



[Research on the Translation of Xue Mo's Novels]

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Reconstruction of Translators' Style from the Perspective of Cognitive Narratology

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Contemporary Chinese literature going global has always unfolded amid the dual tension of linguistic conversion and cultural transplanted. Xue Mo's "Desert Trilogy", with its profound Western China narrative and philosophical speculation, has become a typical text for examining this process. The three papers included in this column, though approaching the subject from the perspectives of multi-dimensional analysis, cognitive narratology and narratological classification respectively, unanimously point to a common proposition: in the translation process, how can translators achieve functional equivalence and aesthetic regeneration of the source text in the target culture through narrative reconstruction under the guidance of cognitive translation studies?

Jiang Kanghui and Xu Saiying's "A Study on Translators' Style Based on the MDA Model" reveals the significant register differences between Howard Goldblatt and Fan Pen Li Chen in their translations of *Curse of Xixia* through multi-dimensional quantitative analysis: the former focuses on "imaginative narrative", prioritizing readability and narrative fluency; while the latter intends the "general narrative exposition", emphasizing information density and cultural richness. Such differences are not merely a matter of translation strategy, but reflect the fundamental divergences in the cognitive approaches of the two translators—Goldblatt adapts the register centering on the cognitive habits of target readers, while Fan Pen Li Chen endeavors to preserve the cognitive complexity of the source culture within the framework of English narrative. This study reminds us that the essence of a translator's style is a systematic narrative preference formed by the translator in the process of cross-cultural cognitive adaptation.

Guo Qian's "Translating Character Discourse in *Da Mo Ji* from the Cognitive Narratology" pushes the above discussion to the in-depth level. With cognitive narratology as the theoretical framework, the paper analyzes the cognitive access modes constructed by direct speech, indirect speech and the uniquely Chinese "ambiguous

discourse” in Xue Mo’s *Da Mo Ji (Desert Rites)*, and points out that Howard Goldblatt and Sylvia Li-chun Lin have realized the functional reconstruction of the original text’s “cognitive guidance effect” within the norms of English narrative through strategies of preservation, transformation and explicitation. This is not only the conversion of discourse forms, but also the redesign of the readers’ mental representation process. In this process, the translator acts as a “cognitive architect”, and every choice reshapes the psychological distance between the potential reader and the character of the source text.

Although Chen Xiaoyu and Xiang Qi’s paper does not explicitly use the term “cognitive narratology”, their meticulous analysis of various forms of discourse and their English translation transformations in *Desert Rites* also touches upon the cognitive dimension in narrative reconstruction. The paper points out that when dealing with free direct speech and free indirect speech, translators often make adjustments in accordance with English narratology, which essentially transforms the vague state of conscious fusion in Chinese into a clearer cognitive hierarchy in English. Although this conversion changes the way readers engage with the text, it realizes the cross-cultural reproduction of the psychological authenticity of narrative through the equivalent transmission of emotion and logic.

A comprehensive analysis of the three papers shows that the English translation practice of Xue Mo’s works is a systematic project of narrative reconstruction. Translators not only translate the semantic meaning, but also cognitive modes; they not only convey stories, but also reconstruct reading experiences. Goldblatt’s reader-oriented approach and Fan Pen Li Chen’s cultural authenticity preservation are in fact the embodiment of two different cognitive translation philosophies in practice. Whether it is the register variation revealed by quantitative analysis or the discourse transformation strategies demonstrated by qualitative research, the ultimate goal is to re-anchor the cognitive nodes that underpin narrative understanding and emotional resonance in the cross-cultural textual regeneration.

Future relevant research can be further advanced on this basis: first, strengthen the integration of cognitive translation studies and empirical reception research, and directly examine the impact of different narrative reconstruction strategies on the cognitive load and emotional engagement of target language readers through methods such as eye-tracking experiments and questionnaires; second, expand the diachronic comparative research of multiple translations, investigate the evolution of cognitive reconstruction modes of the same work by different translators in different eras, and reveal the interactive changes between translation norms and readers’ cognitive expectations; third, promote the research on cognitive criticism of artificial intelligence translation. In the text generation with algorithm intervention, how to preserve and upgrade the cognitive depth of literary narrative will become a new proposition in the era of HI-AI symbiosis.

Xue Mo’s western-China narrative crosses the linguistic and cultural boundaries, and its success does not lie in the word-for-word correspondence, but in the cross-cultural connection of cognitive landscapes. When the Liangzhou (in Gansu Province) dialect is transformed into the emotional rhythm perceivable by English readers, and when the philosophical thoughts on life and death in the desert arouse empathy in foreign lands, translation truly fulfills its dual mission as a cognitive bridge and narrative reconstruction. This is not only a technical path for Chinese literature going global, but also an eternal dialogue about how human beings understand each other through stories and co-construct meanings through translation.

Keywords: cognitive narratology; translators’ style; reconstruction; Xue Mo; “Desert Trilogy”



認知敘事學視野下譯者風格的跨語際重構

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中國當代文學的世界性對話，始終在語言轉換與文化重構的雙重張力中展開。雪漠的『大漠三部曲』以其厚重的西部敘事與深刻的哲學思辨，成為考察這一過程的類型文本。本專欄所收錄的三篇研究，雖分別從多維度分析、認知敘事學與敘事學分類視角切入，卻不約而同地指向一個共同的學術命題：在翻譯過程中，譯者如何通過認知翻譯學指導下的敘事重構，實現源語文本在目標語文化中的功能等效與審美再生。

蔣康輝、徐賽穎的《基於 MDA 模型的譯者風格研究》通過多維度量分析，揭示出葛浩文與陳李凡平在翻譯《西夏咒》時呈現出的顯著語域差異：前者偏向『虛構敘述』，注重可讀性與敘事流暢；後者則更接近『一般敘述』，強調信息密度與文化厚重。這種差異不僅是翻譯策略的選擇，更深層地反映出兩位譯者在認知路徑上的根本分歧——葛浩文以目標語讀者認知習慣為軸心進行語域適配，而陳李凡平則致力於在英語敘事框架內保留源語文化的認知複雜性。該研究提示我們，譯者風格的本質，是譯者在跨文化認知調適過程中形成的系統性敘事偏好。

郭茜的《認知敘事學視角下人物話語表達方式英譯研究》進則將如上討論推向文本肌理深處。文章以認知敘事學為理論框架，剖析《大漠祭》中直接引語、間接引語及漢語特有『兩可型』引語所構建的『認知接入方式』，並指出葛浩文夫婦通過保留、轉換或明晰化等策略，在英語敘事規範內實現了對原文『認知引導效果』的功能性重構。這不僅僅是話語形式的轉換，更是對讀者心理表征過程的跨語際再設計。譯者在此過程中扮演了『認知架構師』的角色，其每一次選擇都在重塑讀者與人物心智的距離。

陳小語、項琦的研究雖未明確使用『認知敘事學』這一術語，但其對《大漠祭》中各類引語形式及其英譯轉換的細緻分析，同樣觸及敘事重構中的認知維度。文章指出，譯者在處理自由直接引語與自由間接引語時，往往依據英語敘事習慣進行調整，這實質上是將漢語中模糊的『意識融合』狀態，轉化為英語中更清晰的認知層次。這種轉換雖改變了讀者參與文本的方式，卻通過情感與邏輯的等效傳遞，實現了敘事心理真實感的跨語再現。

綜合三篇文章可見，雪漠作品的英譯實踐，是一場系統的敘事重構工程。譯者不僅翻譯語言，更翻譯認知模式；不僅傳遞故事，更重建閱讀體驗。葛浩文的『讀者導向』與陳李凡平的『文化存真』，實則是兩種不同的認知翻譯哲學在實踐中的體現。而無論是量化分析揭示的語域變異，還是質性研究所展現的話語轉換策略，其最終目的都是在於，在跨語際的文本再生中，重新錨定那些支撐敘事理解與情感共鳴的認知節點。

未來的相關研究可在此基礎上進一步推進：其一，加強認知翻譯學與實證接受研究的結合，通過眼動實驗、問卷調查等方法，直接檢驗不同敘事重構策略對目標語讀者認知負荷與情感投入的影響；其二，拓展多譯本曆時比較研究，考察同一作品在不同時代、不同譯者筆下認知重構模式的演變，揭示翻譯規範與讀者認知期待的互動變遷；其三，推動人工智能翻譯的認知批評研究，在算法介入的文本生成中，如何保留乃至創新文學敘事的認知深度，將成為人機共生時代的新命題。

雪漠的西部敘事穿越語言的疆界，其成功與否，關鍵不在於字句的對應，而在於認知圖景的跨文化連通。當涼州方言轉化為英語讀者可感的情緒節奏，當大漠生死哲思激起異域的共情，翻譯便真正完成了其作為認知橋梁與敘事重構的雙重使命。這不僅是中國文學『走出去』的技術路徑，更是一場關於人類如何通過故事理解彼此、通過翻譯共建意義的永恒對話。