Abstract

Chapter four tries to prove what, to a great extent, Li wrote in accordance with what she preached in *On Ci*. The primary aim of this thesis is to explore the relationship between the theories on Ci held by Li Qing-zhao, the famous woman Ci writer in the Sung Dynasty, and her practice in this poetic form. A clarification of the three major types of imagery. Thirdly, a review of the tonal patterns and rhyme scheme.

The first chapter lists out the rationale, the objectives, the approach and the content of the paper and the reference materials used for the research.

Chapter two bears such sections as Family Background and Remarriage, which forms part of the biographical note on the poetess, and The Formation of Her Character and Her Sentiments in Life, both of which look at her life as a Ci writer.

Chapter three dwells on Li Qing-zhao's work, *On Ci*, and the reaction it has evoked among scholars of several centuries. The Chapter begins with the gradual development of the Ci (lyric writing) style as is recorded in *On Ci*, and it proceeds to describe and examine Li's own perception of the poetic form and the criticisms she made on Ci writers of different times. Also under examination are the criticisms the later generations of writers made with regard to *On Ci*. 
Chapter four tries to prove that, to a great extent, Li wrote in accordance with what she preached in On Ci. The Rhetorical Devices in Li's Poetry is the section where most of the argument is expounded. The argument follows four steps: First, an examination of the characteristics of Li's choice of words. Secondly, a clarification of the three major types of imagery. Thirdly, a review of the distinct features of her Ci (Lyrical writing) structure as a means of artistic expression and, at last, a study of the rhythm as revealed in her use of the tonal patterns and rhyme schemes.

Chapter five affirms Li Qing-zhao's achievement in Ci writing and the important position she held in this particular field.