

New Trends in the Translation and Dissemination of Chinese Literature in Poland since the 21st Century

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Abstract: Since the beginning of the 21st century, the translation and dissemination of Chinese literature in Poland have shown an active trend, which includes changes in the number of translations, types of works and authors, translation entities, dissemination channels, and the construction of Chinese image. The analysis reveals that the scale of Chinese literature translation in Poland continues to grow, the types of works are diverse, the translator community is more pluralistic, the dissemination channels are more varied, and the image of China is more rich and three-dimensional. These new trends reflect the deepening of Sino-Polish cultural exchanges, and discussing the reasons and significance behind them can provide valuable insights for the further dissemination of Chinese literature in Central and Eastern Europe.

Keywords: Chinese Literature; Poland; Translation; Dissemination; 21st Century

标题: 21 世纪以来中国文学在波兰的译介和传播新趋向

摘要: 进入 21 世纪以来, 中国文学在波兰的翻译和传播呈现出活跃的态势, 翻译数量、译介类型、译介主体、传播渠道以及中国形象构建等方面均出现了新变。中国文学在波兰的翻译规模持续扩大, 作品类型更加多样, 译者群体日益多元, 传播渠道愈发广泛, 中国形象也更为立体生动。这些新趋势反映了中波文化交流的不断深化, 探讨其背后的原因与意义, 可以为中国文学在中东欧地区的进一步传播提供参考借鉴。

关键词: 中国文学; 波兰; 翻译; 传播; 21 世纪

1. Introduction

Although China and Poland are geographically distant, the cultural exchanges between the two countries have a long history. Over time, the translation and introduction of Chinese literary works in Poland have gradually increased. Especially since the 21st century, with the acceleration of globalization and the increasing frequency of cultural exchanges, the influence of Chinese literature on the international stage has gradually increased. As a country with significant influence in the Central and Eastern European region, Poland's cultural exchanges with China are continuously deepening. The translation and dissemination of Chinese literature in Poland not only enriches the reading horizons of Polish readers but also adds new dimensions to the cultural interaction between China and Poland. Conducting an in-depth analysis of the new trends in the translation and introduction of Chinese literature in Poland during this period helps to understand the dissemination of Chinese

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literature in the Central and Eastern European region and promotes further cultural exchanges and cooperation between China and Poland.

2. Before the 21st century, the translation and introduction of Chinese literature in Poland

The cultural exchanges between Poland and China can be traced back to the 13th century, marking the earliest recorded history between the two nations. As early as the 17th century, Polish missionary Michael Boym conducted research on Chinese culture during his stay in China, and he is also “the first European to introduce the scientific and cultural achievements of ancient China to the West” (Edward Kajdański, 2001, p.5). At that time, the translation and introduction mainly focused on introducing Chinese culture, history, and geography, providing a certain foundation for Poles to understand Chinese culture.

In terms of the translation and introduction of Chinese literary works, the earliest was Chen Jitong’s “The Legend of the Yellow Robe” translated from French in 1891. In 1901, Alfred Szczepański edited and translated the Yuan Dynasty drama “The Grey Lan Record” based on French and German sources (丁超, 2019, p.95). And in 1948, Witold Jabłoński, the founder of modern Polish Sinology, translated Lao She’s novel “Zhao Zi Yue”, which was the first Chinese literary work translated directly from the original Chinese into Polish.

Lu Xun once said, “All kinds of literature are produced in response to the environment. Those who advocate literature and art like to say that literature and art are sufficient to stir up waves, but in fact, it is politics that take the lead, and literature and art change subsequently.” (鲁迅, 1981, p.134). In the 1950s, both Poland and China belonged to the socialist camp, with similar political and economic systems and social structures, leading to frequent cultural exchanges. During this period, the translation and introduction of Chinese literature in Poland reached a climax, mainly translating works by classic modern Chinese literary authors such as Lu Xun, Lao She, Mao Dun, and Guo Moruo, as well as works by authors from the liberated areas such as Zhao Shuli and Ding Ling. These translation activities were closely related to the political relations between the two countries at the time and were also influenced by ideology, aiming to showcase the construction of socialist countries and the lives of their people through literary works. In the early 1950s, both countries were in the period of socialist reconstruction after revolutionary liberation, and in the context of the Cold War, the homelands and realities of China and Poland formed a certain similarity and difference in reference, with both sides consciously and unconsciously projecting their self-imagination onto each other, using the other as a mirror to gain a perspective on themselves, forming a special mirror relationship. The selection of translation texts had a strong and direct political appeal, such as the translation of “The White-Haired Girl” can be seen as a confirmation of the legitimacy of their own revolution through others, and the rapid translation of works reflecting the land reform movement by Ding Ling, Zhao Shuli, and Zhou Libo, as well as Cao Ming’s “The Driving Force” reflecting the construction of socialist factories, may also have the meaning of defending and building a new socialist nation-state, and using the experience of revolution and construction of the same socialist country as a reference.

Starting in the mid-1960s, due to the deterioration of Sino-Soviet relations, the relationship between Poland and China became distant, and the number of Polish translations of Chinese literature decreased sharply. After 1966, Sino-Polish exchanges entered a cold winter, during which the materials that flowed into Poland were mostly Soviet criticisms of China. At that time, many stereotypes about China were formed, which shaped the Polish people’s perception of China for decades. It was not until the mid-1980s that Sino-Polish relations began to gradually warm up (Katarzyna Sarek, 2023, p.11). From the 1980s, with China’s reform and opening up, the relationship between Poland and China eased somewhat, but the translation and introduction of Chinese literature in Poland did not return to the level of the 1950s, and the focus gradually shifted to contemporary Chinese literature since the new era, such as Zhang Xianliang’s “The Green Tree” translated in 1988, and Gu Hua’s “Furong Town” translated in 1989. After the dramatic changes in Eastern Europe in 1989, Poland has

been committed to reform and actively integrated into the new Europe, and its attention to China has decreased. In addition to sporadic translations of ancient Chinese cultural classics such as “I Ching” “Book of Songs” and “Zhuangzi” only one book of modern and contemporary Chinese literature, Zhang Xianliang’s “My Bodhi Tree” was translated in the entire 1990s.

Overall, the changes in translation during this period were closely related to the evolution of the political relations between the two countries, and were also subject to the dual constraints of the source language production environment and the target language reception environment.

3. New Trends in the Translation and Introduction of Chinese Literature in Poland since the 21st Century

In 1999, Poland joined NATO, and in 2004, it became a member of the European Union. In April 2012, the first China-Central and Eastern European Countries Leaders’ Meeting was held in Warsaw, Poland. Since the new century, Polish diplomacy has begun to downplay ideological factors and has increasingly taken a pragmatic approach, an important manifestation of which is the strengthening of ties with China and other Eastern countries. The tremendous economic achievements China has made since the new century have also led to an increasing international influence of Chinese culture, and the attention of Central and Eastern European countries to Chinese literature and culture has been continuously increasing. The translation and dissemination of Chinese literature in Poland have begun to enter another new climax, which far surpasses the previous one in terms of both breadth and depth. This is reflected in the significant expansion of the scale of translation, the diversification of types of translation, the diversification of translation channels, and new changes in the construction of the Chinese image, among other aspects.

3.1 Significant Expansion of Translation Scale

Since the beginning of the 21st century, the scale of translation of Chinese literature into Polish has expanded rapidly. According to the first-hand data I have collected, between 2000 and 2024, a total of 239 Chinese literary works were translated into Polish, with 95 works between 2000 and 2009, 103 works between 2010 and 2019, and 41 works from 2020 to April 2024. In contrast, before this period, only 13 works were translated between 1891 and 1949, and during the first peak of Chinese literature translation into Polish from 1949 to 1979, there were only 43 works. Between 1980 and 1999, there were 40 works, including reprints and more than 10 translations of overseas Chinese literature that began to gain popularity in the 1990s.

Since the 21st century, the three most translated ancient Chinese cultural classics into Polish are: “The Art of War” with 9 translations, “Tao Te Ching” with 5 translations, and “I Ching” with 4 translations. For details on translations and their respective times, please refer to the table below:

Title	Polish Translation	Introduction Time	Translator
The Art of War	Sztuka wojenna	2003	Robert Stiller
	Sztuka wojny	2004	Dariusz Bakalarz
	Sztuka wojny	2005	Tomasz Misiorek
	Sztuka wojny	2006	Dariusz Bakalarz
	Sztuka wojny: i 36 forteli	2012	Jarek Zawadzki

	Sztuka wojenna	2012	Monika Wyrwas-Wiśniewska
	Planer: sztuka wojny	2020	Dariusz Bakalarz
	Sztuka wojenna	2022	Robert Stiller
	Sztuka wojenna	2023	Sebastian Musielak
Tao Te Ching	Wielka księga Tao	2004	Jarek Zawadzki
	Księga dao i de	2006	Anna Wójcik
	Tao te king	2008	Michał Fostowicz; Piotr Madej
	Tao Te Ching	2009	Wojciech Zieliński
	Tao te king	2021	Barbara Krajewska--Beck; Paweł Borowski
I Ching	I Czing: wróżby Księgi Przemian	2006	Joanna Miś-Skrzypczak
	Księga przemian	2006	Jarek Zawadzki
	I-cing. Księga przemian	2011	Agna Onysymow
	I Cing: Księga Przemian	2019	Agna Onysymow

“The Art of War” not only demonstrates the ancient Chinese military thought and strategic wisdom but also has a wide influence in the fields of business, management, and other related areas in Poland. Its wisdom has been applied to business practice, providing important strategic references for those involved. Laozi’s profound philosophical thoughts of “Tao” and the mysterious philosophical system of the “I Ching” have attracted Polish readers, arousing widespread attention and in-depth discussion among scholars and philosophy enthusiasts, which has a certain enlightening significance for the development of philosophical thought and cultural exploration in Poland. Therefore, these three Chinese cultural classics have been favored and widely disseminated in Poland.

Chinese contemporary authors have garnered more attention, with works by writers such as Mo Yan, Yu Hua, Yan Lianke, and Zhang Wei being widely translated. After Mo Yan was awarded the Nobel Prize in Literature in 2012, his works gained further momentum in translation and dissemination in Poland. Additionally, works by emerging writers have also begun to enter the vision of Polish readers, including Liu Cixin, Sheng Keyi, and Shuang Xuetao. In the last twenty years, the most translated authors are: Mo Yan with 9 translations,

Liu Cixin with 8 translations, Zhang Wei with 8 translations, Yan Lianke with 6 translations, Yu Hua with 5 translations, and Eileen Chang with 4 translations. For more details, please refer to the table below.

Author	Polish translation of the work's title	Introduction Time	Translator
Mo Yan	Kraina wódki	2006	Katarzyna Kulpa
	Obfite piersi, pełne biodra	2007	Katarzyna Kulpa
	Kraina wódki	2012	Katarzyna Kulpa
	Obfite piersi, pełne biodra	2012	Katarzyna Kulpa
	Klan czerwonego sorga	2013	Katarzyna Kulpa
	Bum !	2013	Agnieszka Walulik
	Zmiany	2013	Agnieszka Walulik
	Żaby	2014	Małgorzata Religa
Liu Cixin	Obfite piersi, pełne biodra	2016	Katarzyna Kulpa
	Problem trzech ciał	2016	Andrzej Jankowski
	Koniec śmierci	2016	Andrzej Jankowski
	Ciemny las	2016	Andrzej Jankowski
	Era supernowej	2018	Andrzej Jankowski
	Piorun kulisty	2019	Andrzej Jankowski
	Wędrująca Ziemia	2020	Andrzej Jankowski
	O mrówkach i dinozaurach	2021	Andrzej Jankowski
Zhang Wei	Wędrująca Ziemia	2022	Andrzej Jankowski
	Pradawna łódź	2019	Agnieszka Walulik

	Jesienny gniew i inne opowiadania	2019	Emilia Skowrońska
	Zakątki Chin: sekrety pola kukurydzy	2019	Grażyna Grzywna-Tunk
	Morski wiatr	2019	Ewa Bartosiak
	Lis i wino	2019	Ewa Bartosiak
	Ratuj artystę!	2019	Robert Marszałek
	Winogrona w deszczu jesiennym	2019	Krzysztof Gębura
	Zbieracz porostów	2019	Edyta Grotek
Yan Lianke	Kroniki Eksplozji	2019	Joanna Krenz
	Całusy Lenina	2020	Katarzyna Sarek
	Czteroksiąg	2020	Katarzyna Sarek
	Sen wioski Ding	2021	Joanna Krenz
	Dzień w którym umarło słońce	2022	Joanna Krenz
	Sutra serca	2023	Joanna Krenz
Yu Hu	Sutra serca	2013	Joanna Krenz
	Życie!	2018	Katarzyna Sarek
	Kroniki sprzedawcy krwi	2018	Katarzyna Sarek
	Nie mam własnego imienia	2019	Małgorzata Religa
	Krzyk w deszczu	2020	Kinga Kubicka
Eileen Chang	Ostrożnie, pożądanie	2008	Katarzyna Kulpa
	Miłość jak pole bitwy	2008	Katarzyna Kulpa
	Czerwona róża, biała róża	2009	Katarzyna Kulpa

Gorzkie spotkanie

2011

Katarzyna Kulpa

Mo Yan's works are widely popular in Poland and have been reprinted multiple times. His works, characterized by magical realism, attract Polish readers and spark in-depth discussions about Chinese history, culture, and human nature, leading to increased attention to contemporary Chinese literature. Liu Cixin's science fiction works have created a sensation in Poland, blending reflections on science with contemplations of history and human nature. He offers Western readers profound thoughts on the human condition in a "post-human era" from a cosmic perspective, and his imagination of the universe, technology, and the fate of humanity broadens the horizons of Polish readers, promoting the dissemination of Chinese science fiction in Poland. Yu Hua's works, with their profound depictions of human nature, have touched Polish readers and gained attention after being translated, becoming an important window into the changes in Chinese society and human nature, and enjoying a certain level of recognition among Polish literature enthusiasts. Yan Lianke describes his writing as an art of butting heads with walls, persisting in confronting darkness and reality, and his unique style in rural novels has piqued the interest of Polish readers. Eileen Chang's works attract Polish readers with their delicate emotions and unique narrative, especially the portrayal of women's psychology and emotional worlds, which has a certain influence among Polish female readers and enriches their understanding of modern Chinese urban literature.

3.2 Diversification of Translated Works

Since the 21st century, Chinese literature translated into Polish has covered a variety of literary genres, and the distribution of these genres has shown certain trends. Traditional novels still account for the vast majority of translated works, with science fiction novels emerging as a significant force. In addition to Liu Cixin, new talents such as Chen Qiufan and Bao Shu have also seen their works translated. The types of Chinese literature translated into Polish have become more diversified. The poetry and prose of some contemporary Chinese writers have begun to be introduced to Poland, such as the translation of several poetry collections by the ethnic minority poet Jidi Majia, showcasing the diversity of Chinese literature.

The distribution of genres of Chinese literature translated into Polish from 2000 to 2024 is as follows: specific data is presented in the table below:

Year Range	Novels	Poetry	Prose	Drama	Other(Myths, Folktales, Children's Literature)	Number
2000 - 2024	117	25	17	9	71	239
2000 - 2009	45	8	6	4	32	95
2010 - 2019	50	12	8	4	29	103
2020 - 2024	22	5	3	1	10	41

From this, it can be seen that since the beginning of the new century, Chinese literature translated into Polish has covered a variety of genres. In the early period (2000 - 2009), the number of novels translated was

relatively high, reaching 45, accounting for a significant proportion. Novels by authors such as Mo Yan and Su Tong began to attract attention. Poetry, prose, and drama were also translated to a certain extent, with 8, 6, and 4 respectively, enriching Polish readers' understanding of Chinese literature. In the middle period (2010 - 2019), the number of novels translated remained the highest and increased, reaching 50. The number of poetry and prose translations increased to 12 and 8 respectively, reflecting the growing demand in Poland for the diversity of Chinese literature. In the recent period (2020 - 2024), there were 22 novels translated, and the number of poetry, prose, and drama translations remained relatively stable. Other categories such as folktales and literary anthologies saw 10 translations, demonstrating Poland's continued exploration of different genres of Chinese literature to meet the diverse cultural needs of readers.

Novels have consistently maintained the highest number throughout the entire period, demonstrating the popularity and influence of the novel as a literary genre. Poetry and prose, though not numerous, have been published steadily throughout the period, indicating that these genres still have their specific audience and market. The number of drama publications has always been relatively low, which is related to various factors such as market demand and reader preferences.

We proceed to analyze the number of translations and publications of Chinese classical literature, contemporary Chinese literature, and overseas Chinese literature in Poland from 2000 to 2024. For specific statistical data, see the table below:

Year Range	Classical Chinese Literature	Modern and Contemporary Chinese Literature	Overseas Chinese Literature	Total
2000-2024	55	122	62	239
2000-2009	25	31	39	95
2010-2019	24	57	22	103
2020-2024	6	34	1	41

In the realm of Chinese classical literature, between 2000 and 2009, 25 works of Chinese classical literature were published. From 2010 to 2019, this number was 24, which is essentially on par with the previous decade. Between 2020 and 2024, only 6 works were published, indicating a clear downward trend. The decrease in the translation of Chinese classical literature may be related to a waning interest among modern Polish readers in Chinese classical literature.

In terms of contemporary Chinese literature, between 2000 and 2009, 31 works of contemporary Chinese literature were translated and published. From 2010 to 2019, this figure increased significantly to 57. Between 2020 and 2024, 34 works were published, with the number of translations over these five years surpassing the total for the first decade of the 21st century. The increase in contemporary Chinese literature may reflect Polish readers' growing interest in the social changes, cultural diversity, and modern issues in contemporary China.

Regarding overseas Chinese literature, between 2000 and 2009, 39 works of overseas Chinese literature were published, which surprisingly exceeded the number of translations of contemporary Chinese literature during the same period. In Poland, the focus is on literary works created by overseas Chinese or ethnic Chinese authors in the languages of their host countries (mainly large languages such as English and French), while Chinese literature written in Chinese has not been translated, even by highly accomplished authors. Thus, the

prosperity of overseas Chinese literature translation is related to the fact that translators do not need to master Chinese; they only need to translate from English, French, and other languages, unlike the translation of contemporary Chinese literature, which mostly requires direct translation from Chinese. This significantly lowers the barrier to entry for translation, as English and French are not difficult for most highly educated Poles. However, between 2010 and 2019, this number dropped to 22. Between 2020 and 2024, only one work was published, showing a sharp decline. The sharp decrease in overseas Chinese literature may be related to a shift in cultural interests among overseas readers, who now have more direct channels to focus on contemporary China and no longer rely on overseas Chinese literature to understand China as they did before.

Looking at the trend in thematic preferences, Poland's preference for Chinese literature shows a characteristic of diversification. Themes related to contemporary Chinese social life are the most concerned. Works by contemporary authors such as Mo Yan, Yu Hua, and Yan Lianke have been widely translated, reflecting Poland's emphasis on the vitality and contemporary characteristics of Chinese literary creation. They hope to understand modern Chinese society, culture, and the spiritual world of Chinese people through contemporary works, while also showing the continuous increase in the international influence of Chinese contemporary literature. These works showcase the changes in Chinese society and the various aspects of human nature, with novels of different themes and styles meeting the diverse reading needs of Polish readers. Moreover, the science fiction genre is gradually emerging. After the translation of works such as Liu Cixin's "The Three-Body Problem" series, it has sparked Polish readers' interest in Chinese science fiction literature, reflecting their curiosity about modern China's innovative thinking and technological imagination.

In terms of ancient Chinese classics, there have been multiple translations of works like "The Art of War" by Sun Tzu, "Tao Te Ching" by Laozi, and "Zhuangzi", with their ideological content and literary value continuously being explored by Polish readers. Historical and cultural themes are highly favored, such as the translation of works like "Records of the Grand Historian" and "The Creation of Heaven and Earth — Chinese Myths of Creation", allowing Polish readers to gain a deep understanding of China's long-standing history and cultural heritage. This trend in thematic preferences not only reflects Polish readers' respect and desire to explore Chinese traditional culture but also shows their attention to the development and changes in contemporary China and their acceptance of emerging literary genres, including historical works and philosophical classics, while also focusing on different interpretations and versions of classic works.

Since the 1990s, overseas Chinese literature has begun to be translated in Poland, such as works by Amy Tan and Anchee Min. During this period, the acceleration of globalization, the works of overseas Chinese authors, with their unique cultural perspectives and depictions of the integration of Chinese and Western cultures, have attracted the attention of Polish readers. At the same time, the trend of diversified international cultural exchanges has provided opportunities for the dissemination of overseas Chinese literature. In the 2000s-2010s, the number of translations continued to increase, with works by authors such as Shan Sa and Lisa See being translated successively. The activity of overseas Chinese authors on the international literary stage has increased, reflecting the growing interest of Polish readers in the multicultural identity and cross-cultural experiences presented by overseas Chinese literature.

3.3 Diversification of Translation Channels and Subjects of Introduction

3.3.1 Diversification of Translation and Introduction Channels

If the translation of modern Chinese literature into Polish was ideology-driven in the 1950s and aesthetic-orientation-driven starting from the 1990s, then since the beginning of the 21st century, more diversified factors such as commercial consumption and market-oriented translation have been added (陈立峰, 2018, p.118). During the socialist period in Poland, the translation and introduction of Chinese literature in Poland were mainly led by professional sinologists and official institutions, and the translation channels were

relatively single. Since the 21st century, three channels for translating Chinese literature in Poland have emerged:

First, the continuation of the previous academic translation, with sinologists as the main translators. Related to this are aspects such as national ideology, cultural strategies, university curriculum settings, and scholars' academic interests.

Among well-known Polish sinologists, Professor Lidia Kasarek from the University of Warsaw is still engaged in literary translation and introduction. In 2005, she compiled "The Soul Tied to the Leather Strap - A Selection of Contemporary Chinese Short Stories", which included works by root-seeking writers like Zhaxi Dawa and Su Tong's "Wives and Concubines". In 2019, she translated "Stones in the Mirror: A Selection of Chinese Literature of the 20th and 21st Centuries", which included Shen Congwen's novels. In 2020, she translated "The Book from the Other Shore: A Collection of Contemporary Taiwan region people Stories". She has also written academic monographs on Chinese drama and "The Totem of Life: Root-seeking Literature". Professor Małgorzata Religa from the Sinology Department of the University of Warsaw has also achieved remarkable results. She has translated Han Shaogong's "A Dictionary of Maqiao" (2009), "Selected Poems of Duoduo" (2013), Mo Yan's "Frog" (2014), Jidi Majia's "Flames and Words" (2015), "Selected Tang Poems" (2016), Yu Hua's "I Don't Have My Own Name" (2019), Jiang Rong's "Wolf Totem" (2020), and A Yi's "What Should I Do Next" (2020). Marcin Jacoby from Jagiellonian University focuses on the translation of ancient Chinese classics. In 2006, he translated Liezi's "The True Scripture of Chongxu" into Polish for the first time. In 2009, he retranslated Laozi's "Nanhua Jing". Polish sinologists, who focus on the study of Chinese literature and culture, still play an indispensable and important role in promoting the dissemination and research of contemporary Chinese literature in Poland.

Secondly, freelance translators have begun to emerge. For example, Katarzyna Kulpa, a graduate of the Sinology Department of the University of Warsaw, is the translator of works by Eileen Chang, Hong Ying, Wei Hui, and Mian Mian. She has also translated Mo Yan's "The Republic of Wine", "Big Breasts & Wide Hips", and "Red Sorghum". What is related to the non-academic field are the translators' personal livelihoods, preferences for Chinese literature, the will of publishing houses, readers' reactions, as well as the market forces and commercial rules behind them.

Finally, with the implementation of the strategy of Chinese culture going global, there is the cultural promotion of Chinese literature going international related to the Chinese Writers Association. For example, the Chinese Writers Association and Polish publishing houses jointly launched anthologies of contemporary Chinese novels, mainly featuring short and medium-length novels that won the Lu Xun Literature Prize. In 2010, two anthologies of contemporary Chinese novels were published. The book "Never in My Dreams Have I Reached Xieqiao and Others" selected and translated Liu Heng's "The Happy Life of Zhang Damin, the Chatterbox", Ye Guangqin's "Never in My Dreams Have I Reached Xieqiao", Zhang Jie's "In the Rain", He Shiguang's "In the Countryside", and Su Tong's "Two Cooks"; "The Ballad of Lake Po and Others" selected and translated Deng Youmei's "Na Wu", Wang Anyi's "Love Talk in the Hair Salon", Chen Yingsong's "Why the Jay Cries", and Chen Shixu's "The Ballad of Lake Po".

In 2017, five anthologies were launched. "Strange People in the Mortal World and Other New Folk Tales" included authors such as A Cheng, Feng Jicai, Deng Youmei, Wang Anyi, Chi Zijian, and Liu Qingbang. The authors of "The Last Subway" included Deng Yiguang, Wang Shuo, Han Song, Qiu Huadong, Xu Zechen, Xue Yiwei, and Cai Dong. The authors of "Masquerade Ball and Other City Stories" were Wei Wei, Xu Yigua, Zhang Chu, Dai Lai, Chen Xiwo, Wang Xiaoni, Xu Kun, Tie Ning, and Wang Anyi. The authors of "How Far Is Forever and Others" were Tie Ning, Wang Anyi, Chi Li, Wei Wei, Xu Kun, Sun Hui, Ge Shuiping, Pan Xiangli, and Sheng Keyi. The authors of "A Fallen Leaf and Other Short Stories" were Wang Meng, Liang Xiaosheng, A Cheng, Bi Shumin, Liu Xinwu, Jiang Zilong, and Zhou Daxin.

In 2019, “The Seven-story Pagoda: A Collection of Contemporary Chinese Short Stories” was launched, with authors including Zhu Hui, Feng Jicai, Huang Yongmei, Ma Jinlian, Xu Zechen, Zhang Chu, and Ye Mi. In addition, some Chinese literary works have also entered the Polish market through channels such as international book fairs and cultural exchange activities.

3.3.2 Changes in the Agents of Translation and Introduction

In the past, the translation and introduction of Chinese literature in Poland were mainly undertaken by a few professional sinologists, such as Witold Jabłoński, Janusz Chmielewski, Olgierd Wojtasiewicz, Tadeusz Żbikowski, etc. Many Polish sinologists have played a crucial role with their outstanding contributions. Since the 21st century, the agents of translation and introduction have gradually diversified. Besides professional sinologists, more and more young scholars, students, and amateur translators among the public have participated. The Chinese studies majors in universities such as the University of Warsaw and Jagiellonian University have cultivated a new generation of translation talents, who have played an important role in translation practice.

For details on representative young translators from Poland and their translated works, please refer to the table below:

Translator Name	Number of Translations	Major Translation Works
Katarzyna Kulpa	Over 10	Mo Yan’s “The Republic of Wine,” “Big Breasts & Wide Hips,” “Red Sorghum Clan,” Mian Mian’s “Sugar,” “Panda,” Eileen Chang’s “Lust, Caution,” “Wandering Thoughts,” “Red Rose and White Rose,” “The Golden Cangue,” etc.
Katarzyna Sarek	Over 10	Lu Xun’s “The True Story of Ah Q,” “Selected Short Stories of Lu Xun,” Yu Hua’s “To Live,” “Chronicle of a Blood Merchant,” “China in Ten Words,” Wang Xiaobo’s “Love in the Age of Revolution,” “Golden Age,” Yan Lianke’s “The Explosion Chronicles,” “Four Books,” Can Xue’s “Yellow Mud Street,” Wu Ming-yi’s “The Man with Compound Eyes,” etc.
Jarek Zawadzki	Over 10	“Tao Te Ching,” “I Ching,” “The Analects of Confucius,” “The Art of War,” “Selected Ancient Chinese Literary Works,” “Seventy Tang Poems,” “Selected Poems of Tao Yuanming,” and other classic works, as well as San Mao’s “Sahara,” Wang Yin’s “Call Them by Their True Names, Tears,” etc.
Andrzej Jankowski	Nearly 10	Liu Cixin’s “The Three-Body Problem” series, “The Wandering Earth,” “Supernova Era,” “Ball Lightning,” “Dinosaur Chronicles,” etc.

In terms of the number of translations, Katarzyna Kulpa, Katarzyna Sarek, and Jarek Zawadzki are comparable, all having translated over ten books. The works of Liu Cixin have been translated by Andrzej

Jankowski.

Katarzyna Kulpa's translations cover works from various important contemporary Chinese authors, making a significant contribution to the dissemination of Chinese contemporary literature in Poland. She is able to accurately grasp the unique literary styles of different authors, such as vividly displaying the magical realism in Mo Yan's works and precisely conveying the delicate emotions and unique narrative rhythm in Eileen Chang's works.

Jarek Zawadzki has a profound understanding of the translation of classic works, with rigorous and accurate translations and a deep understanding of Chinese traditional culture. He focuses on academic and cultural heritage when translating classics, allowing Polish readers to better understand the essence of Chinese traditional culture. The translation styles of different translators meet the diverse needs of Polish readers for Chinese literature. Through accurate translation and style grasp, they enable Polish readers to better understand and appreciate Chinese literary works, feel the charm of Chinese literature from different perspectives, and jointly promote the translation and dissemination of Chinese literature in Poland.

3.3.3 New Changes in the Construction of China's Image

Before the 21st century, the image of China constructed by Poland through the translation of Chinese literary works mainly focused on oppressed women in a feudal patriarchal society, anti-heroes among men, victims of political oppression, and also showcased the profound and ancient Chinese culture.

Entering the 21st century, with the diversification of translated works, the construction of China's image has become richer and more pluralistic.

The modern urban life, the conflict and integration of traditional culture with modern civilization, and the struggles and dreams of ordinary people depicted in contemporary Chinese literature have presented a more three-dimensional and multifaceted China to Polish readers. For instance, Ah Lai's "Dust Settles" portrays the rise and fall of a Tibetan chieftain family, showcasing the unique Tibetan culture and the complexity of human nature; Han Shaogong's "Maqiao Dictionary" tells stories of Chinese villages in the form of a dictionary, reflecting the changes in Chinese society and the transformation of people's ideological concepts. These works allow Polish readers to see the cultural characteristics and living conditions of different regions and ethnic groups in China, helping to break the stereotypes of China in the past and construct a more comprehensive, objective, and positive image of China.

4. New Trends and Significance of Chinese Literature Translation in Poland since the New Century

4.1 Reasons for the New Trends in the Translation of Chinese Literature in Poland

Firstly, the development of globalization has led to increasingly frequent cultural exchanges between countries, and the influence of Chinese culture worldwide has been continuously rising. As a European country, Poland's interest in Chinese culture has also been growing. The rapid economic development of China, the enhancement of its international status, and the implementation of the "going global" cultural strategy have all provided a favorable external environment for the translation and dissemination of Chinese literature in Poland. At the same time, the cultural diversity under the backdrop of globalization has also prompted Polish readers to take a greater interest in literary works from different cultural backgrounds. The rich connotations and unique charm of Chinese literature have attracted an increasing number of Polish readers.

Secondly, the development of Chinese literature itself is a factor. Since the 21st century, Chinese literature has shown a prosperous development trend, with a large number of outstanding writers and works emerging. These works are more diverse in terms of themes, styles, and expressive techniques, covering all areas of social life and possessing high artistic value and depth of thought. The international awards such as the Nobel Prize in Literature won by Mo Yan have further enhanced the international reputation and influence of Chinese literature,

attracting more attention from Polish translators and readers to Chinese literature.

Thirdly, the rapid development of modern communication means such as the internet and digital technology has provided new pathways and methods for the dissemination of Chinese literature in Poland. The popularity of online reading platforms, e-books, and social media has made it easier for Polish readers to access Chinese literary works. Some Chinese literature websites have also begun to offer Polish versions, providing convenient reading channels for Polish readers. Additionally, the dissemination of film adaptations has also played a role in promoting the translation of literary works. For example, the release of films like “Lust, Caution” and “Red Sorghum” has sparked Polish readers’ interest in the works of writers such as Eileen Chang and Mo Yan, facilitating the translation and publication of related literary works.

4.2 Significance of the New Trends in the Translation of Chinese Literature in Poland

Firstly, it promotes Sino-Polish cultural exchange and understanding. The translation and dissemination of Chinese literature in Poland help to enhance the Polish people’s understanding of Chinese culture and promote cultural exchanges and cooperation between the two countries. By reading Chinese literary works, Polish readers can gain a deep understanding of China’s history, culture, social life, and the thoughts and emotions of its people, breaking down cultural barriers and enhancing friendship and mutual understanding between the two peoples. At the same time, this also lays the foundation for further cooperation between China and Poland in the fields of literature, art, and education, and promotes the development of cultural relations between the two countries.

Secondly, it enriches the Polish literary market and readers’ reading experiences. The new trend of Chinese literature translation in Poland since the 21st century has brought more diversified choices to the Polish literary market and enriched the reading experiences of Polish readers. The unique cultural perspectives, narrative styles, and artistic charm of Chinese literature provide Polish readers with a new literary experience. Chinese literary works of different types and themes meet the diverse reading needs of Polish readers and stimulate their interest in and love for literature. At the same time, the translation of Chinese literature also provides references and inspiration for Polish writers, promoting the innovation and development of Polish literature.

Lastly, it promotes the international dissemination and enhancement of the influence of Chinese literature. As an important country in the Central and Eastern European region, the widespread translation and dissemination of Chinese literature in Poland help to enhance the international influence of Chinese literature. Through Poland, this cultural communication platform, Chinese literature can further expand its dissemination in Europe and even globally, attracting the attention of more international readers. At the same time, the translation and dissemination of Chinese literature in Poland involve the exchange, collision, and integration between Chinese and Polish cultures. Research on the new trends in the translation of Chinese literature in Poland, exploring the commonalities and differences between different cultures, and the laws of cultural dissemination, can provide valuable references for promoting exchanges and mutual learning between different cultures.

5. Conclusion

Since the 21st century, the translation and dissemination of Chinese literature in Poland have shown new trends such as expanded scale, diverse types, multi-channel dissemination, changes in subjects, and a richer construction of China’s image. The emergence of these new trends is the result of the combined effects of globalization, the development of Chinese literature, changes in Poland’s domestic cultural demands, and innovation in communication methods. Their significance lies not only in promoting Sino-Polish cultural exchange and understanding, enriching the Polish literary market and readers’ reading experiences, but also in promoting the international dissemination and enhancement of the influence of Chinese literature, providing

new perspectives and resources for cross-cultural studies. In the future, with the continuous deepening of cultural exchanges between China and Poland, the translation and dissemination of Chinese literature in Poland are expected to achieve more fruitful results, making greater contributions to the development of cultural relations between the two countries and the diverse coexistence of world cultures.

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