

Polish Non-Fiction in China: Discussion and Translations¹

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Abstract

The purpose of this paper is to present the history of the translation of Polish non-fiction in mainland China from the 1980s to the present. The article divides the translations into three broad categories: anti-fascist literature, exemplified by Tadeusz Borowski and Zofia Nałkowska; reportages, represented by Ryszard Kapuściński; as well as biographies, diaries and correspondence of renowned Polish artists. The paper includes descriptions of the motives behind the publication of these translations, their reception and information about the translators. It notes that most of the Chinese translations of Polish non-fiction were produced under the influence of significant commemorative events or promotional activities organised by official cultural institutions of both countries.

Keywords

Polish literature, non-fiction, reportage, Chinese translation, reception

Non-fiction, as a kind of literature aiming to offer an objective presentation of events, comprises a wide range of genres. In the 20th century, a period of radical changes, it had the special role of a witness to memory. The study of Chinese translations of Polish non-fiction, therefore, constitutes a necessary part of research concerning the Chinese reception of the literature from that Eastern European country.

The history of Chinese translations of Polish literature dates back to the beginning of the 20th century. At first, the translated works were for the most part literary

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texts;² as for non-fiction, it began to be noticed by the Chinese much later – in the 1980s, when non-fiction was gaining popularity in China. In 1978, with the implementation of the reform politics and opening-up, the “thaw” also spread to the domains of literature and art, resulting in a sudden increase in translations of foreign literature. On this wave, Polish non-fiction was introduced to China in the 1980s and 1990s, mainly by Chinese researchers in the field of Polish studies, outstanding translators, who had graduated from Faculties of Polish Studies in Poland in the 1950s and who chose to translate such genres as reportage, biography, diaries and letters.

Lager literature

The first genre of Polish non-fiction that reached the Chinese readers in a systematised way was “Lager literature”, closely related to World War II and the criticism of fascism. In China, literary works dedicated to this theme are often called “anti-fascist literature”.

China and Poland suffered greatly from the fascist activity during World War II, and the common historical experience of both countries became the driving force for the Chinese translations of Polish Lager literature about the crimes of the Nazis. To celebrate the 50th anniversary of the victory in the so-called War of Resistance against Japanese Aggression³ and the ultimate universal victory over fascism, Chinese publishing houses produced many books on that subject, and the Chongqing Press published a 52-volume collection 世界反法西斯文学书系 [World Anti-Fascist Literature, 1992–1994], which includes representative anti-fascist literary works published in the years 1930–1960 in over sixty countries and regions of the world, in the form of novels, poems, plays and non-fiction. The series had a strong translation team of 300 professionals, including eminent contemporary translators of literature from various languages. In the Polish volume, numbered 35, one of the translators, Lin Hongliang (林洪亮), gives in his foreword an introduction to the representative poets, novelists and playwrights of Polish anti-fascist literature as well as to their works. He praises the works of Lager literature that survived the fires of war and indicates that:

Polish Lager literature is a text of significant depth and extensive ideological content, as well as educative and aesthetic values, and it holds an important place in the development of contemporary Polish literature.⁴

² See: Li Yanan, *Recepcja literatury polskiej w Chinach. Wybrane zagadnienia*, doctoral dissertation, University of Silesia in Katowice, Faculty of Philology 2015, pp. 41–42, https://rebus.us.edu.pl/bitstream/20.500.12128/5731/1/Li_Recepcja_literatury_polskiej_w_Chinach.pdf [accessed 4 July 2025].

³ China’s resistance against Japanese aggression began in 1931 and continued for fourteen years, with constant fights in the years 1937–1945.

⁴ Lin Hongliang (林洪亮), 序 [Introduction], in: 世界反法西斯文学书系 [World Anti-Fascist Literature], 波兰卷 [Polish volume] (35), ed. Liu Baiyu (刘白羽), Chongqing: Chongqing Chubanshe 1992, p. 2. The quotation was first translated from Chinese into Polish by Duan Yue.

Among sixteen works included in that book, there are two short stories translated by Professor Yi Lijun (易丽君): “Profesor Spanner” (“Professor Spanner”) by Zofia Nałkowska and “Proszę państwa do gazu” (“This Way for the Gas, Ladies and Gentlemen”) by Tadeusz Borowski. From then on, the works of these two writers were eagerly chosen by Chinese translators of Polish Lager literature (and the non-fiction it contains).

The short story “This Way for the Gas, Ladies and Gentlemen” was translated once again by Professor Yang Deyou (杨德友) in 1995 and published in *Masterpieces Review* (名作欣赏) together with the translator’s commentary entitled *Ludzkość pod wysokim ciśnieniem* [Humanity under High Pressure]. Two years later, translation of Henryk Grynberg’s autobiographical novel *Żydowska wojna* (*The Jewish War*) was published in *World Literature* (世界文学), an important Chinese review dedicated to foreign literature.

In the 21st century, Nałkowska’s and Borowski’s reportages were again published in China. In that time, the form of publication of their work changed – from single works to more complete collections. In 2012, a collection of Borowski’s short stories was published in China, as the only example of Polish literature in the first volume of the series *Blue Eastern Europe*,⁵ and it was published again in 2018. This publication comprises almost all short stories from the collections *Pożegnanie z Marią* (*Farewell to Maria*), *Pewien żołnierz* [A Certain Soldier] and *Kamienny świat* (*The World of Stone*), however, according to the translator, “all of Borowski’s works concern the cold and treacherous ‘world of stone’ in the broad sense of the term – the world of alienation”,⁶ hence the title of the collection 石头世界 [The World of Stone]. In the introduction, the translator, Professor Yang Deyou (杨德友), gives information about Borowski’s life, the themes of his writings and his writing style, highlighting that his works are perhaps short, but their cool-headed descriptions are seething with tension. We need to add that the translator selected and translated also commentaries of three renowned Polish writers and literary critics on the subject of Borowski and his writing, which are placed at the end of the book as a supplement: “Beta – czyli nieszczęśliwy kochanek” (“Beta, the Disappointed Lover”) by Czesław Miłosz;⁷ Jan Kott’s introduction to a collection

⁵ *Blue Eastern Europe* is a large-scale literary series created by Guangdong Huacheng publishing house, the aim of which is to translate and introduce on the Chinese ground the Central and Eastern European literature in a more objective and comprehensive way. The series is intended to comprise almost one hundred works of modern and contemporary literature from that region. Until now, seven volumes were published, and the only example of Polish literature in the first volume of 2012 was Tadeusz Borowski’s collection of short stories.

⁶ Yang Deyou (杨德友), 深不可测之谜——中译本前言 [Unfathomable Mystery – Introduction to Chinese Translation], in: Tadeusz Borowski, 石头世界 [The World of Stone], trans. Yang Deyou, Guangzhou: Huacheng Chubanshe 2018, p. 5. The quotation was first translated from Chinese into Polish by Duan Yue.

⁷ Czesław Miłosz, “Beta, the Disappointed Lover”, in: idem, *The Captive Mind*, trans. Jane Zielonko, New York: Vintage International 1990, pp. 111–134. Polish original: idem, “Beta – czyli nieszczęśliwy kochanek”, in: idem, *Zniewolony umysł*, Paryż: Instytut Literacki 1953, pp. 113–134.

of Borowski's short stories published in English by Penguin Books;⁸ and excerpts from an essay by Tadeusz Drewnowski.⁹ The translation tries to provide Chinese readers with a clear understanding of the literary values and achievements of Borowski's work. Similarly, in 2013, a collection of Borowski's short stories was published in China under the title *Here in Our Auschwitz*. It comprised stories from the collections *Farewell to Maria* and *The World of Stone*, translated from English versions by Wang Xiaodong (王晓东).

In 2015, Zofia Nałkowska's complete collection of short stories entitled *Medaliony* (*Medallions*) was published in China. The translator, Professor Yang Deyou, in his preface and afterword, also provided an in-depth analysis of the authors' writings, referring to the suffering and painful history that connected China and Poland at that time. He praised the composed, self-controlled language style and the excellent writing skills, drawing the reader's attention to the importance of translating this kind of works for maintaining historical memory and for reflecting on the history and the cultivation of peace. In addition, at the end of the book, the translator included a selection of commentaries on *Medallions* by Polish literary critics and writers, elaborated by Jerzy Polanicki, and an excerpt from Kinga Dunin's monograph on the Jewish matter and the antisemitism in Poland as well as their reflection in literature,¹⁰ which enables Chinese readers to better understand the artistic value and the social significance of the work and encourages them to think about the history of Holocaust in a broader historical perspective.

It is worth mentioning that when the film *The Pianist* (2002), based on Władysław Szpilman's memories, won a number of international awards at the beginning of the 21st century, Szpilman's book, translated from English, was published in China in 2004 and then again, by a different publishing house, in 2016. It is clear that film, as one of the most important media promoting literature abroad, also played an important role in the choice of Polish non-fiction for translation into Chinese. Another reportage that drew international attention, Witold Pilecki's reports, was published in China in 2015, based on the English translation *The Auschwitz Volunteer: Beyond Bravery*,¹¹ thus enriching the picture of Polish non-fiction Lager literature in Chinese translation.

Strictly chronologically speaking, in terms of publication order, the above-discussed anti-fascist literature was not the first Polish non-fiction offered to the Chinese readers (it is slightly later than biographies). However, considering the outstanding literary achievements of the translated works and the uniformity of topics, the interest that the

⁸ Jan Kott, *Introduction*, trans. Michael Kandel, in: Tadeusz Borowski, *This Way for the Gas, Ladies and Gentlemen*, trans. Barbara Vedder, New York: Penguin Books 1976, pp. 11–26.

⁹ Tadeusz Drewnowski, *Posłowie*, in: Tadeusz Borowski, *Wspomnienia, wiersze, opowiadania*, Warsaw: Państwowy Instytut Wydawniczy 1977, pp. 363–378 (excerpts chosen for Chinese translation can be found on pages: 363, 372–378).

¹⁰ Kinga Dunin, "Miejsce Zagłady", in: *Czytając Polskę. Literatura polska po roku 1989 wobec dylematów nowoczesności*, Warsaw: Wydawnictwo W.A.B. 2004, pp. 132–152.

¹¹ Witold Pilecki, *The Auschwitz Volunteer: Beyond Bravery*, trans. Jarek Garliński, Los Angeles: Wydawnictwo Aquila Polonica 2012.

Chinese researchers of Polish studies had in Borowski and Nałkowska, or rather in Lager literature, as well as their practice of translating these writers, had a groundbreaking importance for the history of translating and introducing Polish non-fiction to China.

Publication year	Polish title (English title)	Chinese title	Author	Translator
1992	<i>Profesor Spanner</i> (<i>Professor Spanner</i>)	施帕内尔教授	Z. Nałkowska	Yi Lijun (易丽君)
1992	<i>Proszę państwa do gazu</i> (<i>This Way for the Gas, Ladies and Gentlemen</i>)	请大家到煤气室去	T. Borowski	Yi Lijun
1995	<i>Proszę państwa do gazu</i> (<i>This Way for the Gas, Ladies and Gentlemen</i>)	女士们先生们, 请进毒气室	T. Borowski	Yang Deyou (杨德友)
1997	<i>Żydowska wojna</i> (<i>The Jewish War</i>)	反犹战争	H. Grynberg	Yang Deyou
2004 (from English)	<i>Pianista</i> (<i>The Pianist</i>)	钢琴师: 二战期间华沙幸存记	W. Szpilman	Liu Shicong (刘士聪), Gu Qinan (谷启楠)
2012 (second edition 2018)	<i>Kamienny świat</i> (<i>The World of Stone</i>)	石头世界	T. Borowski	Yang Deyou
2013 (from English)	<i>U nas w Auschwitzu</i> (<i>Here in Our Auschwitz</i>)	在我们奥斯维辛	T. Borowski	Wang Xiaodong (王晓东)
2015	<i>Medaliony</i> (<i>Medallions</i>)	椭圆浮雕	Z. Nałkowska	Yang Deyou
2015 (from English)	<i>The Auschwitz Volunteer: Beyond Bravery</i>	奥斯维辛集中营的志愿者: 一份来自波兰卧底的报告	W. Pilecki	Huang Yuwen (黄煜文)
2016 (from English)	<i>Pianista</i> (<i>The Pianist</i>)	钢琴师	W. Szpilman	Liu Shicong, Gu Qinan

Reportages on Other Subjects

Henryk Sienkiewicz is one of the most often translated Polish writers in China,¹² with translations into Chinese of *Quo Vadis*, *Krzyżacy* (*The Teutonic Knights*), *Trylogia*

¹² See: Li Yinan (李怡楠), "Recepcja literatury polskiej w Chinach: teoria i dzieje", *Postscriptum Polonistyczne* 2016, no. 2, p. 179.

(*The Trilogy*) and a collection of short stories as well as his letters from the journey to America,¹³ written in the convention of a travel reportage, published in Chinese in two translations: in 2013 from Polish version and in 2015 from the English one.

Zhang Zhenhui (张振辉), the author of 显克维奇评传 [Biography of Henryk Sienkiewicz] and the Chinese translator of *Quo Vadis* and *The Teutonic Knights*, in his forty-page introduction to the translation of *Listy z podróży do Ameryki* (*Portrait of America: Letters of Henry Sienkiewicz*), describes in minute detail the epoch, in which the reportage was created, the writer's journey, the main themes brought up in the work and its artistic style. The presented image of the North American society of the 1870s and of the life of Chinese emigrants of that time was acknowledged by the translator and by the critics as a text of documentary value.

It is impossible to discuss the genre of reportage without mentioning the name of the world-famous Polish journalist and writer, Ryszard Kapuściński. Only three of his works have been translated into Chinese, but they are all his principal masterpieces: *Podróże z Herodotem* (*Travels with Herodotus*), *Cesarz* (*The Emperor*) and *Imperium* (*Imperium*). In China, Kapuściński is the best-known Polish author of non-fiction, and the Chinese translations of his works received very high ratings on Douban – the most popular Chinese online platform for reviewing books, films, music, etc. They also have the highest number of ratings of all Chinese translations executed directly from Polish that are mentioned in the present article (each of Kapuściński's books was rated by ca. 400–500 users, whereas most of other books discussed here received no more than 200).

The introduction of Kapuściński on the Chinese book market was the result of promotional activities held by official institutions. After his death in 2007, Polish cultural institutions organised a series of events promoting the writer's works, including book fairs in his memory or projects supporting translation of Kapuściński's books into foreign languages. It was thanks to the financial support from the Polish Book Institute that, in 2009, *Travels with Herodotus* were published for the first time in Chinese translation, with a congratulatory text by a former ambassador of Poland to China, Krzysztof Szumski. Wang Zhi (王志), a famous Chinese journalist, wrote an introduction to the book, in which he expressed his great reverence for Kapuściński and high appreciation of the writer's achievements. For Wang Zhi, Kapuściński

is above all an outstanding journalist, whose experience, perspicacious observation, insightful way of thinking and writing, endurance, courage, wisdom, even talent, are the most appropriate explanation of what the profession of a journalist is.¹⁴

¹³ Henryk Sienkiewicz, *Listy z podróży do Ameryki*, Warsaw: PIW 1989; idem, *Portrait of America: Letters of Henry Sienkiewicz*, trans. and ed. Charles Morley, New York: Columbia University Press 1959.

¹⁴ Wang Zhi (王志), 不能克隆的丰碑——代序 [A Monument that Cannot Be Cloned – Foreword], in: Ryszard Kapuściński, 与希罗多德一起旅行 [Travels with Herodotus], trans. Wu Lan (乌兰), Beijing: People's Literature Publishing House 2009, p. 2. The quotation was first translated from Chinese into Polish by Duan Yue.

And Kapuściński's work offers an excellent example of this:

His characteristic style of description and way of thinking contribute to his uniqueness among fellow journalists, while his childlike curiosity and the culture of a true intellect combine in him the authority and the charisma.¹⁵

Even though Chinese press mentioned the controversy related to Kapuściński, aroused in 2010 by Artur Domosławski's book,¹⁶ the writer was, generally speaking, well received. The Chinese readers were impressed by his skill and attracted by the lively mixture of journalism and art within the form of reportage.

At the beginning of the 2020s, prominent Polish reportages continued to be translated into Chinese. The documentary book *Miedzianka. Historia znikania (History of a Disappearance: The Story of a Forgotten Polish Town)* by Filip Springer, nominated for several Polish literary awards, was published in Chinese translation in 2021. The collection of essays *Jadąc do Babadag (On the Road to Babadag: Travels in the Other Europe)* by Andrzej Stasiuk, a renowned contemporary Polish writer, as reportage in a broad sense of the term, was also published in China in the series *Blue Eastern Europe*. As can be concluded from the commentaries on Douban platform, the beauty and lyricism of the work, the questions it asks about the destination of humanity and the reflections on ancient, forgotten regions attracted and deeply moved Chinese readers. *Dwanaście srok za ogon (The Birds They Sang: Birds and People in Life and Art)*, an exquisite conjunction of reportage and essay by Stanisław Łubieński, another winner of several prestigious awards in the field of Polish literature, was also translated and published in China in 2023. It was highly appreciated and recommended by many Chinese life scientists and writers.

Publication year	Polish title (English title)	Chinese title	Author	Translator
2009	<i>Podróże z Herodotem (Travels with Herodotus)</i>	与希罗多德一起旅行	R. Kapuściński	Wu Lan (乌兰)
2011	<i>Cesarz (The Emperor)</i>	皇帝：一个独裁政权的倾覆	R. Kapuściński	Wu Lan
2013	<i>Listy z podróży do Ameryki (Portrait of America: Letters of Henry Sienkiewicz)</i>	旅美书简	H. Sienkiewicz	Zhang Zhenhui (张振辉)

¹⁵ Ibidem, p. 4. The quotation was first translated from Chinese into Polish by Duan Yue.

¹⁶ Artur Domosławski, *Kapuściński non-fiction*, Warsaw: Świat Książki 2010. Published in English as: Artur Domosławski, *Ryszard Kapuściński: A Life*, trans. Antonia Lloyd-Jones, London: Verso 2012.

Publication year	Polish title (English title)	Chinese title	Author	Translator
2015 (from English)	<i>Listy z podróży do Ameryki (Portrait of America: Letters of Henry Sienkiewicz)</i>	旅美书简	H. Sienkiewicz	Wang Haiying (王海颖)
2018	<i>Imperium (Imperium)</i>	帝国：俄罗斯五十年	R. Kapuściński	Wu Lan
2021	<i>Miedzianka. historia znikania (History of a Disappearance: The Story of a Forgotten Polish Town)</i>	消失的小镇：被遗忘的米兹扬卡	F. Springer	Ouyang Jin (欧阳瑾), Liu Yuzhi (刘雨枝)
2023	<i>Jadąc do Babadag (On the Road to Babadag: Travels in the Other Europe)</i>	去往巴巴达格	A. Stasiuk	Gong Lingxi (龚冷兮)
2023	<i>Dwanaście srok za ogon (The Birds They Sang: Birds and People in Life and Art)</i>	抓住十二只喜鹊的尾巴	S. Łubieński	Mao Rui (毛蕊)

Biographies, diaries and correspondence

Biography is an important genre belonging to non-fiction, but few books of this kind written by Polish authors have been translated into Chinese. This does not mean that biographies of eminent Poles, such as Nicolaus Copernicus, Maria Skłodowska-Curie, Fryderyk Chopin, are seldom published in China, on the contrary, many titles of this kind have been printed, but they were not authored by Polish writers. For instance, Zhang Zhenhui, a Polish studies scholar, wrote biographies of Adam Mickiewicz and Władysław Reymont in the Chinese language, with references to a whole range of books published in Poland. However, these are not translations of works by Polish authors, so they will not be taken into account in the present article.

Biographies by Polish authors translated into Chinese concerned mainly world-famous Poles representing various fields of science and art, such as Jan Matejko, Nicolaus Copernicus, Krzysztof Kieślowski or Czesław Miłosz. Copernicus' biography, based on the book *Fromborski samotnik*, was published in China already in 1988. The Polish original constituted a vital bibliographical position for a number of further biographies of Copernicus published in China, and it was published again in 2000, in a new translation. Krzysztof Kieślowski became one of the most famous

Polish film directors among Chinese audience and researchers, due to his deeply humanistic concerns and unique narrative techniques. The Chinese version of the book *Kieślowski on Kieślowski*, translated from English, was very well received in China. When speaking of biographic translations in recent years, we have to mention Miłosz’s biography, authored by Andrzej Franaszek, published in China in 2023 with the support of the Polish Book Institute translation programme. No doubt, the translation of this monumental work constitutes for the Chinese an important and instructive source of knowledge about the prominent poet. It is also worth mentioning that in 2023, Stefan Gazeł’s autobiography *Zabić, aby żyć* (*To Live and Kill*) also received a donation from the Polish Book Institute for translation into Chinese.

Publication year	Polish title (English title)	Chinese title	Author	Translator
1988	<i>Fromborski samotnik</i> [The Loner from Frombork]	哥白尼传	J. Centkowski	Dong Fusheng (董福生)
1995	<i>Matejko</i> [Matejko]	波兰大画家马特义科	J. Bogucki	Ma Yunliang (马云亮)
2000	<i>Fromborski samotnik</i> [The Loner from Frombork]	哥白尼传	J. Centkowski	Ma Fuyun (马福云)
2003 (from English; second edition in 2011)	<i>O sobie</i> (<i>Kieślowski on Kieślowski</i>)	基耶斯洛夫斯基谈基耶斯洛夫斯基	K. Kieślowski, ed. D. Stok	Shi Lihua (施丽华)
2023	<i>Miłosz. Biografia</i> (<i>Miłosz: A Biography</i>)	米沃什传	A. Franaszek	Wu Lan (乌兰), Li Jiangyi (李江颐), Li Jia (李佳)

If we look, in turn, at the Chinese translations of Polish diaries or letters, these are limited in fact to excerpts from Maria Dąbrowska’s and Witold Gombrowicz’s diaries and Fryderyk Chopin’s correspondence.

In 2000, three works (under Chinese titles *Conversation on the Diaries*, *The First Meeting with Stanisław Stempowski* and *The Husband’s Death*), coming from the first of five volumes of Maria Dąbrowska’s *Diaries* published by Czytelnik in 1988, were included in the Chinese anthology 世界经典散文新编 [Anthology of the Classics of World Literature Prose], in the volume *Eastern Europe*. In his foreword, the editor commented that Dąbrowska’s *Diaries* show the writer’s unique style through the descriptions it contains and the sincerely expressed feelings. When she was “describing

her everyday life and painting social images, she was trying to connect individual fate with the future of her homeland".¹⁷

The astonishing half-century time span of Dąbrowska's diaries has a great significance both for the understanding of the writer's personal experiences and for the research on the transformations of Polish society. This fact was also highlighted by the Chinese translator in the introductory comment to the translation as well as in a related survey article published in 2007 in the scientific review *Journal of European Languages and Cultures* (欧洲语言文化研究). The translator, Professor Yi Lijun, herself an experienced Polish studies scholar in China, presented to Chinese readers a detailed description of the writer's life in the context of social changes taking place in the Polish society, she provided an outline of the key content of the *Diaries*, and even pointed to the controversies around the writer's work in the Polish academic milieu.

Another writer whose diaries have been partially translated into Chinese is Witold Gombrowicz. The thirty-page Chinese translation was published in 2004 in the Chinese journal *World Literature* (世界文学) dedicated to foreign literature.

Publication year	Title	Author	Translator	Publication place
2000	<i>Selected excerpts from Maria Dąbrowska's "Diaries"</i>	M. Dąbrowska	Yi Lijun (易丽君)	世界经典散文新编 (Anthology of the Classics of World Literature Prose), 欧洲卷·东欧 (volume Eastern Europe), Tianjin: Baihua Wenyi Chubanshe 2000, pp. 15–35.
2004	<i>Selected excerpts from Witold Gombrowicz's "Diaries"</i>	W. Gombrowicz	Yi Lijun	World Literature (世界文学) 2004, no. 3, pp. 70–100.

Fryderyk Chopin is undoubtedly one of the most recognisable representatives of Poland in China, and the Chinese audience's love for Chopin's music also contributed to the popularity of literary works concerning his person. The first literary translation appeared already in 1961, when Liao Fushu (廖辅叔) translated into Chinese the monograph about the pianist by Jarosław Iwaszkiewicz. Then, in the 1980s, 1990s and 2000s, lyrical prose dedicated to Chopin was translated into Chinese. The earliest collection of Chopin's correspondence was published in 1986 and the translation was based on the Polish edition prepared by Bronisław Edward Sydow. In 2010, on the

¹⁷ Feng Zhisheng (冯植生), 导言 [Introduction], in: 世界经典散文新编 [Anthology of the Classics of World Literature Prose], 欧洲卷·东欧 [volume: Eastern Europe], ed. Feng Zhisheng, Tianjin: Baihua Wenyi Chubanshe 2000, p. 7. The quotation was first translated from Chinese into Polish by Duan Yue.

200th anniversary of the musician's birth, *Chopin's correspondence* was published in China, comprising about a hundred of his letters, excerpts from his diaries and several early poems. Moreover, in 2015, Chopin's letters were translated into Chinese based on Henryk Opieński's English edition, which shows the unabated interest of Chinese readers in the Polish composer.

Publication year	Original title	Chinese title	Author	Translator
1986	<i>Korespondencja Fryderyka Chopina</i> [Fryderyk Chopin's Correspondence]	肖邦书信选	Fryderyk Chopin (ed. B.E. Sydow)	Yi Bo (亦波)
2010	<i>Korespondencja Fryderyka Chopina</i> [Fryderyk Chopin's Correspondence]	肖邦通信集	Fryderyk Chopin	Lin Hongliang (林洪亮)
2015 (from English)	<i>Chopin's Letters</i>	肖邦书信集	Fryderyk Chopin (ed. H. Opieński)	He Xiaobing (何晓兵), Li Haichuan (李海川), Li Qinfei (李沁霏)

The analysis of the history of translating and introducing Polish non-fiction on the Chinese ground leads to the following conclusions. In comparison to translations of Polish poetry and novels, Polish non-fiction began to be translated in China relatively late and in scarce quantities. The subject matter of those works is mainly historical, related to the history of broadly understood development of Eastern and Central Europe, the social changes and the specific events in individual countries. The Lager literature, represented by the works of Tadeusz Borowski and Zofia Nałkowska, reportages (mainly those authored by Ryszard Kapuściński), as well as biographies, diaries and letters of famous Polish artists became the main genres chosen for translation. When it comes to publication possibilities, publishing of translations of Polish non-fiction in China was often supported within the frame of official activities undertaken to promote culture in both countries and to commemorate important events, such as anniversaries related to war or the birth and death of famous authors. At the same time, the support from cultural institutions, especially from the Polish Book Institute, has played an important role in drawing the attention of China to certain canonical works of Polish non-fiction that are worth translating. In literary criticism, the Chinese literary theoreticians sometimes still adopt a traditional approach, which consists in appreciating and highlighting the connections between Polish literature (including non-fiction) and the literature of neighbouring countries and European nations. Finally, Chinese translations of Polish non-fiction are executed in two ways: either directly from Polish into Chinese, or from

English versions. In the case of most of direct translations, their chief advantage is the fact that they are performed by experienced Polish studies scholars, such as Yi Lijun, Yang Deyou, Lin Hongliang, Zhang Zhenhui and other translators mentioned in this article, who for many years have been studying and translating Polish literature, which has enabled them to preserve the original artistic values of the translated works. For the same reason, these translators often adopt the role of critics, trying to provide, in a preface or an afterword, the best possible presentation of the social context of the work, the biography of the writer, artistic features of the text, its scholarly value, and even their own impressions concerning the translation of the work. Those vital introductions are very useful for the popularisation of Chinese non-fiction in China and they favour its positive reception among Chinese readers.

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