



榮譽人文學博士

Doctor of Humanities *honoris causa*

李歐梵教授

Professor Leo LEE Ou-fan

李歐梵教授是現代中國文學及文化研究的國際權威，也是谷歌上有3,520萬相關條目、媒體上總以其為焦點的文化偶像。在北美，他是中國文學研究現代轉向的創始人之一；在大中華地區，他是文學研究文化轉向的代表人物。

李教授在台灣長大，1961年獲國立臺灣大學外文系文學士（英語）學位，1970年獲哈佛大學歷史及東亞語文博士學位。李教授先後任教於香港中文大學（1970—1972）、普林斯頓大學（1972—1976）、印第安納大學（1976—1982）、芝加哥大學（1982—1990）、加州大學洛杉磯分校（1990—1994）、哈佛大學（1994—2004）及香港中文大學（2004—2019）。李教授曾獲王安研究獎金（1985）和顧景漢獎金（1985），兩者皆為享負盛名的研究獎項。李教授在美國生活並工作四十多年，亦享譽全球，但在哈佛和香港之間取捨時，李教授選擇香港為歸宿。雖然他的學術生涯在美，卻始終心繫香港。2001年，李教授獲香港科技大學頒授榮譽博士學位，以表彰其對漢學的卓越貢獻。

李教授是國際權威，2002年當選臺灣中央研究院院士，一直向研究院提出對全球影響深遠的研究方向和發展方面的建議。於二十世紀九十年代，李教授在香港出任大學教育資助委員會轄下研究資助局的顧問，2011年獲選為香港人文學院院士。李教授的著作具開拓意義，在學術界為人稱道，例如《中國現代作家的浪漫一代》（中譯本，新星出版社，2005年）、《鐵屋中的吶喊：魯迅研究》（中譯本，風雲時代出版股份有限公司，1995年）和《上海摩登：一種新都市文化在中國1930—1945（增訂版）》（中譯本，牛津大學出版社（中國）有限公司，2006年）。由於其著作影響力極大，在二十世紀八十年代美國的中國文學研究從古典轉向現代的思維模式轉變之中，李教授起了重要的推動作用。除了這些經典研究之外，李教授還撰寫了二十多本關於當代香港以及中國文化、電影和音樂的著作，全都暢銷海內外。

李教授的父母均為音樂教師，為他起名為歐梵，是希臘神話中音樂和藝術之神Orpheus的音譯；該神擅彈七弦琴，能讓樹隨其歌聲而起舞。李教授熱愛音樂，促使其成為著名的音樂評論家，定期在雜誌專欄發表評論，並出版了一本關於古典音樂的書。李教授的西樂基礎對其欣賞現代主義藝術和文化大有裨益。

2015年，李教授獲選為香港書展的年度作家，並發表演講，與讀者見面。除學術研究外，李教授還經常在港舉行公開演講，就香港那不斷轉變的文化而評論其特色。李教授在著作《City Between Worlds: My Hong Kong》（哈佛大學出版社，2008年）中，把香港描述為東西方文化交融的萬花筒，廣涉電影、音樂、表演、美食世界的新創意。在其關於現代中國文學文化轉向的經典著作裡，李教授倡導把文化現象以史實形式記錄的文學呈現方式，但在其論述香港文化的其他著作裡，則展示了在文化研究中把大都會置於其背景之中的扎實方法，他稱之為「漫遊者之眼」。「漫遊者」原本是歐洲現代主義的一種文化呈現模式，而李教授則用來觀察香港的城市生活。李教授自2004年定居香港，全副精力都用來掌握1997年後那不斷變化、不斷重塑的香港。李教授身為文化評論家，與周星馳等香港偶像人物就香港無厘頭文化的重要意義公開對話，亦曾在本地電影中亮相。

在恒大，李教授與中、英文系的同事合作甚多。2018年，他為大中華研究中心和中文系演講，主題為中國文化的現代轉化。在演講中，李教授總括其觀察所得，展示了歷史、文化、文學三方面的廣博知識。「漫遊者」有觀察文化的銳眼，也有對美的追求，這概念源於浪漫主義。李教授的人生是橫跨古典和後現代、兼涉學術和生活的浪漫追求旅程。

主席閣下，為表彰李歐梵教授對文學研究和整體中國文化研究的傑出貢獻，本人謹恭請閣下頒授榮譽人文學博士學位予李歐梵教授。

中文讚辭由恒大商務翻譯中心翻譯

Professor Leo Lee Ou-fan is an international authority in the study of modern Chinese literature and culture, as well as a cultural icon who has 35,200,000 entries on Google and is always at the centre whenever he appears in the media. In North America he is one of the founders of the modern turn in the study of Chinese literature, and in Greater China he is a figurehead in the cultural turn of literary studies.

Professor Lee grew up in Taiwan, and obtained his BA in English at National Taiwan University in 1961 and his PhD in History and Far Eastern Languages at Harvard University in 1970. He has taught at The Chinese University of Hong Kong (1970–1972), Princeton University (1972–1976), Indiana University (1976–1982), The University of Chicago (1982–1990), University of California, Los Angeles (1990–1994), Harvard University (1994–2004), and The Chinese University of Hong Kong (2004–2019). He has won two prestigious fellowships: The Wang An Fellowship and the Guggenheim Fellowship both in 1985. Having lived and worked in the United States for more than 40 years and made his name worldwide, his final destination is Hong Kong when he had to choose between Harvard and Hong Kong. His scholarship was founded in his American years, but his heart is always with Hong Kong. In 2001, he received an honorary doctorate from The Hong Kong University of Science and Technology for his distinguished contributions to Chinese studies.

As an international authority, Professor Lee has been elected as an academician of the Academia Sinica, Taiwan since 2002 and has been advising the Academia on research directions and developments which have far-reaching impacts worldwide. In Hong Kong he has served in an advisory role on the Research Grants Council of the University Grants Committee in the 1990s. In 2011, he was elected to be a Fellow of The Hong Kong Academy of the Humanities. He is widely acclaimed in the academia for his ground-breaking works: *The Romantic Generation of Modern Chinese Writers* (Harvard University Press, 1973), *Voices from the Iron House: A Study of Lu Xun* (Indiana University Press, 1987), and *Shanghai Modern: The Flowering of a New Urban Culture in China, 1930-1945* (Harvard University Press, 1999). As a result of his influential publications, he was instrumental in fostering a paradigmatic shift in Chinese literary studies from the classical to the modern in the United States in the 1980s. Other than these classic studies, he has written more than 20 other books on contemporary Hong Kong and Chinese culture, film and music, all of which are best sellers.

Born of parents who were both music educators, Professor Lee was given a Chinese name Ou-fan, which is the Chinese transliteration of Orpheus, the mythological Greek god of music and art who played a lyre and was reputed to have made trees follow his singing. His love of music has made him a noted music critic who writes in regular magazine columns and has published a book on classical music. His background in Western music gives him an advantage in appreciating modernist art and culture.

In 2015, he was selected as the Author of the Year in the Hong Kong Book Fair, where he gave a talk to meet the readers. Besides academic studies, he has been actively giving public talks in the city, commenting on the distinct features of a changing Hong Kong culture. In his book *City Between Worlds: My Hong Kong* (Harvard University Press, 2008), the city is presented as a kaleidoscope of East-West cultural mix in newer inventions of film, music, performance and foodscape. While his classic works on the cultural turn in modern Chinese literature advocate a methodology of historicising cultural phenomena in literary representation, his other books that deal with Hong Kong culture demonstrate a solid approach of contextualising the metropolitan in cultural studies, which he calls the eye of the *flâneur*. The *flâneur* is originally a European modernist mode of cultural representation, but it has been adopted by Professor Lee in his observation of Hong Kong city life. Since he has settled in Hong Kong in 2004, Professor Lee has devoted all his energies in capturing the post-1997 Hong Kong in its ever-changing reinventions. As a cultural critic, Professor Lee engages in public dialogue with other iconic figures in Hong Kong, such as Stephen Chiau Sing-chi, on the cultural significance of the Hong Kong absurd, and he has appeared in local films.

At HSUHK, Professor Lee is closely associated with colleagues in both the Departments of Chinese and English. In 2018 he gave a lecture on the modern transformation of Chinese culture for the Centre for Great China Studies and the Department of Chinese, in which he summed up his observations and demonstrated his broad range of knowledge in history, culture and literature. A *flâneur* is a keen observer of culture and a pursuer of beauty, which has its origin in Romanticism. Professor Lee's life is a journey of Romantic pursuits traversing the classical and the postmodern, in scholarship as well as in life.

Chairman, in recognition of the contributions Professor Leo Lee Ou-fan has made to the study of literature and Chinese culture at large, may I present him to you for conferment of the Doctor of Humanities, *honoris causa*.

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