Translating Emotions in Dracula's Horror Fiction into Arabic: A Cognitive Appraisal

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Abstract

This paper aims to add to the growing body of cognitive translation studies that deal with the translation of emotions and the factors of evaluating the translation process-oriented. Cognitive appraisal is one of the tokens that includes three paradigms of assessing the performance of translation, it can be addressed from the perspective of emotions, intuitions, and individual styles of the SL and the method of transfer into TL. The study hypothesized that translators create a similar emotional charge due to their mental capability to build the same emotional effect in the TL audience. The study also proposed that the applicability of cognitive appraisal is a valuable method of evaluating the translation process, as pertinent to TPR. The study involved two translationsfor (15) texts including horror situations, and applied three paradigms of cognitive appraisal as a model of analysis, according to the congruence - emotional effects, regulation of emotional - effects, and inference - of emotional effects,to achieve the objective of the research. The study concluded that translators of horror fiction created a sort of emotional effect in TL, but they may vary in the type of strategy adopted to transfer SL into TL.

Keywords: Translation process research, emotions, cognitive appraisal, horror fiction.

1. Introduction

The demand for a greater knowledge of the complex emotional events and situations of employing SL and TL that include authors, translators, and audiences grows as a result of the necessity of translation for overcoming stylistic barriers and its critical role in promoting emotional variety. Understanding these issues has relied heavily on research into the translation process, not least because it may provide guidelines for the practical applications of appraisal and improve translation techniques. Starting from a cognitive perspective that stressed the significance of thought processing and inference-making, translation Process Research (TPR) has primarily studied the cognitive appraisal of the translation process (Shreve & Koby, 1997). However, this viewpoint adequately depicts the cognitive structure of the translator's mental model, which supports the function of emotional charge and the technique of transferring SL into TL with a similar effect.

Thoughts are fully devoid of emotions, and emotions impact comprehension among the audience, TRP has come to recognize that the effectiveness of emotions is crucial to the structure of human reaction (Ellsworth & Scherer, 2003). Additionally, a comprehension of the brain networks that underlie emotional experience has emerged in the operational model of the translation process under the functional view of the bilingual transfer phenomena (LeDoux, 1995, p. 209). The emotional content and effect of the text demand more attention and the phenomenon of translation should not be restricted to its linguistics but rather be exceeded in the study of cognitive functions of the comprehension phase of linguistic inputs according to the translation process (Lee-Jahnke, 2011, p. 112). However, for a very long time, the importance of emotion transfer from SL into TL during the translation process has not been acknowledged.

2. Emotion and Translation Process Research:

Since emotional variables are woven into discourse dynamics and languages themselves form audience emotional landscapes, language and emotions are intricately intertwined. Research on the evaluation of emotional transfer and language has produced a complex and dynamic schema,it is regarded as the accepted evaluation of the translation process. It also implies that the regulation of effects is connected to the conceptual processing of the mental model, inference making is also related to the transfer of emotional effects between ST and TT, while congruence relates to the perception associated with the translator's reaction to the

situation of SL. Therefore, it seems logical that translation and emotion would go well together in a research study.

Modern translation studies have identified the term "emotion" as a broad basis for stylistic functions. This might be because there doesn't seem to be much agreement about what constitutes an emotion or what states and processes make up it. The study of emotions has spawned a broad range of definitions, spanning many different disciplines. It is sometimes referred to as "affective science" since it has been drawn for millennia from fields of cognitive linguistics (Fridja & Scherer, 2009, p. 142). However, there is a considerable consensus regarding the emotions that emerge when a person exhibits important situational efforts, the fact that emotion-evoking events force an organism to react, which influences behavior, and the fact that emotions might take precedence in the cognitive representations (Suri, Gal, & James, 2013, p. 210),see also(Mohammed & Kadum, 2016, p. 2).

In recent years, researchers have begun to explore the effective elements that have begun to be the subject of in-depth translation studies in TPR. These studies have hinted at the function that emotions play throughout the translation process. Emotions were mostly discussed in terms of how to interpret emotiveness or emotional charge because they have received little attention in cognitive translation literature (Hubscher-Davidson, 2016, p. 132). The competence of the translator, potential impact on the translation process, and result are virtually discussed. Based on this, (Pavlenko, 2013, p. 408) investigates how emotions are appraised cognitively during translation and identified three main currents that emerged from various cognitive functions such as mental load and representations. They are the inference-making, emotional control, and emotional congruence effects.

According to (Jääskeläinen, 2016, p. 198), both positive and negative emotions, such as horror situations, can impact the quality of a translation. He further suggested that discrepancies between translators' work may be somewhat related to the affectional and stylistic characteristics.

(Fraser, 1996, p. 55)investigates translators' evaluation standards, emphasizing that their levels of emotional and personal involvement with their work appeared to have an impact on the quality of their performance, as well as evaluative expressions in translation protocols that revealed effective differences between translators' processes and explained qualitative differences between the translated texts. The early TPRs emphasized the influence of attitudes and affections on the

translation process and their potential link to qualitative variations in the translator's performance.

(Hansen, 2005, p. 516)also discusses the effects of translating emotions in an essay, suggesting that situational elements, episodes, and emotional experiences may have an impact on the translator's recognition processes of horror events. Images, feelings, and memories from earlier experiences are unintentionally and uncontrollably aroused during the act of translation, and they, in turn, influence the TL audience.In a similar vein, (Davou, 2007, p. 45)notes that variations in the emotional meaning of the text may hold distinct performances of translators about the interplay of cognition and emotions in the processing of textual information. Translation of emotions may accelerate the processing of suspense in the TL audience, while positive or negative emotions may boost attention and creativity, and imagination in the TL audience.

However, several recent empirical investigations have provided additional insights into which emotions may be particularly pertinent to the translation process. Horror, for instance, is the feeling that the horror genre elicits through the impacts of congruence, regulation, and inference effects on the distinctive qualities of the text. Art-horror and attention-gate are two distinct feelings, although horror and emotions typically interact together within the context of a genre. The majority of research on horror writings avoids making a clear borderline between fiction and nonfiction and examines the genre regardless of its literary or narrative style. Horror is a permanent aspect of popular culture, according to (Collins, 2007, p. 126), who also notes that the frontiers of our emotions are established by genre, not by form. According to horror fiction, (Anastasova, 2019, p. 20)states that horror text appears to support the creation of an emotional effect on the reception and evaluation of the reaction of the feelings towards the horror episodes of events,see also (Muñoz, Calvo, & García, 2018, p. 483).

2. Modelling Cognitive Appraisal to the Translation Process:

Since the paradigm of cognitive appraisal focuses on the evaluation of the translation processes and emotional effects, it must be consistent with the widely accepted theories of cognitive linguistics. This has crucial ramifications for the TPR paradigm, which must seek biocompatibility with the paradigms of cognitive processes that shape the discipline's body of practices within a particular period (Lehr, 2021, p. 294). The dominant paradigm eventually gave rise to what is now

known as the "appraisals" or cognitive paradigms, which saw the translator's mind as a processing system and employed computing functions to characterize cognitive processes. Emotions are one of the modeling paradigms for the assessment of the translation process, and thus permit an explanation of the cognitive foundations of the translation process (Pavlenko, 2013, p. 405). As "even a temporary change in the context might influence emotionaleffects," (Pavlenko, 2008, p. 148)proposes paradigms of appraisal (emotional congruence effects, emotion regulation effects, and emotional inference effects) that govern each task of the translation process. These paradigms have potentially more immediate effects on the translation strategy (McRae, Megan, & James, 2011, p. 211). In this study, it is expected that the translator's work on transfer between SL and TL would regulate emotional material in various ways and process it accordingly, leading to varied results of emotional inference effects, regulation effects,and congruence effects in the translation. It is also important to keep in mind that TL emotional terms might occasionally be interpreted by the SL audience as disembodied or even "horror," but the translator's perception of emotional TL information is likely to influence the audience'scognitive ability. According to paradigms, the approach of cognitive appraisal of translating emotions is built on the following three cores(Pavlenko, 2008, p. 149), see also (Lehr, 2021, p. 294).

2.1 EmotionalCongruence Effects:

Through contact with the SL text, the translator's competence to detect social and emotional cues of the text and produce an attractive match with the TL text is known as emotional congruence effects. The translator, therefore, aimed to leverage this occurrence to perform an impact on the text since the congruence of emotional effects is often a modification perceptualized by an evolutionary adaptation (by the translator) to the textual material. The internal mental representations that underlie the processing of perception and reportable experience are studied by (Brosch, David, & Gilles, 2010, p. 66). Thus, the categorization of stimuli throughout the perceptual process enables us to minimize the information complexity, filter out unnecessary information, and make sense of our surroundings. In horror fiction, the increased perception of translating SL is related to the process of prioritizing the transfer of emotional horror, whether it has a positive or negative valence, and quickly coordinating the audience's response, something that is helpful in terms of the enhanced perception of emotional events and episodes, and to be in charge of

reacting to the emotional content quickly and before conscious awareness (Phelps, 2006, p. 292), see also (Ibrahim & Saman, 2016, p. 69).

Congruence effects and horror events interact in such a way that horror is either enabled or permitted in translation into TL, and emotion in turn molds and modifies attentional focus toward attraction situations. According to (Gross, 2008, p. 705), the attention of horror is focused on the text's potentially crucial elements; if something is deemed relevant or significant in that setting (which allows emotions to develop), more processing resources are devoted to it. It is asserted that audiences may sense and identify various emotions without exerting much cognitive effort, conscious control, or deliberate thought and that this affects their degree of comprehension of the text, see also (Tracy & Richard, 2008, p. 83), (Tobias, Pourtois, & Sander, 2010, p. 66)

2.2 Emotional Regulation Effects:

Emotionalregulation is the ability to exert control over the emotional states of events and episodes in the text to the intended audience. It comprises creating circumstances that encourage introspection, pushing the audience to intensify fear, attention, or anxiety, cueing outward signs of dread, or focusing on factors that make one feel suspense. Emotion regulation is a different paradigm to assess the three domains of attention control, awareness, and reaction modulation. This paradigm examines how the translator regulates emotions toward the events by utilizing cognitive strategies that improve emotion regulation. Theoretical debates and practical research on emotion control transcend disciplinary borders. The definition of the construct must begin with a clarification: affect regulation includes both emotional regulation and mood regulation, while the latter deals with the audience's degree of accepting the situation and satisfying their needs to intense with the former being typically briefer and directed at something specific. Horror effect includes emotions (e.g., anger, fear, joy) and moods (e.g., calm, gloomy) (Suri, Gal, & James, 2013, p. 359).

2.3 Emotional InferenceEffects:

It is the capacity to comprehend and conceptualize emotive reactions by the audience. The foundation of this collection of work is its underlying neurological and cognitive structure. The inference-emotional is the ability to have a variety of overlapping notions, such as (1) emotional awareness and (2) emotional distinction.

In the translation process, a variety of adaptive emotion-related qualities and talents are linked to higher ability levels. Inferences effects are based on excluding alternative explanations and defining the patterns of interpreting the appropriate information inputs in the text. Research utilizing similar terms like the (unconscious) process of understanding are examples of studies that derive conclusions about cognition using corpus-based methods of translation. Consequently, determining the results and connecting them to feasible sources of explanation is the primary work of emotional inference. In the translation process, (Baker, 1996, p. 179) distinguishes between traits related to the nature of inference and traits deriving from the conflict of particular language systems.

Different strategies may be used in corpus analytics of cognitive appraisal to collect explanationsrelated to the nature ofthe translation process. The investigation should be set up so that it addresses the characteristics right away for the indirect methodsof emotional effects in the text,see also (Baker, 1995, p. 223), (Simic, 2000, p. 157).Construction of emotional integration in the SL models the appraisal of TL, which during translation became the beginning of understanding. This paradigm assumes that the text's content is coupled with the audience's prior knowledge, creating an analysis of the mental load of the text. The translator creates a macro-strategy based on the mental model, the construal of ST, and expectations for the future TL. This macro-strategy serves as the frame of reference to the image schema and directs the translator toward analytical skills (Hönig, 1997, p. 12). The translated text, thus, results from a balancing act between large- and small-scale interpretations, assessments, and choices—processes that were largely seen as logical in the traditional cognitive paradigms.

On this basis, the mental state during translation that is marked by emotional feeling is referred to in general terms as having an effect, which encompasses both emotions and horror(Fridja & Scherer, 2009, p. 10). A mental state of the translation process is marked by cognitive appraisal is referred general terms as having an effect, which encompasses both emotions and reactions to the horror text.

3.1 Data Collection: The practical part of the work deals with the appraisal of horror texts. Three paradigms will be taken in the analysis of the data. Fifteen texts were collected from Dracula's horror fiction by Bram Stalker.One translation, on the other hand, has been adopted to study the variations of data according to the three paradigms. It is the following:

"الكوش، سونيا (2019). **دراكولا: الترجمة العربية.** شركة دار المعارف – ناشرون. بيروت"

3.2 Data Analysis:

Texts are tabulated according to the SL and TL, the paradigms are structured according to the patterns of classification of the cognitive appraisal (Pavlenko, 2008). The main objective of this type of appraisal is to analyze the translator's performance in selecting the emotional effect on TL text. The texts will be selected according to the classification of the cognitive appraisal of the translation process:

Case No. 1

SL	Do you have to go there?" the alarmed inn – keeper asked, do yo Know what the day is today? "The eve of Saint Georg! Do you know that tonight at twelve o'clock all the evil beings come out to show their power?"		
TL	هل عليك الذهاب إلى هناك؟ سألت صاحبة الفندق مروعةً – هل تعلم أيَّ يوم هو اليوم؟ إنها عشيةُ عيد القديس جورج! الا تعرف أن هذه الليلةَ، عند الساعة الثانية عشرةَ، تخرج الكائنات الشريرة كلُّها، لإظهار قوتها؟		
Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects
			√

Case No. 2

SL	When the night drew near, the passengers started to get nervous. The driver accelerated and stagecoach bumped along. They arrived at the Borgo Pass between the menacing mountains.		
TL	عندما اقترب الليل، ظهر التوتر على الركاب. أسرع الحوذي بينما راحت العربة تتخبط على طول الطريق. وصلوا إلى الممر الجبلي "بورغو" بين الجبال الخطرة.		
Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects
		√	

Case No. 3

SL	Harker felt afraid and more so when he saw on his watch it was nearly midnight. He then heard the dogs howling and the horses reared up nervously. The wind whistled and brought new wolf howls. The driver stopped and got down.		
TL	شعر هاكر بالخوف، وأكثر من ذلك، عندما رأى في ساعته، أن الساعة تقارب منتصف الليل. ثم سمع الكلاب تنبح، وكانت الجياد تنتصب بعصبية، والرياح راحت تصفر، حاملة معها عواء الذئاب من جديد. توقف الحوذي ثم هبط.		
Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects

Case No. 4

SL	The noise stopped and the moon appeared from behind a rock. From its light Harker saw that they were surrounded by wolves with white fangs. Fear paralyzed him.		
TL	تلاشى الضوضاء، وظهر القمر من وراء صخرة، وعلى ضوئه، شاهد هاركر أنهما كانا محاطين بذئاب، أنيابها بيضاء. شل الخوف حركته.		
Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects

Case No. 5

SL	This time, Harker slept little and when he was shaving using his small mirror, as he didn't find any other in the two rooms, felt a hand on his shoulder and the count's voice wishing him a good morning. As he didn't seem him come in, he jumped and cut himself with the razer blade. He then realized that the count was not reflected in the mirror, while he and the room were. He also saw that he was bleeding and he turned round to wash himself.		
TL	هذه المرة نام هاركر بعض الوقت، وبينما كان يحلق ذقنه مستخدما مرآته الصغيرة، بما أنه لم يجد أي واحدة أخرى في كلا الغرفتين، شعر بيدٍ تحط على كتفه، وصوت الكونت متمنيا له صباحا سعيدا. وبما أنه لم يكن قد رآه داخلا، قفز وجرح نفسه بالموسي ومن ثم لم تنعكس صورته في المرآة، في حين انعكست صورته هو والغرفة أيضاً. وانتبه إلى أنه كان ينزف، فاستدار ليغسل وجهه.		
Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects
		√	

Case No. 6

SL	He had put the crucifix at the head of his bed, although he didn't understand what was happening nor who Dracula was.		
TL	كان قد وضع التعويذة تحت وسادته، ورغم ذلك، لم يكن يفهم ما يحدث، ولاماكان عليه دراكولا		
Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects
			√

Case No. 7

SL	What sort of man is this? Wondered Harker, horrified. He wanted to escape and looked for other open doors.		
TL	أي نوع من الرجال هو هذا؟ تسائل هاركر مذعوراً. أراد أن يهرب، فبحث عن أبواب أخرى مفتوحة.		
Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects
	√		

Case No. 8

SL	The moonlight entered through the window and he saw three young ladies appear who cast no shadow on the floor. They looked at him and whispered to each other. Harker felt attracted by their red lips and their laughter		
TL	دخل ضوء القمر من خلال النافذة، فرأى ثلاث سيدات شابات يظهرن، دون ان يعكس ظلاً على الأرض. نظرن إليه وتهامس فيما بينهنَّ. شعر هاركر بالانجذاب إلى شفههنَّ الحمراء وضحكهنَّ.		
Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects
	√		

Case No. 9

SL	The blonde lady moved closer to him, flirtatiously, and Harker could see her sharp, white teeth behind her wet lips. He felt the soft caress of those lips on his neck and … suddenly they were interrupted by the angry voice of the count, who shouted furiously at the three women, at the same time as he grabbed the neck of the blonde woman.
TL	اقتربت السيدة الشقراء منه، باغواء، فتمكن هاركر من رؤية أسنانها الحادة، البيضاء من خلال شفتيها الرطبتين. وأحس بنعومة تينك الشفتين على عنقه، و... فجأةَ، قاطعها صوت الكونت الغاضبِ،الذي صاح بالنساء الثلاث، بغضب شديد، وفي الوقت عينه، أمسكَ بخناق المرأة الشقراء.

Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects
			√

Case No. 10

SL	The next thing that Harker remembered was waking up in the bed, but he couldn't stop thinking about the woman that wanted to suck his blood.
TL	الأمر التالي، الذي تذكره هاركر، أنهُ استيقظ في سريره، لكنه لم يستطع التوقف عن التفكير بالمرأة، التي أرادت أن تمص دمهُ.

Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects
	√		

Case No. 11

SL	At night, Harker was afraid but during the day, he was filled with courage. One morning, he decided to go into the count's room. He climbed down from the window to the south part and, holding on with his hands and feet, slithered down to the count's window. Luckily, it was open, and Dracula wasn't there. He saw another door in the room and managed toopen it, he went downstairs, along a dark tunnel which smelt of death, and arrived at an old chapel.
TL	في المساء، كان هاركر يبدو خائفاً، ولكن خلال النهار، ولكن كان مليئا بالشجاعة. ذات صباح، قرر الدخول الى غرفة الكونت. فنزل من النافذة الى القسم الجنوبي، متمسكاً بيديه ورجليه، وأنزلق إلى نافذةِ غرفة الكونت، ولحسن الحظ، كانت مفتوحة ولم يكن دراكولا هناك. رأى باباً آخر في الغرفة، وتمكّن من فتحه. هبط بضعة سلالمَ، على طول نفق مظلم، تفوح منه رائحة الموت، فوصل إلى كنيسةٍ قديمة.

Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects
	√		

Case No. 12

SL	His surprise was that in one of these boxes was a count! He didn't know if he was dead or not, as although his eyes were open and he wasn't breathing, his lips were still red.
TL	ودهش اذ رأى الكونت كان في أحد الصناديق! لم يكن يعلم إذا كان ميتاً أم لا، لأنهُ على الرغم من أن عينيه كانتا مفتوحتين، ولم يكن يتنفس، فإن شفتيه كانتا لا تزالان حمراوين

Paradigms	Emotional	Emotional	Emotional

	Congruence effects	Regulation effects	Inference effects
	√		

Case no. 13

SL	He couldn't have been more disgusted to see that drops of blood were running from his lips. He checked him but couldn't find the key.		
TL	لم يكن هناك شيء مثير إثارةً للاشمئزاز، من رؤية قطرات الدم وهي تسيل من شفتيه. فتشه، لكنه لم يعثر على المفتاح.		
Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects
		√	

Case no. 14

SL	He decided to finish with this minister and he hit him with a shovel, but he count's head turned to look at him and he missed the blow. In that moment he heard the gypsies coming and Harker fled.		
TL	قرر أن يقظي على هذا الوحش، فضربه بالمجرفة، لكن رأس الكونت استدار لينظر اليه، فتجنب الظربة. في تلك اللحظة، سمح الفجر يدخلون، فهرب.		
Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects
		√	

Case no. 15

SL	Buffeted by the gale, the ship crashed into a sandbank and at that moment an enormous dog appeared on deck and jumped onto dry land. It ran up the cliff and disappeared into the darkness on the cemetery.		
TL	ضربت العاصفة السفينة، فتحطمت على الرصيف الرملي. وفي تلك اللحظة، ظهر كلب ضخم على سطح السفينة، وقفز إلى اليابسة، وجرى نحو الهاوية، واختفى في ظلام المقبرة. عثر خفر السواحل ورجال الشرطة على القبطان مقتولاً، مربوطاً إلى الدفة، وبين يديه حرزٌ فيه تعويذة.		
Paradigms	Emotional Congruence effects	Emotional Regulation effects	Emotional Inference effects
		√	

3.1 Discussion:

During an emotional episode of events, the transfer of action tendency component may assure the planning and directing of the proper appraisal during the translation process. In horror events, emotional inclinations by the translator are

linked to certain cognitive and motivational processes that might affect how they transferSL inputs. The cognitive appraisal of data analysis has shown three variables that have emotional effects:

(1) Emotional congruence effects:

$$emotionalcongruenceeffects = 5$$

(2) Emotional regulation effects:

$$emotionalregulationeffects = 7$$

(3) Emotional inference effects:

$$emotionalinferenceeffects = 3$$

These influences help the translator's cognitive processing style to provide a more positive or negative interpretation of TL.

The translator takes attentional selectivity to the possible emotional state's modulation of perception. The translator assumes that emotions are used as a basis of information when discussing the effects of emotion on inferential procedures. In addition, the emotional state, ofthe translator, has an impact on how emotionsare performed by each translator, and this may affect both what translators think and how they think. Translators consider how comprehension of language and culture are impacted by emotions during the transfer from SL into TL. The TL may eventually reflect the emotional impacts of translation processes, which may have an impact on the translator's interpretation of the text. For instance, when a translator engages with the text, emotional consequences are communicated both explicitly and implicitly, as well asthe emotional condition of the translator at the moment of the translation may be precisely revealed.

The subjective feeling impact underlies the sense of feeling horror or suspense, the experience of a specific emotion, and the amount of participation of the translator. This emotion component is updated often and is essential for regulating congruence, and inference. A feeling of terror, for instance, permits the translator to apply emotion-controlling tactics and strategies, including context-based episodes of occurrences, where they may choose not to translate texts that convey horror.

The investigation of how emotions affect performance is the main emphasis of cognitive evaluation. In this sense, the conversation focuses on the cognitive and paradigm waves that occur throughout a communication event involving many speech communities. Effects are quantified using an assessment model to offer clear information about the wave of mental processing. TPR conceptualizes these actions as cognitive events, mirroring Functional Relativity, whereas cognitive acts are the more hidden and intangible operations of the mind. This inversion is an enantiomorphism between the scales measuring the effects of emotional congruence, emotional regulation, and emotional inference rather than a direct contradiction. The level of cognitive implicitness rises in even the simplest actions, but the level of social implicitness rises and becomes more complex in larger contexts. Understanding that cognitive processes vary depending on the material and sociohistorical circumstances leads to the development of the appraisal analysis.

4. Conclusions:

The phrase cognitive appraisal which is used to assess the translation process for the contextual events that may influence how horror fiction is construed in TL refers to a cognitive operation that has been involved in the interpretation of the inputs of TL. This approach of evaluation has the property of being cognitively oriented because of the link between the mental load and comprehension phase of the translator's competence. The conclusions are as follows:

1. Translator frequently uses equivalent methods to communicate the same emotional intensity.
2. Translator frequently uses equivalent methods to communicate the same emotional intensity.
3. The translator opts for the emotion congruence technique rather than the two alternative paradigms.
4. The translator interacted with the text; by drawing inferences, they were able to get the reader to imagine horror events.
5. To encourage transfer competence between SL and TL, a cognitive appraisal is a beneficial tool for assessing translators' performance.
6. Although translators may employ different techniques to portray the concept of horror events, they are all required to follow the same emotional regulation. The TL audience will thus understand this differently.

7. Translators may use different means of expressing identification although using identical tactics to elicit an emotional response.
8. It seems that translators were developing connections with both the ST and TT.

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<h2 style="text-align:center">ترجمة المشاعر في رواية الرعب (دراكولا) إلى العربية (التقييم الادراكي)</h2>

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الخلاصة

تهدف هذا البحث إلى إضافة مجموعة متزايدة من دراسات الترجمة الادراكية التي تتعامل مع ترجمة المشاعر وعوامل تقييم عملية الترجمة الموجهة نحوها. كما يعد التقييم الادراكي أحد الرموز التي تتضمن ثلاثة نماذج لتقييم أداء عملية الترجمة، ويمكن معالجته من منظور العواطف والحدس والأنماط الفردية للنص الأصلي وطريقة النقل إلىاللغة الهدف، فقد افترضت الدراسة أن المترجمين يقومون بنقل شحنة عاطفية مماثلة بسبب قدرتهم العقلية على بناء نفس التأثير العاطفي لدى جمهوراللغة الهدف. فاقترحت الدراسة بذلك أيضًا أن تطبيق التقييم الادراكي هو طريقة فعالة لتقييم عملية الترجمة، كما لها وثيق الصلة بـالبحث في عملية الترجمة. اشتملت الدراسة على ترجمة لـ (15) نصًا بما لأحداث الرعب، وطبقت ثلاثة تقسيمات للتقييم الادراكي كنموذج للتحليل، وفقًا للتطابق العاطفي ـ التأثيرات العاطفية، والتنظيم العاطفي ـ التأثيرات، والاستدلال ـ التأثيرات

العاطفية، لتحقيق الهدف من البحث. خلصت الدراسة إلى أن مترجمي روايات الرعب ينتجون تأثيرًا عاطفيًا في اللغة الهدف، لكنهم قد يختلفون فيما يتعلق بنوع الإستراتيجية المعتمدة لنقلاللغة المصدر إلى اللغة الهدف.

الكلمات المفتاحية: بحث عملية الترجمة، المشاعر، التقييم الادراكي، قصص الرعب.