

RGC Ref. No.: UGC/FDS16/H05/20 _____ (please insert ref. above)
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**RESEARCH GRANTS COUNCIL  
COMPETITIVE RESEARCH FUNDING SCHEMES FOR  
THE LOCAL SELF-FINANCING DEGREE SECTOR**

**FACULTY DEVELOPMENT SCHEME (FDS)**

**Completion Report**  
(for completed projects only)

<p><b><u>Submission Deadlines:</u></b></p> <ol style="list-style-type: none"> <li>1. Auditor's report with unspent balance, if any: within <b><u>six</u></b> months of the approved project completion date.</li> <li>2. Completion report: within <b><u>12</u></b> months of the approved project completion date.</li> </ol>
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**Part A: The Project and Investigator(s)**

**1. Project Title**

Tian Han, the *Le Midi* Movement, and the Cultural Salon in 1920s Shanghai: Bohemianism and Transcultural Modernity

**2. Investigator(s) and Academic Department(s) / Unit(s) Involved**

Research Team	Name / Post	Unit / Department / Institution
Principal Investigator	LO Man-chi, Assistant Professor	Department of Humanities, Language and Translation, School of Arts and Social Sciences, Hong Kong Metropolitan University
Co-Investigator(s)	N.A.	N.A.
Others	N.A.	N.A.

**3. Project Duration**

	Original	Revised	Date of RGC / Institution Approval (must be quoted)
Project Start Date	1 January 2021	N/A	
Project Completion Date	31 December 2022	N/A	
Duration (in month)	24 months	N/A	
Deadline for Submission of Completion Report	31 December 2023	N/A	

4.4 Please attach photo(s) of acknowledgement of RGC-funded facilities / equipment.

## **Part B: The Final Report**

### **5. Project Objectives**

5.1 Objectives as per original application

- 1. To re-evaluate the cultural significance of Tian Han*
- 2. To introduce new materials and approaches to the study of Tian Han*
- 3. To remap 1920s Shanghai from a transcultural perspective*

5.2 Revised objectives

Date of approval from the RGC: N.A.

Reasons for the change: N.A.

- 1.
- 2.
3. ....

5.3 Realisation of the objectives

*(Maximum 1 page; please state how and to what extent the project objectives have been achieved; give reasons for under-achievements and outline attempts to overcome problems, if any)*

During the project duration, many newly excavated materials were collected and compiled in the research, including newly found works of Tian Han and various series of *Le Midi* magazines. The project also introduced a lot of original materials like Chinese and Japanese newspapers and magazines in the 1920s, such as articles in *Shenbao*, *Art Circle Weekly*, *Yomiuri Shinbun* and *Bungei Sensen*, to name just a few. Diaries and memoirs of many Chinese and Japanese culturati in Shanghai were also introduced. These materials were long neglected in previous studies, but they demonstrated the complex interactions of Chinese and Japanese culturati and the literary worlds of Shanghai and Tokyo.

All these helped us to subvert the previous research which regarded Tian Han as a leftist nationalist and mainly focused on his theatrical works, but to re-understand the cultural significance of Tian Han, such as his international literary knowledge and how he translated them to modern China. The project also depicted Tian's social networks with Chinese Francophile writers and Japanese and Russian culturati, which demonstrated how Tian introduced the latest foreign theories and practices of bohemianism and acted as a cultural intermediate. By illustrating the complex processes of the cultural translations and localization of various aspects, such as magazine publications, cultural translations, avant-garde theatre and little theatre, and Chinese opera, the project hence re-evaluated his cultural contributions and cosmopolitan propositions in Republican Shanghai.

By illustrating Tian Han's all-rounded cultural activities during his Le Midi period, the project also remapped 1920s Shanghai from a transcultural perspective. By exploring the artistic and cultural circles centered on Tian Han, the project investigated the bohemian character of the culturati and the cultural milieu of Shanghai in the 1920s, which also helped us to understand how Shanghai acted as a cultural salon internationally. In addition, through the examination of the traveling of the concept of bohemianism from the cultural translations of Tian Han, the project remapped the transcultural currents across Europe and Asia and traced the process of textual transaction in which bohemianism was cultivated in 1920s Shanghai. As a result, the project depicted a fuller picture of cosmopolitanism and bohemianism in 1920s Shanghai.

#### 5.4 Summary of objectives addressed to date

<b>Objectives</b> <i>(as per 5.1/5.2 above)</i>	<b>Addressed</b> <i>(please tick)</i>	<b>Percentage Achieved</b> <i>(please estimate)</i>
1. To re-evaluate the cultural significance of Tian Han	✓	100%
2. To introduce new materials and approaches to the study of Tian Han	✓	100%
3. To remap 1920s Shanghai from a transcultural perspective	✓	100%

## 6. Research Outcome

### 6.1 Major findings and research outcome

*(Maximum 1 page; please make reference to Part C where necessary)*

Academic papers on the project were published in peer-reviewed journals and presented at international conferences. The first journal paper (2021) investigated the cultural relations between Tian Han and Kanda, Tokyo, which also discussed how Tian's theatrical and political career, as well as bohemianism, started in Japan and continued in Shanghai. The second journal paper (2022) re-examined the significance of the Le Midi Little Theatre Movement from the perspectives of theatrical practice and movement and its relationship with Tsukiji Shōgekijō, and to focus on the important role of the Japanese theatre to the Chinese little theatre movement, then discussed how Le Midi became the most avant-garde troupe in 1920s China. The paper also explored the long-neglected friendship between Tian Han and Japanese culturati and discussed how Tian Han served as the most important cultural intermediate between Shanghai and Tokyo during the 1920s, and to re-understand the left-turn of the theatrical activities of Tian Han.

The conference papers covered various topics on the cultural significance of Tian Han during the Le Midi period. A conference paper (May 2021) studied on Tian's contribution on the modernization of Chinese opera, which re-examined the cross-border background of Tian's "New National Theatre Movement" and expounded his early theoretical propositions on Chinese opera. The paper also explored how Tian Han blended foreign avant-garde dramas to make cross-cultural adaptation of traditional Chinese opera, responded to his times, and even influenced the direction of modernization of Chinese opera after the 1930s. Two conference papers (August 2021, June 2022) discussed the important roles of Tian Han and Uchiyama Kanzō in Sino-Japanese cultural exchange and their close relationship. Apart from the literary works, the discussion was also supported by newly excavated first-hand historical materials such as diaries, newspapers, and photographs, which have also been relatively neglected in the current study of modern Chinese literature. Not only does this paper supplement important biographical information of Tian Han and Uchiyama Kanzō, but it also opened a new discussion on their cultural contribution, as well as provides a re-understanding of the literary scene and cultural milieu of Shanghai in the 1920s. Another conference paper (December 2022) focused on the prominent image of "Gypsy girl" in Tian Han's works, which examined how he translated and introduced Bohemian literature and culture from Europe through Japan to China. This paper also re-examined the performances of Le Midi troupe, and then discussed how bohemianism was internalized into the life practice of Tian Han and the members of Le Midi Society, thus analyzing Tian Han's contribution as a cultural translator in modern China.

### 6.2 Potential for further development of the research and the proposed course of action

*(Maximum half a page)*

The project provided new materials and methodologies to various fields of studies, such as Tian Han, the Le Midi Movement, the cultural milieu of 1920s Shanghai, as well as the topics of bohemianism and transcultural modernity. Relevant research can further explore the intertextual transaction of the works of Chinese writers and the Western literature, the cultural exchange between Chinese and international (especially Japanese) culturati, as well as the cross-disciplinary practices of modernist art and literature. Future studies of relevant topics in modern Chinese literature are expected, such as the literary field of 1920s China, cultural influence of writers of the Creation Society and Francophile writers, and the cultural exchange of Chinese and Japanese intellectuals. For

cultural studies, future research can be developed on the traveling of the foreign concepts and discourses in modern China, the cultural interaction between the two biggest Asian cities Shanghai and Tokyo, and the diversity and complexity of the cultural milieu of Republican Shanghai.

## 7. Layman's Summary

*(Describe in layman's language the nature, significance and value of the research project, in no more than 200 words)*

Tian Han and his troupe in the Le Midi Movement are acknowledged as the most bohemian organization in the history of modern Chinese literature. Bohemianism is a concept closely aligned with urban culture, Western modernity, and modernist art in the European context. By putting into the framework of transcultural modernity, the project studied how Tian Han played an important role as a cultural intermediary, translator, and negotiator in the formation of the discourse, practice, and social circle of bohemianism in 1920s Shanghai.

A multi-dimensional study of Tian Han was launched in this project, supported by the introduction of a substantial amount of newly excavated original materials. The project not only examined the intertextuality between the early works of Tian Han and the classics in Western literature related to bohemianism, but also the cultural practice of Tian Han and the Le Midi members and their interaction with the cultural milieu of 1920s Shanghai from the perspective of bohemianism. The transcultural exchange between Tian Han and the cultural fields in China and Japan in 1920s Shanghai was also discussed. Overall, the project investigated the important role of Shanghai as a cultural salon, with Tian Han as an important intermediary.

**Part C: Research Output****8. Peer-Reviewed Journal Publication(s) Arising Directly From This Research Project**

*(Please attach a copy of the publication and/or the letter of acceptance if not yet submitted in the previous progress report(s). All listed publications must acknowledge RGC's funding support by quoting the specific grant reference.)*

The Latest Status of Publications				Author(s) (denote the corresponding author with an asterisk*)	Title and Journal / Book (with the volume, pages and other necessary publishing details specified)	Submitted to RGC (indicate the year ending of the relevant progress report)	Attached to this Report (Yes or No)	Acknowledged the Support of RGC (Yes or No)	Accessible from the Institutional Repository (Yes or No)
Year of Publication	Year of Acceptance (For paper accepted but not yet published)	Under Review	Under Preparation (optional)						
2021				LO Man Chi	〈戲劇與政治——田漢與東京神田〉，《方圓：文學及文化專刊》總第8期，頁133-143。	2021	No	Yes	Yes
2022				LO Man Chi	〈論田漢的南國小劇場運動與築地小劇場的淵源〉，《戲劇研究》第30期，頁37-72。	No	Yes (Attachment 1)	Yes	Yes

**9. Recognized International Conference(s) In Which Paper(s) Related To This Research Project Was / Were Delivered**

*(Please attach a copy of each conference abstract)*

Month / Year / Place	Title	Conference Name	Submitted to RGC (indicate the year ending of the relevant progress report)	Attached to this Report (Yes or No)	Acknowledged the Support of RGC (Yes or No)	Accessible from the Institutional Repository (Yes or No)
May 2021, Hong Kong	古典新詮與左翼話語——田漢《雪與血》中的跨文化改編	第一屆華文創意寫作與跨媒體實踐國際研討會	2021	No	Yes	Yes

August 2021, Germany (Virtual)	The cultural exchange between China and Japan in the 1920s' Shanghai—Centering the relationship of Tian Han and Uchiyama Kanzō	The 23rd Biennial Conference of the European Association for Chinese Studies (EACS 2021)	No	Yes (Attachment 2)	Yes	Yes
June 2022, Singapore (Virtual)	一九二〇年代上海的中日文化交流——以田漢與內山完造的關係為中心	文圖學與東亞文化交流國際學術論壇	No	Yes (Attachment 3)	Yes	Yes
December 2022, Hong Kong	波希米亞南國——論田漢對吉卜賽女郎形象的跨文化譯介	「跨文化對話、協商與現代性：現當代華文文學與文化」國際學術研討會	No	Yes (Attachment 4)	Yes	Yes

#### 10. Whether Research Experience And New Knowledge Has Been Transferred / Has Contributed To Teaching And Learning

*(Please elaborate)*

The project's output has benefited the teaching of undergraduate and postgraduate students by raising the awareness of the importance of Tian Han and modern Chinese writers in 1920s Shanghai. Relevant knowledge such as cultural interaction, urban studies, comparative literature and related articles were integrated in courses related to modern Chinese literature. The PI also taught on relevant topics when supervising MA theses on Republican Chinese literature. The PI was also invited to deliver a public talk on Tian Han in 2022.

#### 11. Student(s) Trained

*(Please attach a copy of the title page of the thesis)*

Name	Degree Registered for	Date of Registration	Date of Thesis Submission / Graduation
N.A.	N.A.	N.A.	N.A.

#### 12. Other Impact

*(e.g. award of patents or prizes, collaboration with other research institutions, technology transfer, teaching enhancement, etc.)*

N.A.

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**13. Statistics on Research Outputs**

	<b>Peer-reviewed Journal Publications</b>	<b>Conference Papers</b>	<b>Scholarly Books, Monographs and Chapters</b>	<b>Patents Awarded</b>	<b>Other Research Outputs (please specify)</b>	
<b>No. of outputs arising directly from this research project</b>	2	4	0	0	Type	No.

**14. Public Access Of Completion Report**

*(Please specify the information, if any, that cannot be provided for public access and give the reasons.)*

<b>Information that Cannot Be Provided for Public Access</b>	<b>Reasons</b>