提要

本论文分为三编十章。上编属总论，包括第一至第四章；中编属分论，包括第五至第七章；下编属结论，包括第八至第十章。

第一章《绪说》，对探讨中国现代文学巨匠鲁迅（周树人，1881-1936）文学语言的重要性及其特殊意义，广为阐明。尽管研究鲁迅的学术论著为数可观，但相关研究大都集中于鲁迅的生平、思想及文学成就方面，鲜少专门研究其语言，尤其忽略其灵巧高妙之修辞技巧。为弥补此一缺陷，研究者必须以科学方法对鲁迅繁多、多样的语言风格作有系统的、深入而全面的整理。

第二章开宗明义地论析了鲁迅的修辞风格，破题地将鲁迅修辞特色归纳为“内摄兼外铄”。

接着在第三章剖析鲁迅的修辞观，然后以第四章陈述鲁迅修辞方法的形成渊源，突出了许多复杂的、潜伏的因素。若干构成鲁迅特殊修辞的背景而为人所漠视、忽略或低估者，都重新予以肯定。

第五章至第七章，分别从词汇、句法及语意三个层次析论鲁迅独特的修辞技巧。如此归类，目的是要表彰修辞特征而联系语言研究与文学批评。这三章为本论文之核心，写时费尽心力。在条分缕析的过程中，每感不宜过度应用语言学法则于文学研究之中，否则，必以鲁迅语言为“污染”或不合“规范”。

第八章在内容上、论说上大致为一得之见，前无倚傍。我将鲁迅各类修辞技巧合观而归结为一规律，称之为“曲逆律”，以概括鲁迅自成一格的运用语言的特殊方法，亦由此说明何以鲁迅被认为是一丝不苟的炼辞大家，而他的语言何以一直被人认为“难解”、“难懂”。我举出许多鲁迅手稿修改的实例，又比较了鲁迅作品不同的英译，更以“细读”方式比较鲁迅、周作人与林语堂三人所作的纪念刘和珍的杂文；旁征广引，慎为验证。
归纳了我所发现的鲁迅修辞规律后，特辟一章探索鲁迅修辞方法的影响，证实其影响之深钜。由于鲁迅修辞之特别，吸引了许多作家步随其风，在自觉或不自觉之下，契合了“曲逆律”的原理。

最后一章为综述，除总结前面各章的分析外，重申鲁迅在中国新文学史上的地位，其独特性与辉煌成就犹如莎士比亚之在英国。鲁迅作品，展现了异乎寻常的思考方法；而鲁迅那充满炼语的遣词铸句，在在助长了五四以后中国语体文学的发展。
Summary

The ten-chapter thesis comprises three parts, namely Introduction, Analysis, and Conclusion. Part One consists of the first four chapters and Part Two the following three chapters whereas Part Three is made up of the last three chapters.

Chapter One discusses the importance and significance of exploring the literary language of Lu Xun (Zhou shuren, 1881-1936), who is generally regarded as a literary Titan of modern China. Although there have been numerous academic studies dealing with Lu Xun, most of them have concentrated on biographical, ideological or literary aspects. Very little work has been devoted to the study of his use of language, especially his deft and felicitous rhetorical devices. The gap can be filled only if one is prepared to tackle in depth the intractable linguistic style of Lu Xun, using a systematic and scientific approach.

Chapter Two begins this task by examining the overall rhetorical style of Lu Xun and depicting it, for the first time, as introspective but illuminative.

The following chapter elucidates Lu Xun's views on rhetoric while Chapter Four uncovers the complicated latent elements which help to shape the distinctive features of his art of rhetoric. Many of the factors which have previously been ignored, neglected or under-estimated, are highlighted here.

In Chapters Five to Seven, I analyse Lu Xun's idiosyncratic rhetorical strategies on three different levels: the lexical, the syntactic and the semantic. My aim in such a classification is to relate linguistic studies and literary criticism in the light of rhetoric. My main arguments and conclusions are presented in these three chapters. In the course of my analysis, I come to the conclusion that we should avoid an excessively zealous application of linguistics to literary
works, or we will tend to treat Lu Xun's language as flawed or aberrant. This is understandable as it contains a number of inventive idiosyncrasies of usage and expression.

Chapter Eight, which is original in both its content and arguments, consists of my findings concerning Lu Xun's art of rhetoric, as reflected in various devices with their own peculiarities. I express my broad understanding of that rhetoric in terms of a principle, which I call "Qu-ni Lü", which attempts to explain why Lu Xun's style has been considered recondite even as the writer remained a real precisionist or verbal craftsman. To support my case, I have quoted various examples from Lu Xun's manuscripts showing how he rephrased his expressions. I have also compared different English translations of Lu's works and carried out a close reading of his famous representative prose work entitled "In Memory of Miss Liu Hezhen". This particular essay is compared with works by two of his contemporaries, Zhou Zuoren and Lin Yutang, who wrote on a similar theme.

After arguing for a particular guiding principle in Lu Xun's rhetoric, I include a chapter tracing the influence of his art of rhetoric, so as to confirm the pervasive impact of his stylistic practice. His phraseology has always attracted others to follow him by confirming to his rhetorical principle, either consciously or unconsciously.

In the concluding chapter, I have summarized my findings and reiterate that Lu Xun, like Shakespeare in England, is unique and remarkable in the history of modern Chinese literature. His work does indeed exhibit an extraordinary way of thinking, and his language, which is rich in idioms, has substantially helped to shape the vernacular literature in China since the May Fourth Movement.