

Abstract

Miłosz's works have been translated and interpreted in China for 43 years, since he won the Nobel Prize in Literature in 1980. To date, five collections of Miłosz's poetry and seven collections of essays have been published in China. Over the past 43 years, the criticism of Miłosz's works by Chinese critics and readers has reflected the Chinese reception of his works and his image in the eyes of the Chinese. Chinese readers are increasingly paying attention to the artistic value of Miłosz's poetry rather than its political elements. His poetry is being increasingly appreciated for its universal themes, sensitivity, and the way it navigates between reflections on human experience and metaphysical issues. Different reception groups also reflect diverse interests. Miłosz's works gained wide recognition among Chinese researchers of foreign literary, as well as Chinese poets, particularly in the 1990s. Chinese poets turned their attention to Miłosz's poetry during this time period as they sought artistic solutions and inspiration for constructing modernity in Chinese poetry.

The present thesis consists of four chapters, each addressing specific aspects of the research topic. Chapter One serves as an introduction, presenting the state of previous research and the research methodology employed in this study. Chapter Two is dedicated to the historical context of translation, publication, and promotion of Czesław Miłosz's works in China, providing a comprehensive examination of the efforts made to introduce Miłosz's works in the country. Chapter Three conducts a meticulous analysis of different reader groups in China, aiming to explore their interpretations of Miłosz's works and the resulting construction of Miłosz's image in their collective consciousness. Chapter Four critically evaluates the dominant factors shaping the reception of Miłosz's works. It takes a threefold approach, examining aspects of Miłosz's works that could pose challenges for Chinese readers' understanding, evaluating the impact of the translation process, and examining the promotional strategies employed in China.

An important component of the thesis is a series of appendices, including a complete list of translations of Miłosz's works into Chinese, encompassing poems published in collections as well as those scattered in Chinese journals and newspapers, along with essays. Another significant part of the appendix is a compilation of academic, critical, and promotional texts published in Chinese. Due to the author's emphasis on promoting Polish literature in China, a collection of illustrations is also included, featuring book covers of Miłosz's poetry collections, reproductions of the texts themselves, posters announcing important events related to the poet, and more.