Translating Reiteration In Hemingway's:
"The Sun Also Rises" into Arabic:
ترجمة التكرار في رواية هيمنجواي ((ستشرق الشمس ثانيةً)) إلى العربية

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Abstract:-

Reiteration is a stylistic phenomenon used in order to achieve rhetorical functions and an influential strategy of dramatization in literary works. Due to the cultural and linguistic divergences between English and Arabic, translating literary texts involves many problems. Is it to depart from literal translation or to deviate? Translators then must be aware of how to employ translation strategies to tackle such problems. Due to differences in stylistic preferences for the type of cohesive markers in the two languages, the present paper   claims that cohesive features in Arabic reflect a great tendency for clarity and explicitness than English. What is favored in the use of particular cohesive devices in the source language might not be in the target one.

الخلاصة:ـ

التكرار هو ظاهرة أسلوبية لها أبعاد ومقاصد بيانية وهي ظاهرة فعالة في جعل العمل الأدبي دراميا". ولا يخفى ما لأهمية الفروقات الثقافية واللغوية بين اللغة العربية والأنكليزية، تنطوي جلها في كيفية ترجمة النصوص الأدبية من اللغة الأنكليزية الى العربية ولاسيما أن هناك العديد من المعضلات التي تحول دون ترجمتها حرفيا". لذلك هل يتوجب علينا العزوف عن الترجمة الحرفية أو العدول عنها بنية تغييرها والأنتقال الى غيرها مخالفين بذلك لما هو موجود في النص الأدبي؟ وعليه يتوجب على المترجمين الأنتباه الى كيفية توظيف أستراتيجيات الترجمة عند معالجة هذه المعضلات. وبسبب وجود فروقات في التفضيلات الأسلوبية عند أختيار نوع علامة ربط النص في كلا اللغتين، تهدف الدراسة الحالية الى بيان ان صور ترابط النص في اللغة العربية ليست الا ميل قوي لوضوح تجليات النص اكثر مما يكون الحال عليه اللغة الأنكليزية. كما أن ما هو مفضل عند استخدام وسائل معينة لربط النص في اللغة الأصل قد لا يأتي بثمره في اللغة الهدف.

1-Introduction:

According to Halliday and Hasan (1976:1-5) a text is a unit of language, in form and meaning, which is encoded by sentences. What distinguishes a text from a non-text is texture which is derived from the fact that the text functions as a unity with respect to its environment. Texture is realized in relations existing between parts of a text. Let us look at one example:

1-Would you like to meet possibly, *between the seventh to the tenth*?

-Anytime during *those days* would be fine.

In this example, *those days* refers to *between the seventh to the tenth.* There is a relation between those two phrases that makes the two sentences become a text, because they are hanged together as one unit. This is a cohesive relation. Halliday & Hasan (1976:8-18) define cohesion as:

"a semantic relation between an element in the text and some other element that is crucial to the interpretation of it. It is the set of the possibilities that exist in the language for text hang together".

Cohesion, then, occurs when the interpretation of some element in the text depends on the interpretation of another one, whether preceding or following. In the above example, *those days* refers to *between the seventh to the tenth*.

Baker`s (1992:180) definition of cohesion is worthy of note:

"cohesion is the network of lexical, grammatical, and other relations which provide links between various parts of a text .These relations or ties organize and , to some extent, create a text for instance   by requiring the reader to interpret words   and expressions in   the surrounding sentences and paragraphs."

The following example is suggested by Yule (2006:125) to illustrate the importance of the cohesive ties in creating text unity and meaning:

My father once brought a Lincoln convertible. He did it by saving every penny he could. That car would be worth a fortune nowadays. However, he sold it to help pay for my college. Sometimes I think I'd rather have the convertible.

It is clear that the underlined items are co-referents: the pronoun 'he' stands for 'my father', 'my' refers to the speaker 'I', and both 'that car' and the 'convertible' refer to the 'Lincoln convertible'. The cohesive relationships between elements in a text are affected by the existence of the referring item and the presence of the item to which it refers.

Halliday & Hasan (1976) propose two main categories of cohesion namely syntactic and lexical cohesion. The former is based on the grammatical connectivity while the latter is based on semantic relations or the use of lexical items as "lexical chains". Lexical cohesion occurs in the form of reiteration or collocation. Both subcategories achieve cohesion through the connectivity between one lexical item and another related one (Brown&Yule,1983:193). Since the present study deals with reiteration, the next section focuses on the related literature to explain this cohesive devise taking Halliday & Hasan's (1976) as our point of departure. The term " reiteration" or lexical repetition have been used interchangeably by authors mentioned in this study.

2-The Concept of Reiteration:
Halliday and Hasan (1976:278) define reiteration as a form of lexical cohesion which involves the repetition of a lexical item, using a general word to refer back to a lexical item and using synonymy or near synonymy. This framework of reiteration would be explained by the following example:
2-There is **a boy** climbing that tree.
a. **The boy** is going to fall if he doesn't take care.
b. ***The lad** is going to fall if he doesn't take care.*
c. **The child** is going to fall if he doesn't take care.
d. **The idiot** is going to fall if he doesn't take care.

Reiterated element	Reiterating element	Type of lexical cohesion
A boy	a. the boy b. the lad c. the child d. the idiot	a. repetition of the item b. synonym c. superordinate d. general word

Table No.1: Types of Reiteration (Halliday & Hasan-1976:279)

According to Gutwinski (1976:80) repeating a certain lexical item in a text can help the reader to remember that item and associate it with another repetition of the same lexical item, which in turn creates cohesion. It is also cocsidered as a stylistic or idiosyncratic feature of a writer since it " ***reflects the different choices made by each author..and a difference in style''***. In this respect, Gutwinski (1976:144) adds that authors, for example Hemingway, display great dependency on reiteration.

Hatim & Mason (1990:199) use the term recurrence to express the repetition of lexical items and consider it as a phenomenon that create a cohesive effect. However, recurrence may be used with pro-forms i.e. substitution of the reiterated item by a pronoun. An evaluation on this point is presented in detail by Schnese (2001:14). She postulates that the distinction between reference and reiteration is that the former is a grammatical cohesion while the latter is a form of lexical cohesion. Reiteration is independent of reference but it can be accompanied by a form of reference (proforms) while maintaining its cohesive effect.

De Beagrand & Dressler (1981: 55-57) identify two types of reiteration: Complete lexical repetition which means the recurrence of the same lexical item or Partial lexical repetition which means the repetition of the root with a different word class. In other words, reiteration manifests itself in different ways and at different levels of the text. The first basic type of repetition involves complete recurrences, in which a particular textual feature repeats in its entirety. The second type involves partial recurrences, in which the second repetition of the same textual feature includes certain modifications to the first occurrence.(c.f., Simon Zupan, 2006:273). Consider the following example:

-Marlow: What, my good friend, if you gave us a glass of *punch.*
-Hardcastle: *Punch,* Sir?
-Marlow: Yes, *punch.*

According to Klaudy and Karoly (2000), the term repetition includes two concepts: one of cohesive relation, which occurs when words or phrases are repeated in exactly the same word order or almost the same; and the other concept is related to "the information content of the lexical unit", which occurs when reiteration is expressed using different words or phrases, i.e., they can be expressed using "a synonym, opposite, hyponym/ superordinate, metonym or unit instantially related to a previously mentioned lexical unit" (Klaudy and Karoly, 2000, p.146).

3-Reitration in Literary Texts:

Reitration in literature is a highly-valued stylistic device especially in fiction and poetry where it performs various literary functions. It is considered as a part and parcel of every gothic narrative, which presents itself both as a formal structural device and as a thematic effect. It is reiteration that attracts the readers because of their extraordinary visuality, and it is precisely reiteration that guarantees them repeated exposure to spectacular scenes. Reitration may serve as a musical, thematic or symbolic device. (Ben-Ari, 1998:2; Martin 1998, 75–6).

According to Hisham (2009) lexical repetition serves two major functions, namely textual and rhetorical. The textual function concerns the potential of reiteration for organizing the text and rendering it cohesive. Rhetorically, it has to do with the expressive meaning that a marked repetitive pattern evokes via a foregrounded, rhetorical image. However, it must be emphasized that the two functions occasionally shade into one another to the extent that it becomes almost impossible to determine which function is at work. As lexical repetition integrates various items into a cohesive network, it will necessarily entail the deployment of words which refer to closely related ideas or entities into repetitive patterns. Thus, the style of the author reveals the process of constructing the text, in which reiteration is bound to acquire some *"authorial, stylistic make-up"*. (Hisham, 2009:753-754).Consider the following example:

وكانت هذه الأصوات مختلفة أشد الأختلاف :أصوات النساء يختصمن و أصوات الرجال يتنادون في عنف ويتحدثون في رفق ,و أصوات الأثقال تحط وتعتل٫و صوت السقاء يتغنى ببيع الماء وصوت الحوذي يزجر حماره أو بغله فرسه ,وصوت العربة تئز عجلاتها أزا ,وربما شق هذا السحاب من الأصوات نهيق حمار أو صهيل حصان.

There was in fact a remarkable variety of *sounds*. *Voices* of women raised in dispute, {O} of men shouting in anger or peaceably talking together; the *noise* of loads being set down or picked up; the *song* of the water-carrier crying his wares; the *curse* of a carter to his horse or mule or donkey; the grating *sound* of cart-wheels; and from time to time this confused whirl of *sounds* was torn by the braying of a donkey or the whinnying of a horse. (Al-Ayyam, Taha Hussein 1943/1997: 106, translated by Wayment)

This passage is a picture of a street scene where the foregrounded paradigm is the vocabulary for أصوات i.e., *sounds* in its neutral sense. The lexical repetition of صوت or أصوات occurred eight times in this short passage to support the idea that rhetorical reiteration serves as a complex and multifaceted purpose that would relate a variety of things into one unity. (Hisham, 2009: 764)

With this regard, Buitkuvienė (2012: 110) considers lexical repetition as one of the richest stylistic features of texts with respect to stylistic effects and implications. Furthermore, lexical repetition may serve as a means to make a literary text more realistic to everyday situations.
Hasan Ghazala (2011:49-50) states that reiteration can occur by repeating the same word, phrase, or any grammatical or lexical structure a number of times in the same text. Or, the same word may be repeated in different grammatical forms, or variations, throughout. Reiteration is, perhaps, the most employed by writers and the most discussed feature of vocabulary in stylistic analysis.

4-Translating Reiteration:

Since each language has its own way of creating text cohesion, the translator needs to be aware that there are different devices in different languages for creating "texture" and that a text hangs together by virtue of the semantic and structural relationships that hold between text elements under normal circumstances, what is required is a reworking of methods of establishing links to suit the textual norms of the target language (Baker, 1992: 187)
Translation strategies as preservation (such as synonymy, substitution, paraphrase, nominalization, and pronominalization), addition, or announcing and finally omission may be distinguished for translating reiteration (Hatim & Mason,1991, Ben-Ari, 1998; Davies, 2003; al-Khafaji, 2006, Buitkuvienė, 2012: 110).

Davies (2003: 73) identifies the strategy of preservation as a method by which "a translator maintains the source text term in the translation" . In case of the translation of reiteration, the strategy of preservation may be considered as a method, which renders a precise reiteration of the original in the target text.
The strategy of synonymy is a method of rendering reiteration by a synonym. Similar to synonymy is the strategy of substitution, which can be described as a replacement of one word that was repeated in the source text by another word in the target text conveying the same meaning as in the source text.
Al-Khafaji also presents the strategy of paraphrase, which involves rendering of source text reiterations by a paraphrase translation in the target text. In addition, the linguist determines the strategy of nominalization and pronominalization, where the latter one is a technique of translation when a personal pronoun in the target text is replaced by the proper noun of its referent, whereas the former one is the opposite process (al-Khafaji, 2006, pp.46–56).
Ben-Ari introduces two strategies: avoiding or addition of reiteration when new reiterations are introduced due to some reasons, e.g. an attempt to compensate for reiterations that were omitted or with the aim to embelish the language of a literary text (Ben-Ari, 1998:77).
When the translator is unable to eliminate reiteration altogether, then he has to resort to the strategy of announcing the reiteration, i.e., the translator has to think about a different way of stating that reiteration still exists. The last strategy, which may be employed for translating reiteration, is omission or cancelling reiteration, to use Ben-Ari's term. It helps reduce the number of reiterations

in the target text (Ben- Ari, 1998: 72; Davies, 2003: 79). All these strategies are considered in this paper while analyzing the major tendencies in the translation of reiteration.

The analysed texts have been selected from Hemingway's ' The Sun Also Rises' and two of it's Arabic translation by ابراهيم جزيني and بديع حقي

4-1: **Retaining Reiteration**:

This is a case where the translator opts for retaining the ST cohesive devise,i.e., reiteration by a TT reiteration. This is done in different ways:

A Direct Reiteration:
Text No.1 (Ch.6,P.51):
-What`s the matter?
- ''No *money*. *Money* hasn`t come ''.

بديع حقي P.57
ـماذا جرى لك؟
ـصفرا"لم تصل **النقود**، من **المال**.

ابراهيم جزيني P.51
ـماذا يجري ؟ سألته.
ـ ليس هناك من **دراهم**، لم تصل **دراهمي** بعد.

In general, translation theorists consider reiteration as a motivated feature that should be retained in the TT: "*Reiteration of text items is always motivated. This form of passive intertextuality has to be considered by the translator in terms of its overall function within the text''*. (Hatim and Mason 1990: 124).Seeking for " *verbatim reiteration*" can mark the intended communicative effect. In this example, the two translators opt for direct reiteration of "*money''* into "دراهمي, دراهم " and " النقود, المال " respectively.

B Partial Reiteration:

Text No.2 (Ch.1, P.10):
*And he came out of *Princeton* with painful self-consciousness and flattened nose, and **was married** by the first girl who was nice to him. He *was married* five years, had three *children* .

بديع حقي: P.8
وخرج من برنستون بشعور مضني بواقع حالة كما خرج بأنف مفلطح. **وانساق الى الزواج** فبدء بأول فتاة كانت لطيفة معه. **وظل زوجا** "مدة خمس سنين ورزق ثلاث اولاد .

ابراهيم جزيني P.6
ترك الجامعة انفه مفلطح. **ثم تزوج** من اول فتاة التقى بها وشعر لديها بالحب والمعاملة الحسنة. **دام زواجه** خمسة اعوام ورزق ثلاث اطفال.

The two translators did not repeat the same finite verb phrase" was married", instead, they used some other lexical items falling in the same lexical chain but it is a clausal structure"ظل زوجا,"دام زواجه ."

C-: Paraphrasing:
De Beaugrand & Dressler (1981:58) define this strategy as " *the occurrence of content with a change of expression''*. The following example illustrates the case clearly:

Text No.3 (Ch.5, P.48):
He stood up from the table, his face *white* and stood there *white* and angry behind the little plates.

بديع حقيP.53

.خلف صحون اللمّج,"مغضبا**,مصفر الوجه** , "وظلّ قائما,"ونهض شاحبا,وترك الطاولة

ابراهيم جزينيP.48

."و غضبا "**لمدة يزداد أصفرارا** "ثم بقي واقفا ,وقد **أصفر** وجهه ,نهض من مقعده

The SL writer tended to repeat the same lexical item "*white*" for stylistic purposes. This strategy has been adopted in translating this text into Arabic. Yet, there has been different renderings. In the first rendering, the adjective "مصفر الوجه" is considered as a synonym of "شاحبا" and it is supposed to be equivalent to the SL lexical item "*white*" in the SL text. While the second translator avoids the reiteration of the same lexical item by the insertion of the clause " يزداد أصفراراً" as equivalent to the SL adjective "*white*". The items " أصفرار ,شاحب ,أصفر" constitute a lexical set belonging to the semantic field of color terms. However, due to the semantic mismatching of color terms between English and Arabic, the translator deconstruct this equation by shifting from "*white*" in English into "أصفر" in Arabic.

4-2: Addition of Reiteration:

Reiterations occur commonly in literary texts to create text emic value of the words in the text. For this function the translators sometimes tend to add reiterations to the TT, a procedure adopted to embellish the text. This is done in variation:

4-2-1: **Reiteration by Nominalization**:

Tex No.4 (Ch.7, P.36):

-Here is the post. And there was a **lady** here to see you .

-Did she leave a card?

-No. She was with a gentleman. It was **the one** who was here last night.

بديع حقي P.70:

ـهذا هو بريدك، لقد قدمت **سيدة** لتراك.

ـهل تركت بطاقتها؟

ـلا. كانت مع رجل، انها **السيدة نفسها** التي جاءت ليلة امس.

ابراهيم جزيني P.62

ـ"هذا هو بريدك ، كما انت **سيدة** لتراك ايضا."

ـالم تترك بطاقة بأسمها؟

ـلا. كانت برفقة شخص آخر ، انها **نفس السيدة** التي اتت الليلة الماضية.

This is a special case of cohesiveness in which "*the one*" has a double cohesive tie. On the one hand, it is treated as a substitute element referring anaphorically to "*lady*" in the preceding text. On the other hand, it is viewed as a synonym of the lexical item "*lady*". In translation, the ST double cohesiveness is not maintained. The Arabic realizations of the portion of the text is done through the omission of the substitution relation and the retention of the lexical cohesive one. The translators used the addition strategy of reiteration rather than synonymy by using the lexical item "السيدة" in both renderings.

Text No.5 (Ch.10, P.113):

I have never seen a man in civil life as *nervous* as Robertt Cohn-nor as eager. I was enjoying *it .*

P.126بديع حقي

انني لم أر ,عمري كله ,انساناً في مثل **عصبية** روبرت كون ونفاذ صبره .كانت **عصبيته** تسليني .

P.109ابراهيم جزيني

.كان **منظره** يسليني فعلاً.رجلاً يفوق **عصبية** وانزعاج كما رأيت الان روبرت كوهن ,المدنية طبعاً ,لم أر في حياتي

This is another special case of cohesive devices in which "*it*" refers anaphorically to the preceding text process as a whole, a case of what Halliday & Hasan called "extended reference" or De Beaugrand & Dressler 's " proforms". This personal pronoun has been rendered differently when translated into Arabic. Both translators use more specific lexical items " منظره" and " عصبيته" . This is a case of adding reiteration by **nominalization**.

Text No.6 (Ch.13, P.146):

-" Good morning ", he said." **Letter** for you. I stopped at the post and they gave it me with *mine.*

بديع حقي P.162

-صباح الخير.توجد **رسالة** موجهة إليك, لقد توقفت في مكتب البريد فسلمنيها مع **الرسائل الخاصة بي**.

ابراهيم جزيني P.143

-صباح الخير,قال: لك **رسالة** هناك,مع **رسائلي** ذهبت الى البريد وسلموني اياها.

There are cases when the possessive pronoun occurs as head, it is then elliptical and referential. According to Halliday & Hasan (1976:175), "*mine*" is a double cohesive tie since it presupposes a person by reference (my) and ellipsis of "*letter*". Both refer to the text anaphorically. "*Mine*" is translated as رسائلي" " and " الرسائل الخاصة بي". Once again, we realize the great tendency to add reiteration to the TT.

4-2-2: Reiteration by Lexical Couplets (or Doublets):

This is a case where two or more different lexical items are strung together to form one group sharing the same meaning. According to Hisham (2009: 759), this type refers to the recurrence of" lexical doublets" across the text that would achieve a cohesive function. A doublet is usually repeated twice and occasionally three times setting a pattern of lexical-doublet chain that interconnects various parts of the text. Given that it is a unit of two constitutive elements, the doublet could be seen as creating more than one tie, by dint of its elements, or what might be called a *compound* cohesive tie. In other words, the cohesive relation between two (or more) occurrences of a doublet may be described as two fold, i.e., involving two ties. The following examples illustrates our point: Consider the following example:

Text No.7 (Ch.2,P.22):

Brette was damned good looking. She wore *a slip-over jersey sweater* and *a tweed skirt,* and *her hair* was brushed back like a boy`s. She started *all that*.

بديع حقي P.30

وكانت بريت رفافة الحسن, وكانت ترتدي **كنزه من التريكو و تنورة مخططة**, وهي **تسريحة** وكان **شعرها** مرتداً الى الخلف
غلامية, فقد كانت تروج **هذه الموضة**.

ابراهيم جزيني P.27

كانت برت جميلة جداً,ترتدي **كنزة صوفية فخمة وتنورة من التويد**, وارسلته الى الوراء كخادمات المقاهي **أرخت شعرها**. كانت
هي التي تبتدع **هذه التقليعات**.

"*All that*" stands as a synonym of " *a slip-over jersey sweater and a tweed skirt, and her hair was brushed back like a boy's*". In other word, the item presupposed by this cohesive strategy is a complete compound clause. This is a case of a lexical couplet. The translators , however, make it more explicit by using "هذه التقليعات" and "هذه الموضة" respectively.

Text No.8 (Ch.10.P.109):

The first meal in Spain was always a shock with *the hors d'oeuvres, an egg course, two meat courses, vegetable, salad, and dessert and fruit.* You have to drink plenty of wine to get *it* down.

بديع حقي P.121

"ان الوجبة الاولى في اسبانيا تثير لدي دوما صدمة بما تحويه من **مقبلات وبيض وصنفين من اللحم والخضر والسلطة والحلواء**
من الخمر"**والفاكهة** وانه يتعين عليك لازلاق **هذا** كله ان تحتسي كثيرا.

ابراهيم جزيني P.68

"ان اول وجبة في اسبانيا تتخمني كثيرا يجب **حلوى وفاكهة** ، **سلطة** ، **خضار**, **صنفان من اللحم**, **البيض**, فهي تتألف من **المقبلات**
من النبيذ لتهضم كل **هذه الاطعمة** "ان تشرب كثيرا.

Another example of lexical couplet in which reiteration is expressed by using the pronominal reference "it" to refer back to more than one item in the preceding text, i.e. "*eggs, two meat courses, salad…etc*". The first translator used the demonstrative "هذا" to stand as equivalent to the SL pronominal reference, and to express this implicit strategy of cohesion. A more eligible realization of this cohesive relation is visualized by the second translator who used a more general item "هذه الأطعمة" to make the text more informative or explicit to the readership .

4-3: Omission of Reiteration:

Ben Ari (1998) stresses the argument of avoiding reiteration in translation and considers it as a part of a set of translation norms found to operate consciously or subconsciously on the translator. describe the various means used in translation for *avoiding reiterations*. Among these means the followings are worthy to note:

4-3-1: Cancelling the Reiteration:
Text No.9 (Ch.15.P.189):

The dancers were in a crowd, so you didn't see the intricate play of the feet. All you saw was the heads and shoulders going ***up and down***, ***up and down***.

بديع حقي P.210
وضمت الجموع زمر الراقصين ولم يعد في ميسورك ان ترى حركات ارجلهم المعقدة الرشيقة وكل ما كنت تستطيع ان تراه هو الرؤوس والاكتاف التي كانت لاتأتلي **ترتفع وتتطابق**.

ابراهيم جزيني P.184
يتطلعون الى الارض عندما يرقصوا "كانوا جميعا "وألف عدد من الشباب حلقة رقص وابتدأو يعزفون كانت خطواتهم معقدة جدا.

Lexical repetition is used for emphasis or exaggeration. It enhances the contents or the message of the literary work. In the above example, omission of the repetitive items " ***up and down''*** is adopted by the two translators. This led to demolishing the rhetorical building block of the ST and depriving the TT readership from access to both the message and content of the ST. Hence, translating reiteration should be approached with greater caution because it is always foregrounded, and its translation as reiteration is recommended. Omission of reiteration in translating literature could result in distortion of the author's intention.

4-3-2: **Announcing the Reiteration**:
Text No.10 (Ch.2, P.14):

-When he came back, he was quite changed. He was more enthusiastic about America than ever, he was not *so simple,* and he was not *so nice.*

بديع حقي P.13
وحين آب من هناك كان قد تغير كل التغير ، كما **"جدا "، ولطيفا"جدا** "فقد أضحى اكثر حماسة لأمريكا مما سبق، **ولم يعد بسيطا**.كان من قبل.

P.11 ابراهيم جزيني:
عندما يتحدث عن امريكا، ثم **انه لم يعد "جدا** "ولم يعد بروبرت الذي نعرفه، كان متحمسا "كما انه عندما رجع كان قد تبدل كثيرا بذلك الرجل السهل البسيط، **لقد خلا من كل وداعة**.

This is a case of comparative reference in which " *so''* is a qualitative one that expresses comparison. They both are considered as comparative adjectives since each one is followed by an adjective " *nice''.* There are cases in which the translator tends not to eliminate the reiteration altogether, and has to resort to an indirect way to express the reiteration. Here, apparently, since the reiteration of the question could not be cancelled or altered, the second translator felt the need to state that a reiteration exists. This is done, frequently enough, by adding the clause: " **لقد خلا من كل وداعة**"

5- Concluding Remarks:

The present paper focused on the phenomenon of reiterations as occurring in Hemingway's: " The Sun Also Rises" and its translations into Arabic. The investigation leads us to the following remarks:

1   The choice of the translator of the translation strategy is a controversial issue. Sometimes it is important to use a combination of different translation strategies in order to create an aesthetic target text and to achieve a similar effect on the target readership.

2   In contrast to Ben-Ari's argument of the universality of avoiding reiterations in translation, reiteration in literature is a highly evaluated stylistic device, which makes a literary text more natural and realistic to everyday situations. This is manifested in the wide range of preserving or adding reiterations in the texts analyzed in our study.

3   The strategies for translating reiteration highlighted the translators' tendency towards passing through three stages of translation   whereby he uses reiteration in the first stage, averts it in the second, and re-uses it in the third.

4   Translators' decision in maintaining, adding or omitting reiteration creats a redundant non-cohesive text full of contradictions, poor language and unnatural flow of ideas.

5   This, in turn, leads us to state that translating reiteration does not necessarily require verbatim translation. One must take into consideration that what is accepted or favored in a certain language might be not so in another.

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