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Digital Readings on Collocational Networks in Mahfouz's Translated "Trilogy" from Frequencies to Created Contextual Cultural Meaning"

Abstract

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Reflecting on how to create meanings in texts across languages is a core activity for translators and scholars. A text in a particular field of discourse is organized into lexical patterns that can be visualized as networks of words that collocate with each other to build a certain meaning. This idea has important theoretical implications for understanding the relationship between the text and the discourse community in the writer's and translator's minds. This article demonstrates how certain words work together to reflect certain perspectives of social life and the writer's ideology, particularly when the intended message relies on understanding the sociolinguistic context in which collocations is used. This study also examines how meaning is conveyed and preserved through lexical patterns in Naguib Mahfouz's *Cairo Trilogy*. It also employs a descriptive, analytical method to identify types of collocational networks and applies Baker's model, which involves identifying different types of collocations based on their semantic and grammatical properties and Newmark's culture categorizations. The data were analyzed using Sketch Engine software, and the corpus size consisted of 573069 tokens, 481254 words, and 33905 sentences. The data distribution shows that content words, especially nouns and adjectives, are most frequently used. The collocational structure mostly used is noun + adjective, followed by verb + adjective and adverb, indicating that descriptive language is mainly used.

Keywords: cultural-specific collocation, metaphorical collocational meaning, corpus linguistics analysis, text alignment, collocational networks



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قراءات رقمية في شبكات المتلازمات اللغوية في "ثلاثية" محفوظ المترجمة من
ارقام وتكرارات إلى معاني ثقافية سياقية متكاملة
مستخلص الدراسة

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التأمل في كيفية خلق المعاني في النصوص عبر اللغات هو نشاط أساسي للمترجمين والعلماء. يتم تنظيم النص في مجال معين من الخطاب إلى أنماط مفرداتية يمكن تصوّرها على أنها شبكات من الكلمات التي تتوارد مع بعضها البعض لبناء معنى معين. تتضمن هذه الفكرة آثار نظرية مهمة لفهم العلاقة بين النص ومجتمع الخطاب في عقل الكاتب والمترجم. يوضح هذا المقال كيف تعمل بعض الكلمات معًا لتعكس آراء معينة حول الحياة الاجتماعية والأيدولوجية للكاتب أو المترجم، خاصة عندما يعتمد فهم الرسالة المقصودة على فهم السياق الاجتماعي المصاحب لها-السياق اللغوي الذي يتم فيه استخدام ظواهر المتلازمات اللغوية. كما يتم في هذا البحث تقصص كيفية نقل المعنى والمحافظة عليه من خلال أنماط المفردات في ثلاثية القاهرة لنجيب محفوظ. ويستخدم الدراسة أيضًا أسلوبًا وصفيًا تحليليًا لتحديد أنواع الشبكات الزمنية ويطبق نموذج بيكر، الذي يتضمن تحديد أنواع مختلفة من الظواهر اللغوية المشتركة استنادًا إلى خصائصها الدلالية والنحوية، ونموذج نيومارك. تم تحليل البيانات باستخدام برمجية Scketch Engine وبلغ حجم المفردات بالملفات 573069; كلمة، و481254 كلمة أساسية للبحث، و33905 جملة. وتشير توزيع البيانات إلى أن كلمات المحتوى، وبخاصة الأسماء والصفات، تُستخدم بشكل أكثر من التعبيرات الوظيفية. والبناء اللغوي الأكثر استخداماً هو "الاسم + الصفة"، تليه "الفعل + الصفة" والظرف، مما يشير إلى استخدام اللغة الوصفية بشكل رئيسي.

الكلمات الرئيسية: ظاهرة لغوية ثقافية، معنى ظاهري، تحليل لغوي للمجموعات اللفظية، محاذاة النصوص، شبكات المتلازمات اللفظية

Digital Readings on Collocational Networks in Mahfouz’s Translated “Trilogy” from Frequencies to Created Contextual Cultural Meaning

1. Introduction

The idea that a text in a particular field of discourse is organized into lexical patterns, which can be visualized as networks of words that collocate with each other, and which was initially proposed by Phillips (1983), has important theoretical implications for our understanding of the relationship between the lexis and the text and between the text and the discourse community or the mind of the speaker. The effectiveness of a text in evoking emotions in readers largely depends on the creative linguistic features used. Literary texts, especially those written by the renowned Egyptian writer Naguib Mahfouz, are known for their rich creative features. One of the critical elements in Mahfouz’s writing is his use of cultural collocations. Understanding collocations is crucial, as knowing thousands of words alone is insufficient to correctly use a language. Thus, it is essential to comprehend the bases and syntactic structure of these words (Mehmonova, 2022). Knowing words belonging to various parts of speech and their arrangement in a sentence is vital for understanding the text. Linguists frequently use collocations and other rigid expressions as they enhance the meaning conveyed and provide a particular taste to the reader’s experience. Due to their crucial role in achieving coherence and cohesion in writing, writers use collocations in their texts to ensure the desired impact (Obeidat & Mahadi 2019). Collocations are used to embellish and enrich literary expressions and figurative speech. However, translating texts that contain collocations can be challenging as their meanings are context-dependent and their use depends on the linguistic and cultural norms of a particular language. Collocation refers to the habitual association of a specific word with other words with a higher frequency than chance. It involves predictable combinations of words, including verbs, nouns, adverbs, and adjectives, where a specific adjective typically accompanies a particular noun to convey a

specific meaning (Kharma & Hajjaji, 1997). Although collocations have no fixed rules, they are indispensable in literary texts. Paired words in narrative texts are inseparable, whether synonyms or antonyms. Therefore, context is critical in understanding the meaning of a collocation, as the sense of a word may change depending on its context of use (Cowie, 1981). Collocation refers to using a group of words that form a harmonious lexical unit.

Translating literary texts involves comparing the meanings of utterances in the source text with those in the target text. The translator's creativity lies in ensuring that the meaning of the source text is conveyed in the translated text, even if the reader has no background knowledge of the source text. The translator derives a basic meaning from the source text, which serves as a reference point in the translation process, allowing them to produce equivalent meanings in the target text. This article aims to contribute to the development of translation studies, focusing on the strategies used to translate cultural works like those of Naguib Mahfouz, which provide a cultural understanding of Egyptian society. Baker's model is used to figure out how experiential meanings are constructed through specific linguistic choices in the "Trilogy". It can also be used to analyze collocations in the translated literary text. It also involves identifying collocations and then analysing them based on their frequency, range, strength, and consistency in a corpus. By using linguistic models to analyse the collocational patterns in translated literary texts, this study aims to shed light on the different strategies used by translators to achieve their desired style, as well as the impact of cultural and linguistic factors on the translation process. Through the analysis of the collocational patterns in a selected translated literary text, this study seeks to identify the specific linguistic features that contribute to the translator's style and to explore how these features interact with the cultural context of the source and target languages. Ultimately, this study aims to contribute to a deeper understanding of the complex relationship between language, culture, and style in literary translation.

The Trilogy is a story about a family's unwavering faith in God. It portrays the evolution and transformation of generations of the Abd al-Jawad family over time. In the first volume, *Palace Walk*, the reader is introduced to a Muslim family living in Cairo during British occupation in the early 1900s. The patriarch, al-Jawad, embodies traits such as righteousness, status, truth, and honour and is revered by his wife, Amina, who refers to him as "my Lord." This volume explores the complexities of religion, politics, and morality in Egyptian society, as seen through the perspectives of external characters and internal family members. The second volume, *Palace of Desire*, depicts the struggle between ideals and realities, dreams and desires, and the conflicts between religion, politics, and modernity. It highlights the impact of colonization on Egyptian culture and the lasting effects on a family rooted in traditional Islamic patriarchy. The final volume, *Sugar Street*, takes the Abd al-Jawad family through the nationalist movement and World War II as Britain defends a neutral Egypt. Naguib Mahfouz draws on his traditional Egyptian Islamic upbringing to vividly portray life in Cairo, covering topics such as coffee shops, men, women, war, and love. He recreates his culture and religion, allowing readers to gain a sense of the Eastern-Western understanding of the world within a singular Cairene culture. His works serve as a new vehicle for Muslim expression, creating a model of the Islamic narrative. His readings of Egyptian literary works, Quranic studies, and classical Arabic sources all contribute to developing his frame of mind, alongside his rich environment containing all signs of Egyptian folklore. Mahfouz's work serves as a blueprint for understanding not just Egyptian society but the entire Arab world. He aims to construct an Egyptian identity through two major streams: representing Egypt's ancient past and reconstructing the present. His works are a historical record documenting social changes during that critical period in Egyptian history. Si Elsayed also became a source of comics and enjoyment for all Egyptians.

2. Purpose of the Study

In dealing with this specific work of Naguib Mahfouz, this article argues that collocational analysis can provide valuable insights into how cultural and linguistic factors influence the translation process, particularly in the case of literary texts. It also highlights the importance of considering the cultural context of a text when conducting collocational analysis, as this can reveal the underlying cultural assumptions and values that shape its language use. This study aims to explore the role of collocations in cultural literary translation and analyze their significance using Baker's cultural-linguistic model. Specifically, this article seeks to identify and analyze collocational patterns in a translated literary text using Sketch Engine software and Baker's model and examine how these patterns contribute to the cultural and literary meaning of the text. Additionally, it investigates how collocations differ between the source and target languages and evaluates the effectiveness of Baker's model in analyzing collocations in cultural literary translation. Ultimately, the study contributes to a deeper understanding of cultural literary translation's complex nature and provides insights for translators and researchers in the field. Thus, this study about collocational terms involves at least three different perspectives: (a) co-occurrence, where a statistical view sees collocation as the recurrent appearance in a text of a node; (b) construction, where collocational terms are seen as either a lexical-grammatical colligation or a relation between a base and its collocation partners; (c) expression, where a pragmatic view of collocation as the relation between a sign and its function is focused on. This approach can provide valuable insights into translated texts' linguistic and cultural features. The writer's and translator's styles are essential to the translation process. The writer's style refers to the unique way in which the original author uses language, such as their choice of words, sentence structure, tone, and other linguistic features. On the other hand, the translator's style refers to how the translator uses language to convey the same meaning in the target language while considering the

linguistic and cultural differences between the source and target languages. In literary translation, the translator's style is fundamental, as it does not simply translate words but also attempts to convey the same emotions and nuances that the original author intended. Therefore, the translator's style must be able to capture the essence of the writer's style while also making the translation accessible to readers who may be unfamiliar with the source language and culture.

3. Significance of the Study

Literary translation is crucial in shaping our understanding of the world and promoting cross-cultural understanding. By making literature from other cultures accessible to a wider audience, translated works provide valuable insights into different values, principles, and perspectives. The works of Naguib Mahfouz, a renowned Egyptian writer, are a rich source of pleasure and a window into Egyptian society and culture. Analyzing his linguistic features can help researchers better understand translation studies in this area, especially in dealing with lexical patterns that pose a challenge to translators. With the aid of technology, it is now easier to study these creative linguistic features and examine how translators perceive them. *Palace Walk*, part of Mahfouz's *Cairo Trilogy*, is considered his masterpiece. To fully comprehend the meaning of communication, studying both spoken and written language is necessary. This study investigates cultural collocations by categorizing them according to Newmark's well-organized model, which enhances our understanding of this concept. Furthermore, the procedures examined in this study can serve as a foundation for future analytical studies of translation and translation procedures, contributing to the fields of culture and translation. The significance of this study lies in its contribution to the field of translation studies, specifically in collocation analysis of literary translated texts from a cultural perspective. The interest for this research in the translation of collocations arises from their great importance in language. They play an important role in the coherence and

cohesion of language. In addition, they are present in all text types. By applying Baker's model and using software tools like Sketch Engine, this study aims to explore the collocational patterns in a translated text and how they are influenced by cultural factors that let the writer and translator choose these patterns of collocated words. The findings of this study could provide valuable insights into the nature of translated texts and the importance of considering cultural factors in translation. Furthermore, this study could have implications for translation practice and pedagogy, as it highlights the need for translators to be aware of and sensitive to cultural nuances in their work. In addition, this study could contribute to a better understanding of the role of culture in translation and provide a framework for future research in this area. It's worth mentioning here that collocation has often been studied linguistically only; no due attention has been given to the effect of culture and cultural discrepancies between languages on the translation of collocation.

Consequently, the significance of this research study lies in its comprehensive exploration of lexical patterns and linguistic features within texts, impacting various academic and practical areas. First, it enhances textual analysis methods, providing researchers with deeper insights into how language choices influence text interpretation. Second, it enriches literary interpretation and critique by revealing how lexical patterns and linguistic features shape narratives and themes. Third, it aids translation and cross-cultural communication by helping professionals navigate language preservation challenges. Fourth, it informs reader engagement and reception, enabling educators and writers to create literature that resonates with diverse audiences. Fifth, it contributes to cultural and ideological analysis, uncovering how language reflects and influences cultural norms and values. Sixth, it benefits language teaching and pedagogy, assisting educators in designing effective teaching materials. Seventh, in the digital age, it lays a foundation for digital communication and media studies research. Eighth, it has implications for authorship attribution and plagiarism

detection. Ninth, it aids scholars in examining stylistic variation within texts. Lastly, it encourages interdisciplinary inquiry, fostering collaboration among researchers from linguistics, literature, cultural studies, and related fields. Generally speaking, this study's significance spans theoretical and practical domains, offering a multifaceted understanding of the intricate relationship between lexical patterns, linguistic features, and the interpretation, translation, and reception of texts, with implications for various academic and professional disciplines.

4. Review of Literature

Literary translation has always garnered interest among scholars and researchers. Translation has been used to transfer written or spoken source language (SL) texts to equivalent written or spoken target language (TL) texts. In general, one of the purposes of translation is to reproduce various kinds of texts, including religious, literary, scientific, and philosophical texts, in another language and thus making them available to a wider readership. The history of any society starts with the folk, which is an integral part of the identity and history of that society. The Egyptian folk is one of the richest sources for values and principles of the old Egyptian family life. One of the greatest Egyptian writers focuses on this type of written literary work and its related social life, as it serves as a window through which the world sees Egyptian values and principles.

Naguib Mahfouz is one of the world's most renowned Arabic-Egyptian novelists. Most of his work concerns his native country, Egypt, and covers a wide range of topics, including all classes of society, from the middle to lower classes, and the ancient history of civilization. He was deeply influenced by the 1919 Egyptian Revolution, which led him to adopt the nationalist ideals in much of his work. Naguib Mahfouz remains one of the exceptional Arab novelists whose works represent the social and political life of Egypt. He has successfully Arabicized Western elements while developing Eastern ones. His Nobel

Prize, coupled with his recent interest in the literature of the Arab world, may provide the recognition that modern Arabic literature deserves and needs (Salti, 1990). A close look at Mahfouz's biography by Naqash (1998) lets one understand that most of the details mentioned and described in his novels are based on real events from his own life. Hence, literary translation brings people from different locations closer together, paves the way for them to understand each other's current generations, and leads to appropriate communication (Muhaidat & Neimneh, 2011; Mohamed, 2014). Without literary translation, one cannot know about the accumulated wisdom and ancient knowledge of other cultures.

The role of translator's style in his translation has received limited consideration, even in modern translation studies. Munday (2008b, p. 29) pointed out that although there are many case studies regarding certain source text-target text pairs, there has not been adequate discussion of issues such as the translator's "individual thumbprint" that might be referred to as views that associate the style of translated texts with their respective source texts. Thus, the focus is on the source text style and the way that the style is reproduced in translation. This idea implies that the translator cannot have a style of his/her own (Baker, 2000, p. 244). According to Boase-Beier (2006, p. 1), the source text style has effects on translation, and those effects are divided into three types. First, the translator's reading of the source text is based on his impression of its style. Secondly, the translator recreates the new text and contributes to the new style, forming the target text. Thirdly, understanding what style means will affect not only the translator's work but also the way that translation critics interpret that work (ibid.). The second effect is particularly interesting in this research, which is the translator's style that becomes part of their translation. The translator's consistent use of specific strategies reveals their presence or style, even their characteristic use of language, and their individual profile of linguistic habits (Baker, 2000, p. 245).

Meaning is the main core of language communication and the target behind it.

According to Baker (2000), it can be classified into three types: propositional meaning, which relates to the word or lexical unit in a constitutional usage and is the basis to judge the true or false meaning; expressive meaning, which cannot be judged whether true or false because it relates to the speaker's feelings or attitudes; and presupposed meaning, which comes from the co-occurrence restrictions and can be seen in two types, selection and collocational. On the other hand, Leech and Short (1981, p. 11) emphasize the strong link between style and an author's personality, which indicates that there is a uniqueness of style derived from a uniqueness of personality. They also add that an author's identity is explored by looking at small details that reflect their habitual expressions or thoughts throughout the story, giving every writer a specific thumbprint and taste of understanding what they are translating (*ibid.*, p. 12). The translator's style is seen as a recreation process of the source text style as he makes choices in transferring the meaning. Thus, a translator is seen as a coauthor as well.

From a cognitive point of view, Boase-Beier (2006, p. 109) argues for a cognitive turn in translation studies, suggesting that readers see style as a reflection of mind and attempt to grasp that mind in reading and to recreate it in translation. Thus, the translator creates the relationship between the source text, which is reproduced in translation in the form of the target text. Baker (2000, p. 245) illustrates translator style as a kind of thumbprint that is expressed in a range of linguistic and nonlinguistic features, including the translator's selection of terms and methodology. Thus, meaning can be created when a reader gains knowledge from a discourse. This meaning should be the same as the other language. But what is "meaning"? Meaning is the linguistic and contextual form (time, place, relation between people) of the language. So, it would be hard to achieve the same meaning expressed in the SL because both the form and context are part of that meaning. For each language system that differs from another, there should be a sharable mental meaning between the reader and the translator and the same mental sharable knowledge between the original writer

and the translator. To achieve the so-called “sameness,” the TT should play the same function as the ST (Malmkjaer, 2011).

Numerous studies have been conducted on Mahfouz and his literary works, covering various aspects. Samarrai (2010) focused on Mahfouz’s life and upbringing that shaped his perspectives. Jabak et al. (2016) explored the challenges in translating collocations from Arabic into English, revealing that many students struggle to translate collocations correctly due to adopting a literal approach and having limited knowledge of the concept of collocations in both languages. Khayyal (2018) investigated stylistic shifts and their thematic transformations in Mahfouz’s *The Cairo Trilogy*, analysing linguistic and cultural changes that occur during the transfer of texts from one language to another and determining whether Mahfouz’s works are domesticated or foreignized. Abdel-Hafiz (2020) traced the translation of religious terms in the novel “*Sugar Street*,” as religion is one of the central themes of Mahfouz’s novels. He found that the foreignising strategy is the most used approach in the translation of this novel. Similarly, Al Rabadi (2012) examined the translation of proper names in Naguib Mahfouz’s *The Cairo Trilogy*. Most studies, such as those of Abdel-Hafiz (2004, 2020), Al-Debyan (2008), Baawaidhan (2016), Khammyseh (2015), Mehawesh & Sadeq (2014), Obeidat & Mahadi (2019), and Shehab (2005), focused on the strategies used in translating cultural or religious terms, as they pose significant difficulties in translation. These studies identified several problems in dealing with this type of translation. However, none of them paid particular attention to cultural collocational expressions in a group of stories by Mahfouz. This study aims to fill this gap by identifying the major translation strategies employed by two translators, one of whom is a native speaker of the SL and the other a native speaker of the TL. Al Saleh (2018) applied Newmark’s (1988) translation procedures to the translation of Mohammad Al-Ghazali’s *Islamic Guidance*. The findings indicate that the translator used all Newmark’s translation procedures except for the

translation label, with the descriptive equivalent procedure being the most used and the recognized translation procedure being the least used. The results show that translation procedures, especially the target-oriented ones, are helpful in conveying the meaning of the text from Arabic into English.

Linking collocation translation with term meaning creation requires understanding the nature of collocations as groups of words that frequently appear together and carry a specific meaning. To translate a collocation accurately, one must grasp the individual meanings of each word and the overall meaning of the group of words together. When creating a term meaning, it's crucial to consider how different words can be combined to create a particular definition or concept. Collocations can be valuable in this process because they offer examples of how certain words are commonly used together in a specific context. By analysing and comprehending these typical combinations, one can create more precise and effective term meanings. In summary, linking collocation translation with term meaning creation involves a comprehensive understanding of language nuances and how different words can be combined to convey specific meanings. One can generate more accurate and effective term meanings by utilizing collocations as examples and considering their usage in context.

Studying collocation in meaning creation can be highly beneficial, especially for those who read translated literary works. Collocations are words that often appear together and have a specific meaning when used together. By understanding collocations, readers can better understand the text's intended meaning and appreciate the nuances of the language used by the author. Collocations can be significant in translated works because they may not directly translate into the TL. By studying collocations in the original language, translators can better convey the intended meaning to readers in their language. Furthermore, studying collocation can also enhance one's writing skills. Using appropriate collocations, writers can

create more natural and effective sentences that accurately convey their intended meaning. So, studying collocation is valuable for anyone interested in understanding language and improving their communication skills. When it comes to the style of a translated work, it can be influenced by both the translator and the original writer. The translator's style can impact how the work is presented in the TL, while the original writer's style sets the tone and structure of the work. A translator must understand and respect the original writer's style while adapting it to fit the TL and audience. Ultimately, a successful translation should capture both the essence of the original work and convey it in a natural and engaging way for readers in the TL.

The stylistic features indicative of the translator's style and meriting further investigation were identified in this study, and hypotheses regarding William Hutchins' translator style were constructed and tested through a thorough corpus-based investigation. The approach adopted in this study to investigate collocational words and the translator's style is TT oriented, but it is not exclusively target-oriented. Before reaching any conclusion, the ST is always analysed to identify whether any linguistic choices in the translation are influenced by equivalent words or phrases in the ST. Additionally, a comparison of the TT to the ST can reveal the translator's individual rendering methods. The *Palace Walk* was translated by William Hutchins and Olive Kenny in 1990, the *Palace of Desire* was translated by William Hutchins with Kenny M. Lome in 1991, and *Sugar Street* was translated by William Hutchins with Samaan Angele Boutros in 1992. The goal is also to evaluate how much of the intended image of the original has been conveyed in the TT.

4.1. Collocations

Sinclair (1991) determined that the meaning of a word is found through several words in a sequence, through phrases. The most prominent way of studying phrases is through collocation. Collocation is the statistical tendency of words to co-occur. This means that

when one word is used, there is a high statistical probability that a certain word or words will occur alongside it. Studying collocations provides a deeper understanding of the meaning and use of a certain word. One of the most difficult tasks that a translator is constantly faced with is attempting to perceive the meanings of words and utterances as precisely as possible to render them into another language. To understand the source text in its terms, they should go beyond what the average reader must do to reach an adequate understanding of a text. Collocations are considered one of the essential cohesive devices in any text. The importance of collocation in literary text arises from the fact that collocations are one of the fixed expressions that authors or writers use to express figurative meanings, traditions, religious beliefs, and ideology. The unqualified translators mistranslate the collocation that leads to meaning loss and produce a collocation that looks odd to the recipients (Obeidat & Mahadi, 2019). Thus, collocational analysis can not only reveal patterns of lexical association but also show how a word can acquire meaning in context, which may differ from or even contradict its literal meaning.

A translator's choice of an equivalent depends on the linguistic system, the way both the writer of the source text and the producer of the target text manipulate the linguistic systems in question, the expectations, background knowledge, and prejudices of readers within a specific spatial location, the translator's own understanding of their task, including their assessment of what is appropriate in a given situation, and a range of restrictions that may operate in a given environment at a given point in time. Baker (2018, p. 54) defined it tentatively as "semantically arbitrary restrictions which do not follow logically from the propositional meaning of a word" or the tendency of certain words to co-occur regularly in each language. The Oxford Collocations Dictionary (2002, p. vii) defines collocation as "the way words combine in a language to produce natural-sounding speech and writing." Thus, words' accompaniment is not just a matter of word choice. It is a way to elaborate on how the

language is used by its users to convey a message.

This is not to say that collocations do not often reflect the cultural setting in which they are embedded. Some collocations are, in fact, a direct reflection of the material, social, or moral environment in which they occur. In translating literary works, the translator must find an equivalence to collocations, especially if they are creatively describing cultural social environments like those in Mahfouz's works. These collocations are associated with culture and society. It also highlights the significance of culture and the way cultures are introduced to the target readership through translation.

This text has been selected because of the significance of the author in Arabic literature as a Nobel Prize laureate. Another reason is the status of the source text in the source culture. This article highlights the translator's ability to represent what is striking about Naguib Mahfouz's narrative style and meaning-making and how this talented skill is treated in translating the Trilogy. The researcher presents the appropriate numbers and frequency rates of the collocational words of each text and shows the social reasons behind using such words. As Baker (2000, p.56) indicated, two main factors influence the collocational range of an item. She pointed out that the level of specificity as a first factor indicates that the more general a word, the broader its collocational range is. At the same time, the more specific the word is, the more restricted its collocational range is. Then, she mentioned the number of senses as a second factor, as most words have several senses and tend to attract different collocates for each sense, which means collocational ranges are not fixed. Words attract new collocations all the time; they do so naturally, through processes of analogy, or because writers create unusual collocations on purpose. Collocational patterns are not always typical.

Many problems with translating collocations are identified by Baker (2000). The first one is the engrossing effect of source text patterning, which can be avoided by putting the

source text aside for a while because translators are aware of the effect of the source collocational patterns on them. The second problem is misinterpreting the meaning of a SL collocation because of interference from the translator's native language. A third problem is the tension between accuracy and naturalness. A translator should bear in mind that accuracy is an important aim in translation. However, it is also important to remember that common TL patterns, which are familiar to the target reader, play an important role in keeping the communication channels open to facilitate rendering the message behind translation and target meaning. Another problem with translating collocations is that they may be culture-specific. Like culture-specific words, they point to concepts that are not easily accessible to the target reader. Such collocations are difficult to translate due to the cultural gap between languages. Even some cultural signs may be shared between two cultures, but the way of using these cultural signs may differ accordingly, especially with the uneasy predictability and low generalizability of these collocations when dealing with synonyms or near-synonyms (Obeidat & Mahadi, 2019).

At the same time, there may be some marked collocations in the source text that are also marked in the target text. In addition to their largely arbitrary nature, this gives rise to numerous pitfalls and problems in translation that the translator should be aware of and ready to handle. Idioms and fixed expressions are frozen patterns of language that allow little or no variation in form and, in the case of idioms, often carry meanings that cannot be deduced from their individual components. Fixed expressions evoke in the minds a range of associations connected with the typical contexts in which the expression is used (Baker, 2000, p.70). Thus, as she concludes, the main problems that idiomatic and fixed expressions pose in translation relate to two main areas: the ability to recognize and interpret an idiom correctly and the difficulties involved in rendering the various aspects of meaning that an idiom or a fixed expression conveys into the TL. Consequently, these difficulties are much

more pronounced in the case of idioms than they are in the case of fixed expressions. Another main problem is recognizing these idioms and expressions to correctly deal with them. They are unrecognizable if they are misleading or have a very close counterpart in the TL, which looks similar on the surface but has a totally or partially different meaning. They may have no equivalents in the TL, be culturally specific, or vary depending on the context. The translator here should use certain strategies to translate, like using an idiom of similar meaning and form, using an idiom of similar meaning but dissimilar form, borrowing the SL idiom, paraphrasing, translation by the omission of a play on the idiom, and translation by the omission of the entire idiom.

The inability to read the collocational term as one meaningful unit is one of the problems of translating collocations (Baker, 1992). Hence, as the meaning of a word is derived from the words surrounding it, it cannot be translated alone but in the context of other words. Translators tend to apply different translation procedures to overcome the problem of translating collocations. Some adopt free translation, literal translation, cultural equivalents, formal equivalence, paraphrase, reduction, omission, and others. Those are the most used procedures for translating collocations (Shakir & Farghal, 1991). Translators must bear in mind the difference between the lexical, syntactic, and semantic systems of the two languages. Newmark (1988, p. 213) stated that the main difficulty of translating collocations is “the continual struggle to find the appropriate collocations.” He also believed that “the sensitivity to collocation is most useful when considering SL collocations and relating them to transparent TL collocations,” stating the importance and relation between collocation and grammar. He stated, “if grammar is the bones of a text, collocations are the nerves” (p. 213), meaning that there is an integral relationship between them. That is why Hatim & Mason (1990) pointed out that finding the exact equivalence of a collocation in the TL is one of the major problems translators face. Besides McCarthy, 1994) pointed out that even experienced

translators do not produce natural and unnoticed TL collocations due to SL interference.

Scholars classify collocations lexically or grammatically (McCarthy & O'dell, 2005). They have specific patterns, such as verb + noun, noun + noun, adjective + noun, etc. Others classify collocations semantically (Baker, 1992) as marked and unmarked collocations, which refer to the usual combination between words. On the other hand, marked collocations are unusual combinations of lexical items. She argues that translating marked collocations is considered a real challenge for translators. Moreover, she believed that such marked collocations should be translated into marked collocations in the target text. Lewis (2000) adds four classification groups for collocations: unique, strong, weak, and medium. For Howarth (1996), collocations are open, which has a figurative meaning of one of its components, or restricted, where one of the components keeps its literal meaning. Ghazala (2007:19) illustrated that collocations in English and Arabic, are not only words used in combination with each other but are the source of beauty of a given piece of writing in the sense of being aesthetic, expressive, effective, and hence rhetorical. Thus, they are regarded as a given language's attractive and more expressive phrases. After studying this phenomenon, researchers decided that they have three types of collocations: 1) syntactical collocations, 2) semantical collocations, and 3) stylistic collocations. Syntactic collocations opened the field for various studies about collocating terms related to adjectives and their nouns, addition, and other syntactic features of the language.

To create meaning is to reflect on what is in your mind. As Chomsky said, language is the mirror of the mind. Therefore, when we translate and create meaning from our minds, we essentially teach the readers to read our thoughts and ideas and focus more on understanding our minds. The translator is responsible for copying the writer's mind and producing an adapted copy for new readers who may be unfamiliar with the original language. This highlights how translation, as a major tool for transferring cultural aspects, enables

individuals to transfer cultural habits and thoughts through the translation of texts into another language. Thus, creating meaning for others, from the writer's mind to the translator's mind to the readers' mind, must follow a one-way language processing approach. One key skill that both writers and translators should possess is the accuracy of pragmatic and grammatical competencies. The writer creates grammatically or structurally sound sentences that carry pragmatic meanings that the reader may not be aware of, such as cultural items and idioms. The reader's pragmatic competence enables them to bring nonlinguistic information into play when interpreting a sentence based on their background knowledge and infer what the sentence is likely to mean.

Meaning is created by language using words, phrases, and grammar. Words convey ideas and concepts, while grammar structures how these ideas and concepts are expressed. Meaning is also created using context, tone, and other elements of language, such as metaphors and similes. By combining these elements, language can be used to create various meanings that different people can interpret in different ways. Meaning is a very complex phenomenon, and its layers are described as a disputable subject related to various aspects of human knowledge and experience of life. Language consists of different levels of meaning, like literal, denotative, connotative, and interpretative ones. In translation, these levels of meaning are presented in the mind of the readers who will read highly stylistic and interpretative English texts holding messages transferred from another language. The first type of meaning is "referential" meaning or the "lexical" meaning and the "conceptual" meaning. There is a distinction between conceptual meaning and associated meaning classified into connotative, stylistic, affective, reflected, and collocated types of meaning. There is also a clear distinction between the logical meaning or the lexical reference of a particular text and between the types of associated meaning.

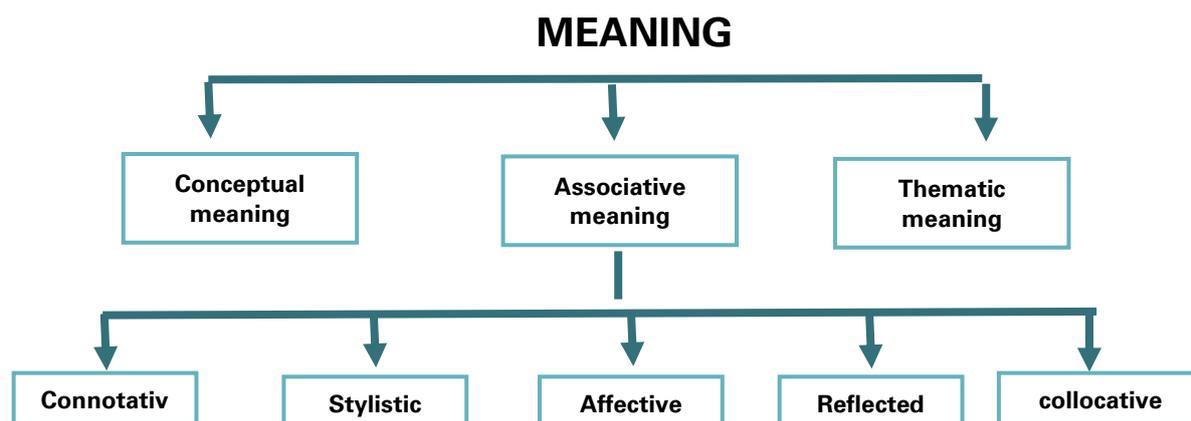


Fig (1): Leech's (1981) types of meaning.

According to Leech (1974:9), there are seven possible layers of meaning. The first layer is conceptual meaning, which is the original and primary meaning that appeared first. Leech considered this the most important type of meaning among the others. The second layer is connotative meaning, which includes emotive and affective utterances. Leech (1981:12) argued that connotative meaning is an expression's communicative value by virtue of what it refers to, over and above its purely conceptual content. Social-affective meaning, the third layer, refers to the use of language for social interaction and to maintain social roles. The fourth layer is associative meaning, which refers to mental perceptions that arise when referential meaning comes to mind. The fifth layer is reflected meaning, which refers to the conveyed meaning communicated through association with another sense of the same expression or the meaning that arises in the case of multiple conceptual meanings when one sense of the word forms part of our response to another sense. Collocated meaning (contextual) is the sixth layer and refers to the meaning in connected discourse with the organizational aspect of communication. Thematic meaning is the seventh layer and refers to the way in which a speaker or writer organizes the message in terms of ordering, focus, and emphasis. Leech and Svartvik (1975) drew four circles, each including the other, representing the different types of meaning and different ways of organizing it, as shown in Table 1 and Figure 2.

Table (1): types of meaning

1. Conceptual Meaning	Logical, cognitive, or denotative content
2. Connotative Meaning	What is communicated by virtue of what language refers to
3. Social-Affective Meaning	What is communicated of the social circumstances of language use
4. Associative Meaning	What is communicated of the feelings and attitudes of the speaker/writer
5. Reflected Meaning	What is communicated through association with another sense of the same expression
6. Collocated (contextual) meaning	What is communicated through association with words that tends to occur in the environment of another word
7. Thematic meaning	What is communicated by the way in which the message is organized in terms of order and emphasis

Each type of meaning described by Leech is conveyed through appropriate linguistic units used to create messages. These units can be as small as individual words or phrases, and when connected, they form larger concepts and sentences that convey information and beliefs. As meaning is developed, attitudes and emotions are expressed through the utterance. Ultimately, the complete discourse is presented in a contextual form. However, some of the meanings conveyed through these types are not immediately apparent and require deeper analysis, such as through semiotics, to fully understand the intended message. This is a challenge faced by translators, who must be aware of the writer's intended meaning and the various layers of meaning conveyed by the text. The text is structured as in the following figure, gradually from the small unit of meaning to the larger meaning contracture starting from the word, then phrase, then clause, and finally a full sentence.

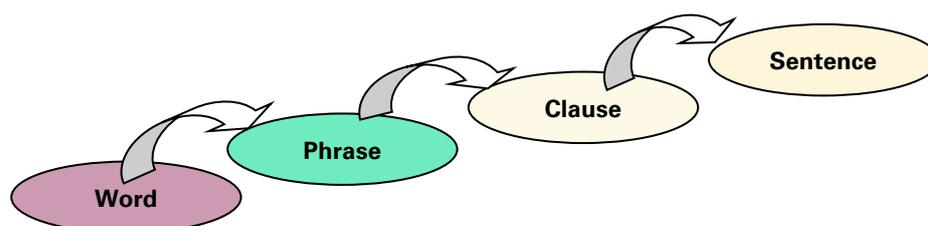


Fig (2): levels of meaning

At the word level, we can see different structures like verb + noun, noun + noun, and adjective + noun. At the phrase level, there are different structures; however, it is restricted by the types of phrases, like noun phrases, verb phrases, or adverbial ones. Moving to the clause level, there is only one type: the simple sentence with very simple construes from the previous levels. The final level is sentence, where there can be different types of sentences starting from simple to compound and complex, ending with the compound-complex sentence, where different previous levels connect together to form a wider frame of meaning. All these levels are built together to form the different types of meaning, as in the following figure.

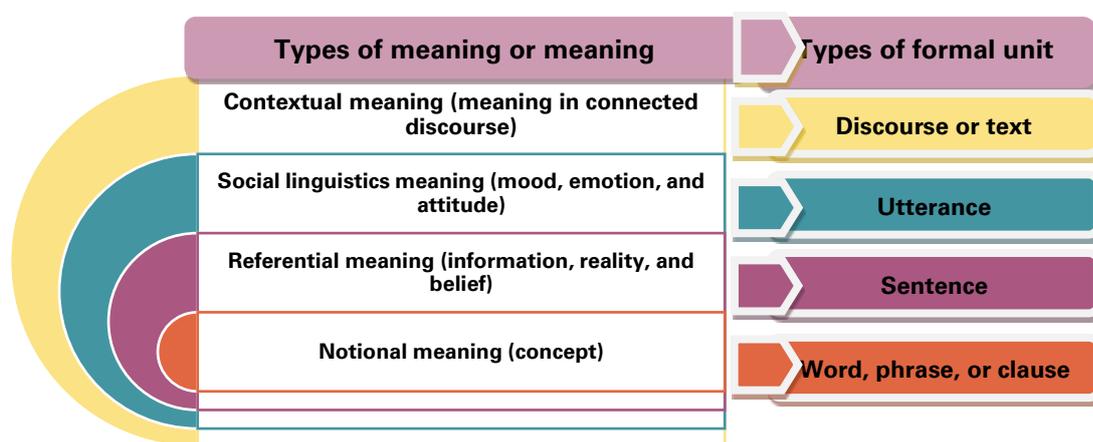


Fig (3): types of meaning connected to levels of meaning

For Mansoer Pateda (2001:96), types of meaning include cognitive, ideational, denotational, and propositional meaning. In contrast, according to Abdul Chaer (2007: 289), meaning includes lexical, grammatical, and contextual meanings, as well as referential and nonreferential meanings. In parallel, the term “culture” originally referred to the cultivation of the soul or mind or the sum of ways of living built by a group and passed from one generation to another. Culture can include various aspects such as material, social, religious, and customary culture. Therefore, translators must pay special attention to literary works (Robinson, 2019; Delabastita, 2011). Kolawole & Salawu (2008) pointed out that literary

translation is a complex and challenging task, as translators deal with challenges such as ambiguities, homonyms, and arbitrariness. Furthermore, authors of literary works have their own style, lexis, and literary techniques, such as proverbs, idioms, and collocations (Wang, 2017). Behnam & Nosratzadegan (2014) argued that translating literary works is one of the most challenging forms of translation, as it involves much more than simply translating a text to reflect the same meaning and messages in readers' minds. The challenge with the translation of collocations is that the translator has to deal with a collocation as a cohesive lexical device (Bahans, 1993) and a cultural sign, requiring a deep understanding of the semantic and pragmatic functions of the cultural collocation and the application of a suitable strategy to convey the intended meaning. In this regard, Baker (1992, p. 59) stated that culturally specific collocations represent one of the difficulties translators may face when translating meaning above the word level. She stated that "such cultural collocations express ideas previously unexpressed in the TL." Accordingly, a collocation should not be translated as individual words since the meaning is derived from the combination of two or more lexical items. For Firth (1957), the meaning of a collocation is completely lexical in nature, which is one of five dimensions of meaning (phonetic, lexical, semantic, morphological, and syntactic). Likewise, for Robins (2013), the meanings of words do not exist in isolation, and they may differ depending on the collocating lexical items. Zaabalawi & Gould (2017) referred to synonymous words that may not be interchangeable in certain linguistic contexts to highlight the contextual meaning based on collocating words. Since this study deals with cultural collocations, the relationship between culture and collocation must be considered. Culture plays an important role as a source of many fixed expressions in a language. Hence, a cultural collocation is defined as a collocation with a special cultural meaning, with one or both components being a cultural sign. Since such collocations are cultural, it can be concluded that they result in the existence of an intercultural gap between the source text

(ST) and the target text (TT).

Translators must exercise caution while translating, as a mistake in translation can result in the meaning of the SL not being conveyed accurately in the TL, thereby resulting in an unsatisfactory translation. However, the primary goal of translation is to transfer meaning from the SL to the TL rather than replicating the form of the original text. As Larson (1998:4) explained in his diagram, the translation process involves analysing the text in the SL to determine its diction, grammatical structure, and context, understanding its meaning and finding a natural equivalent of the text in the TL.

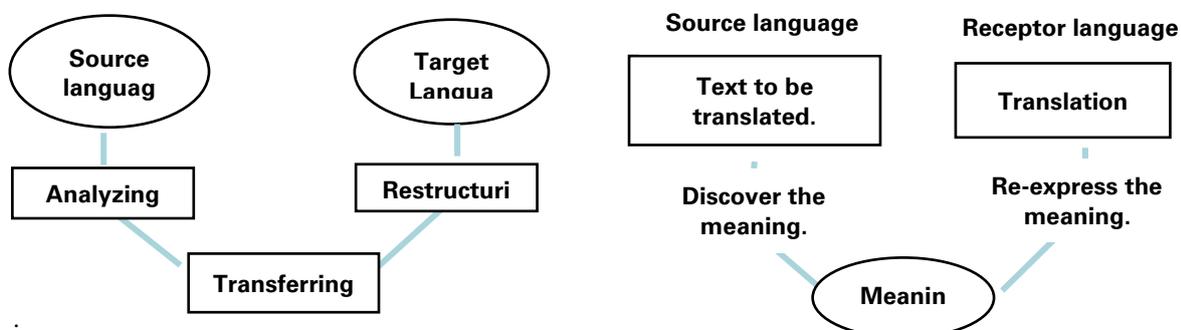


Fig (4): Translation process adopted from Nida and Taber. Fig (5): Translation process adopted from Larson

Nida & Taber (1969:33) proposed a three-step process for translation. The first step involves analysing the grammatical relationships and meanings of words and word combinations in the TL. The second step is to transfer the meaning from the SL into the TL. The final step involves restructuring the grammatical structure from the SL into the appropriate grammatical structure in the TL. Syntactical simplification involves reducing syntactic complexity by replacing non-finite clauses with finite clauses (Vanderauwera, 1985). Stronger punctuation is also used to split lengthy and complex sentences in the ST into shorter, simpler structures in translated texts (Malmkjær 1997). On the other hand, stylistic simplification involves replacing elaborate phraseology with shorter collocations, reducing or omitting repetitions and redundant information, shortening overlong circumlocutions, and leaving out modifying phrases and words (Laviosa 1998b: 289). Explicitation is the process of introducing information into the TL that is only implicit in the SL but can be derived from

the context or situation. At the same time, implication is the process of allowing the TL situation or context to define certain details that were explicit in the SL (Vinay & Darbelnet 1958: 8; cited in Klaudy 2009: 80). According to Baker (1996: 183), normalization refers to the tendency to conform to patterns and practices that are typical of the TL, even to the point of exaggeration.

4.2. Corpus Linguistics

With the technological advancements that have made it easier to analyse texts, the corpus-based approach has gained popularity in linguistic research (Kennedy, 1998, p. 2). A corpus refers to a collection of naturally occurring language texts, carefully selected to represent a state or variation of a language, that enables researchers to identify repeated patterns. These patterns serve as the basis for the description of recurrently expressed meanings. In modern computational linguistics, a corpus typically comprises millions of words. This is because the vast array of natural language expressions makes it challenging to identify the recurring patterns that reveal the lexical structure of the language (Sinclair, 1991:171). Linguists do not determine language usage; the discourse community does. “The discourse community sets the standards for what is considered acceptable” (p:9). “Corpus linguistics focuses on meaning, on symbolic content. People are not interested in grammatical constructions; they want to understand the meaning of what is being said” (p:9). “What differentiates corpus linguistics from cognitive linguistics is its social, rather than psychological perspective. Language is a verbal communication among people, and discourse refers to what is being spoken or written and listened to or read” (p:9). “Corpus linguistics is a bottom-up approach that takes into account the complete corpus evidence. It examines the evidence to identify probabilities, trends, patterns, co-occurrences of elements, features, or groupings of features” (p:6) that form units of meaning. “The corpus, real language data, is always the starting point” (p:6). Corpus linguistics is an approach to the study of language

that involves collecting large quantities of naturally occurring language and using specialized software that manipulates that language to obtain information about frequencies, co-occurrences, and meaning. The language may be spoken, written, or signed in one language variety or more and one register or more. It consists of language that has occurred in natural contexts, not as a result of elicitation or introspection. The components of the corpus are texts (whole or partial) and thus consist of pieces of connected discourse. The quality may range from a few hundred thousand words to billions, though the corpus usually contains more texts than could reasonably be read and remembered by an individual. (Hunston, 2022, p.1)

Corpora are utilized by linguists to investigate linguistic-related research questions and address problems. They serve as one of the primary sources of evidence that enhance the description of language use and structure. The combination of quantitative and qualitative analysis is essential in corpus-based analysis. Corpus methodology provides a systematic approach to the description of language use in translation, whether it pertains to the TT only or both the source and TT (Olohan, 2004, p. 17). It is considered a systematic branch of descriptive translation studies. A consistent pattern of choices was identified in the translation of four types of words—culture-specific items, terms of respect, reporting verbs, and function words. The study focuses on lexical diversity, average sentence length, and general translation strategies. In translation, a corpus is viewed as a research tool that enables researchers to examine translations using various methods. A parallel corpus, which comprises a set of texts in one language and their translations in another language, is a type of corpus (Olohan, 2004, p. 24). Another type of corpus is the reference corpus, which is a set of texts used for comparative purposes, such as the British National Corpus (Scott, 2015).

A corpus is a systematic collection of naturally occurring written and spoken texts. It comprises data from authentic communicative settings where language is not produced solely for linguistic analysis. “Corpus linguistics relies on frequency to make generalizations.

Statistical significance helps identify connections that may not be apparent otherwise. The generalizations made by corpus linguistics are not considered to be rules or laws but plausible ways of grouping similar items” (ibid.:9). “Corpus linguistics can also provide specific insights into unique instances of linguistic phenomena by highlighting the ways in which they differ from other instances of the same type of phenomenon” (ibid.:9). Corpus linguistics has become a vital tool in language description, whether the language is original or translated. A corpus is defined as “a large collection of authentic texts that have been gathered electronically according to specific criteria” (Bowker and Pearson, 2002, p.9). Corpus linguistics is a methodology that can be applied in various areas of linguistics, such as corpus-based syntax, corpus-based semantics, and corpus-based grammar (McEnery and Wilson, 1996, p.2).

Corpus linguistics has evolved from computational linguistics to test the applicability of computational software tools against naturally occurring data. It has developed as an objective technique to subject large corpora to investigation, with reliability and replicability being fundamental to its practice. The main concern of corpus linguistics is finding systematic patterns in language and decoding the meanings attached to those patterns. Fischer-Starcke (2010, p. 1) showed that corpus linguistics makes it possible to (1) conduct a systemic lexical and grammatical analysis of a large collection of data, looking for patterns, and (2) interpret the meanings in those patterns. It “provides data with which conclusions can be reached more consistently” (Sinclair, 2010, p. 15). Corpora have been introduced into other linguistic disciplines and have succeeded in opening new research areas or bringing new insights to traditional research questions. A common use of corpora in recent studies is to provide a detailed study of a particular grammatical construction, which yields linguistic information on the construction, such as its various forms, its overall frequency, the specific contexts in which it occurs, and its communicative potential. Corpora are a valuable resource

for pursuing various research agendas, such as dictionaries (Meyer, 2002: 29). While it is common to use corpora to investigate a single grammatical construction in detail, it is also possible to use it to obtain information on the structure and usage of many different grammatical constructions and use this information as the basis for writing a reference grammar of English. According to Sinclair (1991), the idea of corpus linguistics lies in the concept that a word does not carry meaning, but that meaning is made through several words in a sequence.

Linguists tend to use many collocations and other rigid expressions, which gives them the power of influence as it increases the effect of meanings carried by their compositions and expressions, giving the style a special advantage. Several scholars described collocations as a linguistic phenomenon. For example, Larson (1998:155) believes that the study of collocations involves a focus on the way in which lexical items of a given language go together. Adopting a similar point of view, Cruse (2000: 41) states that collocations habitually co-occur but are nonetheless fully transparent in the sense that each lexeme retains its individual meaning. According to Hoey (2000), the context is the most important factor in determining the meaning of a collocation. Collocations are combinations of generally two words due to frequent usage. A collocation is a pairing of words that is seen as natural by a native speaker. There are seven types of collocations in English: noun + noun, adjective + noun, noun + verb, verb + noun, adverb + adjective, verb + adverb, and verb + preposition or prepositional phrase (phrasal verb). Below are some resources to help you with these combinations. Note: These combinations may vary depending on which English-speaking country you are in. The lists provided have been checked and represent what is used in the academic community.

5. Methodology

5.1. The Study Framework

This study employs a corpus-based approach to investigate the translation strategies used by William Hutchins in translating Naguib Mahfouz's *Cairo Trilogy*, specifically the novels *Palace Walk*, *Palace of Desire*, and *Sugar Street*. A parallel corpus was constructed, consisting of the original Arabic texts and their corresponding English translations. The corpus was compiled using a combination of manual and automated methods, with the Arabic texts sourced from various online databases and the English translations obtained from published editions. The corpus was analysed using various quantitative and qualitative methods, including frequency analysis, collocation analysis, and concordance. The analysis focused on the translator's use of collocational words and phrases, as well as other stylistic features such as sentence length, lexical diversity, and reporting verbs. The study adopted a target text-oriented approach to investigate the translator's individual style. However, before reaching any conclusions, the ST was also analysed to identify any linguistic choices in the translation that may have been influenced by the original text. The main question of the article is how the translator accomplishes the same job of creating meaning when translating collocations from Arabic to English in the Trilogy in terms of words, sentences, and even paragraph structure. Was the translator successful in making the meaning of the collocated words in the ST and achieving the rhetorical and aesthetic impact of these words in the translation? Specifically, the study aimed to assess how well the intended image of the original texts was conveyed in the English translations.

Cultural-specific collocated items do not exist in all languages but only in the specific language dealt with, here, the Arabic language. Consequently, Baker's (1992) model of collocation types, which is a widely used classification system, exists to help researchers. It categorises collocations based on the relationship between collocated words. The model

consists of five main collocations types: grammatical, lexical, semi lexical, collocations with fixed prepositions, and verb-particle constructions. Grammatical collocations are based on the grammar of a language, whereas lexical collocations are based on the meaning of the words in a collocation. Semi lexical collocations have both a grammatical and a lexical component, while collocations with fixed prepositions have a fixed preposition used with the collocation. Lastly, verb-particle constructions consist of a verb and a particle that create a unique meaning. By categorising collocations into these types, Baker's model helps identify specific linguistic features and patterns, which can be useful in various fields such as lexicography, translation studies, and language teaching. Systemic functional grammar is an attempt to model the meaning choices that the translator made and how meanings are realised in utterances by tracing meaning choices that are made available in social contexts. Its general perspectives on style are useful for sociolinguistics, particularly in stipulating that style is socio-semantically motivated. It emphasises that style is a part of the process of meaning-making in discourse, and social context issues are at the heart of any language style analysis. The procedures adopted for this study include the following:

1. Reading the source text (ST) and target texts (TTs) to understand the social collocational terms and highlight the cultural collocations based on Newmark's (1988) domains of culture.
2. Reading the TTs and highlighting the translations of the cultural collocations.
3. Comparing the meaning of the ST collocation with its equivalence in the TTs.
4. Counting the repeated collocations and identifying the effects in meaning-making.
5. Tracing the collocational terms in the social context using software tools.
6. Categorising the selected terms based on Baker's model of collocation types.
7. Listing the study results and drawing conclusions.

A descriptive-qualitative design was adopted in the study. The researcher played the

most significant function in doing this research in terms of data collection and analysis. Despite lacking a statistical basis and frequently favouring more qualitative methods, it also includes quantitative data. This kind of design has an interest in meanings, perspectives, and understanding. In this design, the data are gathered and collected, organized and connected, coded, analysed by the researcher descriptively, communicated the findings using words rather than numbers for insights, and reported on the insight derived from the analysis.

5.2. Data

Data of this study are driven from three novels, as mentioned before, with total tokens of 573069, 481254 total words, and 33905 sentences. The data for this study were determined based on four categories: (1) a cultural word collocating with a formal word, (2) two cultural words forming a collocation, (3) two formal words with a cultural reference, and (4) a dialectal collocation. The analysis of the novels is based on Halliday's (2014) Systemic Functional Linguistics approach, which provides a clear framework with text analytic tools that enable analysts to identify the conceptual meaning and how readers perceive the world presented in the text. Thus, the cultural level highlights the relationship between culture and collocation reflected in translation. There are several suitable tools to analyse translated collocations, depending on the specific needs and goals of the analysis. Some popular options include corpus analysis software such as Sketch Engine, which can help identify patterns and frequencies of collocations in translated texts. It is chosen for being user-friendly and provides the researcher with all the descriptive tools that validate the quantification of the corpus, such as the word list, keyword list, and concordance tools. The keyword tool enables "the comparison of word frequencies across corpora, annotating corpora with further information to retrieve specific grammatical patterns and applying statistical tests to assess the significance of frequency information." The wordlist tool is used to find out the most frequently used words in the text analysed. Finally, considering the Systemic Functional

Grammar approach, the purpose of using certain patterns is identified, and the writer's ideology is interpreted and highlighted. As comparing the three novels is not one of my targets here, the data of the three novels are treated as one corpus in analysis and results.

6. Analysis and Discussion

In the context of translation, all meanings are related to two important agents from two different communicative situations: the ST writer and the translator. The analysis part comes in two sequenced steps where the data are treated with the digital tools to get types of cultural terms and quantitative results come at the end of this step. The second step is to give examples from the corpus for each type and how it is connected to other structures and elements to form the general meaning. The article's interest here is the shift of emphasis from referential or dictionary meaning to contextual and pragmatic meaning. Thus, the study aims to identify how the translator treated collocations in Naguib Mahfouz's Trilogy, and the ability to convey meaning, and the extent to which they preserve their aesthetic impact in the TL. The meaning of a written text is best understood as the contribution that text can make to the meaning, express a message or function of linguistic utterance where that text occurs. The meaning of a given text is governed by the external object or idea that the text is supposed to refer to and use that text in a particular way, in a particular context, and to a particular effect on a certain reader.

Newmark (1988, p. 213) stated, "Finding the appropriate collocations that are equivalent to ST means to connect appropriate nouns with verbs, verbs with nouns, adjectives with nouns, and verbs with appropriate adverbial groups." Thus, collocations may be lexical and composed of two or more content words, i.e., nouns, verbs, adjectives, and adverbs. At the same time, they may be grammatical, referring to the combinations comprising a content word and a function word, which is usually a preposition (Benson et al., 1997). Analysing collocations can help understand how words work together to create meaning; one way to

analyse collocations is to look at the context in which they appear and see how they contribute to the overall meaning of the sentence or text. Another approach is to examine the frequency and distribution of collocations in different types of language use, such as formal versus informal speech or written versus spoken language. By studying collocations in this way, insights into how language users create meaning through their choice and arrangement of words can be attained. The *Cairo Trilogy* depicts the lives of three generations of a Muslim family in Cairo during the early 20th century. It is known for its rich and complex language use, including formal and colloquial Arabic. Examples of formal language in the *Cairo Trilogy* can be found in the dialogue between characters, particularly when they are discussing religious or political topics. For instance, in the first book of the Trilogy, the *Palace Walk*, there are several scenes where characters engage in debates about Islamic law and tradition. In these scenes, the language is often highly formal and poetic, with characters quoting from religious texts and using elaborate metaphors to make their points. Another example of formal language in the Trilogy can be found in the descriptions of Cairo itself. Mahfouz's prose is often highly descriptive and evocative, with detailed depictions of streets, buildings, and landscapes. This language is often quite formal and elevated, reflecting both the grandeur of Cairo as a city and the importance of place in Egyptian culture. The use of formal language in the *Cairo Trilogy* underscores both its literary quality and its cultural significance as a work that explores some of Egypt's most important historical and social themes. In the following few lines, we will illustrate some of the targeted expressions based on Newmark's (1988) cultural-specific terms categorised as follows:

6.1. Material Culture

The informal language used in the Trilogy is quite interesting. The characters use a lot of colloquial Egyptian Arabic expressions, which give the dialogue a very authentic feel. For example, they use phrases like “يعنى؟” in a question form (which means “you know” or

“like”), “مش عاوزك تفهمني غلط” (which means “I don't want you to misunderstand”), and “خلاص يا باشا” (which means “that’s enough, man”). These expressions are used in everyday conversation in Egypt and add a lot of flavour to the dialogue in the Trilogy. The syntactic structure of the Trilogy is complex and varied, reflecting the author’s mastery of language and his ability to convey meaning through carefully crafted sentences and paragraphs. Mahfouz uses a range of syntactic devices, including parallelism, repetition, and inversion, to create a rich and nuanced narrative that explores the lives of ordinary people in Cairo during the first half of the 20th century. The Trilogy's intricate syntactic structure is one of its many strengths that distinguish the syntactic structure of the *Cairo Trilogy*. One of the main features of the Trilogy's syntax is its use of long, complex sentences that often contain multiple clauses and sub clauses. For instance, in the first book of the Trilogy, “*Palace Walk*,” Mahfouz writes: “*He was a man who had always been accustomed to getting his own way, and now he found himself in a situation where he was powerless to do anything but wait for events to unfold as they would, which left him feeling frustrated and helpless.*” This sentence contains two main clauses (“he was a man” and “now he found himself”), each with its own set of subordinate clauses (“who had always been accustomed to getting his own way” and “where he was powerless to do anything but wait for events to unfold as they would”), making it a complex sentence with multiple layers of meaning. Similarly, throughout the Trilogy, Mahfouz employs this writing style to create richly detailed descriptions of characters and their inner lives, as well as vivid depictions of Egypt’s social and political landscape during the early 20th century. These sentences are often structured to reflect the characters’ thoughts and emotions, creating a sense of intimacy between the reader and the characters. Additionally, the frequent use of colloquial Arabic in the dialogues adds to the authenticity and realism of the characters’ speech. From the examples and the type of sentences, it can be deduced that the Trilogy’s syntax is characterized by its complexity,

emotional depth, and attention to detail.

The *Cairo Trilogy* portrays the lives of three generations of a family in Cairo during the early 20th century. The Trilogy is full of examples of pragmatic meaning, which refers to the way language is used in context to convey meaning beyond its literal definition. One example can be found in the character of Ahmad Abd al-Jawad, who often uses language to assert his dominance over others. He frequently employs sarcasm and irony to belittle those around him and establish his superiority. This use of language serves a pragmatic purpose, allowing Ahmad to maintain his position of power within his social circle. Another example can be seen in the way characters' use honorifics and titles when addressing one another. This use of language reflects the social hierarchy and power dynamics within Egyptian society at the time. For instance, lower-class characters are expected to address those from higher classes with respect and deference. Thus, the *Cairo Trilogy* is rich with examples of pragmatic meaning reflecting the complex social dynamics and power structures in early 20th century Cairo.

In the Trilogy, the social terms used reflect the cultural and societal norms of that time and place. Some examples are as follows: the word "Pasha," which is a title given to high-ranking officials or wealthy individuals like "Saad Pasha" and always comes after names. Another one is "Effendi," which is a term used to refer to educated, middle-class men like "Shawkat Effendi." "Harem" is a secluded area where women lived in traditional Muslim households. It refers to the private quarters of a household where women would live separately from men. At Aisha's wedding, some women were in a separate place, "Rokn Elharem," where Kamal was sitting and his mother told him to stay as he was still young. "Sheikhs" refers only to religious leaders or elders like "Shaykh Mutawalli." These are just a few examples, but many more social terms used throughout the three novels provide insight into the culture and society of Cairo during that era.

Some other examples of cultural collocations in the Trilogy include some jobs like “Shaykh al-balad,” which refers to the leader or head of a neighbourhood or community. It is a position of respect and authority and is often associated with traditional values and customs. Sometimes, it is called “hara” (a narrow alleyway or street) and this is mostly used in the novels, “zabiba” (a mark on the forehead caused by frequent prostration during prayer). The “Hijab” is a term that refers to the veil or headscarf worn by Muslim women as a sign of modesty and religious observance. It is an important symbol of Islamic culture and tradition. The word “Tarboosh” refers to the fez, a type of hat traditionally worn by men in Egypt and other parts of the Middle East. It is often associated with formal occasions and traditional dress. It may also be used to criticize a man saying “*انت راجل طربوش*” which means that he is not such a man in behaviours. The “Qahwa” refers to coffee, which has a long history in Arab culture as a symbol of hospitality and social interaction. It is now a place where men can meet and do business or entertain with friends. In the *Cairo Trilogy*, characters often gather to drink “qahwa” and discuss politics, religion, and other topics. These few examples of the many cultural collocations found in the novels help to create a rich and immersive portrait of Egyptian society during this period, highlighting its traditions, values, and customs.

In addition to the examples we discussed before, here are a few more: “Yalla” (يلا) is an Arabic word that means “let's go” or “come on.” It's often used to encourage someone to hurry up or start doing something. Sometimes, it is used to express disappointment and losing something. “Inshallah” (إن شاء الله) is a phrase that means “if God wills it” and is often used when talking about future or events. Ironically, it is used to tell that something will never happen, especially if collocated with “ابقى قابلني.” “Mabrouk” (مبروك) also is an Arabic word that means “congratulations.” It's often used to congratulate someone on a special occasion, such as a wedding or graduation or it is used to mock someone. “Haram” (حرام) means “forbidden” in Arabic. It's often used to describe something that is considered morally wrong

or prohibited by Islamic law. Sometimes, it is collocated with "يا" to express sympathy and soreness about something bad that happened to someone. There are many references to Islamic traditions and customs, such as prayer and fasting during Ramadan. Mahfouz does an excellent job weaving these cultural elements into his storytelling, giving readers a rich and immersive experience of life during that time. Using such examples of cultural terms, the writer is able to immerse his readers in the world he has created and give them a deeper understanding of the society he is depicting. These terms are deeply rooted in Egyptian culture and frequently used throughout the Trilogy to provide a sense of time and place.

One of the main cultural features at this time was the carriage, which was a sign of luxury and richness. It is repeated 41 times and the modified nouns used with it are bell and ride.

ثم عادت بطست وابريق... وضعت الطست بجوار قدمي زوجها وحاملة الابريق في يديها واقفة منتظرة له

and returned with a **basin and pitcher**...Placing the basin by her husband 's feet, she stood ready and waiting with the pitcher in her hand.

Historically, these items are derived from rural Egyptian life and are considered a sign of good and full obedience from the wife to her husband. They are basic parts of social concepts at the time of the novel's writing. This collocates once in the whole novel; however, it represents the whole social treatment of a wife and the real relationship between a man and his wife at this time. In modern life, it becomes a sarcastic expression for wives and is considered against women's freedom to even think of this. Semantically, the basin and pitcher do not have the same meaning in Arabic as they are meant in Arabic (الحوض والجره), which means that both are made of pottery and ceramics, whereas in reality, they are both made of cooper.

The term "**cloak and a caftan**": a cloak and a caftan are traditional clothing in Egyptian culture items that have been worn for centuries, and they each have their distinct characteristics and cultural significance:

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1. **Cloak (Abaya or Jilbab):** It is often referred to as "abaya" or "jilbab" in Egyptian culture. It is a loose-fitting, full-length outer garment worn primarily by women. It is typically made of lightweight and flowing fabric like cotton, chiffon, or silk. The cloak is designed to cover the entire body and is worn over the regular clothing. It usually features long sleeves and can have various closures, including buttons or snaps. The primary function of the cloak is to provide modesty and coverage. It is commonly worn in public spaces to adhere to cultural and religious modesty standards, particularly among Muslim women. It conceals the body's contours and often includes a headscarf or hijab to cover the hair. In Egyptian culture, the style and design of the cloak may vary based on personal preferences, regional traditions, and religious beliefs. It is often worn on various occasions, including daily wear and special events.
 2. **Caftan:** A caftan is a traditional, loose-fitting, ankle-length robe or tunic that both men and women in Egyptian and Middle Eastern cultures often wear. It can be made from various fabrics, including silk, cotton, wool, or synthetic materials. The caftan typically features wide, flowing sleeves and is open at the front, sometimes secured with a belt or sash. It can be plain or intricately decorated with embroidery, beadwork, or other embellishments. While caftans are worn for various purposes, including daily wear and special occasions, they are especially popular as elegant and comfortable attire for lounging at home or for entertaining guests. In this context, caftans are often beautifully designed and can be quite elaborate. Caftans have a long history and are known for their comfort and versatility. They are suitable for a range of climates, making them a practical choice for many occasions.
- Both the cloak and the caftan play important roles in Egyptian culture, reflecting cultural values, traditions, and religious beliefs. They offer modesty, comfort, and style, and their designs may vary based on individual preferences and regional influences within Egypt and the broader Middle East. Both the cloak (abaya or jilbab) and the caftan (thobe or dishdasha)

can be worn by men in Egyptian culture. These garments serve functions related to modesty, comfort, and cultural or religious traditions. While the cloak is generally more common for women, it can also be worn by men who choose to do so for religious or cultural reasons. The caftan (thobe) is a versatile and widely accepted attire for men in Egypt, suitable for various occasions.

In this context, it is used for men, especially classy rich men. Mr Ahmed Abdelgawad and his friends only wear it, and all the middle class also do.

6.2. Social Culture

An example of **noun + noun** form of collocation is the two words coffee room as a social, cultural ecology type of collocation. It is repeated 43 times with different contexts; however, all represent the same social concept. When the structure "noun + noun" is widely used, it means that in the analysed text, language, or context, this specific syntactic pattern is frequently employed to convey meaning or describe various concepts. This structure consists of two nouns placed together in sequence, without any connecting words (e.g., "coffee room," "coffee hour," and "oven room"). Here's what it signifies when "noun + noun" is commonly used: The compound nouns can represent a wide range of objects, concepts, or relationships. Using "noun + noun" can enhance clarity and efficiency in language. It allows for concise expression of complex ideas or relationships without the need for additional words or phrases like "coffee room." This structure can provide specificity and precision in describing nouns. By combining two nouns, it becomes possible to create unique and specific terms that may not have a single-word equivalent (e.g., "goldsmith's bazaar"). In some languages and cultures, "noun + noun" may frequently reflect specific cultural or linguistic conventions. For example, Friday prayer is not an ordinary prayer and is only for Muslims. The structure "noun + noun" often results in terms that are easy to understand and interpret, even if the reader or listener is unfamiliar with the specific compound. For example, "coffee hour" refers

to a time when the family has coffee together. The structure can convey various semantic relationships between the two nouns, including possession (e.g., "drinks vendor"), composition (e.g., "sitting room "), purpose (e.g., "reception room "), or classification (e.g., "English soldier"). It can be said that when "noun + noun" is widely used, it reflects the adaptability and versatility of this syntactic structure in language. It allows for creating precise, efficient, and contextually relevant terms, making it an important element of linguistic expression and communication.

EXCEPT FOR the father, the family gathered shortly before sunset for what they called the coffee hour. The concept of the two words “**coffee hour**” is known to all the Egyptians as being a time for gathering the family, as in the previously mentioned extract where the father missed them or to announce happy or bad occasions like “*That same week, their mother announced Yasin's engagement at the coffee hour.*” It is a habit for all: “*Here were the boys returning home, rushing to the sitting room after waiting impatiently for the coffee hour.*” It was a time and place to narrate and laugh: “*She began to store up images in her memory that she could make use of at the coffee hour*” and other reasons for gathering in the coffee room. All over the three novels, these collocational words refer to the same concept with different situations and contexts.

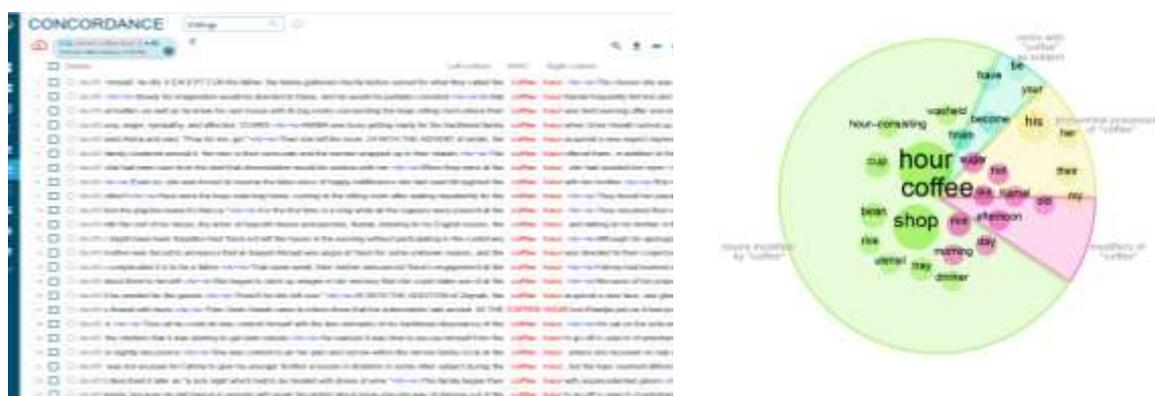


Fig (6): collocated words with (coffee hours

Looking at figure (6), it can be seen that the word hour is the most frequent word that

collocates with coffee in the whole text. This means that this tradition or concept is very important to show the strong family relationship and the importance of family life for Egyptians. The only modifier for the word coffee is the adverb afternoon, which means they do not use this concept only at this time of the day. Different pronouns are used with the word coffee to indicate that it is not restricted to a certain category of the family. The image may also indicate that men go to coffee shops and women and men are interested in home coffee hours.

حجرة الفرن

Oven Room

It is also one of the main cultural items in every Egyptian house, as they used to eat fresh bread every morning. The expression collocates with the prepositions as follows. This place is only for women and no men are allowed to enter it at this time. The article "in" hits (14) times and the article "the" is used before it (43) times. It is the only place where a better woman is preferred than the other: "*When Zaynab stayed in her chambers the first few days after the marriage, Khadija asked her mother in the oven room, "Do you suppose the oven room isn't good enough for her?"*" as if she is supposed to start working once she got married.



Fig (7): collocated words with oven room

The Egyptian Sofa has certain features and styles. It is one of the basic elements in the Egyptian bedroom used for talking and telling secrets and discussing between husband and wife. The noun sofa collocates with verbs like distribute, divide, and occupy. Nouns that collocate with sofa as modifiers are leather, and the closest one is bedroom. It has 108 hits in the corpus; however, most of the sentences used the word sofa are short compound sentences.



Fig (8): Collocated words with sofa

6.3. Ecology: geographical and environmental concepts. The style of the writer in describing the context is to employ metaphors in describing the context. One of them was when Kamal was moving like a butterfly.

واشار محذرا اشارة خفيفة الي كمال الذي دائب علي التنقل بينهم وبين العروس تنقل الفراسة- حاملة اللقاح بين الازهار

He also secretly cautioned Kamal, who kept flitting back and forth between them and the bride like a butterfly carrying pollen from flower to flower. Here, Kamal is unconsciously holding and spreading love between them like a butterfly spreading the pollen. As a young child, Kamal is innocent and his spirit is pure, like a flower among them.

Another environmental metaphor is when Khadeja becomes a bride. Amina did not sleep all night.

في تلك الليلة لم يغمض لامينه من يقظة الفرح جفن كانها السماء المقمره لا تغشاها الظلمه

That evening, Amina was kept awake by her happiness as though by brilliant moonlight.

Amina here is likened to a very bright sky without darkness. The happiness here is the sky's brightness.

6.4. Organizations, Customs, and Activities Concepts

سبحان من له الدوام

Praise to God, the Everlasting

This expression is said in different situations where people remind each other that they are

going to die sooner or later. However, it is repeated 20 times in the corpus to express satisfaction and happiness. For example, when she went out for the first time and the horses broke her legs, her children said, "They rushed over to her and called out, 'Praise to God'." The pain had been intense when the doctor treated her fracture. In all situations, it means "thanks to God" or (الحمد لله).

Another social concept is marriage

In Egyptian social life, the older daughter is to marry first, and the younger one does not have a chance unless the old one does. The term "good news," adjective + noun, is used in 474 times. One of the most popular of them is when Aisha got a chance to marry. AISHA RECEIVED the good news with the joy of a girl who since early childhood had cherished the dream of getting married. It is used alternately for the Arabic اخبار ساره او اخبار حلوه او اخبار هايله اخبار جامده, but it is never used in English as strong news.

2 Naguib Mahfouz prioritizes his interest in the world of women during the writing of his novels. The kitchen is one of the most important tasks for women. Men were not allowed to enter the oven room, not because it was forbidden, but because it was not their interest or one of their tasks, and even going to the oven room was considered a shameful act. It was the perfect world of women and one of the basics that she was to learn to be a good wife and have a good chance of marriage. As an example of the collocated noun + noun, the oven room is repeated 34 times.

6.5. Gestures and habits.

The adverb *stealthily* is repeated 26 times throughout the three novels.



Fig (9): collocated words with *stealthily*

All of them were used with men in different situations except for one time with women, which means that though they enjoy all freedom, they still *stealthily* act. The adverb collocates with “glance” 11 times again with men, indicating that it is not usual behaviour. Its usual preposition is "at," with only a one-time collocation with the preposition in. The verbs that modify *stealthily* in all the hits are visual.

هل يسمح سيدي اني اخذ معي خديجة؟ فهز راسه كأنما يقول ما شاء الله ما شاء الله" ثم قال لها محتدا طبعاً... طبعاً... ما دمت قد قبلت اني ازوج ابنتي فيجب ان تتضمن اسرتي الي ابناء الشوارع خديها ربنا ياخذكم جميعاً

He shook his head as though to say, "God's will be done. . . . God's will be done." Then he replied sharply, "Of course, of course! Since I've agreed to let my daughter get married, my family's got to join the demimonde parading through the streets. Take her! May our Lord take all of you away. ... She paid no attention to the final curse, which she often heard when he was angry or pretending to be angry.

In this situation, when she asked him to see her daughter, Alsayed Ahmed shook his head as an expression of "ما شاء الله... ما شاء الله" to indicate his anger for her request to visit Aisha and take Khadega with her. This is his way of treatment all over the three novels. Society accepts the habit that when a daughter marries, she visits her family once a year. However, her family never visited her, and if they did, they "got to join the demimonde parading through the streets." The words “of course...of course,” “طبعاً...طبعاً,” are repeated to be a sign of

disagreement and threatening not to do this again and not a sign of agreeing, and if he gave his permission, it is only one time.

7. Results

The analysis's basic steps indicated that the corpus consists of the following:

1. A number of 12,565 lemma with 573,069 total frequencies and corpus with a total number of tokens—the content and functional words that form the corpus are shown in the following table:

Table (2): percentages of lemmas (content and function words)

Content word	Tags	T/ N	% of T/N	T/ F	% of T/F
Noun	N.*	6,960	5.686%	107,755	1.88%
Verb	V.*	2,799	2.286%	101,627	1.77%
Adjectives	J.*	2,854	2.331%	29,823	0.52%
Adverb	RB.?	1,056	0.862%	28,445	0.49%
Function word		T/ N	% of T/N	T/ F	% of T/F
Preposition	IN	81	0.066%	16,827	0.29%
Pronoun	PP.?	32	0.026%	60,414	1.05%
Conjunction	CC	10	0.008%	65,416	1.14%

When content words significantly outnumber function words in a text analysis, it indicates several important aspects of the text and its characteristics: A higher ratio of content words (nouns, verbs, adjectives, and adverbs) to function words (pronouns, articles, prepositions, and conjunctions) suggests that the text is rich in substantive information. Content words carry the main semantic content of the text and are essential for conveying meaning. The text with more content words is informative and contains detailed descriptions, explanations, narratives, or arguments, providing the readers with substantial information or context about Egyptian social life. The novels are written in narrative or expository style as the text contains an abundance of content words associated with narrative and expository style. Narratives rely on nouns, verbs, and adjectives to describe characters, actions, and

settings. Expository texts use content words to explain concepts or provide information. Containing content words more than function words made the novel's style descriptive and evocative. Content words are essential for creating vivid descriptions and evoking sensory experiences. A text emphasising content words is likelier to engage the reader's imagination and paint a detailed picture of scenes, characters, or events. So, a text analysis showing that content words outnumber function words suggests that the text is likely information-rich, descriptive, and focused on conveying detailed content. Depending on its genre and purpose, it may be narrative, expository, or academically oriented. The balance between content and function words is an important aspect of the text's style and communicative intent.

Meaning is a message conveyed by words, sentences, and even symbols that can be transferred from the writer's mind to the reader's through the translator's expressions. In terms of words and word combinations, it can be seen from the table that noun+ adjective is the most frequented type of syntactic collocation. Implications of this are when *noun + adjective* collocations are the most frequent in text analysis, which indicates the text's reliance on descriptive language and the importance of modifiers in enhancing the richness and meaning of the content. This finding can be valuable for understanding the stylistic choices and communicative strategies employed by the author in the analysed text. The text relies heavily on descriptive language. Adjectives are used to provide additional information about nouns, which can enhance the reader's understanding and create vivid imagery. The use of adjectives can add nuance and detail to the nouns they modify. For example, "a good wife" is more descriptive and specific than simply "wife." *Noun + adjective* combinations are often used to emphasise certain characteristics, qualities, or attributes associated with the nouns. For instance, the house shirt describes the home's simplicity, the reception room refers to the room where we only sit with people from outside, and the English soldier focuses on the period when Egypt was occupied by the British authority. Such collocations can make the

text more readable and engaging by creating a richer and more colourful narrative or description. The choice of adjectives in these collocations can significantly affect the interpretation of the text. For example, "Wafd party" conveys a famous political Egyptian party than "an Egyptian party." And at the same time, "Shaddad bey" indicates the social ranking at that time that we have "Bash, Afendy, and bey." The translator used this construction to convey sensory details, emotions, and vivid scenes. Based on the grammatical forms, the syntactic structures in the table are used throughout the three novels.

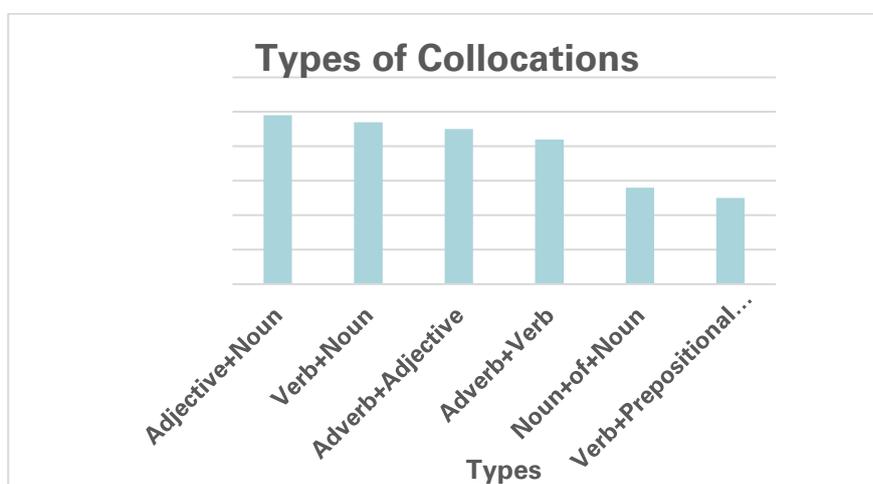


Fig (10): Differences of occurrence of the syntactic types of collocations.

At the same time, the structure "verb + prepositional phrase" is rarely used in a novel. This indicates several things about the translator's style, the narrative, and the nature of the novel itself. The infrequent use of "verb + prepositional phrase" suggests that the translator prefers a more straightforward and concise narrative style. Such a style often relies on shorter sentences and phrases prioritizing clarity and pacing, like when Ahmed Abdelgawad talks about Yasin saying, "He'll learn tomorrow or the next day. Do you think he'll mind? He's the last person to be concerned about honour in marriage." The limited use of this structure also indicates that the novel prioritizes action and dialogue over descriptive or expository passages. The translator used simpler sentence structures to keep readers engaged and the plot moving quickly. Examples of the flow of the dialogue are as follows:

“He’s been married before. I mean her new husband.”

“Does he have children?”

“No. His first wife didn’t bear any.”

“Perhaps that helped endear him to Mr. Muhammad Iffat.”

The avoidance of lengthy prepositional phrases can contribute to a brisk narrative pace. The translator used simpler sentence structures to create tension and suspense. The novel is character-centred, the translator (and, firstly, the writer) focuses more on the characters' thoughts, feelings, and actions and less on detailed descriptions or intricate sentence structures. Ahmed Abdelgawad is the only focus of action in all of the novels, and even in scenes where he is not present, people are talking about him. It is a feature of this era that writers prefer concise and direct language. Literary fiction or social novels like that employ a wider range of sentence structures, including "verb + prepositional phrase," to achieve specific effects. So, the rarity of "verb + prepositional phrase" in a novel indicates the author's stylistic choices, the novel's genre and tone, and the narrative priorities.

In terms of sentence types used in the writing, Mahfouz employs a variety of sentence structures to convey his story and characters. He uses simple sentences to convey straightforward information, such as descriptions of characters or settings. He also uses compound sentences to connect related ideas and show how they are connected. Additionally, he uses complex sentences to convey more nuanced ideas and relationships between characters. Mahfouz's use of different sentence types helps to create a rich and varied narrative that captures the complexity of life in Cairo during the early 20th century. Most sentences are declarative, meaning they make statements or convey information.

The function of simple sentence structure is to convey a single idea or thought clearly and concisely. It is used to express simple statements, commands, or questions without any additional information. On the other hand, complex sentence structure is used to convey more

complex ideas by combining multiple clauses that are related to each other. This sentence structure allows for expressing cause-and-effect relationships, comparisons, and contrasts. Compound sentence structure is used to connect two independent clauses related to each other. This sentence structure allows for expressing two separate but related ideas in a single sentence. The different types of sentence structures allow for the creation of meaning by providing different ways to express ideas and thoughts clearly and effectively.

The *Cairo Trilogy* portrays the lives of three generations of a family in Cairo during the early 20th century. It is renowned for its intricate and complex sentence structure, reflecting the complexity of the characters' lives and relationships. Here are some examples of complex sentence structures from the *Cairo Trilogy*: "He felt that he had been living in a dream that had suddenly ended, leaving him with nothing but a sense of loss and confusion." This sentence can be analyzed as follows: The sentence is about "He" a male individual. The main verb "felt" represents the action performed by the subject, indicating a particular emotion or sensation status of the subject. The complex part of the sentence is the direct object "that he had been living in a dream that had suddenly ended." It describes the situation or experience that the subject had. The modifier "leaving him with nothing but a sense of loss and confusion" this part provides additional information about the consequence or result of the situation described in the previous direct object. It explains what the subject is left with. The sentence conveys that the subject had been living in what felt like a dream, but suddenly, that dream ended abruptly. As a result, he is left with nothing except a feeling of loss and confusion. Another sentence is, "As she walked through the crowded streets, she couldn't help but feel overwhelmed by the noise and chaos around her, which reminded her of the tumultuous events that had shaped her life." The sentence has a main verb and subordinate clause that focuses on a female character. The clause provides context for why the subject feels overwhelmed. It describes the source of her overwhelm. A relative clause explaining the

connection between the noise and chaos and the subject's emotions is as follows: "which reminded her of the tumultuous events that had shaped her life". It tells us that the environment triggered memories of significant events in her life. The sentence also establishes the setting as crowded streets, indicating a busy and chaotic urban environment. It conveys a strong sense of the subject's emotions and sensations. She feels "overwhelmed," which suggests a feeling of being unable to cope with the situation around her. The sentence compares the noise and chaos in the crowded streets and the "tumultuous events" in her life. This analogy implies that the external environment represents a reflection or reminder of her own personal challenges and hardships. The sentence engages the senses, particularly the sense of hearing, by mentioning "noise and chaos." This sensory detail helps the reader better understand the character's experience. Finally, the sentence effectively conveys a sense of the character's emotional state as she navigates a bustling and noisy urban environment. It also provides insight into her past and how her surroundings trigger memories and emotions related to her life's experiences.

Here are some examples of compound sentence structures from the Trilogy: (1) "*He was a man of great wealth and power, but he was also deeply unhappy with his life.*" The noun phrase provides information about the subject's attributes. It describes him as possessing significant wealth and influence. Another noun phrase contrasts with the previous description using the conjunction (but) to highlight the paradox that a person with great material wealth and power can still be unhappy. It indicates that despite his wealth and power, the subject is profoundly unhappy with his life. The sentence employs a parallel structure by using two parallel noun phrases to describe the subject's attributes and emotions, making the contrast clear and effective. The sentence effectively conveys the complexity of Ahmed Abdegawad's life and emotional state. It highlights the irony that he possesses wealth and power and may still experience deep unhappiness in his life, emphasizing the importance of emotional well-

being beyond material success. (2) The sentence talks about living in Cairo, "*The streets were crowded and noisy, and the air was thick with the smell of spices and smoke, but despite all this, life in Cairo was never dull.*" The sentence is focused on life in the city of Cairo. The main linking verb "was" connects the subject to its attributes. The phrase "crowded and noisy" describes the condition of the streets in Cairo. They are characterized by being filled with many people and producing a lot of noise; this feature is over and over now. The phrase "the air was thick with the smell of spices and smoke" provides sensory information about the air in Cairo, indicating that it is filled with the strong odors of spices and smoke. The conjunction "but" is used to introduce a contrast or contradiction. The phrase "despite all this" introduces the contrast by acknowledging the crowded and noisy streets and the pungent air. The main assertion of the sentence is "life in Cairo was never dull." Despite the challenging conditions mentioned earlier, life in Cairo is described as always being interesting and never boring. The sentence provides a vivid description of the urban environment in Cairo, emphasising its bustling and aromatic nature. The sentence uses the conjunction "but" to create a sharp contrast between the challenging aspects of Cairo's environment (crowded, noisy, and smoky) and the idea that life in the city is always interesting. This contrast serves to emphasise the dynamic and vibrant nature of life in Cairo. The sentence engages the reader's senses by describing the sights and smells of the city, contributing to a more immersive and evocative depiction of Cairo. The phrase "life in Cairo was never dull" is a statement of resilience and adaptability, suggesting that the people of Cairo have learned to thrive despite the city's challenges. Finally, the sentence effectively paints a vivid picture of Cairo's urban environment that, despite the hustle, noise, and strong scents, life in the city is always exciting and engaging. It reflects the resilience and vibrancy of urban life.

The *Cairo Trilogy* depicts the lives of three generations of a family in Cairo during the early 20th century. The Trilogy is full of rich and vivid collocations that reflect the language

and culture of Egypt at that time. One example of collocation in the *Cairo Trilogy* is "the smell of jasmine." This phrase is used throughout the books to describe the scent that fills the air during springtime in Cairo. Another example is "the sound of the muezzin's call to prayer," which is common in Muslim countries like Egypt. Other collocations in the Trilogy include "the taste of sweet tea," "the feel of rough cotton," and "the sight of bustling streets." These phrases help to create a sensory experience for readers, immersing them in the world of Cairo during this period. Naguib Mahfouz's use of collocation in the *Cairo Trilogy* adds depth and richness to his writing, painting a vivid picture of life in Egypt during this time period.

Many idioms are used throughout the Trilogy, including "to have a heart like a rock," which describes Ahmed Abdegawad who is unfeeling or unsympathetic. Another idiom is "to be as stubborn as a mule," which describes him as very stubborn and refuses to change his mind or behaviour. One of the best idioms is "to have a tongue like a sword," which describes Khadeja, who has a sharp tongue and can be very cutting with her words. This can be seen throughout the novel from her dialogues with the family members. These are just a few examples of idioms found in the novels. The Trilogy does not contain any famous speeches as such. However, many memorable and powerful dialogues between characters offer insights into the social and political issues of the time. For example, in the first novel, "*Palace Walk*," there is a scene where the protagonist's wife confronts him about his hypocrisy and double standards regarding women's rights. The conversation is a poignant commentary on gender inequality and the struggle for women's emancipation in Egypt.

In relation to a paragraph as a whole context, one of the famous scenes is where Mr Ahmed Abdelgawad is eating breakfast and it is repeated all over the novels as a base in his life.

The cloth had been spread on the low table and the cushions arranged around it.

The head of the household came and sat down cross-legged in the principal place, the three brothers filed in. Yasin sat on his father's right, Fahmy at his left, and Kamal opposite him. The brothers took their places politely and deferentially, with their heads bowed as though at Friday prayers. There was no distinction in this between the secretary from al-Nahhasin School, the law student, and the pupil from Khalil Agha. No one dared look directly at their father's face. When they were in his presence they would not even look at each other, for fear of being overcome by a smile. The guilty party would expose himself to a dreadful scolding.
(Palace Walk p.8)

Based on the structure and content of the sentences, this suggests a setting for a gathering or a meal. As the head of the household, the father takes a central position at the table and sits cross-legged in the principal place. The three brothers—Yasin, Fahmy, and Kamal—have specific seating arrangements that imply a hierarchy or order within the family. The politeness and deference of the brothers are emphasised by bowing their heads as if in Friday prayers, showing respect for their father and perhaps a sense of formality or ritual in their family. No one dares to look directly at their father's face. The avoidance of eye contact suggests a deep respect or a sense of fear or apprehension. The family gathering is characterized by a strict hierarchy, formality, and a sense of respect and even fear toward the father figure. The avoidance of eye contact and the fear of a smile suggest a complex family dynamic with potential consequences for certain actions or behaviours. Most sentences in the paragraph are declarative, meaning they make statements or convey information. This paragraph consists of several sentences that are part of a larger narrative, varying between simplicity and complexity. It includes descriptions, conditional statements, and complex relationships among the actions and emotions of the characters, making it complex as a whole.

The oven room, although isolated, had a special claim on Amina's affections. If the hours she had passed inside it were added up, they would be a lifetime. Moreover, the room came alive with the delights of each holiday in its season, when hearts, merry with the joys of life, kept an anxious watch. Appetites were whetted by all the delicious foods prepared there for each holiday in turn, like the sweet fruit compotes and doughnuts for Ramadan or the cake and pastries for Id al-Fitr marking the end of Ramadan. For Id al-Adha, the Feast of the Sacrifice, there was the lamb that was fattened up and pampered only to be slaughtered while the children watched. Thus the universal rejoicing was not without a mournful tear. The blaze of the fire gleamed from the depths of the oven through the arched opening, like a flaming firebrand of joy in the secret recesses of the heart. It seemed both one of the ornaments of each festival and its harbinger. (Palace Walk p.13)

Though the oven room is described as isolated, it holds a special place in Amina's affection. Amina had spent an entire lifetime inside the oven room. This sentence highlights the significant time and importance Amina attaches to this space. The paragraph goes on to describe how the room comes alive during holidays. It becomes a hub of activity during various festive occasions, each with its unique foods and traditions. The text provides examples of the delicious foods prepared in the oven room for different holidays. For instance, sweet fruit compotes and doughnuts are mentioned for Ramadan, while cake and pastries are prepared for Eid al-Fitr. This illustrates the role of the oven room in the family's holiday celebrations. The paragraph contrasts the joys of the holidays with a touch of melancholy. For Eid al-Adha, the Feast of the Sacrifice, the text mentions the slaughter of a fattened lamb while children watch, emphasising the bittersweet aspect of the celebration. The text uses symbolism to describe the oven and the fire within it. The fire is described as a

"flaming firebrand of joy in the secret recesses of the heart." It serves as both an ornament of each festival and a harbinger, symbolizing the warmth and happiness associated with the celebrations. This paragraph paints a vivid picture of the oven room as a place of significance and tradition in the family's life. It showcases the role of food, holidays, and the oven's fire in bringing the family together and evoking emotions from joy to nostalgia. The paragraph contains various sentence types, including declarative, conditional, descriptive, list, contrasting, and symbolic sentences, contributing to its rich and descriptive narrative style. The paragraph contains a mix of sentence lengths. Some are short and concise, conveying key information succinctly, like "the oven room, although isolated, had a special claim on Amina's affections." Others are of moderate length, providing descriptions and details like "Moreover, the room came alive with the delights of each holiday in its season, when hearts, merry with the joys of life, kept an anxious watch." One relatively longer sentence adds complexity to the narrative by introducing a contrast between universal rejoicing and mournful aspects. The variation in sentence length contributes to the paragraph's flow and rhythm, helping to engage the reader and convey different nuances of the story.

At nearly the end of the stories, there is a paragraph that sends a message about Islam:

Shaykh Ali al-Manufi said, "The teachings and precepts of Islam provide a comprehensive answer to the problems people confront in reference to this world and the next. Those who assume that its doctrines apply only to the spiritual and devotional aspects of life are mistaken. Islam is a creed, a way of worship, a nation and a nationality, a religion, a state, a form of spirituality, a Holy Book, and a sword."(Suger Street p.289)

This paragraph consists of declarative sentences presenting a statement about a misconception regarding the scope of Islamic doctrines. It introduces a direct quotation to convey Shaykh Ali al-Manufi's viewpoint and includes a complex sentence that lists various

aspects or dimensions of Islam. It includes multiple nouns and predicates, making it a structurally complex sentence describing Islam's multifaceted nature. The complexity of this paragraph arises from the content and structure, especially in the final sentence, which lists various attributes or roles of Islam. It also includes a declarative sentence that introduces a direct quotation from Shaykh Ali al-Manufi, presenting his statement about the teachings of Islam. The paragraph consists of a mix of short and moderate-length sentences. The introductory sentences are concise, while the statement from Shaykh Ali al-Manufi is somewhat longer and more complex. The final sentence, which lists various attributes or roles of Islam, is also of moderate length and complexity due to its content and structure. Overall, this balance of sentence lengths helps convey the message effectively while maintaining clarity and complexity where needed.

The Trilogy is full of social words that reflect Egyptian society's customs, traditions, and values at that time. Some of the most prominent social words used in the Trilogy include "pasha" (a high-ranking government official), "effendi" (a gentleman or educated person), "hajj" (a person who has completed the pilgrimage to Mecca), "sheikh" (an elder or respected person), "bey" (a title for a nobleman or wealthy landowner), and "fellaheen" (peasants or farmers). These words are used throughout the Trilogy to describe different characters and their social status, highlighting the complex social hierarchy in Egypt during that period. The Trilogy's pragmatic and semantic meanings are interrelated and work in parallel to convey the author's message. For example, in the first book of the Trilogy, "*Palace Walk*," the semantic meaning of the title refers to a street in Cairo where the protagonist's house is located. However, the pragmatic meaning of "*Palace Walk*" also conveys a sense of grandeur and importance, reflecting the patriarchal nature of Egyptian society at that time. Similarly, in "*Palace of Desire*," the semantic meaning refers to a physical location where characters meet and interact. However, the pragmatic meaning also conveys a sense of desire and longing,

reflecting the characters' emotional struggles and desires. Mahfouz's use of language in the *Cairo Trilogy* demonstrates how semantic and pragmatic meanings work together to create a rich and complex narrative that reflects both individual experiences and broader societal issues. Translating a literary work can be a complex process that involves not only transferring the original text's meaning but also capturing its nuances and cultural context. A translator may succeed in creating a target meaning that accurately reflects the original work, but it ultimately depends on their skill and interpretation.

One of the best scenes that represents Egyptian cultural and social life is when Amina, the wife, visits a religious symbol in Egypt (Alsayeda Zeinab) and her leg is broken. The scene describes how far the wife respects her husband and how she was afraid that he knows she went out. She never lied to her husband, so she told him the truth. They all were afraid of his reaction when he knew.

They stopped in front of their mother and looked at her inquisitively. Their expression revealed their concern and anxiety. When they noticed that their mother's eyes were red from crying they were disturbed. Although her heart was fearful and pessimistic, Khadija asked, " Good news, God willing?" Blinking her eyes nervously, the mother limited herself to replying tersely, "I confessed the truth to him." "The truth!" With resignation she said, "I wasn't able to do anything but confess. There was no way the affair could have been kept from him forever. I did the best thing." Khadija thumped her chest with her hand and cried out, "What an unlucky day for us!" Aisha was struck dumb. She stared at her mother's face without uttering a word. The mother smiled with a mixture of pride and embarrassment. Her pale face blushed when she remembered the affection he had showered on her when she had been expecting nothing but his overwhelming anger that would blow her and her future away.

Looking at the previous passage and based on its lexical structure and the included collocations, it can be analyzed and classified as follows:

Table (3): types of lexical structures

Prepositional Collocations	stopped in front of	Pp + N	The physical stage for the characters' interaction allows the reader to visualize the scene.
	looked at her inquisitively	V+Pp+N	Provides insight into the characters' curiosity and their attentive focus on their mother's emotions.
	red from crying	Adj+Pp+Gerund (Participle).	This collocation describes the physical action of the characters as they come to a halt in a particular location (in front of their mother) and indicates their curiosity and desire to understand their mother's emotional state. This phrase pairs "looked at" with "inquisitively" to describe the manner in which the characters observe their mother, indicating their curiosity.
	express their concern	Adj + N	Conveys the characters' emotional state, emphasising their worry and empathy for their mother. Their expressions reveal "concern and anxiety," underscoring their empathy and emotional connection with her.
	anxiety revealed	N + V (Participle)	This collocation links the action of "expressing" with the emotion of "concern," highlighting the characters' emotional state. It suggests that the characters' anxiety is made evident through their expressions, allowing readers to perceive their emotional turmoil. Here, "anxiety" is paired with "revealed" to emphasise how the characters' emotions become apparent through their expressions.
Verb-Adverb Collocations	blinking her eyes nervously	V + Adv	Provides a vivid image of the mother's nervousness, allowing readers to connect with her emotional state on a sensory level. Blinking" and "nervously" are paired to convey the mother's anxious and uncertain state.
Noun-	confessed the	N + V	Signifies the pivotal action taken by the mother,

Verb Collocations	truth		driving the central conflict in the narrative and shaping the characters' responses. This collocation signifies the act of revealing the truth or admitting to something previously hidden.
Noun-Preposition Collocations	best thing	N + Pp	Hints at the mother's belief that confessing was the most appropriate course of action, shaping the reader's understanding of her decision. "Best" and "thing" are commonly paired to express the idea that the mother believes she made the right decision.
	unlucky day	Adj + N	Establishes the tone of misfortune and contributes to the emotional atmosphere of the passage.
Verb-Noun Collocations	struck dumb	V + Adj	Characterizes Aisha's response, indicating her shock and speechlessness, which adds to the tension and drama of the scene. This collocation describes Aisha's sudden inability to speak or express herself verbally.
Adverb-Verb Collocations	smiled with pride and embarrassment	Adv + V	Conveys the complexity of the mother's emotions, showing her mixed feelings about her past actions. The combination of "smiled" with "pride" and "embarrassment" conveys the mother's complex emotional state.
Noun-Adjective Collocations	pale face blushed	N + Adj	Describes the mother's physical reaction, revealing her emotional turmoil and creating a vivid image in the reader's mind. Here, "pale face" and "blushed" are juxtaposed to describe the change in the mother's complexion as she remembers past events.
Cultural and Religious Reference	Khadija's question, "Good news, God willing?"		Reflects the cultural and religious influence in the characters' speech. "God willing" (Insha'Allah) is a common Arabic expression used to express hope and reliance on God's will, emphasising the role of faith in their lives.

The passage discusses the collocations, emphasising no irregular collocations; they conform to standard lexical structures. These collocations are highlighted as essential tools for

conveying the nuances and emotions of the characters in the passage, enriching the narrative's depth and complexity. They are seen as a means to provide specific details and nuances that contribute to the overall narrative, helping to immerse the reader in the story and connect with the cultural and emotional elements presented in the *Cairo Trilogy*. The passage emphasises that these collocations are crucial in creating meaning, enhancing the reader's understanding of characters and their experiences, and making the reading experience more engaging and immersive.

The passage highlights several vital cultural aspects of Egyptian society within the context of the *Cairo Trilogy*. It illustrates the strong Islamic influence through expressions like "God willing" (Insha'Allah), emphasising faith and trust in divine will. The open display of emotions among family members underscores the cultural value of emotional expression and familial bonds. Superstitious beliefs are hinted at, reflecting a common aspect of Egyptian culture, and the concept of fate or luck is touched upon. The mother's decision to confess portrays the cultural significance of truth and responsibility. Family dynamics and support are central, reflecting the importance of familial relationships. Respect for elders, emotional resilience in adversity, and the complexity of marital relationships are key cultural themes underlying the narrative.

The passage captures various cultural nuances, such as the importance of family, emotional expression, religious influence, and the role of fate, providing readers with a glimpse into Egyptian culture and societal norms as depicted in the mind of Naguib Mahfouz. This passage skilfully conveys the characters' emotional states, cultural values, and interpersonal relationships. It provides a glimpse into the intricate dynamics of Egyptian families and their responses to challenging situations while reflecting the cultural and emotional nuances of the *Cairo Trilogy*'s narrative. The mother's admission, "I confessed the truth to him," indicates a significant revelation in the plot. Confession and honesty are

culturally significant values in Egyptian society. The mother's resignation, "I wasn't able to do anything but confess," reveals a sense of inevitability and a belief that confessing was the only option. She justifies her actions by explaining that there is no way to keep the affair hidden indefinitely. Khadija's exclamation, "What an unlucky day for us!" suggests a superstitious belief in the role of luck or fate in their lives. This reflects the influence of superstition in Egyptian culture. Aisha's reaction of being "struck dumb" and staring at her mother silently indicates the depth of her shock and emotional turmoil. It emphasises the idea that words cannot adequately convey her feelings. The mother's smile "with a mixture of pride and embarrassment" signifies her complex emotional state. It suggests that she feels a combination of pride in her confession and embarrassment for the situation. The passage ends with the mother reminiscing about her husband's affection, highlighting the emotional complexities of their marital relationship and foreshadowing potential conflicts.

The significance and multifaceted applications of the "verb + adjective" structure in writing: This structure is portrayed as a fundamental tool for descriptive language, allowing authors to vividly depict nouns and create immersive, sensory-rich imagery within their texts. It's highlighted that this structure serves emotive and expressive purposes, enabling authors to evoke emotions, set tones, and convey subtle nuances effectively. Furthermore, it's noted that "verb + adjective" is frequently used for characterization in narrative writing, providing detailed insights into the traits and demeanor of individuals or objects. Beyond enhancing readability and precision, this structure plays a critical role in conveying contextual meanings, as the choice of adjectives can profoundly influence interpretations. Additionally, the text emphasizes that the preference for this structure reflects the author's stylistic choices and can vary depending on the genre and target audience. Ultimately, "verb + adjective" is a versatile linguistic tool for intensifying actions, enriching descriptions, and engaging readers across different forms of writing and communication. When "verb + adjective" is the

predominant structure in text analysis, it signifies a focus on descriptive and expressive language. This structure enhances the text's readability, emotional impact, and ability to convey detailed imagery. The selection of adjectives is crucial in shaping the reader's understanding and interpretation of the text.

The significance of using an "adverb + verb" structure in text analysis sheds light on various essential aspects of a text's linguistic characteristics and writing style. This structure is portrayed as a means of emphasising actions within the narrative, with adverbs serving to modify verbs, providing nuanced details regarding how, when, or to what degree actions are performed. It's noted that adverbs can also offer temporal information, indicating when events occur, and that their variety enables authors to convey diverse meanings and emotions. Authors frequently use this structure for expressive language, particularly in storytelling and descriptive writing, to create engaging and emotionally resonant narratives that paint vivid scenes and characters. Moreover, "adverb + verb" combinations are valued for their precision in description, enhancing narrative clarity and contributing to sentence structure variety, impacting the text's rhythm and flow. The text emphasises that this structure can intensify actions and that the choice and placement of adverbs influence the text's overall tone and meaning, ultimately highlighting its role in crafting rich and engaging narratives.

The significance of incorporating both adverbs and adjectives in a text indicates a commitment to creating a narrative characterized by descriptive richness, nuanced action, and a focus on detailed and expressive depictions. It underscores several critical aspects of this approach, starting with using rich and vivid language, where adjectives enhance noun descriptions and adverbs provide insights into verb actions. This combination facilitates the creation of vivid imagery, making scenes and characters tangible and engaging for readers. Emotion and tone are conveyed through adjectives and adverbs, allowing for a deeper exploration of narrative depth, internal character states, and event nuances. The presence of

both elements enhances engagement, immersing readers in a sensory-rich and emotionally resonant narrative. It also suggests a more complex and layered writing style, highlighting the author's commitment to precision and using descriptive elements as a stylistic choice. Ultimately, this approach aims to provide readers with a multifaceted, immersive, and impactful reading experience.

The consistent use of the "noun + of + noun" structure in a text conveys several significant aspects of the text's composition and content. Firstly, it suggests a focus on possession and ownership, where one noun is linked to another in a possessive or genitive relationship, clarifying connections between elements. Secondly, this structure provides attributes and descriptions, allowing for the specification of details and context related to the nouns involved. Precision is a key benefit, allowing authors to accurately convey relationships and characteristics. It's notable in academic, technical, and formal writing, where complex relationships, concepts, and definitions are commonly expressed using this structure. Its role in enhancing clarity and organization is evident, aiding readers in grasping complex topics. Furthermore, its use can be culturally and domain-specific, denoting legal terms, scientific concepts, and specialized terminology. Lastly, "noun + of + noun" is instrumental in establishing relationships, dependencies, and hierarchies between concepts or objects, making it a versatile linguistic tool for effectively conveying qualities, characteristics, and relationships.

The analysis of lexical patterns in the text yields several conclusions about its linguistic features and characteristics. Its descriptive and imagery-rich language characterizes the text, emphasising vivid and detailed descriptions to create an immersive reading experience. It likely adopts a narrative or expository writing style, using descriptive language, "noun + of + noun" structures, and "verb + preposition" to explain and narrate effectively. The text demonstrates complexity and precision in its language use while maintaining clarity

and organization, making it well-structured and clear. Its frequent use of descriptive language aims to engage and immerse readers, evoking emotional responses and aligning with the genre and purpose of the text. These linguistic features also reflect the author's stylistic choices, contributing to the text's depth and sophistication, with the incorporation of complex sentence structures enhancing its complexity and effectiveness. In summary, the text employs various lexical patterns to convey its content and engage readers effectively, aligning with its genre, purpose, and the author's stylistic preferences.

When a text analysis reveals the frequent use of the "verb + preposition" structure, it provides valuable insights into the text's characteristics and style. This structural choice indicates the text's emphasis on conveying actions, relationships, and connections between elements, with prepositions specifying how these are expressed in relation to other words. It suggests the potential presence of complex sentence structures, contributing to the text's depth and sophistication by offering nuanced descriptions of actions and relationships. Moreover, "verb + preposition" combinations enhance the text with descriptive details, often providing information on how actions are performed, directions of movement, or manners of execution. Spatial and temporal information is conveyed through these prepositions, indicating locations, directions, time frames, or sequences of events. This structural variety introduces dynamism into sentence structures, making the text more engaging. The repeated use of "verb + preposition" emphasises the significance of relationships within the narrative, be it between characters, objects, or events, and its prevalence can vary depending on the text's genre. Technical, legal, or academic texts may frequently employ this structure to convey precise meanings and relationships. The clarity and specificity of "verb + preposition" structures contribute to contextual clarity, helping readers navigate the narrative or argument effectively. Additionally, these structures express direction and purpose, clarifying the intended meaning behind actions or movements. In storytelling, their frequent use indicates a

narrative style that delves into the complexity of character interactions, settings, or events, enabling a more detailed portrayal of the story's elements. In summary, the frequent use of "verb + preposition" in a text signifies a deliberate focus on expressing actions, relationships, and descriptive details in a nuanced and structured manner, contributing to the text's complexity, clarity, and ability to convey precise meanings and relationships, with the choice of prepositions playing a pivotal role in shaping the text's meaning and overall effectiveness.

8. Conclusion, Implications, and Recommendations

This study has provided valuable insights into the intricate interplay between lexical patterns and linguistic features within the analysed text. The implications drawn from our analysis shed light on the text's stylistic, communicative, and engagement strategies, revealing a tapestry of elements that contribute to its impact on readers. The text's predominant use of "verb + adjective" structures, coupled with adverbs and adjectives, underscores its commitment to descriptive richness and immersive storytelling. This linguistic approach effectively engages readers by evoking sensory experiences, creating vivid imagery, and eliciting emotional responses. Furthermore, the text's versatility in adopting narrative storytelling and expository explanation is evident through the prevalence of descriptive language, "noun + of + noun" structures, and "verb + preposition" combinations. This adaptability allows the text to excel in conveying information while maintaining engagement, making it suitable for various genres and communicative purposes. The study also highlights the text's dedication to complexity and precision, as manifested in the frequent use of "noun + of + noun" structures and intricate sentence constructions. These features enable the text to convey nuanced meanings, establish clear categorizations, and provide readers with a deep understanding of its subject matter. Despite its descriptive richness, the text maintains clarity and organization, facilitated by using "noun + of + noun" for structured categorization and "verb + preposition" for action and relationship delineation. This ensures that readers can

navigate complex concepts and relationships effectively. Moreover, the text strategically employs descriptive and immersive language to engage and immerse readers in the narrative. Adjectives, adverbs, and "verb + adjective" structures contribute to a vibrant and emotionally resonant reading experience. In conclusion, this study demonstrates that the analysed text's lexical patterns and linguistic features are not merely stylistic choices but deliberate strategies to communicate effectively with its audience. The text's adaptability, precision, and engagement with readers make it a versatile and impactful piece of writing, reflecting the author's skilful use of language and storytelling techniques. Understanding the intricate interplay of lexical patterns and linguistic features in this text provides valuable insights into the art of effective communication and narrative engagement.

In conclusion, this study provides valuable insights for translators to improve their translation skills and cultural dictionaries, particularly in relation to the concept of collocation and cultural collocation. The study highlights the importance of paying attention to collocations before the translation process to stay closer to the ST. However, it also identifies the tension between naturalness and accuracy and the cultural-specific collocations in the ST as key factors contributing to translation errors when translating collocations from Arabic into English. Such errors are often caused by the differences in syntactic structures between Arabic and English and the cultural gap between the two languages. This study contributes to the field of translation studies by using innovative tools to identify cultural collocations and signs. The cultural aspects of collocations and the meaning of cultural collocations are presented in a detailed and comprehensive manner. Moreover, according to Newmark's culture categorisations and translation theory, the study categorises the types of collocational terms used by Mahfouz and their most frequent translations. Collocational words are a fundamental element of language that significantly contributes to how meaning is created and communicated. They enhance precision, nuance, and cultural relevance, making language

more efficient and expressive. Mastery of collocations is an essential aspect of language proficiency.

The study's findings highlight the significant role of the translator's ideology in shaping translation choices, particularly regarding collocations and linguistic patterns. Notably, the translator's commitment to cultural sensitivity is evident through carefully selecting collocations that accurately represent the cultural nuances of the ST, reflecting a broader ideology of preserving cultural diversity. There is a noticeable alignment between the translator's ideology and the ideology in the ST, indicating a dedication to faithfully conveying the source author's intentions and maintaining ideological integrity. Ethical considerations also play a crucial role in translation, with the translator navigating dilemmas sensitively and reflecting ethical principles such as fairness and respect in their choices. The translator's awareness of the target audience's ideology is evident, with translation choices resonating with the audience's beliefs. In complex translation projects, the translator adeptly balances multiple ideologies to convey the complexities of the original text while preserving diverse perspectives. Furthermore, the translator's role as a cultural commentator is evident, as they use collocations to offer commentary on cultural and societal issues, aligning with their ideological stance of engaging in cultural discourse through translation. Some translators prioritize ethical neutrality and objectivity, aiming for accurate and impartial representation. Overall, the study underscores the intricate interplay between the translator's ideology and the translation process, particularly in the realm of collocations and linguistic features, with implications suggesting that translators, guided by their beliefs, navigate a delicate balance to produce culturally sensitive, ethically responsible, and faithful translations that respect the ST's ideological nuances.

The study's analysis of the text's lexical patterns and linguistic features yields several significant implications for the text's characteristics and style. Firstly, the frequent use of

"verb + adjective" structures, coupled with the presence of adverbs and adjectives, enriches the text with descriptive and imagery-rich language, creating an immersive reading experience that engages readers on sensory and emotional levels. Secondly, the text's versatile style, blending narrative storytelling and expository explanation, enhances its effectiveness in conveying information and captivating readers. Thirdly, linguistic complexity and precision, exemplified by "noun + of + noun" and "verb + preposition" structures, enable the text to convey intricate meanings, structure information, and maintain clarity. Fourthly, despite its descriptive richness, the text remains well-organized and clear, thanks to "noun + of + noun" and "verb + preposition" patterns. Fifthly, the strategic use of descriptive and immersive language aims to engage and immerse readers emotionally and sensorily, enhancing the reading experience. Sixthly, the text's adaptability to various genres and its alignment with genre conventions and communicative purposes underscore its versatility. Lastly, the author's deliberate stylistic choices contribute to the text's unique voice and impact, while complex sentence structures convey nuanced ideas. The study reveals a text committed to effective communication, engagement, and precision across diverse genres and audiences.

The findings of this study have several implications for translation studies and corpus-based analysis. Firstly, the consistent pattern of choices identified in the translation of culture-specific items, terms of respect, reporting verbs, and function words can inform the development of translation guidelines for these types of words. Another implication is that corpus-based analysis can provide a method for investigating translator style, which can lead to a better understanding of the factors that influence translation choices.

However, some limitations to this study should be noted. Firstly, the study only focused on three novels by Naguib Mahfouz and their translations, and therefore, the findings may not be generalizable to other works or translators. Additionally, the study focused only on lexical

diversity and sentence length. The study did not investigate other factors influencing translation choices, such as cultural or social context.

Future research could build on the findings of this study in several ways. Firstly, researchers could expand the study to include a larger corpus of Naguib Mahfouz's works and their translations or to investigate other Arabic writers and their translations. Secondly, future research could investigate the influence of cultural or social context on translation choices and how these factors may interact with other factors, such as translator style. Finally, researchers could explore other corpus-based methods, such as collocational analysis or discourse analysis, to investigate translation choices and their implications for translation studies. This paper lays the ground for further studies and research to examine the relation between culture and collocation. Future research can and should be conducted to explore this concept and other related aspects further. For example, studies can investigate the translation of terms with cultural collocations and the resulting errors to examine how the imbalance between a keen focus on text naturalness and accuracy can lead to errors, including the engrossing effect of the ST patterning, misinterpretation of the meaning of the SL cultural collocation, and imbalance between accuracy and text naturalness. Additionally, future studies can explore why and how different translators might translate the same cultural words differently and how this affects communication across cultures. Thus, a skilled translator is the one who takes every case of translation as a separate case that needs investigation.

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