

Abstract:

The thesis traces emergence of chrysanthemum, a favourite symbol in Chinese poetry, and discusses its various uses within the context of the Song *ci* poets. The chapters of the thesis focus on precisising connotations and their transformations related to the chrysanthemum as one of the most frequently appearing flower motifs in Chinese literature and specification of the literary–historical description of the Song *ci* and *yongwu* evolution process. The thesis also aims to present connotations reflecting the evolution of Song lyrics from non–serious tunes to the official poetry, shift in using the motif in *shi* and *ci* poems and the presence of Tao Yuanming’s and Qu Yuan’s chrysanthemum motif in Song *ci*. It describes the extent in which the genre of Song *ci* modifies the meaning of motif; how much of the traditional meaning referring to Qu Yuan and Tao Yuanming is preserved and how does the *ci* genre influence traditional meaning and the general cultural cognizance attached to the motif. Attention is also paid to the process in which the meaning empties itself and becomes an ornamental motif indicating occasion and season of the year and evoking certain mood.

Key words: chrysanthemum, Tao Yuanming 陶淵明, Song dynasty, *ci* 詞 poem, *yongwu* 詠物, flower motif