

The Translation of Hyperbaton in T.S. Eliot's The Wasteland into Arabic

ترجمة التقديم والتأخير في قصيدة تي أس إليوت «الارض اليباب» الى العربية

Assistant teacher. Haitham Taher Al-Ameri

Al-Mustansiriya University/College of Arts/Department of Psychology

haithamalamerihm@gmail.com

م.م. هيثم طاهر محمد العامري

الجامعة المستنصرية / كلية الاداب / قسم علم النفس

Abstract

The translation of hyperbaton as a figure of speech in literature represents a problem for the translators who try to render such literary texts from English into Arabic. In this figure of speech, the writer uses inversion of the normal word order to create rhetorical effects. This paper tries to investigate the translation of this figure of speech from English into Arabic. It concentrates on certain types of hyperbaton specifically the manner of change excluding syntactic classification which can be covered in further researches. More precisely, it tackles the translation of hyperbaton in T.S. Eliot's The Wasteland into Arabic. Theoretically, it presents an account of the topic and then analyzes some renditions of the selected texts to find out whether the translators of this poem have been able to retain the function of hyperbaton or not and to show the methods and strategies adopted in translating. The study comes to the conclusion that this figure of speech should be translated by adopting a source language-oriented strategy to keep the aesthetic value of the text.

Key words: Hyperbaton, Translation, Wasteland, Translation strategies, Figures of speech.

تمثل ترجمة التقديم والتأخير بصفتها أسلوباً أدبياً مشكلة للمترجمين الذين يحاولون ترجمة هكذا نصوص أدبية من الإنكليزية إلى العربية، ففي أسلوب الكلام هذا يستعمل الكاتب قلب، وترتيب المفردات وتغيرها؛ لخلق تأثيرات بلاغية. إذ يحاول هذا البحث التحري عن ترجمة هذا الأسلوب من الإنكليزية إلى العربية، ويركز على أنواع محددة من التغيرات، مستبعدا التصنيف التركيبي الذي يمكن تناوله في بحوث مستقبلية، وللتحديد يتناول البحث ترجمة هذه التراكيب من قصيدة الشاعر تي أس إليوت «الأرض اليباب» إلى العربية، ومن الناحية النظرية يقدم البحث شرحاً للموضوع ثم يحلل عدداً من التراجم للنصوص المختارة لإيجاد فيما إذا نجح مترجمو هذه القصيدة في الإبقاء على وظيفة الأسلوب الكلامي أم لا؛ وكذلك لتوضيح الإستراتيجيات التي استعملها المترجمون لحل مشكلة ترجمة التقديم والتأخير؛ وقد استنتج الباحثون وجوب ترجمة هذا الأسلوب الأديب استعمال إستراتيجية تميل للغة المصدر للحفاظ على القيمة الجمالية للنص. كلمات مفتاحية: التقديم والتأخير، الترجمة، الأرض اليباب، استراتيجيات الترجمة، الصور البلاغية.

1. Concept of Hyperbaton

Hyperbaton is a reversal of the typical linguistic word arrange; it may extend from a single word which is moved from its regular position to a match of words altered or to indeed more extremes of syntactic displacing. So simply, it is the arranging of syntactic components in an irregular way (Nofal, 2011, p. 48). Hyperbaton can be characterized as a figure of speech in which words that actually have a place together are isolated from each other for emphasis of effect (Al-Abodi, 2013, p. 12).

Hyperbaton hinders the anticipated stream of a sentence. In English, for example, it is common for a sentence to have the essential word arrangement of "subject-verb-object", as in «Sam ate the apple». When the structure is modified as «*Sam the apple ate», which has "subject-direct object-verb" word order, the sentence draws more prominent consideration to itself. The word or state that is out of arrangement is particularly emphasized-in this case, «the apple». The point of the hyperbaton in this case could be to emphasize that Sam ate the apple, as contradicted to the orange (Daw, 2011, p. 1). Hyperbaton is one of those figures commonly utilized in poetry to produce a certain effect, interest or profundity in dialect, changing its normal position in a sentence. In verse, hyperbaton is commonly utilized to alter the verse metric, to induce the rhyme (Long, 2008, p. 2). Hyperbaton has been inferred from a Greek word which

means "transposition," and alludes to a reversal within the course of action of common words. It can be characterized as an explanatory device in which the scholars play with the typical positions of words, expressions, and clauses in position to make an unexpected arrangement of sentences, which still recommend a comparable meaning (Andrew & Laurence, 2006, p. 3).

Anastrophe is additionally seen as another term of hyperbaton in that it is also a reversal of the ordinary linguistic word arrangement; it may extend from a single word moved from its regular place to a match of words altered to give more extremes of syntactic relocation (Burton, 2011, p. 1).

2. Features of Hyperbaton

As a figure of disorder, the most important features of Hyperbaton are that words are not arranged in their usual order or changing the logical arrangement of the words in a sentence. Also, it is extremely used as inflected language to emphasize a certain effect. The use of Hyperbaton produces an attraction within the reader and centers on words to highlight the internal portion of a message. In verse, it is used to change the measurements of verses. So, it is generally an intentional modification of the syntactic arrangement of a sentence (Dupriez & Halsall, 1991, p. 170).

3. Types of Hyperbaton

Hyperbaton has been classified in terms of manner of change and in terms of structure. In terms of the way elements are changed, scholars have given different types for hyperbaton. However, seven types of hyperbaton can be noticed: Hysteron proteron, Hypallage, Synchysis, Anastrophe, Tmesis, Parenthesis, and Hysterology (Harris, 1997, p. 14). The meanings and the differences among these types are given in Table (1).

Type of Hyperbaton	Meaning	Example	Normally
Hysteron proteron	latter before (out of logical order)	<u>shoes</u> and <u>socks</u>	socks and shoes

Tmesis	word is interspersed between two elements of another compound word	Elegant <u>you talk</u> mind	You talk elegantly
Hypallage	Exchanging(transposition of the natural relationship between two elements in a proposition)	<u>rainy marching</u> in <u>painful field</u>	with painful marching in the rainy field
Synchysis	confused word order	<u>Abraham</u> <u>GeorgeLincoln</u> <u>Washington</u>	Abraham Lincoln George Washington
Anaſtrophe	the normal word order of the subject, the verb, and the object is changed(transposition of two words in a sentence)	<u>“Excited</u> the children were when Santa entered the room.”	“The children were excited when Santa entered the room.”
Parenthesis	“a word, phrase, or whole sentence inserted as an aside in the middle of another sentence”	“Every time I try to think of good rhetorical example, I rack my brains but.. <u>you guessed</u> .. nothing happens”	“Every time I try to think of good rhetorical example, I rack my brains but nothing happens”
Hysterology	placing the first words at the end and the final ones at the beginning	Let’s die and fall <u>in the middle of the weapons!</u>	In the midst of arms let us die and fall

Table (1) Meanings and differences amongtypes of hyperbaton in terms ofmanner of change

Syntactically speaking, four types of Hyperbaton have been proposed as shown in Table (2).

Type	Definition	Example	
	"nouns can be overstep their normal position and appear elsewhere"	<u>Arms and the man</u> I sing. (Virgil)	I sing Arms and the man
Adjective phrase hyperbaton	"the head and its sister noun phrase constituent exhaust the adjective phrase"	Noun Phrase Hyperbaton	I was alone in my life
Verb Phrase Hyperbaton	"The head can provide example of the verb phrase hyperbaton"	Many <u>who are first</u> will be last	Many will be last who are first
Prepositional Phrase Hyperbaton	"wrapping a noun phrase around its prepositional head"	"This is the sort of English <u>up with which</u> I will not put"	"This is the sort of English I will not put up with which"

Table (2) Meanings and differences among types of hyperbaton in terms of structure

4. Functions of Hyperbaton

Basically, this figure of speech is used in poetry for three reasons. The first is to emphasize a particular word within the sentence. For example, in Measure for Measure (By William Shakespeare)

"Some rise by sin, and some by virtue fall ..."

Here, Shakespeare uses an unexpected word order, which is "some by virtue fall," instead of "some fall by virtue." This disordering of words helps in emphasizing the phrase "virtue fall."

The second is to convey an emotional state for a certain part in the poem, as in Mid-Summer Night Dream (By William Shakespeare)

I see a voice. Now will I to the chink,

To spy and I can hear my Thisby's face.

The last function is to fulfill the demand of poetic meter (Markovic, 2006, p. 131). In rhyming and metered poems, hyperbaton is employed to fit a sentence into the structure

of a poem properly. As in "Anyone Lived in a Pretty How Town" (By E. E. Cummings)
 "anyone lived in a pretty how town
 (with up so floating many bells down)
 spring summer autumn winter
 he sang his didn't he danced his did

5. Translation of Poetry

Poetry is defined as the art of employing words in such a manner as to produce an illusion on the senses. The translator of poetry should be very faithful to the poet and, at the same time, to reproduce a TL version that conforms to the T.L. stylistic considerations. He should pay attention to the whole structure of the poem. Formal features are of great importance in poetry. The poet chooses his words carefully considering their sounds and their significations. In a poem, words refer not only to their plain meanings but also to additional connotations. (Lefevre, 1975, p. 20)

In general, it can be said that Hyperbaton is used as a stylistic device when the writer uses a conversion of a sentence by separating two terms. This separation is done by inserting some additional words leading to a deviation from the norms.

There are different Strategies for translating poetry. These strategies include: Phonemic Translation (in which the translator reproduces the same source language (henceforth SL) sounds in the target language (henceforth TL) version). Literal Translation (in which the translator reproduces the SL word -order in the TL version). Metrical Translation (in which the translator keeps the original S.L. meter). The translation of poetry into prose in which the translator renders poetry into prose. Another strategy is the rhymed translation approach. There is also the blank verse translation method in which there is a higher degree of accuracy with some structural restrictions. Finally, there is the interpretation approach in which the translator retains the substance of the original poem (content). In fact, the difficulty of translating poetry is that the translator will concentrate on one aspect at the expense of the other. (form, content, sound effects) (Ilyas, 1989, p. 42).

5.1. Translation of Hyperbaton

The translation of literary texts in general and poetic ones in particular is a very difficult task even for professional translators. This difficulty comes from the kind of language used in such texts. Another reason for the difficulty of translating poetry is the importance of form besides meaning in such texts. The translator also faces the problem of keeping the aesthetic value of these texts. This value is a summation of handling the figurative language of the poem including different figures of speech. One of these figures is Hyperbaton. The poet usually uses the language in a way that serves his goal. This usage includes the alteration of the usual order of words for different functions including the emphasis of a certain word or for the sake of achieving meter or even for adding some emotional load in a certain part of the sentence. To solve problems of translation, there are different procedures proposed by different scholars of translation. However, these procedures fall into two main orientations. The first is the SL one in which the translator observes the writers' ideas and the SL norms with different degrees of flexibility. Beside many other terms, such an approach has been introduced under different terminologies such as semantic approach according to Newmark (1981) or Formal equivalence according to Nida (1964) or overt translation according to House (1997). This paper tries to shed the light on the ability of the translator to deal with this figure of speech as a syntactic problem in terms of keeping the functions intended by each case. Practically, five Arabic translations of some examples of Hyperbaton used in "The Waste Land" will be analyzed to find whether the translators were able to deal with this figure of speech or not in terms of achieving the function in a way that serves realizing the total aesthetic value of the text. Another goal of this paper is to show the methods and strategies adopted by different translators to solve the problem of translating Hyperbaton.

6. T.S. Eliot's The Wasteland

This poem was first published in 1922 in the magazine, *The Criterion*. It is written by T. S. Eliot who is a popular poet of the twentieth century. It was originally written to show the post-war effects and the prevalent materialistic culture of that time as a mixture of cultural and traditional texts. Since then, it has become very famous across the world for its universal charm and factual demonstration of materialism. The poem reveals Eliot's

sorrow over the adoption of the greedy false view toward life and the loss of cultural heritage. According to Eliot, the modern world has lost the right spirit of culture or traditions. The poem states solutions through mixing spiritual and religious values of the West and the East.

The poem includes the opinions of the poet and his hatred at the loss of spirituality humanity, and morality in the contemporary world. It reveals that the people of the modern world are just similar to a body with no soul. They are so greedy that they do not have time to consider the things they have lost.

This work has been viewed as a mark for the establishment of modern poetry. The reason for that is the absence of a certain structure of rhyme scheme. Also, the vagueness and the different points of view presented in the poem. It lacks many features of the usual structure of poem, however, the deep meanings it has on life makes it one of the best poems with new presentation. Apparently, the poem seems fragmented yet after a few readings, the reader may notice that it is cohesive despite the foreign words used in the poem.

7. Procedures and Data collection

The methodology of the research includes investigating the concept of Hyperbaton, its types and functions. It concentrates on certain types of hyperbaton excluding the syntactic classification which can be covered in further researches. A section on the poem is also given to shed the light on the features of this work. Then, practically, five Arabic authenticated translations of the selected sample of analysis have been taken for analysis. The analysis has been formulated in a table that shows the type of Hyperbaton and its function then the renditions with the clarification of whether the function of each case has been realized in the translation or not. Appropriateness of the rendition depends on achieving the function of hyperbaton. To achieve the same aesthetic function, the translator has to keep the indirectness and deviation of the original text. This means that he has to keep the same form of the original text without explicating the meaning simply because such an explication would deprive the reader from his right to interpret the text by himself. Three basic functions have been recognized in the examples, when the function is appropriately given, that is no explication is used, a plus sign (+) is in-

dedicated whereas when the translator fails to realize the function in his rendition, that is he used clarification or explication of meaning, a minus sign (-) is given as shown the following tables of analysis. For easy reference, the five translators will be numbered as follows:

Translator	Number
محمد عبد الحي	(1)
احمد مصطفى السيد	(2)
أياد نصار	(3)
عبد الواحد لؤلؤة	(4)
عبد الهادي السائح	(5)

7.1 Data Analysis

SL Text	Hyperbaton	Type	Function	
“Winter kept us warm, covering Earth in forgetful snow , feeding A little life with dried tubers....”		Hypallage	convey an emotional state	
Translator	TL text		Function	Appropriateness
(1)	«الشتاء أبقانا دافئين مدثرا الأرض بجليد النسيان مطعما الدرنات الجافة للحياة الجديدة» (عبد الحي، ٢٠٠٨، صفحة ٢)	بجليد النسيان	-	-
(2)	«أحاطنا الشتاء بمعطف الدفء وافترش الأرض بجليد النسيان وأطعم الحياة القصيرة درنات جافة» (راغب، ٢٠١١، صفحة ٥١)	بجليد النسيان	-	-

(3)	«الشتاء دقّانا يغطي الأرض بثلج نساء ، يغذي حياة ضئيلة بدرنات يابسة.» (نصار، ١٩٩٥)	بثلج نساء	+	+
(4)	«الشتاء دقّانا، يُغطي الأرض بثلج نساء ، يغذي حياة ضئيلة بدرنات يابسة.» (لؤلؤة، ١٩٩٥، صفحة ٣٦)	بثلج نساء	+	+
(5)	«أبقانا الشتاء دافنين، غطي الأديم بثلج النسيان ، غذى شينا من حياة ببعض الجذوع اليابسة...» (السانح، ٢٠٠٩، صفحة ١)	بجليد النسيان	-	-

7.2 Discussion:

In this use of hyperbaton, the writer uses Hypallage in “forgetful snow”. The change here is in the logical flow of speech in that the concept of “forgetting” is an attribute of animate things and here it is given as an adjective for snow which is inanimate. The writer here wants to deliver a certain emotional state. In order to keep this function, the same attribution should be kept in the target language. This means that the word “forgetful” which is used as an adjective in the source language should be kept as an adjective in the target language. The translator has to use a source language-oriented approach of translation in which he has to respect as much as possible the selection of the same lexical items used by the original writer. To do so, according to Newmark, he must use a semantic method of translation as much as possible. Or, let's say a formal equivalent according to Nida. This approach has been adopted by two translators, namely ((3) and (4)) who used (بثلج نساء) to appropriately render the hyperbaton and consequently to keep the aesthetic value of the text. On the other hand, the three other translators ((1), (2) and (5)) all used (بجليد النسيان) which differs in its emotional state in that (النسيان) has not been used as an attribute for (الثلج) and hence the aesthetic value will be lost.

SL Text	Hyperbaton	Type	Function	
---------	------------	------	----------	--

You can-" not say, or guess, for you know only A heap of broken images, where the "sun beats	for you know only	Anastrophe	fulfilling the demand of poetic meter	
Translator	TL text		Function	Appropriateness
(1)	«أنت لا تملك الجواب.. ولا تستطيع أن تخمنه فما في عقلك غير كومة من المشاهد المشتتة» (عبدالحى، ٢٠٠٨، صفحة ٢)	فما في عقلك غير	-	-
(2)	«أيها العاجز عن الكلام ، أو التخمين ، أنت لا تعرف سوى كومة من الخيالات المشوشة» (راغب، ٢٠١١، صفحة ٥٢)	أنت لا تعرف سوى	-	-
(3)	«أنت لا تقدر أن تقول أو تحزر ، لأنك لا تعرف غير كومة من مكسر الاصنام» (نصار، ١٩٩٥)	لأنك لا تعرف غير	-	-
(4)	«أنت لا تقدر أن تقول أو تحزر ، لأنك لا تعرف غير كومة من مكسر الاصنام» (لولوة، ١٩٩٥، صفحة ٣٧)	لأنك لا تعرف غير	-	-
(5)	«لا تستطيع أن تجيب أو تخمن فأنت لا تعرف سوى كومة من الصور المحطمة» (السائح، ٢٠٠٩، صفحة ١)	فأنت لا تعرف سوى	-	-

7.3. Discussion

The writer here uses another kind of Hyperbaton in which he changed the structure

from "You cannot say, or guess, for only you know." To "You cannot say, or guess, for you know only". This change is done for the purpose of fulfilling the demand of poetic meter. Yet, it is noted that all of the translators have not considered the function of this figure of speech in this case despite the fact that they have mostly produced the nearest equivalence for the expression yet the function of serving the poetic meter has not been clear in any of their renditions. This can be justified in the fact that all of the translators tend to use an SL oriented strategy of translation by keeping the same selection of lexical items. The alteration of the position of the adverb "only" has not been considered by all of the translators. This is due to the fact that this adverb can be used in more than one place and all translators have thought that this is a normal use of this adverb.

	Function	Type	Hyperbaton	SL Text
	to convey an emotional state	Synchysis	,the cricket no relief	And the" dead tree gives no shelter, <u>the cricket no relief</u>
Appropriateness	Function		TL text	Translator
-	-	صرصر الليل لا يمنح راحة	«و الشجرة الميتة لا تمنح مأوى و <u>صرصر الليل لا يمنح راحة</u> » (عبدالحى، ٢٠٠٨، صفحة ٣)	(1)
-	-	و صرصر الليل يبدد الارتياح	«والشجرة الميتة لا تفىءظلا ، و <u>صرصر الليل يبدد الارتياح</u> » (راغب، ٢٠١١، صفحة ٥٢)	(2)
+	+	ولا الجندب راحة	«والشجرة الميتة لا تعطي حماية، <u>ولا الجندب راحة</u> » (نصار، ١٩٩٥)	(3)
+	+	ولا الجندب راحة	«والشجرة الميتة لا تعطي حماية، <u>ولا الجندب راحة</u> » (لؤلؤة، ١٩٩٥، صفحة ٣٧)	(4)

(5)	«ولا تمنح الشجرة الميتة ملجأ لا صوت الجندب راحة» (السائح، ٢٠٠٩، صفحة ١)	لا صوت الجندب راحة	-	-
-----	---	-----------------------	---	---

7.4. Discussion:

In this example, the writer has used Synthesis as one type of Hyperbaton in which there is a confused word order because of the omission of the verb in the related sentence: "the cricket no relief". this omission is an intended one that should not have been explicated by the translators as given by (1) who added يمنح in a way that explicates the meaning for the reader which is not preferred in translating literary texts taking into consideration that such texts should be kept with their hidden meanings for the reader to think about that and to find what the original writer wants to say. The aesthetic function of the text will be lost when the translator explicates the text or removes the deviation and indirectness of the text. By doing so the hyperbaton will be lost and its function will disappear. This is also noted in the translation of (2) who added يبدد and (5) who added صوت. On the other hand, both of (3) and (4) have successfully rendered the same function in their rendition راحة ولا الجندب راحة and kept the same omission by using an SL oriented strategy in which no verb is given.

	Function	Type	Hyperbaton	SL Text
	to convey an emotional state	Anastrophe	no sound of water	And the dry stone no " <u>sound of water</u> "
Appropriateness	Function		TL text	Translator
-	-	لا تلقى أثراً لمياه	«وعلى الصخر الجاف لا تلقى أثراً لمياه» (عبدالحى، ٢٠٠٨، صفحة ٣)	(1)
-	-	لا يوحى بمجرد خريز للمياه	والحجر الأصم لا يوحى بمجرد خريز للمياه (راغب، ٢٠١١، صفحة ٥٢)	(2)
+	+	صوت ماء	ولا الحجر اليابس صوت ماء (نصار، ١٩٩٥)	(3)

+	+	صوت ماء	ولا الحجر اليابس صوت ماء (لؤلؤة، ١٩٩٥، صفحة ٣٧)	(4)
+	+	خريز ماء	ولا الصخر اليبس خريز ماء (السائح، ٢٠٠٩، صفحة ٢)	(5)

7.5.Discussion

It is noted here that three translators have appropriately rendered hyperbaton by keeping the same meaning and function of the SL text despite the fact that two of them (3) and (4) have used an SL oriented strategy by giving the same selection of the SL lexical items صوت ماء while (5) opted for a TL one by using خريز ماء. However, all of them have produced the intended function. On the other hand, both of (1) and (2) have failed to produce an appropriate rendition because they have explicated the text by adding some undesired clarification that deprives the reader his right to interpret the text. The meaning and the function of hyperbaton is lost in their rendition simply because they added more information than given by the original writer and this affects the aesthetic function of the text.

Endnotes

8 Conclusion

The analysis of the translation of the selected cases of hyperbaton shows the following: Translators differ in the way they tackle this figure of speech. For example, it is found that (1) and (2) adopt a rather TL oriented translation strategy in which they tend to change the message of the SL text by adding some clarifications to the text. This method of translation is not appropriate in rendering such texts simply because the function of the figure of speech is lost. To a less degree (5) has no fixed strategy in dealing with this figure of speech in that he sometimes uses SL strategy and sometimes he uses TL ones. On the other hand, it is noted that both of (3) and (4) have been successful in using a rather SL oriented strategy in which they tried to keep the same message of the SL and consequently they have kept the same function of the SL text by using the same selection of SL lexical words in a way that gives the reader the chance to analyze the text by himself to enjoy the figurative language of the text.

The translators have kept the implied information as they are in the text and no clarifications have been given therefore the intended deviation and indirectness of the text have been kept which in turn keeps the aesthetic function of the text.

It is concluded that hyperbaton should be rendered by adopting SL translation strategy that keeps the indirectness and deviation of the original text.

References

1. Al-Abodi, I. (2013). A Study of Discontinuous Hyperbaton. Hyperbaton with Reference to Some Biblical Verses. University of Al-Qadisiya - College of Education.
2. Andrew, M., & Laurence, D. (2006). Latin Word Order: Structured Meaning and Information. Oxford: Oxford University Press.
3. Burton, G. (2011). Anastrophe. Brigham: Brigham Young University.
4. Daw, E. (2011). What is Hyperbaton? New York: Conjecture Corporation.
5. Dupriez, B., & Halsall, A. (1991). A Dictionary of Literary Devices. Toronto: University of Toronto Press.
6. Harris, R. (1997). A Glossary of Literary Terms. Southern California: Vanguard University.
7. Ilyas, A. (1989). Theories of translation: theoretical issues and practical implications for students of translation. Mosul: University of Mosul.
8. Lefevere, A. (1975). Translating poetry: seven strategies and a blueprint. Amsterdam: Van Gorcum.
9. Long, W. (2008). Hyperbaton and Anastrophe. Cambridge. Cambridge University Press.
10. Markovic, D. (2006). Hyperbaton in the Greek Literary Sentence. In Greek, Roman, and Byzantine Studies 46 (2006) 127-146.
11. Nofal, K. H. (2011, September). Syntactic Aspects of Poetry: A Pragmatic Perspective. International Journal of Business and Social Science(16).
١٢. اياد نصار. (١٩٩٥). الأرض اليباب. تم الاسترداد من <http://baytalkitab.weebly.com/15751604157115851590-157516041610157615751576.html>
١٣. عبدالهادي السائح. (٢٠٠٩). الأرض الخراب - الجزء الأول، شعر: ت.س إليوت. تم الاسترداد من <https://www.diwanalarab.com>
١٤. عبدالواحد لؤلؤة. (١٩٩٥). الأرض اليباب (المجلد الثالثة). بيروت: المؤسسة العربية للدراسات والنشر.
١٥. محمد عبدالحى. (٢٠٠٨). الأرض الخراب. تم الاسترداد من <http://abdelhay-eliot.blogspot.com/2008/06/18.html>
١٦. نبيل راغب. (٢٠١١). أرض الضياع. القاهرة: المركز القومي للترجمة.