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Using Grice's Maxims to Assess Literary Translation: Fluency, Accuracy, and Cultural Appropriateness

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Abstract

As translation assessment is one of many interests in translation studies, the current research aims to apply H. P. Grice's maxims (Quantity, Quality, Relation, and Manner) as tools for assessing the quality of literary translations from English into Arabic. It also supposes that adherence to these maxims contributes to achieving fluency, accuracy, and cultural appropriateness in the target text. Golding's Lord of the Flies (1954) and its two Arabic translations, Al-Jammal (2000) and Nassar's (2014) novels, are taken to be compared in terms of applying and adhering to the four maxims. By the analysis of the two Arabic-translated works through the lens of the maxims, the research aims to assess how translators tackle the challenges of conveying the intended meaning, maintaining natural language flow, achieving accuracy, and adapting cultural references for the Arabic reader. Accordingly, the findings will contribute to a more comprehensive framework for assessing literary translation quality, ensuring that the translated work effectively communicates the author's message and resonates with the target reader.

استخدام مبادئ غرايس لتقييم الترجمة الأدبية: الانسيابية، الدقة، والملاءمة الثقافية

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الْمُسْتَخْلَص:

بِمَا أَنَّ تَقْيِيم التَّرْجَمَة يُعدُّ مِنْ الْمَجَالَات الْمُهِمَّةِ فِي دِرَاسَات التَّرْجَمَة، فَالْبَحْث الْحَالِيّ يَهْدِفُ إِلَى تَطْبِيق قَوَاعِد هَرَبَرت بَوْلُ غُرَايس الْأَرْبَعَة (النَّوْعِيَّة، الْكُمّ، الْمُلَاءَمَة أَوْ الْمُنَاسَبَةِ، الْأُسْلُوبِ أَوْ الْوُضُوحِ) كَأَدَاة لِتَقْيِيم جَوْدَة التَّرْجَمَات الْأَدَبِيَّة مِنْ الْإِنْكِلِيزِيَّة إِلَى الْعَرَبِيَّةِ. وَتَفْتَرِض الدِّرَاسَة الرَّاهِنَة أَنَّ الِالْتِزَامَ بِهَذِهِ الْمَبَادِئ يُسَاهِمُ فِي تَحْقِيق السَّلَاسَة وَالدِّقَّة وَالْمُلَاءَمَة الثَّقَافِيَّة فِي النَّصِّ الْهَدَف. وَقَدْ تَمَّ اخْتِيَارُ رِوَايَة أَمِير الذُّبَاب لِوُلْيَام غُولَدنغ (1954) مَعَ تَرْجَمَتَيْهَا الْعَرَبِيَّتَيْن إِحْدَاهُمَا لِلْمُتَرْجِم جَمَال (2000) وَالْأُخْرَى لِنَصِّار (2014) كَمَوْضُوع لِلْمُقَارَنَة مِنْ حَيْثُ تَطْبِيق الْقَوَاعِدُ الْأَرْبَعْ. وَيَهْدِف الْبَحْث مِنْ خِلَالِ تَحْلِيل الرِّوَايَتين الْمُتَرْجِمَتَيْن إِلَى الْعَرَبِيَّة وَفَقَاً لِمَبَادِئ غُرَايس، إِلَى تَقْيِيم كَيْفِيَّةِ تَعَامُلِ الْمُتَرْجِمَين لِتَحَدِّيَات نَقْلِ الْمَعْنَى الْمَقْصُودِ وَالْحِفَاظِ عَلَى سَلَاسه اللُّغَةُ الطَّبِيعِيَّة وَتَحْقِيق الدِّقَّة وَمُلَاءَمَة الدَّلَالَات الثَّقَافِيَّة لِلْقَارِئ

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الْعَرَبِيِّ. وَعَلَيْه، سَتَسْهَم نَتَائِجُ الْبَحْثِ فِي وَضْع إِطَار أَكْثَر شُمُولِيَّة لِتَقْيِيم جَوْدَة التَّرْجَمَة الْأَدَبِيَّة، وَذَلِك لِضَمَانٍ أَنْ يُعَبِّر الْعَمَل الْمُتَرْجِم عَنْ رِسَالَةِ الْمُؤَلِّفِ بِشَكْل فَعَّال وَيُحَقِّق صَدَاهَا لَدَى الْقَارِئ الْهَدَف.

الْكَلِمَات الِافْتِتَاحِيَة: تَقْيِيم التَّرْجَمَة ، قَوَاعِد غُرَايس، السَّلاسَة، الدِّقَّة، الْمُلَاءَمَة الثَّقَافِيَّة

1. Introduction

The present research is performed to establish a perceptive framework by utilizing Grice's Maxims to assess the quality of a literary translation, which is a specific art of transforming written works from English into Arabic (Catford, 1965). Translation as a communicative act between a translator and a reader of the target text involves an interpretation made by a translator to produce a fluent, accurate, and culturally appropriate TT (Kussmaul, 1995). Accordingly, Grice's Maxims are used to explore the speaker's meaning and the listener's interpretation of utterances in a framework of cooperative communication (Hornby et al. 1997). Consequently ,they can provide a framework for analysis and assessing how well a translation conveys the intended meaning of the ST and maintains a natural flow of communication in the target text language (Gambier & Doorslaer, 2011.(

Analyzing how a translation adheres to these maxims within the target text (Arabic) can achieve valuable insights into its fluency, accuracy, and cultural appropriateness. In other words, the research proposes a framework that includes aspects beyond mere fidelity and highlights the significance of fluency in offering a deeper understanding of how effectively the translation is performed. William Golding's novel *Lord of the Flies* is characterized by its symbolism as cultural connotation, figurative language, nuance in speech, and concepts of childhood (Olsen, 2000). Thus, the two Arabic translations are going to be assessed using the four above criteria, maintaining the original text's characteristics .

2. Literature Review

2.1 Grice's Maxims and Cooperative Communication

Grice (in Yule, 1996) has stated that communicators can have a successful conversation if they fulfill the four maxims (Quality, Quantity ,Relevance, and Manner) proposed by the philosopher H. P. Grice .Adherence to these maxims leads to clear and effective communication (Allott, 2010). Thus, the research explores how these Maxims can serve as a framework to assess the success of a literary translated text. Baker (1992) emphasizes that translation is not a vacuum product .Instead, it draws on various linguistic and pragmatic aspects, including text linguistics, discourse analysis, and pragmatics. By conceptualizing translation using the model of Gricean conversation, the assessor can specify clarity , relevance, and effective communication in the translated work .

Grice also has stated that in talk exchange, the participants should make their conversational contribution, as is required, at the stage at which it occurs by the accepted purpose of their exchange)Horn & Ward, 2006). Thus, in communication, the role of a communicator is to convey specific thoughts ,getting the hearer/listener to recognize the communicator's inferred intentions) Black, 2006). The notion of intention must be expanded to include agreement between participants and that when a

speaker uses words literally, part of his/her intention depends on the hearer's recognition of the communicative intention (Chapman, 2005). Grice also tries to show that inferential intention recognition could be the basis of verbal communication (Neale, 2001). Having an example is a talk exchange between Peter and Mary in which Peter has a train to catch at 11:00, and Peter to get to the station takes him thirty minutes. Thus ,in this certain situation, when Mary says) *Its 10:25* ,(it involves that Peter should hurry up and get ready to leave and catch the train. Mary's utterances particularized the implicated meaning that would be different according to various situations. In other words, according to Grice's theory, Mary obeys the Co-operative Principle and Maxims as common knowledge and rules that people generally follow to achieve efficient communication (Davis, 1998). Translation, which enables communication across languages, can achieve effective communication if it is accurate, whereas ,inaccurate translations lead to miscommunication. Therefore, translation bridges the gap between different languages by converting messages from one language to another in an attempt to produce on the TT reader ;an effect that is as close as possible to that obtained on the ST reader. That is why the translator's job must not only convey the literal meaning but also strive to preserve the intended effect and emotional tone of the ST. Literal translation, which means word-for-word translation, is the best approach to communicative translation (Munday, 2001 .(Accordingly, the original author and the translator strive to follow Grice's cooperative principles to ensure clear, efficient communication across languages. Consequently, Grice's maxims provide a framework to achieve clear communication in the ST and that the translator's skill lies in finding ways to maintain the clarity and adherence to the maxims while conveying the message effectively in the target language. Grice's maxims are elaborated into four sub-principles or maxims (Grice, 1975:(

- The Maxim of Quality

It involves sub-maxims as the speaker does not say what s/he believes to be false and does not say that for which s/he lacks adequate evidence. Grice, illustrating the maxim, has stated that he expects the speaker making his/her contribution to be genuine and not spurious, so that if a speaker needs sugar as an ingredient in the cake, the speaker does not expect that his/her assistant hand him/her salt, and does not expect a trick spoon made of rubber (Peccei, 1999). Accordingly, a fluent translation has to avoid the wrong information in the translated text.

- The Maxim of Quantity

It means that the speaker has to make his/her contribution sufficiently informative for the current purposes of the conversation, in addition, the speaker does not make his/her contribution more informative than necessary. Grice in illustrating the maxim, states that if a speaker is assisting a partner to mend a car, s/he expects the partner's contribution to be neither more nor less than is required (Baker, 1992). For example, a speaker needs four screws, s/he expects the partner to hand him/her four rather than

two or six (ibid). Hatim and Mason (1990), clarify that the required information within a TL cultural environment for any given communicative purpose is a matter of translator's judgment. Thus, in translation, unnecessary or unjustified addition or omission of information is unacceptable concerning that maxim in the translated text .

- The Maxim of Relevance

The speaker has to ensure that whatever s/he says is relevant to the conversation at hand. Grice mentions that he expects a partner's contribution to be appropriate to the immediate needs at each stage of the transaction. Therefore, if a speaker is mixing ingredients for a cake, s/he does not expect his or her partner to be handed a good book or an oven cloth since they might be an appropriate contribution at a later stage) ibid). The translated text also has to be relevant to the subject matter of the text. Hatim and Mason (1990) state that in communication, participants pay attention to information that seems relevant to them and that gets meaning from providing evidence of their intentions .

- The Maxim of Manner

The speaker has to ensure that his/her contribution is not obscure, ambiguous, or having unnecessary words or causing confusion (Cruse, 2000). Grice illustrates that the speaker expects his/ her partner to make his contribution clear and to execute his/her performance with reasonable dispatch (Jaworski and Coupland, 1999). Since the Maxim of Manner emphasizes clear and concise communication, a successful translation has to avoid unnecessary ambiguity and to obtain clarity and precision .A translator might simplify a complex English sentence into multiple, clear Arabic sentences for better comprehension .

2.2 Translation Quality Assessment

Translation, as a form of communication, is a form of social behavior, which requires a degree of interaction and cooperation (Hornby, 1997). Translation quality assessment, which takes text as a basic unit of analysis, aims to establish a framework within which a translated text may be assessed. The term (translation quality assessment) can be defined as an umbrella that covers components such as translation evaluation, translation criticism, and translation analysis (McAlester, 2000 .(Accordingly, assessing the quality of a literary translation from English into Arabic is a multifaceted attempt. Unlike technical texts, literary works rely heavily on conveying not just information, but also the essence, style, and emotional impact of the original text. In other words, it can be said that the criteria of translation quality assessment are based not only on microtextual features of the text but also on discursive features such as coherence and cohesion (Williams, 2004). Therefore, translation quality assessment goes beyond mere accuracy and delves into the translator's ability to recreate the artistic experience for the Arabic reader. Assessing the quality of a literary translation also involves preserving the author's voice and stylistic nuances that

involve the analysis of the translator's word choices, sentence structures, and the use of figurative language.

Furthermore, a crucial element is assessing the target reader's reception in producing a translated work that evokes similar emotions and interpretations as the original text. In other words ,assessing whether native Arabic readers are familiar with the target culture becomes a vital issue, as their feedback provides valuable insights into the translation's effectiveness in conveying the author's intended experience) Hornby et al. 1997 .(

 2.3**Grice's Maxims and Literary Translation**

Grice's Maxims have been employed in descriptive translation studies to indicate the need for analyzing the textual and extra-textual aspects that influence meaning in translated text (Gutt, 1998 .(Grice's maxims can be used to point out the complex communicative principles that require translators to understand a range of linguistic, social, cultural ,and sometimes psychological dimensions of both ST and TT (Ying & Zhao .(2018 ,Munday (2008) states that in a literary text, the analyzing of how meaning is constructed via maxims assists the translator in recreating a literary style that guides the linguistic choices made by the translator .

Literary translation can be defined as a genre of literary creativity in which a specific work written in one language is re-created in another and its specific characteristics are defined by its place among other types of translation and by its relationship to original literary creativity (Gambier &Doorslaer, 2010). The importance of literary translation enables people to get and enjoy the creative, fertile, and highly imaginative minds of foreign authors .

Literary translation is viewed as the most challenging type of translation for the lexical, grammatical, cultural, and semantic difficulties between the ST and the TT. Therefore ,the assessment of literary translation can be viewed as an extreme case, where frequently the criteria of translation are replaced by aesthetic, psychological, and more often subjective considerations (Rose, 2008). The dominance of the poetic communicative function is the main principle of literary translation since what (U (means by producing (x) on a given occasion is a function of what (U) intends) Martinich & Sosa, 2001 .(It means that there should be aesthetic functions in rendering information for the target text reader in literary translation. Accordingly, the natural progression of the translator is the mastery of two languages and their two different cultures (Salmani, 2014 .(

Moreover, literary translation because of its stylistic devices such as (figurative language, sound techniques ,structure, irony, and register) requires certain techniques especially in decision-making in the course of translation (Katan, 2015). Molina and Albir (2002) have illustrated these techniques as:

- Adaptation: It is a technique of replacing one cultural element in the ST with another, which, is typical of the receiver's culture.

- Linguistic amplification: It refers to the addition of a new linguistic element in the TT as a paraphrasing to explain a word that has no equivalence .

- Compensation: As a stylistic device, it involves the movement of a piece of information from one location to another, as it does not have the same effect in the TT .

- Elusion: It is the omission of an item of information to improve the stylistic quality of the TT .

- Borrowing: As a technique, it involves using a word or expression from the original text and placing it in TT with no modification .

Grice's maxims can be used to illuminate the frustrating challenges in literary translation and especially in cultural understanding of both the source text and the target text. Thus, they can be a valuable tool in translation assessment since these maxims ensure clear and efficient communication, and analyzing them in translations can reveal areas for improvement.

2.4 **Fluency, Accuracy, and Cultural Appropriateness in TT**

Since the essential purpose of translation as a tool of communication is to transfer the original message to the target text reader, translating a literary text strives to capture the essence of the original text, its style, tone, and cultural context, for a new reader. The success of a literary translation does not rely on the conveying of the message of the ST only, but also on capturing the fluency, that involves a focus on meaning, accuracy that involves the focus on form, and cultural appropriateness) House, 2014 .( )Hatim and Munday (2004) (state that the dynamic equivalence that focuses on the TT reader is the translation with naturalness and fluency .

Fluency as an essential concept in language use that maintains a natural flow of speech involves automatic access to formulaic units, grammar rules, and word choices (House, 2014). English and Arabic, as two different languages, have distinct sentence structures, grammatical rules, and vocabularies. Achieving fluency requires the translator to have a strong command of the target language's grammar ,syntax ,and colloquialisms. Though ,fluency in literary translations often involves a balancing faithfulness to the ST with the need for clarity and natural flow, a literal, word-for-word translation can often lead to clunky phrasing that disrupts the natural rhythm of Arabic text. Achieving fluency in Arabic literary translations is an art. It requires certain techniques to be assessed in translated text. A deep understanding of both the source and target languages helps in keeping balancing faithfulness to the source text with the need for clarity and natural flow. Thus, a translator might need to paraphrase or restructure the sentence while ensuring the core meaning remains intact. Assessing fluency refers to how natural and easy to read the translation is (Reiss, 2000 .(Thus, awkward phrasing ,unnatural word choices ,and grammatical errors can hinder fluency and make the text difficult to understand or even off-putting for the reader .

Accuracy in translation involves more than just capturing the overall message. The translated text should also accurately reflect the information, ideas, and concepts that are presented in the source text. Accuracy, as a criterion in assessing a translation, involves the correct transferring of information and evidence of complete comprehension, Munday .(2001) The translated text should as well maintain the overall structure of the source text, including sentence flow, paragraph organization, and narrative progression. Sometimes, a perfectly literal translation might be unclear or awkward in the target language. A skilled translator might need to rephrase sentences or find alternative wording to maintain clarity while staying true to the overall meaning. For instance, jokes, metaphors, and references often have cultural context and a completely accurate translation might miss the mark if these cultural aspects are not considered .

Finding the cultural appropriate equivalents is paramount as well. The differences in culture between languages may result in a confused and ambiguous translation. Thus, the translator's aim is to find terms in the TL that sound as faithful as possible to the meaning in the ST .Nida (1982) has stated that the wide cultural gap between the SL and TL cannot be removed completely as each culture may include basic themes and descriptions that cannot be naturalized by the process of translation. Overall, fluency involves the natural reading of the TT in spite of its adherence to the target language's grammatical conventions and stylistic norms. Accuracy as well includes the translator's conveying the intended meaning of the source text faithfully, without introducing ambiguities or distortions. Then cultural appropriateness reveals the effective adaptation of the cultural references and concepts from the source text to be understandable and relevant for the Arabic reader .

2.5 The Concept of Translation and Its Procedures

The concept of translation is defined from different perspectives. Munday (2000 ,(for example, claims that the term "translation" which indicates either the general subject field, the product (TT), or the process of translation ,involves the changing of an original text in the original verbal language into a target text written in a different verbal language .

Translation in its deepest sense is not a mere transfer of a syntactic structure of a source language into a target one, as Larson (1984) has stated. It should include the other aspects of the language to be guided by "a communicative purpose of the source text which is supposed to be fulfilled in the target text" (Nord, 2005 .(

Describing translation as a theory should involve the translator's role of either being faithful to the original text ,adopting a "literal" (word-for-word) approach or adopting a "free) "sense-for-sense) approach (cited in Malmkjar, 2022). This view continued up until the second half of the 20th century when a systematic analysis was raised by different Western European theoreticians (ibid). This systematic approach evolves the role of translation studies from being a language-learning activity to focusing on

theories that study translation concerning linguistic ,literary, cultural and philosophical contexts (Munday, 2016 .(

Translation studies, as a linguistic discipline, systematically tackle disciplines such as comparative literature, linguistic aspects and cultural aspects .Holmes in his paper) ***The Name and Nature of Translation Studies*** (has proposed an overall framework that describes what translation studies cover .Holmes's map categorizes translation studies into pure and applied translation studies. Pure translation studies is a subdivision of theoretical and descriptive studies, and the applied one is classified into translator training ,translation aids, and translation criticism, which is the most related subject in the evaluation of translation (Munday, 2016 .(

The differences in structure or metalinguistics between languages that make certain stylistic effects cannot be transported into the target language without upsetting the syntactic order or lexis, which needs methods and procedures to be used. These procedures are known as oblique translation methods and can be illustrated as borrowing, calque, literal translation ,transposition, modulation, adaptation, and equivalence (Basil and Munday, 2004 (

Equivalence as a fundamental concept in translation studies, ensures the accuracy and understanding of translated messages by the target audience. Catford for instance states that the central problem of translation practice is that of finding TL translation equivalents. A central task of translation theory is that of defining the nature and conditions of translation equivalence." (Catford, 1965). Equivalence has been distinguished into formal correspondence, and textual equivalence by Catford. Then, Nida introduces formal correspondence and dynamic equivalence (Khorsravani, 2019 .(Furthermore, Newmark has produced communicative and semantic translations in terms of equivalence, and Koller has introduced five types of equivalence :denotative, connotative, text normative, pragmatic, and formal equivalence) Munday, 2016.(

3. Analysis and Discussion

As mentioned earlier, this paper is an attempt for assessing the fluency, accuracy, and cultural appropriateness of two Arabic translations of William Golding's Lord of the Flies, the versions by Al-Jammal and Nassar. The assessment will be based on Grice's Maxims as criteria for the assessing. To do so, first, three excerpts from the English novel were randomly selected, and then, these excerpts were compared to their corresponding parts in the two Arabic translations. The analysis of the translations will depend on Quality ,Quantity, Relevance, and Manner maxims. The assessing of the samples is based on the presence or absence of wrong information, unjustified addition and omission, being relevant to the subject matter, avoiding ambiguity, and being concise and orderly to measure the fluency, accuracy, and cultural appropriateness of the TT. Then a table that describes the

adherence to each maxim follows each text, using the symbol (+) if the translator has achieved the maxim, and (-) if the translator violates the maxim .

3.1 Data Analyses

Summary of the novel

Fleeing a potential nuclear war, a group of British schoolboys crash-land on a deserted island. Ralph, who is one of the stranded boys, is chosen as leader to maintain order and civility, while Jack ,the other boy, leads the group responsible for hunting. Tension builds between Ralph, who prioritizes rescue, and Jack, who prioritizes hunting and wielding power. Their conflict reflects the struggle between civilization and savagery .As the situation deteriorates, violence erupts, boys die, and the remaining survivors descend into chaos. The novel ends with their rescue, but the experience leaves a lasting scar, highlighting the potential for darkness within human nature.

Text (1(

"and the blade continued to flash at the end of a bony arm .The pause was only long enough for them to understand what the enormity of the downward stroke would be" .

T (1(

~ واستمر نصل السكينة في اللمعان في نهاية ذراع ناتئ العظام. وكانت فترة التوقف طويلة على نحو جعلهم يدركون مدى عنف السكينة لدى هبوطها لأسفل.

T (2(

~ وأستمر النصل في التلألؤ عند نهاية ذراع بارزة العظام نحيلة. طالت فترة الصمت مدة تكفي ليدركوا مدى الشناعة التي ستكون عليها الضربة الهابطة.

Text interpretation:

The above quote is taken from chapter one of Lord of the Flies. The scene occurs early in the novel when the boys on the island are still trying to establish order and figure out how to survive. They have not fully descended into savagery yet. The quote describes Jack's first hunt. He is one of the main characters who attempts to kill his first pig. He is eager to prove himself as a hunter and provide food for the group. The above situation also involves the hesitation and weight of Jack's act. Jack raises his knife to deliver the final blow, but a pause falls. Therefore, the quote highlights this critical moment. Finally, the (enormity) refers to the boys 'dawning realization of the violence inherent in taking a life.

Discussion:

First, in translating (blade), T2 uses (نصل) which refers to a sharp part of any tool used for cutting, to convey the original meaning. While the addition of (السكينة) by Al-Jammal is unacceptable since the context of the ST does not indicate the specific type of blade (a knife) at all. Although T1 accurately captures the verbs and sentence structure of the ST, it has certain weaknesses in word choices that result

in inaccurate translation. then in rendering (at the end of a bony arm), T2 is slightly longer and less concise, especially in using (نحيلة) which might not be the most appropriate choice in all contexts since the focus is on the bony aspect of the arm. T1 also in using (في نهاية ذراع ناتئ العظام) sounds redundant , emphasizing the bony aspect twice, making the sentence clunky. Moreover, the use of (ناتئ العظام) does not create a natural-sounding phrase in Arabic. Again, T2 (عند نهاية ذراع بارزة العظام نحيلة) uses unnecessary words as in the use of (عند) and removing them creates a smoother flow of the Arabic text as its presence creates a slightly clunky and repetitive structure. Therefore, the translation could be simplified by removing (العظام) from the first translation or (نحيلة) from the second translation .

In translating the second part of the above quote, T1 (وكانت فترة التوقف طويلة على نحو جعلهم يدركون مدى) could be improved in terms of accuracy and style. For example, the word (عنف السكينة لدى هبوطها لأسفل) (سكينة)is not an accurate translation of (enormity) since the latter refers to something extremely large or evil, while (سكينة) means (knife) and to be more natural the translator could use (مدى عنف الضربة). Likewise, the use of (لدى هبوطها لاسفل) sounds a bit clunky and ambiguous .Another stylistic point is that T1 is more formal and literal than the original, in the sense that the TT does not represent the informal and conversational style of the ST. T2 also, in using (شناعة), which means (ugliness) is a strong word and might not be the best translation for (enormity) in the context as it does not capture the full meaning, focusing on negative aesthetics rather than gravity of the act. Moreover, the use of (خيم الصمت) in T2 is better than (طالت فترة الصمت) for (pause) as it conveys the pause more effectively and creates a tenser atmosphere of the boys 'comprehension. The use of (الهابطة) as well sounds unclear since the word as a polysemy means downward movement or a decline in strike's value or quality. To sum up it can be said that a suggested translation that might convey the intended meaning could be as (خيم الصمت لحظة كافيةحتى يدركوا فداحة الضربة التي ستسقط).Therefore, in applying Grice's Maxims, T1 and T2 violate the maxim of Quality by using inaccurate word choices as they are mentioned earlier. Then the maxim of Quantity also is violated since both translations sound wordy, giving unjustified information. In relation to the Relevance maxim, T1 and T2 are relevant, but do not adhere to the maxim of Manner.

ST(2(	Quality	Quantity	Relevance	Manner
T(1(	-	-	+	-
T(2(	-	-	+	-

Table (1) text (1)

ST (2(

Almost at once, Jack found the dung and scattered roots that told of pig and soon the track was fresh. He was happy and wore the damp darkness of the forest like his old clothes .

T (1 (

~ وعلى الفور عثر جاك على روث الخنازير، والجذوع المبعثرة التي تدل على وجود خنازير وشاهد اثار الاقدام الحديثة للخنازير، وكان سعيدا وكانت ملابسه القديمة البالية في نفس لون ظلام الغابة المملوء بالرطوبة.

T(2(

~ على الفور تقريبا عثر جاك على الحفرة وجذور مبعثرة تدل على وجود خنزير، وسرعان ما ظهر أن الأثر جديد. كان سعيدا وقد ارتدى ظلام الغابة الرطب كانه يرتدي ملابسه القديمة.

Text interpretation:

Primarily, the above quote talks about Jack ,who is looking for the droppings of pigs. It focuses on Jack's happiness and success in finding a pig to hunt. He feels a sense of belonging in the wilderness. Thus, the damp darkness of the forest becomes a familiar and comfortable environment for Jack. His growing comfort in the untamed island environment reflects the potential violence of the approaching hunt. Clearly, Golding is very careful in choosing his words. He states Jack's wearing of the darkness of the forest instead of his old clothes as being a source of evil throughout the narrative. Accordingly, Golding intends to describe Jack as being happy to wear darkness instead of his clothes in the humid forest.

Discussion

T1 succeeds in rendering the word (dung (into (روث الخنازير) as a symbol of the gradual moral degeneration of the boys .Thus, it is very important to refer to this word in the Arabic translations as Golding intends to use this very word .While T2 failed in using (الحفرة) which is an incorrect translation. Al-Jammal is wordy in his translation using (وشاهد اثار الاقدام الحديثة للخنازير) and (لون ظلام الغابة المملوء بالرطوبة) are bit redundant. Accordingly, T1 violates the Maxim of Quantity, being unfaithful to the original text. Although T2 uses phrases that are grammatically correct, is also a bit verbose and literal in using (سرعان ما ظهر ان الأثر جديد) and (وقد ارتدى ظلام الغابة الرطب كانه يرتدي ملابسه القديمة). In addition, the latter rendering sounds unclear in Arabic. Thus, T1 sounds slightly unnatural ,using some inappropriate Arabic words. Nassar as well should be more accurate in his translation and in attempt to suggest a translation as (وجد جاك على الفور اثار الخنازير من روثها والجذور المتناثرة، وسرعان ما تاكد من حداثة الأثر. كان سعيدا وقد ارتدى ظلام الغابة الرطب كانها ثياب قديمة)

ST (2(	Quality	Quantity	Relevance	Manner
T(1(	-	-	+	-
T(2(	-	-	+	-

Table (2) Text (2)

)ST 3 (

- Simon: "You'll get back to where you came from".
- Ralph: "It's so big, I mean"—
- Simon: "All the same. You'll get back all right. I think so, anyway".

- Ralph: "Got a ship in your pocket"?

- Ralph: "You're batty".

- Simon" :No, I'm not *.I just think you'll get back all right".*

)T1 (

~ ستعود إلى المكان الذي جئت منه.

~ ولكن المسافة هائلة للغاية، أعني..

~ ومع ذلك سوف تعود وتصبح على ما يرام، وهذا هو اعتقادي على كل حال

~ هل لديك سفينة في جيبك؟

~ أنت إنسان معتوه.

~ لا، انا لست معتوهاً، كل ما هنالك انني أعتقد بأنك سوف تعود وتكون على ما يرام .

)T2(

~ " ستعود من حيث أتيت"

~ " إنه كبير جداً، أعني-"

~ " لافرق. ستعود فعلاً. أرى هذا ، على أي حال".

~ " لديك سفينة في جيبك؟"

~ " أنت معتوه"

~ " لا. لست كذلك. أظن أنك ستعود فعلاً".

Text Interpretation:

The above dialogue is between Ralph and Simon, who is the Christ-like figure in the novel while they are looking at the ocean, which seems to go on forever. Ralph feels that their rescue is hopeless and in an attempt, Simon tries to comfort Ralph, introspecting that Ralph will get back (home). Simon's speech does not imply that everyone will get back like himself. Another key point is Ralph's description of Simon as a (batty) which is a usual epithet that is suited to Simon's behavior. It is the boyish substitute to explain Simon's mysticism. Another important point in the above dialogue is that Golding has italicized Simon's last answer to emphasize Simon's faith, which Ralph cannot grasp. To sum up, the above talk exchange highlights the contrasting perspectives of Ralph and Simon; Ralph represents logic and fear ,while Simon embodies intuition and hope .

Discussion:

T1 and T2 are inaccurate in translating Simon's first speech. T1, for instance, uses (ستعود الى المكان الذي جئت

(منهwhich does not capture the implied sense of Ralph's belonging as it would be better to use a more

precise term such as (ستعود الى موطنك). or (ستعود الى حيث تنتمي), T2 as well in using (ستعود من حيث أتيت), though

it conveys the idea of returning to the origin point, it does not imply a sense of belonging or familiarity

with the place stated in the origin text .Moreover, both translations do not directly capture the connotation

of (get back) in the ST. The use of (ستعود) by both translators, which means (return), does not inherently

carry the connotation of overcoming challenges during the return journey. Thus, the possible solution to capture the nuance is either adding a descriptive word such as (ستتغلب على الصعوبات وتعود) or using a different verb, as .(ستشق طريقك وتعود) Thus, both TTs violate the maxim of Quality, providing inaccurate translations .Similarly, T1 lacks the natural flow in translating Simon's second speech. T1 ,which sounds more formal and declarative, has introduced unnecessary conjunctions and phrases, making it less natural and fluent in Arabic, violating the maxim of Quantity. T2 on the other hand ,provides the necessary information. Then the rendering of (batty) into ,(معتوه) the word (batty) is a more casual term than the Arabic word that leans towards a more formal register, in the sense that the context of the original word can imply someone eccentric or silly rather than .(معتوه) In relation to the Maxim of Relevance, T1 and T2 stay relevant to the conversation. In terms of Manner, T2 surpasses T1since the use of (لافرق) and (ستعود فعلا)in Simon's reassurance makes the dialogue more concise and natural .

ST 3	Quality	Quantity	Relevance	Manner
T1	-	-	+	+
T2	-	+	+	+

Table (3) Text (3)

4. Conclusion

After analyzing the two Arabic translations, comparing them with the same ST, and carrying out the assessing process, the following conclusions and results have been obtained:

- The analysis and discussion of Grice's Maxims reveal that the assessment encountered some challenges resulting from several reasons ,including linguistic, social and cultural differences between English and Arabic .

- Adopting different translation strategies by the two translators resulted in two different translations of the same ST. In T1 ,Al-Jammal's strategy of adding information more than that exists in the ST makes his version verbose. Nassar, on the other hand, resorts to being faithful to the original text, observing the Arabic language rules and conventions, which results in an unclear translation as in the deletion of rendering (dung) in T2 which symbolizes Golding's degeneration of the boys

- Furthermore, the translators implement several techniques in their translation; they mainly focus on the direct translation technique, resorting as well to other methods such as transliteration , paraphrasing, addition, and deletion at varying degrees.

- The analysis also reveals that most maxims are violated in all selected situations. The translators mostly violate the maxim of Quality and the maxim of Quantity and when the maxim of Relevance is being adhered to a great extent, the maxims of Manner is violated the least. For

example, T1 in violating the maxim of Quantity sounds slightly unnatural, using some inappropriate Arabic words.

- Grice Maxims are successful and applicable at varying levels and could be used as a precise tool for assessing the translation of literary English texts translated into Arabic .

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