary to point out here that a reader's response to aesthetic qualities is very individual and personal. It is not the intention of this thesis to suggest that other readers of the poetry of Li Yu and Li Qingzhao will experience exactly the same aesthetic effects as described in this chapter. The following quotations will illustrate the point:

"You are not the fish, how do you know the fish is happy?"

"Don't people get different feelings upon observing the same objects"

The first quotation is taken from a story in Zhuangzi's "Qiu shui pian" ("Autumn Floods")⁵. One day Zhuangzi and Huizi were taking a walk by a river, and they saw fish swimming leisurely and freely. To Zhuangzi this was a happy state of being, so, he said that the fish was happy. Huizi, however, questioned him: since Zhuangzi was not the fish, how could he possibly knew the fish was happy?

⁵ See Zhuangzi, c. 17.
The second quotation was taken from Fan Zhongyan's "Yueyanglou Ji" ("Composed upon Yueyang Tower")\(^6\). After describing the beautiful scenery at Dongting Lake, Fan commented that many men of letters had been to this place, but the feelings and thoughts the lake evoked in people were not all the same.

The aesthetic concepts and standards also differ from one culture to another. For instance, 'moth-like' eyebrows ("e mei") are considered a beautiful feature for women, and very frequently appeared in traditional Chinese literary writing, but this image may not evoke any pleasant associations for Westerners at all. For the same reason, when British read Shakespeare's line "Shall I compare thee to a summer's day?"\(^7\), they can associate the pleasant summer day with love, but for people in the Southern parts of China, where it is terribly hot and humid, summer is but an ordeal, and hence very hard to arouse the same agreeable feeling.

Social conventions and literary traditions, therefore, influence people aesthetic judgement. However, there is another side to the same coin: appreciation of the beautiful is at the same time a psychological activity, and human psychological structure can be viewed as a product of the accumulation and condensation of historical experience. Despite differences there should still be a common ground, whereby people can communicate with each other. Beautiful sceneries, such as birds singing and flowers giving forth their fragrance on a fine spring day, will be pleasing to people of all cultures. This also accounts for the fact that the art and literature of eras so remote from ours still accord with the sentiments and interests of people today, and that works by foreign writers also touch the right chord of Chinese people so that they shed tears over the heartrending story of murder and revenge in Shakespeare's *Hamlet*, and laugh at the grotesque absurdity and comic extravagance of Gogol's hilarious comedy *the Inspector-General*.

The analysis of the aesthetic effects in the poetry of both Li Yu and Li Qingzhao, is based on the above understanding that the aesthetic

\(^6\) Fan Zhongyan (989-1052) was a minister and writer of the Northern Song. See
\(^7\) This is the opening line of Shakespeare's sonnet xviii.
appreciation can be at once an individual and universal experience, universal in the sense that people from the same cultural background at least share some basic aesthetic conceptions and standards. According to traditional Chinese aesthetics, for instance, there are two types of beauty - masculine, which is associated with vigour and power, and feminine, which is associated with grace and elegance. Chinese people would generally agree that "sturdy steeds, autumn wind, north of the Great Wall" represents the former, while "apricot blossoms, spring rain, south of the Yangtze River epitomizes the latter.

This chapter consists of two sections. Section 5.1 includes a general survey of the relationship between Chinese poetry and painting, and an investigation of the similarities between the monumental landscape painting of the Northern Song and haofang poetry, between the landscape and flower-bird brushwork of the Southern Song and wanyue poetry, and between freehand brushwork of expressionism and the poetry of both Li Yu and Li Qingzhao. Section 5.2 explores, by way of illustration, the overall aesthetic effects of the poetry of the two poets in relation to its linguistic choices and literary significance.

5.1. The Relationship between Poetry and Painting

The affinity between poetry and painting has been observed by Chinese artists and scholars since ancient times. A lot has been written about the relationship between the two. Confucius' (551-479 B.C.) remarks in the following dialogue is one of the earliest literary reference to painting:

Tse-hsia said, 'What does this line [in the Book of Poetry] mean? It says, "How winning her smiles! How attractive her eyes! And the white (su) makes up the pattern."'
Confucius replied, 'In the art of painting, the white powder is applied last.'
'Do you mean that the rituals should come last?'

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'Oh, Ahshang, you have suggested a point here. You are worthy to discuss the *Book of Poetry*.8

The most influential comment on the typical relationship between poetry and painting is perhaps the one made by Su Shi (1036-1101) on Wang Wei's (699-761) verse and painting: "Read carefully the poems of Mo-chieh (Wang Wei), and you will see that there are paintings in his poems. Look carefully at the paintings of Mo-chieh, and you will find that there are poems in his paintings."9

Shi Dao's remarks also shed light on the relationships between the two:

The picture in a poem comes from the writer's own feelings. It follows that the picture in a poem cannot come from imitating Chang or imitating Li. The poetry in a picture is born of a certain moment and surroundings. It follows that it cannot be produced by a *tour de force*. A real inspiration comes to the mind like an image upon a mirror. It is never deliberately thought out. People nowadays do demean and defile the arts of poetry and painting.10

Shen Zongqian's comparison between the structure of painting and literary writing is also very revealing: "in painting, the important thing is the main lay-out (*k'au-he*, 'open and closed'), like the running theme of a literary composition. In between, there are the main theme and the foils, the transitions, the developments, the omissions and hidden implications to consider."11

8 *Analects*, Bk. III, trans. Lin Yutang, *The Chinese Theory of Art* (1967), p. 21. Li Yutang explained in the footnote that "in the poem, the *su* (white powder) refers to the lady's make-up (*hsien*), which is interpreted as giving pattern to the whole."

9 Ibid, p. 95.


The relationship between Chinese poetry and painting is also very often explored by modern critics: Zhu Guangqian, Zong Baihua, Yuan Xingpei, and Li Zehou, to name only the few. Qian Zhongshu's essay "Zhongguo shi yu Zhongguo hua" is certainly one of the best studies on this subject. The relationship between Chinese poetry and painting is also investigated by many overseas scholars: Hans H. Frankel sees paintings as soundless poems and poems as paintings in sound; Susan Bush examined the poetry-painting relationships through the Chinese literati's views on painting, and Wai-kam Ho wrote "The Literary Concepts of 'Picture-Like' (ju-hua) and 'Picture-Idea' (hua-i) in the relationship between Poetry and Painting." A few other names are also worth mentioning here: James Cahill, who has written brilliant books on the relationships between the two, Francois Cheng, who has made extensive studies on the subject and written at least two books in French, and Simon Leys, whose essay "Poetry and Painting: Aspects of Chinese Classical Aesthetics", as its title suggests, examines the relationship between Chinese poetry and painting in a broad context of Chinese Aesthetics. He observes that "the aesthetic principles and expressive techniques of poetry have a pictorial character. The aesthetic principles and expressive techniques of painting have a poetical character."  

12 See, for example, Zhu Guangqian's five-volume work Zhu Guangqian meixue wenji, which includes, among others, his well-known work Xifang meixue shi (Shanghai: Shanghai wenyi chubanshe, 1982); Zong Baihua's Meixue yu Yijing (Beijing: Renmin chubanshe, 1987); Yuan Xingpei's Zhongguo shige yishu yanjiu (Beijing: Beijing Daxue chubanshe, 1987); Li Zehou's Huaxia meixue (Beijing: Zhongwai wenhua chuban gongs, 1989). And also his most popular book Meide licheng, which was translated into English by Gong Lizeng, the Path of Beauty: a Study of Chinese Aesthetics (Oxford: Oxford University Press, 1994).

13 This essay can be found in Jiu wen si pian (Shanghai guji chubanshe, 1979).

14 See his article "Poetry and Painting: Chinese and Western Views of Their Convertibility," Comparative literature 9, no. 4 (Fall 1957), pp. 289-307.


17 For example: The Lyric Journey: Poetic Painting in China and Japan (Cambridge, Mass.: Harvard University Press, 1996.)


While most of the above studies provide general observations on the relationships between Chinese poetry and painting, the rest of this section will focus on the aesthetic features embodied in the poetry of both Li Yu and Li Qingzhao, through comparisons between different styles of painting and major schools of poetry during the Song Dynasty. This study does not intend to suggest any direct links or influences of Chinese painting on the poetry of both Li Yu and Li Qingzhao. It merely tries to show some similarities and differences between the two Lis' poetry and Song painting in terms of aesthetic effects. Poetry and painting are after all "sister arts", and what the two have in common, more than anything else, is that both are the result of artistic creation and the object of aesthetic appreciation.

5. 1. 1. The Monumental Landscape Painting of the Northern Song and Haofang Poetry

Three major styles of paintings developed during the Song Dynasty: the Monumental Landscape Painting, the Flower-bird Brushwork, and the Freehand Brushwork of Expressionism. "Monumental landscape painting reached its apogee around the middle of the eleventh century". 20 The artists of this type of painting tended to believe that the main function of painting was the realistic representation of nature. They might have differed in certain aspects, but shared one fundamental principle in common: to achieve a formal resemblance and a convincing replica of nature. Monumental landscape paintings present objective, panoramic pictures of nature, depicting the vastness and multiplicity of the natural world, especially mountains, rivers and trees. Song masters depict nature with such compelling realism that the beholders of the painting are drawn into it, to experience almost the same sort of feelings that they would have if they were to wander in the mountains themselves. The picture is normally filled with layers of mountains and trees and soaring monoliths. It is at once substantial in content and indefinite in meaning. It conveys the demeanour of the time and philosophy of life in general rather than

revealing the artist's own personality. The size of the objects being painted, the grandeur of the presentation, the lofty ideas conveyed, and the power and energy embodied in the picture render the monumental landscape painting a beauty of sublimity. Guan Tong and Fan Kuan$^{21}$ and Guo Xi are representative artists of this style of painting.

These aesthetic features of the monumental landscape painting can also be found in most *haofang* ci-poetry. When the poetry of Li Yu and Li Qingzhao was analysed in the previous chapters, the stylistic characteristics of both *haofang* and *wanyue* poetry were also introduced. In terms of artistic and aesthetic effect, *haofang* poetry, like monumental landscape painting, is characterized by verisimilitude, vastness, grandeur, multiplicity and sublimity. To show more clearly the similarities between the style of *haofang* poetry and that of the monumental landscape painting, I will cite here again a few lines from Su Shi's lyric "Nian nu jiao" and Xin Qiji's "Qingping le".

**Nian Nu Jiao (Charm of a Maiden Singer)**

The great river flows east,
Roaring waves wash away,
The gallant heroes of a thousand ages...
Jumbled rocks penetrate the sky,
Terrifying waves beat on the shore,
Rolling up a thousand heaps of snow...

念奴嬌
大江東去，浪濤盡，千古風流人物...
亂石穿空 驚濤拍岸 卷起千堆雪

**Qing Ping Le (Pure, Serene Music)**

All my life, north of the passes and south of the Yangtze River,

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$^{21}$ Each of the two has his own distinctive style as well. In fact, together with Li Cheng, they represent three chief exponents of Northern Song landscape painting. While Fan Kuan's painting is known for its power and grandeur, and Guan Tong's is known for its precipices, while that of Li Cheng is characterized by its distance and space. For more detailed introduction to theses and other artists, see Chapter Nine ("Song yuan shanshui yijing") of Li zehou's *Meide licheng* (Taibei: Jinfeng chubanshe, 1987).
Returning home with grey hair and old looks,
Under a cloth quilt on an autumn night in my dream,
Before my eyes are ten thousand li of rivers and mountains.

If we compare these two lyrics with the two monumental landscape paintings, it is not hard to see the similarities between them. Fan Kuan's "Travellers among Streams and Mountains" dated 1000 (Plate 1), reveals a sense of tactile immediacy and realism. "The composition is divided into three separate stages - foreground, middle distance, and background - and the towering peaks above are arranged almost symmetrically."22 Guo Xi's (fl.1020-90) "Early Spring", dated 1072 (Plate 2), also creates an impression of grandeur and power, although it is more complex and unified than Fan Kuan's work. "This new effect is achieved largely through a sophisticated use of ink wash, which as mist or vapour softens and blurs the mountain silhouettes it even as unites them".23 These two paintings illustrate the typical characteristics of the Northern Song Monumental painting, which is marked by realism, macrocosm and power. The sense of power and magnitude, though achieved through different channels, and varies in degree, is where the similarity lies between the aesthetic effect of the Monumental painting or haofang poetry and that of the poetry of Li Yu and Li Qingzhao.

A significant difference between the poetry of both Li Yu and Li Qingzhao (and also many haofang poets) and the monumental painting is the presence or absence of self. As revealed by the analysis in the preceding chapters, the two Lis' lyrics are marked by a very strong subjective rhetoric, or personal voice. The aesthetic ideal the Northern Song painters sought to achieve, however, was the broad and lasting representation of life and nature in general rather than a momentary effect of an isolated

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22 See Wen Fong, Sung and Yuan Paintings, p. 22.
23 Ibid.
Plate 1.
Liang Song huihua vol. 1. 两宋绘画 (上)
Zhongguo meishu quanji 中国美术全集
scene. The pictures they presented were usually rich and full, but there is a lack of self - a lack of specific or definite subjective feeling.

5. 1. 2. Landscape and Flower-bird Brushwork of the Southern Song and Wanyue Poetry

As the Northern Song moved towards the Southern Song, aesthetic conceptions and standards started to change. Gradually, the incredible grandeur of the Northern Song monumental mountains as seen in the works of Fan Kuan and Guo Xi was replaced by a more intimate vision that prefigures the development of the Southern Song period. Chao Lingjiang (fl.1070-1100) was considered to be the forerunner of the typical Southern Song landscape style because of his departure from Northern Song monumental realism. Northern Song critics found his works effeminate (or more 'beautiful' as apposed to 'sublime' in Western aesthetics) in comparison to the monumental landscape still current at that time. By the middle of the twelfth century, a definite mode of landscape style was established at the Painting Academy. Compared with the Monumental painting of the Northern Song, the Southern style of painting often presents a narrow corner of nature. All things the Chinese ever loved about nature can be found there, but within a narrow space; it is intimate and secluded, attributes shared by wanyue poetry. "Scholar by a Waterfall" (Plate 3), a painting by Ma Yuan (fl. 1190-1225), a leader of the Academy in his time, represents the quintessence of the Southern Song sensibility. Every gesture, every branch, leaf, and pine needle, every wrinkle in the rock, in his hand is a superb aesthetic statement. There are no layers of towering mountains, there is only a scholar accompanied by his servant taking a quiet stroll in a garden in Hangzhou. The scenery is intimately familiar: Hangzhou, above all else, was a city of unsurpassed beauty with lakes, parks, waterfalls, and pavilions. A similar style is found in Xia Kui's (fl. 1190-1225) "Moon Floating on the Pine Brook" (Plate 4), although the latter is more natural and less restrained. The Southern Song artists viewed nature through the microcosm of a single pair of trees, one or two rocks surrounded and contained by an all-pervasive void.
Plate 3.
Wen Fong. Sung and Yuan Paintings.
The style of the poetry of Li Yu and Li Qingshao is akin to the Southern style of painting, even though they are not from the South. There are plenty of references to the Southern style in their works, which is characterized by its vivid expressions and its emphasis on the natural scenery. While the Northern style is more similar to Western art, with its strong geometrical forms and linear perspective, the Southern style is more Chinese in its use of brushwork and its depiction of the landscape's beauty.

Plate 4.
Liang Song huihua vol. 2. 两宋绘画 (下) Zhongguo meishu quanji 中国美术全集 (Beijing: Renmin meishu chubanshe, 1989.)
The style of the poetry of Li Yu and Li Qingzhao is akin to the Southern style of painting, especially that of Xia Kui: the feeling of intimacy, tenderness and sensitivity, and the limited plane of painting, yet plenty of empty space. However, there are still differences between the two. At the Painting Academy, despite some earlier scholar-painter's radical attacks on representative likeness, formal realism was very much alive in the early thirteenth century. Although, compared with the Northern Song artists, the Southern Song artists expressed more personal feelings, the painters of the academy, preoccupied with the criteria and standards of the time, still could not be as free and spontaneous in their creation as Li Yu and Li Qingzhao. Another thing is that the mood of the paintings of the Southern style tended to be self-contained, which is a feature rarely found in the works of Li Yu and Li Qingzhao.

Just as the Southern Song landscape painting share similar stylistic features with wanyue poetry, another very outstanding artistic form in the Song Dynasty that reveals similar traits is the fine brushwork of flowers and birds. This kind of painting is marked by delicacy and realistic details. It is closely associated with the Academy paintings of the imperial court, and had an impact on the landscape painting of the time. However, the flower-bird brushwork, as its name suggests is often confined to the presentation of flowers and birds. It is normally much narrower than monumental landscape painting in subject matter and theme, forming a striking contrast with its broad vision. The limited presentation of the objective world is accompanied by sensitive, tender and pliable brushwork. There is, however, also a lack of the artist's own personality. The painting "The Scent of Ripe Apples Attracts Birds" (Plate 5), attributed to Lin Chun, may demonstrate the major features of this type

24 This style of painting is known as gongbi, which is one of the two major schools of traditional Chinese painting. The other one is known as xieyi, characterized by vivid expressions, as demonstrated by literati paintings in the ensuing section. While gongbi painting is similar to Western realism, xieyi painting resembles Western impressionism. See Wu Lifu 伍蠡甫, Zhongguo hua lan yanjiu 中国绘画研究 (Beijing: Beijing Daxue chubanshe, 1983); Liang Song hua hua 1984, vol. 2. 鈞陽繪畫 (下) in Zhongguo meishu quanji 中國美術全集 (Renmin meishu chubanshe, 1989); Li Zehou 李澤厚 "Song yuan shanshui yijing" in his Meide licheng 美的旅程 (Taipei: Jinfeng chubanshe, 1987), chapter 9; Zong Baihua 宗白華, Meixue yu yijing 美學與意境 (Beijing: Renmin chubanshe, 1987), pp.98-103;
of painting: the immaculately executed details and beautiful colours. Compared with the monumental landscape painting, the fine brushwork has an effortless quality. The aesthetic qualities of this type of painting...
of painting: the immaculately executed details and beautiful colours. Compared with the monumental landscape painting, the fine brushwork has an effeminate quality. The aesthetic qualities of this type of painting echo those of *huajian* and *wanyue* poetry: limited scope with formal resemblance and delicate appearance of rich details and colours. The *huajian* poet Wen Tingyun’s "Geng louzi" and the *wanyue* poet Yan Shu’s "Qingping le" will illustrate this point.

**Geng Lou Zi (Song of Water Clock at Night)**
Willow twigs are long, Spring rain sparse.
Beyond the flowers, the distant sound of the clepsydra.
Startling the pass geese, alerting city crows
The golden partridges on the painted screen.

更漏子
柳絲長，春雨細，花外漏聲遲遞．
鴻塞雁，起城鳥，畫屏金鹧鸪．

**Qingping Le (Pure, Serene Music)**
Autumn wind light and slight,
Night after night *wutong* leaves fall.
Easily drunk on the first sips of the green wine,
On a pillow by the small window sound sleep.

Crepe myrtle and red hibiscus wither and fall,
But the setting sun shines on the banisters.
It’s time swallows in pairs return home,
The screen was slightly cold last night.

清平樂
金風細細，夜夜梧桐墜，緑酒初嘗人易醉，一枕小窗濃睡．
紫薇朱槿花殘，斜陽卻照欄干．雙燕欲歸時節，銀屏昨夜微寒．

Despite their differences, all kinds of paintings including landscape and flower-bird paintings discussed so far share one thing, though to different extents: the focus on the representative likeness, and consequential lack
of personality, and spontaneity. Yet, personality and spontaneity are striking characteristics of the poetry of Li Yu and Li Qingzhao. In this regard, we find a closer link between the style of the two poets and that of literati painters of the Song Dynasty.

The flower-bird brushwork mentioned above only represents one style, which is closely associated with the Painting Academy. If one looks at some other literati paintings, such as those by Su Shi (1037-1101) and Wang Tingjun of the Jin Dynasty (active around 1176?), one will notice a quite different aesthetic effect. This leads us to another style of painting.

5. 1. 3. Freehand Brushwork of Expressionism and the Poetry of Li Yu and Li Qingzhao

If the monumental landscape painting and haofang poetry are characterized by masculinity and sublimity, and the fine brushwork and wanyue poetry by femininity and exquisiteness, the third type of beauty combines elements of these two, but at the same time is also different from both of them. It is characterized by vivid expression and bold outline.

After Tang, formal likeness was never claimed as the true artist's goal. The artists were more concerned with the real nature of things or with the description of mood. Poetry was considered by many as an expressive outlet for the poet. Su Shi, for instance, emphasized the expressive function of art, although he did not absolutely deny the representational aspect of art. Instead of focusing on the description of the external world, artists would concentrate on reflecting their inner world.

Freehand brushwork of expressionism advocated by Su Shi and Mi Fu (1051-1107) and Mi's son Mi Youren (1086-1165) became very popular among literati painters of the Southern Song. No matter what they painted, landscape or flower-bird paintings, they always put more emphasis on expression than on representation, more on the personality of the painter than on the painting itself. Although the literati painting did not reach its acme until the Yuan Dynasty (1234-1368), with the four great
artists Huang Gongwang (1269-1354), Wu Zhen (1285-1354), Ni Yunlin (1301-1374), and Wang Meng (1309-1358), who best represented the expressive trend of the time, Song literati artists certainly contributed to this aesthetic principle. This is how Li Zehou evaluates the expressive quality in both Southern Song literati painting and its Yuan counterparts.

As might be expected, literati painting was characterized by a literary flavour. If Southern Song painting represented a fusion of formal and spiritual resemblance and of realism and poetic flavour, the two pairs of opposites existing in harmony, the influence of the social atmosphere and the psychology of the Yuan literati tilted the balance heavily towards the spiritual and the subjective.25

Take Mi Youren's painting "Cloudy Mountains (Plate 6) for example, it is very different from the Northern Song realistic landscape painting: there is not much formal likeness, but a personal voice - the cloudy peaks could be seen as signs of the interior peaks and valleys hidden in the painter's heart and soul. Similar qualities are found in the Southern Song flower-bird paintings, although, most of them are still restrained, and the feelings of the artists are often implied (Plate 7). This characteristic - delicate, graceful yet restrained - reveals a close connection with wanyue poetry, while the harmony between delicate descriptions of scenes and lyrical expression of feelings is akin to the poetry of both Li Yu and Li Qingzhao.

Besides, a good literati painting can be appreciated just as much for its symbolic associations as its visual appeal. Almost everything - a branch of plum blossoms, a grove of bamboos, a cluster of chrysanthemums, a ray of moonlight, an expanse of flowing water etc. - can be endowed with symbolic significance acquired from conventional usage over hundreds of years, as well as from each object's own inherent qualities. This symbolic nature adds sophistication and profundity to the painting. As observed in the last two chapters, the symbolic connotations are also very rich in the poetry of Li Yu and Li Qingzhao.

Plate 6.
Wen Fong. *Sung and Yuan Paintings.*
Plate 7.
Liang Song huihua vol. 2. 两宋绘画 (下)
Zhongguo meishu quanji 中国美术全集
The best of the literati paintings, however, not only possesses the above-mentioned two qualities - a strong subjective expression and a rich symbolic association - but also marked by a natural and spontaneous style, as shown in the flower-bird paintings by some earlier literati painters such as Su Shi and Wang Tingjun. Indeed, some of the qualities literati painters valued most in a painting were spontaneity, naturalness and a grand sense of abandon. Su Shi and Wang Tingjun's paintings (plates 8 and 9), for example, though apparently very simple, are characterized by bold and spontaneous feelings, impassioned and forceful expression, and natural and unrestrained style, which are also found in the poetry of Li Yu and Li Qingzhao.

From a broad point of view, at the end of the eleventh century a new taste appeared in all arts, including poetry, calligraphy and painting. It was initiated by Su Shi and his friends. In prose, Ouyang Xiu (1007-1072) revived Han Yu's *guwen* style, which stood for classic simplicity. In poetry, simple diction was preferred to the floridness of late Tang, which had been imitated by the early Song court poets. Colloquial words were now used: as Su Shi said, "Everyday words, the language of the street—all can be used in poetry. The only thing that is required is skill in using them".26 A new simplicity was aimed at in poetry by Ouyang Xiu's friend, Mei Yaochen (1001? -1060), who remarked:

In writing poetry, there is no past or present;
The only hard thing is to be calm and easy (pingdan, "bland").27

This blandness or simplicity could be far from boring, for Ouyang Xiu described Mei's poetry in these terms:

His diction grows fresher and cleaner than ever;
His thought becomes profound with age.
He is like a beautiful woman.

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27 Ibid., p. 36.
Plate 9
Liang Song huihua vol. 1 两宋绘画 上
Zhongguo meishu quanji 中国美术全集
Whose charm does not fade with the years.
His recent poems are dry and hard;
Try chewing on some—a bitter mouthful!
The first reading is like eating olives,
But the longer you suck on them, the better the taste.\textsuperscript{28}

As discussed earlier, the pictorial character of the aesthetic principles and expressive techniques of Chinese poetry reveals its close affinity to painting. Such a close relationship between poetry and painting is a unique characteristic of Chinese painting, and is not often found in other cultures. The two arts share the same images and these images tend to be traditional or conventional - but a great artist always manages to express his individuality in an essentially conservative artistic milieu - and the fact that poetry and painting shared the same traditional images suggests a similarity in the creative process of both arts. Chinese poetry and painting, and sometimes also calligraphy, are complementary elements of an aesthetically integrated creation.

It is exactly because of this close link that this thesis brings the discussion of painting into analysis of the poetry of Li Yu and Li Qingzhao. Through comparison, a clearer picture of the aesthetic quality embodied in the poetry of both Li Yu and Li Qingzhao emerges: it strikes us as a landscape painting with a sense of power and strength, similar to Monumental painting of the Northern Song; an appearance of tenderness and delicacy, akin to the Southern Song paintings; as well as a voice of individuality and personality, and a manner of naturalness and spontaneity, which are very close to some literati paintings. Indeed, the poetry of both Li Yu and Li Qingzhao is characterized by a harmonious fusion of grace with strength, of outward beauty with inward qualities. These features will be further illustrated in the next section.

\textsuperscript{28} Ibid., pp. 36-37
5.2. The Relationship between Aesthetic Effects, Linguistic Choices and Literary Significance

Literary interpretation, criticism and appreciation involve a complex process. An initial intuitive response to a literary text will call our attention to those elements that have left a strong impression on us, and will prompt us to have a closer look at them to find out what it is that has such an aesthetic effect on us; to ensure a more systematic and consistent analysis we rely on a linguistic approach, which will not only help us to build up a valid interpretation, but also justify our initial response on similar grounds, which by this time has become more mature and sophisticated. Linguistic awareness will enhance our artistic sensitivity, which in turn will alert us to more significant elements in the text, and the cycle goes on and on. Poetic interpretation thus becomes a tri-stratal analysis, which involves linguistic description, literary criticism and aesthetic appreciation, as well as an open-ended spiral of infinite reinterpretations in which our response to the pictorial character of Chinese poetry plays an important and, indeed, an indispensable part. Because the imagistic and psychological enhancements of the picture are expressed in words, they affect the viewer on a subtler level than the purely visual, and deepen his/her experience of the total work of art.

This section will be devoted to a discussion of the overall aesthetic effects of the poetry of Li Yu and Li Qingzhao based on a stylistic analysis of two lyrics, which will be discussed in detail, line by line.

5.2.1. A Detailed Analysis of Two Lyrics

**Lang Tao Sha (Ripples Sifting Sand)**
Beyond the curtain there's the patter of rain
Spring (mood) is waning.
My quilt can't endure the cold just before dawn.
In my dream, not knowing I'm a stranger,
For a moment, I indulge in pleasure.
Don't lean alone against railings,
The boundless land,
Bidding farewell is easy; meeting again hard,
Flowing water, fallen flowers - spring's gone,
From heaven and earth.

浪淘沙 (Li Yu)
簾外雨潺潺，春意阑珊，羅衾不耐五更寒。夢里不知身是客，一晌贪歡。

獨自莫憑欄，無限關山，別時容易見時難。流水落花春去也，天上人間！

Beyond the curtain there's the patter of rain, (1)
Spring (mood) is waning. (2)

Textual meaning. In terms of the Theme-Rheme structure, The Theme in these two lines contains respectively the "curtain" and the "spring (mood)", both of these lexical items are highly frequent in Li Yu's poetry. By putting these words in the position of Theme, the poet makes clear to the reader the nature of his underlying concerns. The word "curtain" brings the feeling of intimacy to the poem, a quality shared by many wanyue lyrics. Rain, just like wind often performs a double function in Li Yu's poetry: suggesting the destroying force of nature as well as creating a chilly and gloomy atmosphere. The second line is in tune with this atmosphere - spring is almost over.

Experiential meaning. Line (1) contains a relational process with the verbal phrases describing the attribute of the carrier - the rain. An onomatopoetic device is used to present a vivid image of the sound of the rain. Line (2) contains a material process with spring mood as the actor.

My quilt can't endure the cold just before dawn. (3)

Experiential meaning. This is a material process, however, the actor is not a person but the quilt. This is an example of poetic empathy. By saying that the quilt cannot endure the coldness, the poet enables the reader to build a mental picture of the reality of the poet's world: he was cold,
very cold, and the quilt was not sufficient to protect him. This not only refers to the natural phenomenon as suggested by the two sectors of time: the end of spring and just before dawn, but also the state of mind of the poet at the time - he is very cold inside, and no quilt can keep him warm. This tactile image, along with the chilly and gloomy atmosphere created in the first two lines, intensifies the cold emotions inside the poet without a deliberate effort.

Interpersonal meaning. The poet's opinion is highlighted in the mood element in the clause, namely "can't". So the interpersonal meaning of this clause reinforces the subjective rhetoric of this line.

In my dream, not knowing I'm a stranger, (4) For a moment, I indulge in pleasure. (5)

Textual meaning. "In my dream" being a marked Theme, is highlighted. The word "dream", as I discussed in the preceding chapters, is a recurrent motif in Li Yu's poetry. Like the image of the moon, it represents a dimension of lyrical consciousness in Li Yu's poetry - a contrast between present and past. The dream represents the good old days, or the ideal world, full of sweet and happy memories of the past. The dreamland thus has become a refuge from his loneliness and pain, where his tormented psyche can be consoled. Of course what is really tragic is the fact that life is even more unbearable when he wakes up to the cruel reality, but at the same time he is in desperate need of that moment of pleasure, without which life would be utterly unbearable. This 'catch twenty-two' situation accompanied him until his death.

Experiential and Interpersonal meanings. In terms of experiential meaning, line (4) is a mental process. The poet was able to seize a moment's pleasure only because he did not know that he was in a strange land, But, most of the time he could not fall asleep, and hence aware of the lack of identity in wakefulness. The lyrics moves from surrounding scene in lines (1) and (2), gradually to the perceiver in lines (4) and (5). The poet implied his wakefulness through the rich images in the first three lines: the visual image of "curtain", the audile image of "the patter of rain", the tactile image of "the cold". These images create an evocative
nightscape with a mood of distress. The poet's momentary indulgence in
his dream-world, therefore, is totally different from the hedonism of
pleasure-seekers, who live in reality. Life for Li Yu as a captive was
nothing but a living hell. The mental process of "not knowing" and what
it entails reveal the poet's strong desire, and makes the overtone of the
lyric poignantly more tragic.

Don't lean alone against railings, (6)
The boundless land, (7)

**Experiential meaning.** "Lean against railings" constitute a material
process, and at the same time is an image. In Chinese poetry, the effect of
imagery often depends on symbolic significance and emotional
associations as well as visual appeal. This image, producing a forlorn
atmosphere, might look very conventional, it is, however, not inhabited
by groundless melancholy and ennui, as often found in the poetry of
_huaqian_ and some _wanyue_ poetry. The next image "the boundless land"
reminds us of two other lines in his "Lang tao sha": "Forty years reign of
the country / Three thousand _li_ of land with mountains and rivers", which
embody a wide compass of space and time. The colossal temporal and
spatial perspective highlights the dominant theme, which is not confined
to the experiences of the inner chambers, not just associated with the
inevitability of separation, the irrevocable passing of time, and nostalgia
for past joys, which are very common in _wanyue_ poetry, but is extended to
embrace the historical dimension of a kingdom and the vast extent of an
empire. The old and conventional, or hackneyed image is thus endowed
with fresh force and significance. The images he uses are specific enough
to be personal and at the same time general enough to be all-embracing.
The strong lyrical voice is further enhanced by the use of the negative
auxiliary verb "don't" (mo).

Bidding farewell is easy; meeting again hard, (8)
There is an internal antithesis within this line; and the Themes are of
contrast - "bidding farewell" and "meeting again". The relational processes
in these two short clauses reinforce this contrastive meaning; one is easy
while the other hard. His kingdom was easily taken over by the Northern
Song, and he himself was reduced to a prisoner; and it would be very
difficult and, indeed, impossible, for him to go back to his capital. How much pain and how much remorse are implied in this state of helplessness and despair!

Flowing water, fallen flowers - spring's gone, (9)
From heaven and earth. (10)
The feeling of helplessness and despair is even more prominent in the last two lines of this lyric. The material process realized by the verbal phrase "has gone" constitute an kinaesthetic image. The visual images of water and flowers are also endowed with a dynamic quality by their modifiers "flowing" and "fallen". The static visual images primarily imply temporal duration and the kinaesthetic images primarily imply spatial change. However "water" and "flower" also involve spatial location while the action or movement embodied in the verb "go" also involves a temporal process. We find in the images of this line, therefore, a co-existence of time and space - spatialization of time and temporalization of space. This spatio-temporal dimension gives rise to the 'lifelike tone and atmosphere' (qiyun), the force of movement and the space that allow the poet's emotions to move back and forth. The emotions come together in the last line of the lyric, where the compass of imagery and the broadness of vision are highly condensed in the striking image of "from heaven and earth". The distance between heaven and earth means a polarization, which is a true reflection of the drastic and devastating change in Li Yu's life from an emperor to a prisoner. It also means a vast void, where luminosity appears, from which meanings radiate in all directions.

The whole lyric has a very strong expressive bent. The undercurrent of emotions moves actively first in the present as in line (1) to (3), where the chilly and gloomy atmosphere permeates, then back to the good old days as in line (4) and (5) to break loose from the tension created in the previous lines. Then in the second stanza the emotional current flows to the present again as in line (6) and (7), followed by a reference to the past in line (8). These dynamic movements of the undercurrent accumulate naturally to a strong surge of emotion that reaches its climax in the last two lines of the lyric, which reveal Li Yu's deep understanding of human life. These dynamic movements of lyric lines, this deep understanding of
life and universe as well as the spontaneous overflow of emotions, remind us of Shi Dao's (1641- c. 1717) comments on the movement of the wrist in painting: "Give it life and lustre by circular movement and bends, and by stopping movement give it spaciousness... it lifts and dips in sudden turns, breaks loose or cuts across, like the gravitation of water, or the shooting up of a flame, naturally and without the least straining of effect. In this way it penetrates all inner nature of things, gives form to all expressions, never away from the method, and gives life to all."²⁹

Zhe Gu Tian (Partridge Sky)

The cold sun, bleak and chilly, climbs the locked window,
The wutong should hate the frost at night.
After wine I prefer drinking bitter tea,
Awaking from a dream, I like smelling sweet incense.

Autumn is already over, and days are still long,
More miserable than Zhong Xuan's³⁰ yearning for the hometown far away.
It's better to drink till drunk just as before,
Don't be unworthy of the chrysanthemum in bloom at the Eastern fence.³¹

鷓鴣天
寒日蕭蕭上鎖窗, 梧桐應恨夜來霜.
酒闌更喜啜茶苦, 夢斷偏宜瑞腦香.
秋已盡, 日猶長, 仲宣懷遠更凄涼.
不如隨分尊前醉, 莫負東籬菊蕊黃.

The cold Sun, bleak and chilly, climbs the locked window, (1)
The wutong should hate the frost at night. (2)

In terms of mode, which is realized in the textual meaning, the Theme in the first line includes the sun. The word "Sun" is usually associated with

³⁰ Zhongxuan is the zi for Wang Can, one of the seven masters of Jian'an (169-220). He wrote a well-known poem "Denglou fu", in which he expressed his sad and depressed feelings resulting from the fact that he had to stay away from his native place for a long time, and that his talent was not appreciated and used.
³¹ This line may allude to Tao Yuanming's line "picking chrysanthemum by the eastern fence". See Section 1.2., Chapter One of this thesis.
warmth and brightness; in this context, however, because of the modifier "cold" in front of it, and "bleak" and "chilly" after it, the line is pervaded with a cold and sad atmosphere. The first line stands as the explicit point of departure for the whole poem, and provides the context for what follows.

Wutong is the Theme in the second line, which is also often associated with autumn, and in Li Qingzhao's poetry, as discussed in the previous chapter, this kind of tree has different shades of associations such as loneliness and chilliness. This cold atmosphere is intensified by the word "frost".

In terms of Tenor, which is expressed through the interpersonal meaning, the second line is marked by the use of Modulation "should". Personification occurs in this line since the subject is not a person but the tree, which, by definition, is not capable of possessing human emotions such as love or hate. By giving the human attributes to a non-human tree, the poet intensifies the pervasiveness of a subjective attitude.

In terms of Field, which is realized in ideational meanings, and in these two lines is realized in experiential meanings, the first line is a material process clause. The visual image of the "sun" is paradoxically modified by the tactile image of the "cold" (sun), which is made dynamic by the kinaesthetic image of "climbing" (shang) the window. If the Sun indicates a spatial dimension, the movement of the Sun suggests a temporal relation - the space-fact and a time-fact is unified in the visual event. The second line constitutes the mental process. Instead of event and action, this process focuses on the inner experience of feeling and thinking. However, the transitivity choice in this line is not a typical, congruent expression of the ideational semantic content; it is highly metaphorical. "Hate" is a transitive verb with the phenomenon "frost" as its object, the word embodies a very strong human feeling. Although the grammatical subject has the meaning role of 'senser' to the mental process 'hate', this participant is not animate, as might be expected in this context, but the non-human tree, we can reasonably assume that the poet is identifying herself with the wutong tree, or at least that she instills some
human capacity into the tree. This instance of projecting herself into the tree not only promotes poetic empathy, but also in turn enhances the subjective rhetoric in the poem. The visual images of the "cold Sun" and the "wutong" tree, and the processes they are involved in, together with the use of personification, create an ambience or atmosphere, that evokes an aura of feeling, a situation in which the reader may participate in completing the aesthetic experience of an intense moment.

After wine I prefer even more drinking bitter tea, (3)
Awaking from a dream, I simply like smelling sweet incense. (4)

In terms of textual meaning, the key word in the Theme of the third line is wine, and that of the fourth is a dream. As pointed out in the previous chapter, these two words with their associations occur so frequently in the poetry of both Li Yu and Li Qingzhao that they become predominant poetic themes. "Wine" and "dream" in Li Qingzhao's poetry are usually associated with loneliness, homesickness and the boredom that she found so hard to divert herself from. Other examples include her poem "Pu saman" ("Buddhist Dancers"), in which she wrote "where is hometown / forget only when drunk" , and "sobering up from the wine that's awoken spring sleep / The dream is far and can not bring me back" in her poem "Su zhong chang" ("Revealing Innermost Feelings"). Getting drunk or staying sober is a constant issue for Chinese poets, poems on drinking or related to wine are numerous. Most of such poems will, in one way or another, touch upon the fundamental question of whether to pursue fame and fortune or to withdraw from worldly strife, whether to show concern for and help others or only pay attention to one's own moral well being without thought of others. Li Qingzhao's works unmistakably tell us that she is closer to the former, and the move from the inner quarters to the outside world, from her own personal life to her concern for the fate of her country and the plight of human beings marks a break with the wanyue tradition. The word "dream" in Li Qingzhao's poetry, just as in Li Yu's, embodies an intensely lyrical motif linked with her remembrance of things past, the feeling of nostalgia. The Rheme structure of these two lines presents a detailed description of the poet's daily routine: drinking tea, enjoying incense. It is the Theme that is foregrounded: if the Rheme represents trivial things in life, the Theme embodies something much
more profound and significant. A stress, a kind of syntactic counterpoint, is thus set up in this Theme-Rheme configuration.

Syntactically these two lines are a perfect example of antithesis in Chinese poetry: The following is a literal rendering of these two lines:

After wine I even more like bitter tea, (3)
Awake from dream I simply favour fragrant incense. (4)

Here "wine" is parallel to "dream", "finish" to "stop", "even more" to "simply", "like" to "favour", "tea" to "incense", "bitter" to "fragrant", and this being the case the meanings of the words in the two lines, whether of similarity or of contrast, are brought together to form an organic whole. This feature may be very similar to what structuralists observe in English poetry. Samuel R. Levin, for instance, studied the coupling in a Shakespearean sonnet from a structuralist point of view, and concluded that the major function of couplings "is to unify the poem, this unity being due to the various and interlocking kinds of equivalence which lie behind couplings. But another result of the coupling principle as it is used in poetry is to make the poem memorable."

While Levin's remark may not be universally true, it, nonetheless, reflects the typical structural feature of Chinese antithesis - the parallel couplets. Chinese theories on parallelism are numerous. Bunkyu hifuron's work, already mentioned in Chapter 2, offers the most detailed and thorough study on all types of antitheses in Chinese poetry.

The interrelationships between line (3) and (4) adds another dimension to the interpretation of the meanings of these lines - cross reading. Such structural ingenuity and flexibility, animated as it is by the void, through which the "breath" circulates, give rise to meaning that radiates in all directions. In other words, as a result of both horizontal and vertical reading of these parallel lines, the meaning rises beyond linearity, forming constellations that create, through the linking of their 'beams', a vast field of meanings.

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As far as interpersonal meaning is concerned, the employment of the function words "even more" and "simply" in these two lines contributes to the lyrical voice in this poem.

In terms of experiential meaning, both these two lines fall into the category of mental process, or process of consciousness. The emphasis is on the inclination and preference as embodied in the verbs "like" and "favour" of the implied subject. Although personal pronouns are not used—which is very common in classical Chinese poetry, and which is in tune with the Chinese concept of losing oneself in the flux of events, the Way—there is clearly a lyrical voice emerging from the two lines. The experiential meaning of these two lines is enriched by the two function words "even more" and "simply". These words build a hypotactic structure to establish an explicit link between syntactic units, whereby subjective rhetoric is emphasized in the judgement of the speaker (that is as "even more" and "simply"). The function words and hypotactic structure, by virtue of connections, coherence and continuous impulse, often endow the poetry of both poets with a life force, just as 'texture and vein' (tiao, li, mai, luo) do to painting.

Autumn is already over, and days are still long, (5)
More miserable than Zhong Xuan's yearning for the hometown far away33. (6)

At textual level, The fifth line is further divided into two short clauses with parallel structures. "Autumn", as the Theme in the first clause, is a highly recurrent Theme in the poetry of Li Qingzhao in general. Autumn is often associated with chilliness, and because this word occurs in the position of Theme, its meaning is often highlighted. In this sense, it could be said that the choice of the Theme in the Mode is itself a stylistic choice: it is closely connected with the underlying themes of the poem, and is an integral element in the artistic unity of the work. The antithetic pattern of the two clauses brings a contrast or, indeed, a paradox: on one hand, autumn is over, and days are getting shorter, but on the other hand,

33 See note 30.
the poet felt the "days are still long". Here is an example of deviation, and because this clause is deviant, its meaning is foregrounded. In this context, time is not measured in the normal way, but according to what one feels - it is rather a psychological and emotional matter. If one feels that days wear on like years, it is not hard to imagine what kind of life one is leading. Just like "a grief ago"34, "days are still long" is justified on stylistic grounds.

The interpersonal function of these two clauses is realized in the two function words "already" and "still". The poet is using these words as the means of her intrusion into the poetic discourse. By mentioning the name of Zhongxuan in the second line, the poet sets up a relationship between herself and an earlier poet, that of similarity. We hear in this conscious comparison and evaluation a very clear personal voice of the poet.

When language serves for the expression of experiential meaning, it not only refers to the speaker / writer's experience of the phenomena of the real world, but also his experience of the internal world of his own consciousness, including his cognitions and perceptions. The two clauses of line five are relational processes. The use of function words "already" and "still" results in a hypotaxis of temporal relations, which strengthens the explicit rhetoric in the poem. Line six is also a relational process, in which the attribute is "miserable", and the carrier is, as often the case, omitted, but, nonetheless, easily inferred. The poet is comparing herself with Wang Can, who had to leave his native place in order to escape from the chaos caused by the Dong Zhuo Rebellion (A.D.193). His homesickness and misery were expressed in his poem "Climbing the Tower", which must have struck a sympathetic chord in the poet's heart. The comparative degree indicated by the function word "geng" intensifies her sad feeling.

Why not drink till drunk just as before, (7)

Don't be unworthy of the chrysanthemum in bloom at the Eastern fence. (8)
The literal translation of the first of these two lines should be "it isn't as good as drinking till drunk just like before", so both the lines are marked by negative adjuncts "isn't" and "don't", which clearly express the poet's personal preference, judgement and volition. At the surface level these two lines serve as a counter climax to the previous line - It would be better to drink as usual 'till drunk and not to be unworthy of the chrysanthemum in bloom. However the context already tells us that she is terribly sad and miserable; would she be in any mood to enjoy wine or the flowers? Yet does she have any alternative other than to get drunk or enter a dreamland, where and when she can at least steal a moment's comfort and pleasure? Without such a momentary world to escape into, life would be unbearable; but what would it be like to wake up to the cruel reality? These last two lines exemplify the traditional maxim of meaning beyond the words in a poem.

5. 2. 2. General Comments on the Overall Aesthetic Effects

Having analysed the two lyrics above, I wish to, first of all, summarize some of their shared characteristics before commenting on the overall aesthetic effects of the poetry of both Li Yu and Li Qingzhao. A very dominant feature of the two lyrics is the expression-oriented structure, with explicit rhetoric. This is achieved by various devices. The first is the choice of verbal processes. As analysed above, both the lyrics are marked by either mental or relational processes. Unlike material processes, these clauses are not focused on event or action, but on the description of either the senser or the carrier; the emphasis is on personal feeling, thinking and evaluation. Out of 10 clauses in Li Yu's "Lang tao sha", there is one mental clause and two relational processes. Li Qingzhao's "Zhe gu tian" is even more dominated by these two types of clauses: three mental process and three relational process clauses. Personification is used in one of the mental clauses "the wutong should hate the frost at night". Personification is Li Qingzhao's favourite device. By giving the attributes of a human being to a nonhuman object such as the wutong tree, the overwhelming significance of human emotion is emphasized. The second factor that
accounts for the lyrical voice is the choice of the hypotactic syntax through the use of function words that contribute to the logical meaning of the clauses. In Li Qingzhao's "Zhe gu tian", for example, instead of an accumulation of juxtaposed images with very few, if any, connectives to explain relationships between and among them, this lyric is embellished with quite a few function words, producing flowing syntax, which is in tune with the spontaneous overflow of emotions. The logical relations embodied in these function words give rise to the subjective rhetoric, and as a result, the meanings of the lyrics are made more explicit.

Another factor that contributes to the expressive quality in Li Yu and Li Qingzhao's poetry can be examined at the level of Tenor, which expresses interpersonal meaning. Negative auxiliary verbs such as "don't" (mo), negative adjuncts "isn't" (bu) are used in both of the lyrics. These words help to intensify the personal desire and mental attitudes of the persona in the lyrics, and in most cases, the poets themselves.

The lyrical voice of the poetry by Li Yu and Li Qingzhao is further enhanced by the thematic structure of the clauses, a major aspect of Mode, which realized textual meaning. The Themes of two lyrics analysed above, for instance, generally fall into two categories: those related to inner chambers, words like "curtain", "quilt", "spring", "flowing water", "fallen flowers", and "lonely" in Li Yu's "Lang tao sha"; "window", "tea", "incense" and "autumn" in Li Qingzhao's "Zhe gu tian", and those associated with a much broader vision and higher domain, words like "dream", "boundless land", "heaven" and "earth" in "Lang tao sha", and "dream", "wine", "hometown" in "Zhe gu tian". The first category brings into the poetry a domestic and intimate aspect that is often associated with wanyue poetry, and that is probably why both Li Yu and Li Qingzhao are traditionally referred to as wanyue poets. However, lexical items should be interpreted in context. These words often occur in the context where there is either wind or rain that destroy flowers, where flowers have fallen and spring, with all its associations with life and vitality, has gone, and where it is frosty, chilly and cold. As a result, all these words are tinged with a tragic feeling, which is very different from the stereotyped melancholy or sorrow expressed in many wanyue lyrics.
The poets' choice of the words in the second category, with all their associations in the contexts, move their poetry further away from *wanyue* style, and bring it closer to *haofang* poetry. Most of Li Yu and Li Qingzhao's lyrics are permeated with tears and at times with blood as well. Compared with other *wanyue* poets, we find in their poetry an enlargement of thematic scope. The analysis of the mode of the poetry of Li Yu and Li Qingzhao showed that the Themes are dominated by words with tragic associations, tragic not only in a personal sense but in terms of human existence in general. The two poets are not just lachrymose or mawkish like some *huajian* and *wanyue* poets. Most of their lyrics are full of heartbreaking pain, and anguish that gnaws their hearts. What they create is not only pathos, as most *wanyue* poets do, but also real tragedy.

So, the linguistic choices in the poetry of both Li Yu and Li Qingzhao at all levels - ideational, interpersonal and textual - give their poetry a similar aesthetic appeal of expressiveness as literati painting. Just like literati painting, the two Lis' poetry does not only produce the visual stimuli but also deliver a sustained expression of human emotions; just like in literati painting, in the poetry of both Li Yu and Li Qingzhao the external realities are shaped and moulded to form part of the artistic world.

One of the common devices found in the poetry of both Li Yu and Li Qingzhao is the use of short, straightforward statements of feelings or interrogatives in the opening lines of lyrics before an introduction to the situation is given - the placement of the expression of mental attitudes in a leading position, which one would not normally find in contemporary literati poetry. This is achieved by the use of "verbs of thought" (regret, afraid), modal words and interrogatives. The persona in their lyrics often starts by expressing a particular feeling explicitly and then dwells on it throughout the poem elaborating on the intensity of this feeling. Here we witness the fullness of qi, a reservoir of power that brings to the surface with strong impetus the intense emotions. More importantly, their poetry displays a careful combination of feeling and scene to make natural images the artistic elements of a complex whole. The entity of lyrics is not maintained just by continuous, successive statements of a particular
feeling, but by an artistic structure in which perception as well as conception, natural scenes as well as inner feelings, form a world of correspondence and mutual relatedness.

The tragic feelings expressed are very personal and sincere, free from affections. Wang Guowei attributes Li Yu's sincerity to his 'childlike' heart. He observes in his Renjian Cihua that Li Yu having lived in the inner court, and growing up under the care of women was not a good thing for him as a king, but an advantage for him as a poet, for he had not lost the child within him: he retained throughout his life the sincerity of a child. Wang Guowei regards poets with sincere hearts as subjective poets. "Subjective poets", he says, "do not have to see too much of the world, the less they see of worldly affairs, the more sincere their disposition. Li Houzhu is such a poet".35 The idea that "The child is father of the man"36 is not new to the Chinese. Mencius (c.372-c.289 B.C.) said "a great man is one who has not lost the heart of the new-born child".37 Li Zhi (1527-1602) of the late Ming is probably the first Chinese to apply this concept of "childlike heart" to the writer when he asserted that "childlike heart" is the "true heart", and whoever retains it is a "true man" and will be able to produce great literature. In his opinion, the best literature of the world has always come from the childlike heart.38 This may sound an overstatement, nevertheless it still has some truth in it - there is more sincerity in childlike heart.

It is generally hard to find independent sources of information to prove whether a poet really felt the emotion that he professes to feel in a poem. Although in the case of Li Yu and Li Qingzhao some sources of information exist that suggest their emotional state while writing a particular lyric, we should not still base our judgement entirely on such information. We should take into account the artistic skill of the literary

36 This is a line from the poem "My heart leaps up" by William Wordsworth (1770-1850), in An Anthology of English Literature Annotated in Chinese, eds. See Wang Zuoliang (Beijing: Shangwu yinshuguan, 1983), p. 657-658.
37 Meng zì IV, B, 12.
work, especially if we adopt an intrinsic approach to literature, for "it is artistic skill that produces the impression of sincerity, not sincerity that produces artistic excellence." Li Yu and Li Qingzhao's simple and natural style, among other things, contributes to the emotional sincerity in their poetry.

Language they use plays a very significant role in creating this simple and natural style. Unlike huajian and many wanyue poets, who often use extravagant and baroque language style, both Li Yu and Li Qingzhao tend to use plain, simple and even colloquial language to express their unaffected sincere feelings. The following Lyrics will serve as examples:

**Li Yu's Poetry:**

**Dao Lian Zi (Song of the Washerwoman)**
The deep garden is still,
Small courtyard is empty,
On and off the beating of the cold washing stone, on and off the wind.
What can I do about the long and sleepless night,
But count the sound and follow the moon on the curtain.

摶練子
深院靜 小庭空 斷織寒砧斷織風
無奈長夜人不寐 敦聲和月到簾幙

**Yi Jiang Nan (Recalling the South)**
Idle dreams are far,
In the southern country it is just cool autumn.
A thousand li of land amidst chilly dusk,
Deep amidst the reed flowers anchors the solitary boat,
The (sound of) a bamboo flute in the moon-lit tower.

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40 Refers to areas south of Yangtze River.
Even in his poems describing his luxurious life in the imperial court and the erotic feelings, where descriptions of resplendent and magnificent ornaments and powder and rouge are expected, we are struck by the simple and clear language:

**Huan Xi Sha (Silk-Washing Stream)**
The red sun is three *zhang* high,  
The golden stove is repeatedly filled with incense,  
The red brocade carpet creases with dancing steps.  
Beautiful ladies dance till golden hairpins fall,  
When drunk pick up the flowers and smell them,  
Flutes and drums can be heard from other halls afar.

**Li Qingzhao's Poetry:**

**Lin Jiang Xian (Immortal at the River)**
Spring has arrived at the long gate and spring grasses are green,  
The river plum buds have just started to open,  
Not in full blossom yet.  
Blue clouds pot crushes jade into powder,  
Keep the morning dreams,  
Stir a cup of spring.

The shadow of flowers press on the heavy door,  
Light moonlight spread on the thin curtains.  
A fine dusk.  
Three times in two years we let spring down,
Come back,
And try to enjoy spring this year.

Yi Wang Sun (Thinking of the Royal Son)
Breeze over the lake and waves stretch far into the distance,
Autumn draws to an end, and the red fewer and fragrance less.
The water's brilliance, the mountain's colour are close to us,
Words are not enough to describe the boundless beauty.
Lotus seeds have ripened while leaves are old,
Moistened by the clean dew, duckweed and grasses.
Sea gulls and egrets sleeping in the sand do not look back,
As if complaining that people return home too early.

This simple and natural style is further strengthened by a mode of poetic expression that is close to popular songs characterized by colloquial language as well a narrative and dramatic effects. Li Qingzhao's "Dian jiang chun", "Ru mengling", and Li Yu's "Pusa man" are but a few examples.

Dian Jiang Chun (Rouged Lips)
Getting off the swing,
Languidly (I) check my dainty hands.
Dews are heavy, and the flower slender,
Thin sweat has wet through the flimsy clothes.
Seeing someone coming,  
With only socks and golden hairpin (I) leave,  
Leave with bashfulness,  
Leaning against the door to look back,  
Sniffing at green plum blossoms.

點绛唇
罷罷秋千，起來慵整繡纖手。露濃花瘦，薄汗輕衣透。見有人來，褫衣金釵溜。和羞走，倚門回首，卻把青梅嗅。

Ru Meng Ling (Like a Dream)
Last night there were fine rain and strong wind,  
Sound sleep did not dispel the effects of wine.  
(I) ask the servant who's rolling up the curtain,  
But she answered the flowering crabapple is as it was.  
Don't you know? Don't you know?  
It should be that the green is fat, and red thin.

如夢令
昨夜雨疏風驟，濃睡不消殘酒。試問卷簾人，卻道海棠依舊。知否？知否？應是綠肥紅瘦。

Pu Sa Man (Buddhist Dancers)
Bright flowers dim moonlight bathed in light mist,  
Thought it's time to steal out to see my love.  
With stocking feet on fragrant steps I tread,  
Holding my shoes sown with gold thread.

South of the decorated hall we met,  
And I fell trembling in his arms.  
It's hard for me to come o'er here.  
And I fell trembling in his arms.  
It's hard for me to come o'er here,  
So ask my darling to love me as much as he likes.
This simple and natural style reached its perfection in the later poetry of both Li Yu and Li Qingzhao. The naturalness and unaffectedness are a very important factor that contribute to direct and sincere expression of feelings. A few lines from each of the two poets will illustrate the predominant feature of using simple and natural language to express intense, complex and profound emotions. For example: "How can life be free from sorrows and regrets? / What limit is there to my overwhelming grief?" (LY: "Ziye ge"), "Spring flowers, autumn moon, when will they end? / Of past affairs, how much do I know? " (LY: "Yu mei ren"); "At such times, what can be done about this word: grief!" (QZ: "Sheng sheng man"), and "Where is my home land? / Forget only when drunk" (QZ: "Pusa man").

Although both Li Yu and Li Qingzhao sometimes also use hackneyed images and motifs of the ci convention, they manage to, as Stephen Owen observes, embody and express genuine and particular feelings in categorical and conventional language.41 As a result, these hackneyed expressions are endowed with new and fresh ideas and meanings. What is more, there is no trace of deliberate effort in achieving this effect. This accounts for another aspect of their natural style, which also characterizes one of the essential qualities of qi - natural, free, irrepressible and effortless.

This clear and natural style of language forms a striking contrast with the style huajian and many other wanyue poetry. Ci-poetry was not sufficiently developed until the Late Tang poet Wen Tingyun put great effort into

41 Owen investigates how ci poets, including Li Qingzhao and Li Yu, give the sense of genuine feeling in their lyrics. See his "Meaning and Words" in Pauline Yu ed. Voices of the Song Lyric, pp. 30-69.
producing an individual collection of *ci* poetry. It was in his hands that *ci* was transformed from mere songs of entertainment to lyric verse of high literary quality. However, like many other *huajian* poets he tended to use flowery language, which is sometimes referred to as "carving jade and engraving jewel."\(^{42}\)

A comparison between Li Yu's "Pusa man" quoted on p.236 and *huajian* poet Liu Qiao's lyric of the same *ci pai* will illustrate more clearly the difference between Li Yu's style and that of *huajian* and some other wanyue poets.

**Pu Sa Man (Buddhist Dancers)**

Jade tower ice-white mat, mandarin duck brocade,
Powder melts and fragrant sweat wets the mountain pillow.
At the rumbling sounds beyond the curtain,
Knitting eyebrows with smile, startled.

Powder melts and fragrant sweat wets the mountain pillow.
The shadow of willow trees are misty,
Lowering (my) temples and cicada hairpin drops.
(I) must exert myself to the utmost,
So that you enjoy to your heart's content today.

Both Li Yu's and Li Qingzhao's lyrics describe lovers' rendezvous. The language they use, however, are different. Liu's "Pu sa man" is adorned with rich visual images, such as: "jade tower", "ice-white mat", "mandarin

duck brocade", "powder", "fragrant sweat", "curtain," "willow trees" and 
"cicada hairpin". Contrasted with Liu's ornate style, Li's lyric is less 
flowery. It is dominated by a series of simple verbs: "to steal out", "to 
treat", "to hold", "to meet", "to fall", and "to ask" .... These verbs not only 
depict the movements and actions of the young lady, but also reveal her 
subtle emotions in a more vivid way.

The poetry of Li Yu and Li Qingzhao, as analysed above, is characterized 
by a simple and straightforward style of writing. The words they use are 
colloquial, and the lyrics are usually short. The language they use is 
"plain, and easy to understand, yet expresses fresh ideas and emotions". 43 
They use everyday language to fit the tunes. Simple as it is, their poetry 
has an enchanting quality. It reveals their mastery in coining the most 
sensitive and inspired utterances within the confines of the short lines. 
Because their poetry is free from ornateness and elaboration, it is instinct 
with a natural charm. Their poetry may not be as ornate and flowery as 
huajian and some other wanyue poetry in terms of diction, it nevertheless 
has special charm and beauty or a refreshing fragrance just like the sweet-
scented osmanthus, which, in Li Qingzhao's own words, are "first-rate 
flowers" ("Zhengu tian").

The resultant aesthetic effect of the poetry of both Li Yu and Li Qingzhao 
produce is consequently unique. It is not the Northern Song type of 
painting, where the whole picture plane is occupied by misty rivers and 
tiered mountains, and dominated by an overwhelming masculine solidity. 
Neither does it totally resemble the Southern Song Academic painting 
with contentment and restrains or flower-bird paintings, with limited 
scope and dominating feminine gentleness. Instead, it reveals a 
harmonious combination of the two extremes with a free and natural style 
that is akin to the freehand brushwork of expressionism of literati artists, 
such as Su Shi. The pictorial character of Li Qingzhao's poetry lies not 
only in the vivid images but also the verbal structures in which images 
occur.

43 Peng Suntui 彭孫麐 extols naturalness as the greatest achievement in ci, see his Jinsu 

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In terms of experiential meanings many of the images appear in the material process, which emphasize action. In the first line of "Zhe Gu Tian" quoted above, for instance, "the cold sun, bleak and chilly, comes up the locked window", the sun is not just a static visual image, it is at the same time a kinaesthetic image. The effect is twofold: it adds dynamic quality to the lyric, and more importantly, the image of the sun moving constitutes a spatial-temporal image. The temporalized space and the spatialized time introduce to the lyric an implied dimension, that of the void. The parallel syntactical structure of the couplets in the lyric also contributes to the spatial quality. As discussed in earlier chapters, these antithetical lines suppose a double reading - both in linear order and cross ways. The images each line creates are both autonomous and closely imbricated into one another. It is the void that animates the language, engenders meaning, as well as leaving the reader with room for imagination. It is also through the void that the qi circulates, filling the lyric with mobility, fluidity and beauty in motion. This dynamic quality is rarely found in the huajian and wanyue poetry.

This is, perhaps, the right place to hark back to aesthetic issues. On aesthetic grounds, what kind of perception has the poets' linguistic choice promoted? and where does the vitality of their poetry lie? This leads us to an exploration of some of the central questions of Chinese art.

Xie Ho (fl. A. D. 490), the early sixth-century portrait painter summarised six techniques, or laws, of Chinese painting. The first of these techniques is "creating a lifelike tone and atmosphere" (qiyun shengdong), originally referring to the aesthetic standard for figure painting. Despite varying interpretation in different periods it has become the corner stone of Chinese art theory. It is also applied to other types of Chinese paintings as well as in Chinese poetry.

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44 The other five techniques are: "second, building structure through brush-work; third, depicting the forms of things as they are; fourth, appropriate colouring; fifth, composition; and sixth, transcribing and copying". Preface to Ku Hua-p'in Lu, 490, trans. Lin Yutang, The Chinese Theory of Art (London: William Heinemann Ltd, 1967), p. 34.
Formal likeness was, after Tang, not claimed as the artist's true goal. Even if a painting succeeded in verisimilitude, if it failed to catch the lifelike atmosphere, it was not a good painting. The artist thus was concerned with the real nature of things or the description of mood, and by the Yuan period, the function of painting was thought to serve as an expressive outlet for the artist; it no longer focused on the external world, but could reflect the painter's inner world. These are also factors that account for the vitality of the poetry of Li Yu and Li Qingzhao. Although there are beautiful representations of things in their poetry, and even a similar kind of detailed depiction with formal resemblance that is typical of fine brushwork, it is completed with a structural force that derives from their own conception and depends on their linguistic devices. While reading their poetry, one can sense a vitality growing out of the poets' vibrant energy (especially in their earlier lyrics which produce dramatic effects), and spontaneous emotions (in most of their later lyrics that arouse tragic feelings). This kind of power and energy embedded in their poetry single them out from many wanyue poets.

The following remark, though made on painting, is relevant to the point just made about one of the characteristics of the poetry of Li Yu and Li Qingzhao.

The artist's intention goes before the brush-stroke, and the flavour and charm come from the lines formed. When the 'bone' (sinuous strokes) of a painting is there, it is then possible to connect up the cartilages and tendons, and flesh and skin (surface and mass) can be formed around it. To attend to the surface effects without inner bone structure would be like gilding an earthen wall; it is beautiful on the outside but without a proper base the lustre will soon wear off.45

Another form of the 'inner bone structure' that give firmness and strength to the poetry of both Li Yu and Li Qingzhao is the mode of expression. As mentioned in the preceding chapters, most huajian and wanyue lyrics are written from the viewpoint of a female persona, and very few, if any, can

be viewed as a real lyrical utterance of the poets themselves. Whereas most of Li Yu and Li Qingzhao's lyrics are marked by a direct lyrical voice. The direct and distinctively individual voice create a new expressive force, revealing the deepest and most intricate personal feelings.

Closely related to the idea of "qiyun shengdong" is the concept of 'void'. Chinese poets, as discussed in 3.1.2. of Chapter Three, seek, through the process of reduction, to multiply the nominal-verbal play, and to introduce to the language an implied dimension of the void. Francois Cheng observed that in the Chinese rhetorical tradition, good sentence style "ought to take into account an equilibrium between 'full' words and 'empty' words. Only such an equilibrium assured the perfect operation of ch'i-yun 氣韻 (rhythmic breath), which was supposed to animate sentences".46 It was already pointed out in the previous chapters that a very noticeable feature of the poetry of both Li Yu and Li Qingzhao is their spatial and temporal dimensions. The space thus created, just like "blanks" in painting, and silence in music, give rise to meaning - meaning beyond words. In his poem entitled "Reserve" Sikong Tu wrote: "It does not inhere in any single words, / Yet the utmost flair is attained".47 This seems paradoxical since in practice one can not do without words. However what is emphasized here is the idea that writers should not focus on the outward appearances of individual objects, but attempt to capture the inner essence of things.

Su Shi also said the following:

If anyone discusses painting in terms of formal likeness,  
His understanding is nearly that of a child.  
If when someone composes a poem it must be a certain poem,  
He is definitely not a man who knows poetry.

There is one basic rule in poetry and painting;
Natural genius and originality.\textsuperscript{48}

Here Su would seem to be saying that painting cannot be bound by likeness to nature any more than the composition of poetry can be restricted by a set theme, or a certain formal structure.

Zhang Yan-yuan also made similar comments when evaluating the style of Wu Daozi's painting: "A man who thinks deliberately how to paint misses it by so doing, while one who deliberates on his brush-lines achieves a drawing without trying. His lines flow naturally, spontaneously, in an inexplicable manner, far beyond what can be achieved by rulers and guiding lines."\textsuperscript{49}

Painting is seen as a form of expression, and its representational aspect is discounted since it limits the imagination. The void in Li Yu and Li Qingzhao's poetry is the space where the lyric-beyond-the-lyric develops, and where the words come to an end but the meaning is endless. This also contributed to the light and ethereal quality of the poetry of Li Yu and Li Qingzhao.

Like Su Shi and some other literati, Li Yu and Li Qingzhao while following the general rules of prosody, are not impeded by them, but let the natural process of creation run its course. Their poetry is unfettered like the 'heavenly horse galloping in the sky'. The naturalness and spontaneity give their poetry an apparently effortless feeling, a free and easy look. We find in their lyrics an inspired gusto, not only because they capture the essence, or spirit of things, but also because it reflects their own free spirit and intuition - miraculous, inspired and natural.

The fascinating display of verbal ingenuity and structural flexibility embodies the beauty of the poetry of Li Yu and Li Qingzhao, which reveals an eclectic quality: it resembles the Southern Song flower-bird

\textsuperscript{48} Su Shih, \textit{Collected Poems}, V.11.29a.
painting in its meticulous and impressionist style with various shades of
colours, it resembles the Southern Song landscape paintings represented
by Ma Yuan and Xia Kui in its economy and simplicity of pictorial means
(large empty space, as well as powerful lyrical impetus and emotive
suggestions), it resembles the Northern monumental painting in its
verisimilitude and power; it resembles the works of literati painters such
as Su Shi in its spontaneity and unrestrainedness. By the same token, the
poetry of Li Yu and Li Qingzhao synthesized the beauty of both wanyue
and haofang poetry: the delicacy and elegance with subtle sensibility of
the former, and the strength and enlargement of the thematic scope
accompanied by the broadening of imagistic function of the latter. As a
result what we find in the poetry of these two poets is the paradoxical
reconciliation and the harmonious combination of delicacy as well as
strength, simplicity as well as sophistication, plainness as well as
richness, balance as well as unbalance, feminine beauty as well as
masculine sublimity. This admixture renders beauty the more captivating;
it echoes the picturesque beauty I discussed in the first chapter - "That
lovely face of youth smiling with all sweet, dimpling charm, how
attractive is it in life! how beautiful in representation!" - but what gives
that face a picturesque beauty is the "dignity of character; that force of
expression; those lines of wisdom, and experience; that energetic
meaning, so far beyond the rosy hue, or even the bewitching smile of
youth".50

Gong Xian pointed out: "if one combines strength and delicacy, delicacy
with richness, richness with the unbalanced, and the unbalanced with the
balanced, then one would reach the highest peak of achievement in
painting".51 Possessed with all the characteristics discussed above, the
poetry of Li Yu and Li Qingzhao, has certainly reached the zenith of
artistic achievement in ci poetry, and that is why scholars today still extol
the beauty and craft of their poetry in its strong and lasting aesthetic
appeal. Their poetry not only takes us on a life journey to heart and soul,

50 See William Gilpin, Three Essays: on Picturesque Beauty; on Picturesque Travel; and
on Sketching Landscape, p. 9.
51 Jao Tsung-i, Trans. James C. Y. Watt. "Painting and the Literati in the Late Ming" in
but also leads us on an excursion to an artistic world, where sturdy steeds are galloping against soughing wind while apricot trees are in blossom with colours and fragrance, and from the vast vault of heaven, there comes a plaintive cry of cuckoo...
There are many different approaches to analysing literary works. Some researchers choose to adhere to the traditional historico-biographical approach. Others go to the other extreme, focussing on linguistic elements only. While it is important to know something about the author and the background of the work, understanding the poet's life as a person is not the same as understanding the writer or recognizing his voice as a poet. By the same token, understanding the formal structure of a literary text does not mean understanding its total significance. Despite their individual merits, therefore, both of these extremes have one fatal flaw - treating a literary text as something else, either as an introduction to the author and the historic background or as a formal linguistic object, but not as a literary work, a text functioning with particular aesthetic purposes for both writers and readers.

"Chinese poetic-critics followed the examples of the Taoist Laozi and Zhuangzi in accepting the paradoxical nature of language as the inadequate but necessary means to communicate the incommunicable, to express the inexpressible paradoxical nature of language as necessary but inadequate means of expressing the ineffable..."1 This accounts for the distinctive feature of Chinese literature, and literary criticism - implicity and subtlety. The following remarks by Sikong Tu and Yan Yu will be a good illustration.

"It does not inhere in any single word, 
Yet the utmost flair is attained. 
Though the words do not touch on oneself, 
It is as if there were unbearable melancholy."2

Yan Yu had this to say about the Tang poets:

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"The beauty of their poetry is all-pervading, exquisite, and not to be grasped: it is like the sound in the air, colour in the sight, the moon in the water, and the image in the mirror. The words have an end, but meanings are inexhaustable."\(^3\)

This impressionistic approach to literature certainly has its own charm and beauty, as mentioned in Chapter One. However, its elusive and indefinable quality may also create difficulty for readers. Traditional Chinese literary criticism, for instance, is rich in such vague and general critical terms as 'subtlety', 'delicacy', 'elegance', but how are these distinctive features manifested in the language? An impressionistic approach to literature alone cannot adequately answer this question, and the need arises for a more analytical approach to complement this traditional approach.

Roger Fowler maintains "literature is (among other things, perhaps) language and evidently analysable: this is a presupposition of much of modern criticism, and need not to be set up as an assumption peculiar to linguistic criticism. We can say that modern descriptive linguistics is a natural companion to modern criticism because both are text-centred: both involve analysis, close reading, and both set a premium on accuracy and usefulness of description."\(^4\)

Since poetic meaning is realized through language which very often is the determining force, embodying the poet's creativity and artistic achievements, language should be the starting point of literary criticism. Thus this thesis draws support from stylistics, which is largely based on linguistic models, and aims to account for how the verbal choices contribute to the thematic and aesthetic significance of literary works. As explained in Chapters One and Two, this study is based mainly, though not exclusively, on the systemic functional grammar developed by M. A. K. Halliday because, compared with other linguistic approaches, this approach puts more emphasis on the semiotic function of language with a contextual understanding of meaning. Such an understanding is essential for textual, and hence, literary interpretation.

\(^3\) Yan Yu, *Canglang shihua, Lidai shihua*, vol. 2, p. 443.

Many linguists, including Firth, Halliday, Fowler, and Leech, have observed that a linguistic description of literary texts is meaningful as it reveals the formal meaning. Some linguistic approaches to literature aim to test the efficiency of their linguistic concept. Literary stylistics, as an intermediary discipline between linguistics and literary studies, on the other hand, is interested in the relationship between linguistic facts and literary significance, explicating how textual facts give rise to the total meaning of a literary text.

However, understanding the linguistic structure of a lyric does not mean understanding it as a literary piece, which inevitably attracts and accumulates meaning in the course of history. Therefore literary interpretation involves much more than just an investigation of linguistic elements; we need, for example, to look at imagery, allusion, and style, among other things. In other words, reading a text as literature is not to approach it without preconceptions; one must bring a repertoire of conscious and unconscious knowledge as well as an implicit understanding of the operations of literary discourse which tells one what to look for. Understanding the language of a lyric does not necessarily mean understanding the lyric, for the latter cannot be achieved without considerable experience of the conventions for reading poetry.

This is particularly true in understanding Chinese literature. Joseph R. Allen observes: "the continuous depth and breadth of the Chinese literary tradition assures a nearly chronic intertextuality to all its poetry". Indeed, to have a good understanding of Chinese poetry, it is imperative to bring into play this intertextuality, making use of one's past experience as a reader. Because of the long literary tradition and cultural continuity, any Chinese literary text, Chinese Song ci-poetry, for example, will inevitably carry traces of the literary heritage, a rich and colourful world. That is probably why Stephen Owen refers to traditional Chinese poetry and poetics as an "omen of the world".

Halliday observes language as a system, where choices are motivated by the purposes for which language is used. It follows that the analysis of

linguistic elements in literary works is not an end in itself but a means for understanding meanings realized through various linguistic forms. Indeed, "a functional theory of language is a theory about meanings, not about words or constructions." Meaning, in Halliday's grammar, is not an isolated entity per se, but always contextualized. According to Halliday, language has three macro-functions or three kinds of meanings: ideational (subdivided into experiential and logical meaning), interpersonal and textual meanings. These three kinds of meaning overlap and interact with one another to form a coherent whole. The stylistic model of this thesis is largely based on this interrelationship of contextual meaning.

The corpus of this stylistic analysis consists of 37 lyrics by Li Yu and 45 by Li Qingzhao. Their lyrics are examined from a functional perspective, so as to show how the words and syntactic structures in the lyrics of the two poets realize meaning, which in turn, sheds light on the thematic and aesthetic significance of their poetry. As pointed out in previous chapters, the poetry of Li Yu and Li Qingzhao, although sharing some similarities with wanyue poetry, is also very different from it. The magnitude of dominant themes and the thematic structure, the directness of subjective rhetoric and lyrical voice, the force of presentation and expression, the appeal of imagery as emotional and intellectual embodiment, and the power of originality and spontaneity, among other things, endow their poetry with a unique charm and beauty, which the traditional dichotomy of haofang and wanyue schools cannot fully account for.

The analysis of the textual meaning of the poetry of both Li Yu and Li Qingzhao reveals a much broader thematic scope. Words such as "spring", "autumn", "flowers", "courtyard", and "curtain" have a very high occurrence in their poetry, and frequently appear as Theme in the Theme-Rheme configuration of textual meaning. This is very similar to what is found in wanyue poetry, however, when these words are examined in the contexts in which they occur, very few of the Lis lyrics are about mere boudoir bitterness and idle sorrows. Most of their lyrics reveal broader and deeper underlying concerns, which in some cases are explicitly stated by the Thematic structure. Words such as "home land", "lost country", and "moon" and "dream", which are closely related to the lost country and

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past, have a very high occurrence in the Theme as well (see Tables 1 and 2 in Chapter One). What Li Yu and Li Qingzhao present to us is not only their personal feelings but also various plains of social reality, and a whole spectrum of human life. In his essay "The Measuring Tape for Writing Poetry", Yang Zai (1271-1323) made the following comments on the scope of events in poetry, which can serve as a summary of the diversity and magnitude of the poetic themes of both Li Yu and Li Qingzhao: "on a large scale, there are national affairs; on a small scale, there are family affairs, affairs pertaining to oneself, affairs pertaining to the heart/mind."8

Lexical cohesion and parallel structure are also very important textual features of the poetry of both Li Yu and Li Qingzhao. In their lyrics, the two words - "moon" and "dream" - are significant not in their own right but more as a cohesive device. They are just like beams of light, shining through the poetry, whereby two sets of tri-dimensional relationships are highlighted: heaven-man-earth and past-present-future. This creates in their poetry vast spatial and temporal dimensions, which gives rise to void, where qi circulates, meanings interact, and the reader can interact with the text and with the poet. This leads us to the exploration of interpersonal meaning in the poetry of both Li Yu and Li Qingzhao.

In terms of interpersonal meaning, their poetry is marked by a strong subjective rhetoric and lyrical voice, which is achieved by two means. First of all, the two lyricists establish a direct relationship between themselves and the readers. Although the first person pronoun "I" is often omitted, because of the numerous references to the real spatio-temporal world in their poetry, an identification can be discerned between the poets themselves and the poetic personae in their lyrics. As a result, the poetic persona and the poet become one and the same, and the voices readers hear in their lyrics are much more directly individual and personal, forming a striking contrast with the stereotyped and general modes of expression in most wanyue lyrics.

Even in their lyrics describing nature, such as odes to flowers, in which the poets' subjective selves are submerged under natural objects, the poet's

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own voice is still distinct. For, first, as analysed in Chapter Three, the poets can be identified with these flowers, and, second, the natural objects are instilled with human emotions. This practice of the Pathetic Fallacy imbues their lyrics with a subjective sensibility.

The subjective voice is further enhanced by the explicit and direct expression of feelings, as embodied in the relational and mental processes, a feature discussed in detail in Chapter Three. This expressive mode in turn reflects the poets' sincere and direct attitude towards experience. The simple, and even colloquial language reinforces this impression of sincerity, at the same time adding naturalness and liveliness to their poetry.

This subjective rhetoric is further strengthened by other means - the communication role the poets adopt for themselves. Both Li Yu and Li Qingzhao express very strong emotions. The intensity of these feelings is effectively brought to the fore by the poets' linguistic choices. The predominant feature is the frequent use of negative auxiliary words and interrogative sentences (refer to Tables 3 and 4 in Chapter Three), both of which reflect the subjective attitudes and moods of the poets, whereby the lyrical voice is explicitly delivered.

All the characteristics of the poetry of both Li Yu and Li Qingzhao in terms of textual and interpersonal meanings are further reinforced and enriched in the choices of experiential meaning. Through the use of rich images, the two poets paint vivid pictures of the experiential world. The images are not only beautiful in their own right but also help to reinforce the vast spatial and temporal dimensions. The analysis of the three process types in the poetry of the two poets is also very revealing (see Tables 4 and 5 in Chapter Three). The inspection of the material process shows there is, in the lyrics of both Li Yu and Li Qingzhao, a large number of verbs denoting actions and movements. The effect is twofold: in the first place, these words create kinaesthetic images, making the poetic expressions more dynamic and powerful; in the second place, the actions and movements enhance the spatio-temporal dimension in their lyrics. The vibrations brought about by the movements stimulate the circulation of the qi ('breath') in the void, and subsequently engender new meanings.
The images in the lyrics of both Li Yu and Li Qingzhao also embody strong emotions and profound thoughts. The sensuous images are always imbued with feelings, which are even more explicitly expressed through mental and relational processes. Sometimes there is a harmony between the bleak scene and the listless mood of the pessimistic spectators, who very often are the poets themselves. Sometimes the deep sorrow is brought forth by the striking contrast between the tragic world of the present and the happy world of the past. At other times the subtle and intricate personal feelings are foregrounded as a result of poetic prominence, as in the ingenious use of literary allusions in the poetry of both poets, especially Li Qingzhao. The poets' innovative use of metrical patterns also enhances the emotional intensity in their poetry.

Apart from experiential meaning, logical meaning (the other component of ideational meaning) should also be accounted for. Verbal montage is one of the features found in the lyrics of both Li Yu and Li Qingzhao, where there is only a series of paratactic images without connectives. As a result, the meaning tends to be implicit, and the readers have to make use of their imaginations to bring the text into coherent focus. However, a close examination of logical meaning shows that hypotactic structures are also often adopted by the two poets, where connectives denoting various logical relations are used to link words and images. The resultant logical progression between images and poetic lines contributes to the explicit rhetoric in their poetry.

The stylistic analysis conducted in this thesis provides a new perspective for looking at the poetry of both Li Yu and Li Qingzhao. Some of the observations may confirm established criticism, others may differ.

Some of their earlier lyrics also describe private and secluded worlds as most wanyue lyrics do. The diction and imagery, the tenderness and sensitivity, and the wistful melancholy, subtle enchantment embodied in some of their earlier lyrics, do bear some similarities with wanyue poetry.

However the lyrics written after they became respectively a prisoner and a war refugee, have a much broader scope and deeper meaning. The poetic world created by both Li Yu and Li Qingzhao arises from the concern of the self and extends to a much broader sphere and higher level - to a
concern with man and nation. Their awareness of the austere condition of human existence, the transience of human life, gives their poetry a universal significance. There is a progression from strong emotion to philosophical understanding of human life, especially in the lyrics on Li Yu. Instead of expressing gentle melancholy as *wanyue* poets do, their later lyrics reveal a much stronger tragic feeling.

Another finding of the thesis that confirms established criticism is that the poetry of both Li Yu and Li Qingzhao is also marked by the use of simple language and natural style. In their poetry there is not much trace of elaborate and artificial efforts. Instead, their poetry is marked by a spontaneous reveal of native sensibility, an irrepressible expression of private emotions, an effortless flow of *qi*, and independent creation of new forms and styles.

One example of the observations that are different from traditional criticism is the traditional division of the poets' lives into two periods. While the loss of the kingdom and the subsequent drastic change from an emperor to a captive serve as a clear dividing line in Li Yu's life and literary creation, the death of Zhao Mingcheng and the invasion of the Jin troops to Song mark the line of demarcation in Li Qingzhao's life and literary creation. This division claims that the poets' lives during the earlier period are marked by happiness and contentment, which is reflected in the lyrics written during this time. This dichotomy, is, however, problematic. There is a discrepancy between the claimed happy life and the overwhelming sadness in many of their earlier lyrics, especially in those of Li Qingzhao.

The stylistic analysis shows that many of Li Qingzhao's earlier lyrics are permeated with an unspeakable pain, and, more importantly, that her pain is not groundless, but can be well identified with her own life experiences: her involvement in the power struggle between the two political rivalries, to which her father and father-in-law respectively belong; the ups and downs in her relationship with her husband, especially her husband's indifference to her after he took office again after nearly 10 years of life in solitude, when Li Qingzhao was always by his side to comfort and support him; and the fact that she and her husband never had children. This kind of emotional pain cuts very deep and leaves a perceptible scar in her
earlier poetry. That is why I agree with Chen Zumei that instead of a conventional dichotomy, a three-period-division makes more sense.

Even some of Li Yu's earlier lyrics, written while he was still an emperor, are also cast with dark shadows. The death of his second son, a heavy blow to him, was followed by the death of his first wife, who died at only 29 years of age. The family tragedy plus his sentimental nature imbued him with a pessimistic viewpoint on life, which accounts for the tragic tone in many of his lyrics, including some earlier ones.

The images they use may not all be original, but they are ingeniously used in the contexts so that very often they are endowed with a particular force and freshness. Consequently these conventional images become revivified. The rich and vivid images paint scenes and evoke emotions in a way similar to that of Song paintings. This affinity between poetry and painting directs our attention to the exploration of the aesthetic effects of the poetry of both Li Yu and Li Qingzhao in comparison with the major styles of painting during the Song Dynasty.

Su Shi's criteria for both painting and poetry are "natural genius and originality". He talks of his writing in terms of gushing water, flowing its natural force:

"On level ground it flows smoothly and calmly and can go a thousand miles in a day with no trouble. When it twists and winds in the midst of mountains, its appearance changes with the setting... it always goes when it should go and stops when it had to stop".

This may also be an adequate description of the natural and free style of the poetry of both Li Yu and Li Qingzhao. In their poetry, there are rising-and-falling mountain ranges as well as level and smooth ground; sometimes the water flows calmly and smoothly, but very often it twists and winds, gathering momentum and surging forth until it has to stop. As explained in Chapter Five, the formal structure of the language in the poetry of both Li Yu and Li Qingzhao realizes poetic meaning, both of which also reinforce the aesthetic quality in their poetry. In terms of

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9 *Collected Poems*, V.11.29a.
10 *Collected Prose*, X.57. 16a.
aesthetic effects, the poetry of both Li Yu and Li Qingzhao share some similarities with both monumental landscape painting of the Northern Song Dynasty and the landscape and flower-bird brushwork of the Southern Song, but is also different from the two. It is closer to the freehand brushwork of expressionism especially in its expressive function and natural style.

Besides modern linguistic theory, some concepts of 18th-century European aesthetics are also adopted in my analysis of the aesthetic effects in the poetry of Li Yu and Li Qingzhao. This should not constitute anachronism, for the ideas of concepts are not attributed to the poets, the terms are used merely to describe the aesthetic effects, or the sense of beauty embodied in the poetry. The transcultural and transhistorical evaluation in fact enables us to see the artistically valuable qualities that are not limited to any particular culture or period, qualities in this case which can be demonstrated as contributing to the charm and beauty of the poetry of Li Yu and Li Qingzhao.

The analysis also includes a small section of comparative studies between Chinese and English imagery, which reveals a similarity between the two in terms of both linguistic mechanism and expressive function.

In summary, "linguistics offers something perhaps more important than technique and terminology: a set of attitudes which are reinforcement of, not substitutes for, those of descriptive criticism."11 An adequate criticism requires not only a systemic and analytical approach but also a refined and alert sensibility to literary works.

James Liu's remarks quoted below provide a more detailed explanation on the nature of poetry as the overlapping of linguistic structure and artistic function:

It is possible to demonstrate how the linguistic structure of a poem enables it to yield a unique world and to satisfy our creative impulse vicariously. This means we can evaluate a poem not according to some arbitrary and rigid criteria but according to a general guideline based on the concept of

poetry as the overlapping of linguistic structure and artistic function, the latter being conceived of as extension of reality through the creation (on the author’s part) and re-creating (on the reader’s part) of imaginary worlds, and satisfaction of the creative impulse for both author and reader.\footnote{James Liu, \textit{The Interlingual Critic} (Bloomington: Indiana University Press, 1982), pp. 74 - 75.}

It is very important to keep a balance between response and analysis, which, as Fowler points out, "can allow rationalisation of response without inhibition".\footnote{Roger Fowler, "Linguistics, Stylistics; Criticism?" in \textit{Contemporary Essays on Style}, p.170.} The Chinese critical approach, although impressionistic and personal, is determined by its cultural context, which is very important in literary studies; our task is to find a method by which we can simultaneously draw inspiration from the traditional Chinese criticism and take advantage of the modern analytical approach.

The stylistic approach to poetry adopted in this thesis has shed some new light on the thematic and aesthetic significance of the poetry of both Li Yu and Li Qingzhao. Their poetry reveals an enlargement of thematic scope with a broadening of imagistic functions, a rich poetic world with void and dynamism, a spontaneous overflow of emotions with full lyrical consciousness, a direct expressive mode with strong subjective rhetoric, a stylistic subtlety and sophistication with technical and artistic virtuosity.

At the same time, their poetry also manifests a good balance between gentleness and strength, between emptiness and fullness, between \textit{yin} and \textit{yang}, between the beauty and charm of \textit{wan}yue poetry and the grandeur and power of \textit{haofang} poetry.

There is a very vivid image in the following remark by Simon Leys: "chasing bits of truth is like catching butterflies: pin them down and they die".\footnote{This is the opening sentence in the introductory note to his essay "Poetry and Painting: Aspects of Chinese Classical Aesthetics". See Simon Leys, \textit{The Burning Forest: Essays on Chinese Culture and Politics} (London: Paladin Grafton Books, 1987), pp. 13-41.} It is true that when butterflies are pinned down, they will die, but they do not have to die - you can catch them, examine them, and then set them free again. Observing dancing butterflies is surely enjoyable; it will leave you with a general impression of the beauty of their colours, the
lithe and graceful nature of their movements. However, it is only when you hold them in your hands and look at them carefully that you are able to appreciate their delicate texture, rich shades of colour, and fine lines of pattern. Once the butterflies are released after scrutiny, and your general impressions are reinforced by the specific qualities which you have observed, you will be able to appreciate the dancing butterflies in a new and stronger light.

For the same reason, in order to have a fuller understanding of the lyrics of both Li Yu and Li Qingzhao, a detailed linguistic analysis is necessary, but it should not be a rigid and exclusive approach. Like those butterflies, the lyrics should also be released, put back where they belong - the larger context of Chinese literary convention - to maintain their vitality and beauty.
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SOURCES FOR THE PLATES

Plate 1.
Liang Song huihua vol. 1. 两宋绘画 (上)
Zhongguo meishu quanji 中国美术全集

Plate 2.
Liang Song huihua vol. 1. 两宋绘画 (上)
Zhongguo meishu quanji 中国美术全集

Plate 3.
Wen Fong. Sung and Yuan Paintings.

Plate 4.
Liang Song huihua vol. 2. 两宋绘画 (下)
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Plate 5.
Liang Song huihua vol. 2. 两宋绘画 (下)
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Plate 6.
Wen Fong. Sung and Yuan Paintings.

Plate 7.
Liang Song huihua vol. 2. 两宋绘画 (下)
Zhongguo meishu quanji 中国美术全集

Plate 8.
Liang Song huihua vol. 1. 两宋绘画 (上)
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Plate 9.
Liang Song huihua vol. 1. 两宋绘画 (上)
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