Persian Translations of English Rhythmic Poems in the Cyberspace: A Textual Analysis

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Abstract

With the importance of the internet on the rise, there is a much more varied range of ways to publish translations; many translators now use the internet as a platform for publishing their translations. This article addresses the textual features of Persian cyberspace translations compared to non-cyberspace translations of English rhythmic poems. The comparison between the two was made using the textual level of Dastjerdi's (2008) model. The poems analyzed were English rhythmic poems that have been translated into Persian. They are lyric poems with rhythm, tone, and rhyme. A total of 28 lyric poems of different kinds including dramatic monologue, ballad, quatrain, villanelle, ode, sonnet, and elegy were analyzed. There were 128 stanzas, couplets, tercets, quatrains, and sestets. The proportion of preserved and unpreserved items was investigated and it was revealed that cyberspace translations are relatively at the same level as non-cyberspace translations in terms of preserving the literary features of the original poems, proving to be just as reliable.

Keywords: Rhythmic poems, cyberspace literature, poetry, cyberspace translations, lyric, tone

1- Introduction

The extended use of the internet has lead people and specifically translators to use the internet more than they did before. Translators use cyberspace to find the information they need. Some poem types are more popular than others, such as sonnets, and they have attracted a lot of attention among Persian translators. Translation of poetry is important because it helps people to know other countries' histories and cultures. The closer the translation is to the source text, the more accurately it will reflect the source culture and literature. Cyberspace translations are translations that are published on the internet by mostly non-professional translators. There are many blogs on the internet that belong to translators who are less known to the public, whereas published translations are mostly done by more renowned translators and masters of the art. An important difference between conventionally-published translations and cyberspace translations is that the former are judged by certain authorities: masters of the task, reviewers, and heads of the publishing institutes and the like of that. Therefore, they have to go through many stages to qualify for publication. On the contrary, cyberspace translations do not need to pass any of these tests. As a result, it might be assumed that they are not valid enough and that they do not deserve attention. The present research was aimed at investigating the textual features and characteristics of the cyberspace translations compared to non-cyberspace translations of English rhythmic poems into Persian. Given that there is not an extensive literature on the subject, cyberspace translations in particular, it is hoped that the findings of this paper will help the literature by providing some insights into cyberspace translations and their features.

1. Background of the Study

Translation of poetry has faced a lot of issues for many years. Different aspects of it have always been the center of focus in translation studies. As Venuti (2011, p. 127) stated, "today poetry may well be the least translated literary genre, no matter where the translating literature ranks in the global hierarchy of symbolic capital that is so unevenly distributed among national literary traditions".

Poetry translation has many aspects, one of which is the process of its publication. The traditional medium has been publishing it through books, manuscripts, journals, etc. But with the growth of the internet and its widespread use, ways of publishing translations have also changed and translators have started to use the internet as a platform for publishing their translations. Cyberspace provides a convenient and accessible platform through blogs and websites where people do not have to go through the stages that are needed for publishing books and they can easily share what they have accomplished.

The term "cyber literature" came into existence with the rise of the internet age and changed the world's insights and habits (Rahman, 2017, p. 156). There have been many models proposed for reading digital literature. These models are the ones that are based on the audience experience (Siemens & Schreibman, 2013, p. 164). They have influenced the different experiences of the internet. Publishing literature on the internet may have certain advantages since the reader can explore different views and interpretations about a specific text. It is also quite easily accompanied by pictures, GIFs, videos, etc. leading to an ever-increasing multimodality of the literary text.

Cyberspace poetry translation is one type of cyberspace literature and it is quite widespread through the internet. Thanks to the internet now we can access the poems that were written centuries ago, in different languages and genres. But since not all languages are known to all people, they need to use translations so that they can read the poems originally written in other languages. Therefore, translation is an important part of poetry in cyberspace and deserves due attention.

In general, according to Viires (2005), cyberspace literature is divided into three categories that are: all the literary texts that are available on the internet, the non-professional literary texts, and hypertexts literature and cyber-texts. The translated poems on the internet are also different. Some poems are translated by professional translators and some by non-professionals.

Usually, the purpose of the non-professional translations is to publish something on a personal page for entertainment, publicity and other similar reasons. But the professional ones are usually with the purpose of education and pedagogy so that the students and the people who are interested in the technical aspects of poetry translation can use them.

Cyberspace can also play an important role in helping the rising translators: keen, young translators can use the cyberspace as an invaluable source of inspiration as well as learning. They can study other translations, learn about the rules, norms, and conventions of the profession and try to become part of the community by mastering the necessary skillset.

2. Research Question

It was the intension of the present research to answer the following question:

What are the textual characteristics of cyberspace Persian translations of English rhythmic poems in comparison with non-cyberspace Persian translations?

3. Corpus of the Study

The corpus that was compiled for this study comprises 28 English rhythmic poems that have been translated into Persian in cyberspace and there is also a printed translation of them. These poems are from different centuries and different categories of lyric poetry. The translations on the internet are from different blogs and websites. The printed translations, on the other hand, are from three published books. Below is the list of the published books as well as the addresses of the weblogs and websites used.

- The printed translations are from the following books:
  1. Farahbakhsh, A. (2015). Perrine's Literature: Structure, Sound, and Sense. Tehran: Rahnama Press.
  2. Moghadam, B. (2015) Shakespeare's Sonnets. Tehran: Naghsh o Negar Press.
  3. Tabibzade, O. (2018). Shakespear's Sonnets. Tehran: Niloufar Press.

- The cyber translations are from the following websites and weblogs:
  1. khazaie.blogfa.com
  2. blog.malltina.com
  3. alializadeh2011.blogfa.com
  4. saeed-zr.blogfa.com
  5. translation.persianblog.ir
  6. literature1387mjdkh.blogfa.com
  7. alitoon.persianblog.ir
  8. newinterpreter.blogfa.com
  9. poursamani.blogfa.com
  10. father87.blogfa.com
  11. sinarium.com
  12. lexicon.blogfa.com
  13. mesternimo.blogfa.com
  14. newinterpreter.blogfa.com
  15. kamranaalian.blogfa.com
  16. sherlakh.blogfa.com
  17. hajimohammadib.blogfa.com
  18. aminzabih.blogfa.com
  19. rezahakimian.blogfa.com
  20. faribatt.blog.ir
  21. cholalia.ir
  22. tarjomedastan.blog.ir

These poems are of different types of lyric poetry: dramatic monologue, ballad, quatrain, villanelle, ode, sonnet, and elegy. There is one category among these which is titled "lyrics". Some of the poems that are in this category are short poems and some of them have different rhyming patterns that are not the same as general categories that exist in lyric poetry. These poems are generally categorized as lyrics but they do not belong to a specific category.

4. Methodology

The poems were analyzed using the textual level of Dastjerdi's (2008) tentative model which consists of the following items:

1. **Form**, which is the look of the text and comprises rhythm & rhyme, stanzas, structural patterns, punctuations, kind: sonnet, song, etc.

2. **Sound**, which is the music of the text and comprises alliteration, stress patterns, rhythm & rhyme, fast or slow.

3. **Words**, which are the lexis of the text and comprise simple or complex, given or new, concrete or abstract, meaning suggestions.

4. **Images**, which are the figure of the text and comprise connotations, similes, metaphors, other tropes.

5. **Tone**, which is the aura of the text and comprises light or serious, elegiac or panegyric, lyrical or admonitory, ironic, straightforward, etc.

6. **Content**, which is the message of the text and comprises realistic, mythical, time/ place, descriptive, etc.

The extra-textual level of this model was not used for the analysis since it fell outside the scope of the present research: the aim of this article was to analyze the textual characteristics of the poems and their translations.

The poems that were analyzed in this study are categorized according to their category in lyric poetry. Also, only one printed translation and one cyberspace translation were selected for each poem, so that the results will lend themselves better for an accurate comparison.

The analysis was done by evaluating if a specific item is preserved or not preserved, and it was done for each section of each poem. These sections are stanzas, couplets, tercets, quatrains, sestets, etc. Prior to the main analysis, a pilot study with four poems was carried out revealing that some parts are preserved for all poems and do not change in the analysis. There are only certain sections that vary in terms of being preserved or not preserved. These sections are "the form", "the sound", and "the words". Thus, the analysis was conducted to find out in how many translations the items have been preserved and in how many of them the items have not been preserved. Finally, the results pertaining to the two different types of translation were compared.

5. Data Analysis

The analysis is presented according to the category of the poems. The printed translations and cyberspace translations were compared and contrasted with the original poems to find out the degree of (non-)correspondence.

6.1. Dramatic Monologue

Dramatic poetry (dramatic monologue) is a kind of impersonation that the poet does of someone else and then gives an imaginative presentation of the other's point of view (Boulton, 2013, p. 110). It consists of four lines on each part and the second and fourth lines rhyme. The poem that was analyzed in this section is "The Man He Killed by Thomas Hardy (1902)".

6.1.1. The Man He Killed by Thomas Hardy (1902)

The table for analysis of the printed translation and cyberspace translation of the first quatrain is presented in the following as a sample for the analysis of the poems and their translations. The analysis for the rest of the poems is the same.

Table 1. Printed Translation by Alireza Farahbakhsh

First Quatrain		Original Text	Translation	Result
Form	Rhyme	End Rhyme	Non	Not Preserved
	Stanzas	٤ lines	٤ lines	Preserved
	Structural Pattern	Present Continuous	Present Continuous	Preserved
	Punctuations	Exclamation mark.	Exclamation mark.	Preserved
	Kind: sonnet, song, etc.	Dramatic Monologue	Dramatic Monologue	Preserved
Sound	Alliteration	nipperkinn, inn; met, wet	مهمان‌سرایی، قدیمی	Preserved
	Stress Patterns	Non	Non	Preserved
	Rhythm & Rhyme	Rhythmic	Rhythmic	Preserved
	Fast or Slow	Slow	Slow	Preserved
Words	Simple or Complex	Complex	Simple	Not Preserved
	Given or New (familiar, unfamiliar)	New (unfamiliar)	Given (familiar)	Not Preserved
	Concrete or Abstract	Concrete	Concrete	Preserved
	Meaning Suggestions	For "nipperkin"	Non	Not Preserved

Table 2. Cyberspace Translation by Sohrab Asa

First Quatrain		Original Text	Translation	Result
Form	Rhyme	End Rhyme	End rhyme	Preserved
	Stanzas	٤ lines	٤ lines	Preserved
	Structural Pattern	Present Continuous	Past tense	Not Preserved
	Punctuations	Exclamation mark.	Non	Not Preserved
	Kind: sonnet, song, etc.	Dramatic Monologue	Dramatic Monologue	Preserved
Sound	Alliteration	nipperkinn, inn; met, wet	نمی، همنمی	Preserved
	Stress Patterns	Non	Non	Preserved
	Rhythm & Rhyme	Rhythmic	Rhythmic	Preserved
	Fast or Slow	Slow	Slow	Preserved
Words	Simple or Complex	Complex	Simple	Not Preserved
	Given or New (familiar, unfamiliar)	New (unfamiliar)	Given (familiar)	Not Preserved
	Concrete or Abstract	Concrete	Concrete	Preserved
	Meaning Suggestions	For "nipperkin"	Non	Not Preserved

The original quatrain is as follow:

Had he and I but met

By some old ancient inn,

We should have sat us down to wet

Right many a nipperkin!˚   half-pint cup

The end rhymes in this quatrain are: met, wet; inn, nipperkin. In the Printed translation the end rhyme is not preserved:

اگر می‌دیدیم من و او همدیگر را

در مهمان‌سرایی قدیمی و کهن،

می‌نشستیم در کنار هم و

چه بس پیاله که تَر نمی‌کردیم!

As it can be observed the ending words do not rhyme and they are all different words with different sounds. Alliteration in this translation which is the sounds that are repeated in the words is "یی" sound in "مهمان‌سرایی" and "قدیمی". In the original poem "et" and "in" sounds are repeated at the end of the ending words. In the cyberspace translation the end rhymes and alliteration are preserved:

در یکی میخانه گر می‌دیدمش

می‌نشاندم در کنار خود دمی

تا گلویی تر کنیم از جام می

من ندیم و او مرا چون همدمی

The end rhyme in this translation is between the words "دمی" and "همدمی" and also the "می" sound is repeated in both of them and therefore there is alliteration in this translation.

Also in both translations, the type of words has changed and both of them have changed the complex word in the original poem that needed meaning suggestion into a simple word that does not need any explanations. The punctuation and structural pattern which includes verb tenses are not preserved in the second translation. In printed translation, four items are not preserved and in cyberspace translation, five items are not preserved.

In these two translations for this poem both of them tried to be close to the original. The printed translation preserved punctuations and the overall form of the poem. The cyberspace translation also tried to be close to the original poem and there were not many parts that did not preserve the items from the original poem. From the explanations provided above, out of five quatrains, three quatrains had better results in cyberspace translation and therefore it is closer to the original poem.

The analysis for the rest of the poems and their translations was carried out in the same manner as above. To save time and space, only the final results of the analysis for each poem and its translations are presented.

6.2. Ballad

Ballad is a form of narrative poem that is written in the form of lyric and it tells a story that has existed (Hurley & O'Neill, 2012, p. 190). Ballads are a way of communicating strong feelings (Padgett, 1987, p. 17). They are the most emotional type of lyric poetry. They have many different subjects mostly stories about fatal relationships between different relatives. Some of them are about personal experiences rather than collective experiences (Padgett, 1987, p. 17). This type of poem is in four lines, either both the first and the third lines rhyme or the second and the fourth lines rhyme. The ballads that were analyzed are "Is My Team Plowing by A. E. Housman (1896)" and "La Belle Dame sans Merci by John Keats (1819)".

6.2.1. Is My Team Plowing by A. E. Housman (1896)

The cyberspace and printed translations for this poem are very close to the original poem and both of them have preserved most parts. According to the analysis, there were three quatrains in which the translations were at the same level in terms of being close to the original poem and there were three quatrains in which the cyberspace translation had better results and there were two quatrains in which the printed translation had better results.

6.2.2. La Belle Dame sans Merci by John Keats (1819)

According to the analysis, the printed translation is very close to the original poem. It is a poem, rather than prose like the cyberspace translation. The cyberspace translation is narrating a story and has changed the tone of the poem. Repeated explanations on most quatrains have changed the

mood of the poem and it is very free. Therefore, it can be concluded that the printed translation is considerably better than the cyberspace translation since it is very close to the original poem and has very few unpreserved parts.

6.3. Quatrain

This type of poetry narrates a story or describes a scene. Each part of this poem has four lines and in its rhyme pattern, the first, second, and fourth lines rhyme. The poem that is analyzed in this category is "Desert Places by Robert Frost (1933)".

6.3.1. Desert Places by Robert Frost (1933)

The printed and cyberspace translations for this poem have adopted different strategies. While the printed translation was very close to the original poem and preserved the form and the meaning, the cyberspace translation is very far from the original poem and the quatrain poem became a blank verse with a different number of lines without preserving the end rhymes.

6.4. Villanelle

This type of poetry is a narrative lyric that usually has a point and tries to emphasize something and attract the reader's attention towards that specific point. It has six parts in which the first five parts come in three lines and it's called tercet and the end rhyme is between the first and the third lines and the last part comes in a quatrain and the end rhyme is between the first, third, and fourth lines. Three poems are analyzed in this category: "One Art by Elizabeth Bishop (1976)", "Do Not Go Gentle into That Goodnight by Dylan Thomas (1951)", and "Mad Girl's Love Song by Sylvia Path (1953)".

6.4.1. One Art by Elizabeth Bishop (1976)

The two translations for this poem have used different strategies. The printed translation was successful in preserving the form and the meaning and also the details in the original poem. It did not preserve the end rhyme and alliteration in some tercets. On the other hand, the cyberspace translation changed the poem into a blank verse and it is far from the original poem in every aspect.

6.4.2. Do Not Go Gentle into That Goodnight by Dylan Thomas (1951)

The two translations for this poem are almost at the same level in terms of being close to the original poem. The difference between them is that the printed translation was more focused on the form, and preserving end rhyme is not common in the translation. In the cyberspace translation, two parts completely preserved all items, and also the overall result for the cyberspace translation was better than the printed translation.

6.4.3. Mad Girl's Love Song by Sylvia Path (1953)

In the printed translation of this poem and the cyberspace version, the items that are not preserved in both of them are end rhyme, alliteration, and occasionally punctuation. In the cyberspace translation in the second tercet, the number of lines changed too. The cyberspace translation mostly did not preserve punctuation, but in both of them, there is one tercet in which all items are completely preserved. In the printed translation the third tercet completely preserved all items and in cyberspace translation, the fifth tercet completely preserved all items.

Both of them are at the same level and are very close to the source text in the form, and meaning, tone, and use of words. The only part that makes the printed translation better than the cyberspace translation is the second tercet in which the number of lines is not preserved in the cyberspace translation.

6.5. Ode

It is the most elaborative lyric form (Hurley & O'Neill, 2012, p. 71). Sometimes it is also referred to as elegy. It has been through so many modifications (Padgett, 1987, p. 125). The thing or a person that is not present and is addressed is the subject of the ode. It is longer than other poems in the lyric category. It has an irregular meter and it typically consists of three to five stanzas and each stanza has 10 to 11 lines. This category consists of two poems: "Ode to autumn by John Keats (1819)" and "Ode on a Grecian Urn by John Keats (1820)".

6.5.1. Ode to autumn by John Keats (1819)

The two translations have used different strategies for reflecting the tone, form, and meaning of the original poem. The cyberspace translation changed the number of lines and the printed translation did not use end rhyme in some stanzas. In general, the printed translation is closer to the source text.

6.5.2. Ode on a Grecian Urn by John Keats (1820)

The two translations for this poem are very close to each other and very close to the original poem. Each translation has some strengths at certain items and the number of items that are preserved and unpreserved is very close to each other.

6.6. Sonnet

It is the most commonly used form of poetry and the most familiar type of rhythmic poem in all languages. It has many varieties that are known all around the world and since it has a very clear structure, it has been widely used. It encompasses a particular way of thinking (Padgett, 1987, p. 189). The most common type of sonnet is the fourteen-line sonnet.

Three types of sonnets are Shakespearean, Petrarchan or Italian, and Spenserian sonnets (Boulton, 2013, p. 151). They have different rhyming patterns, but all of them have fourteen lines. The difference between them is in their octaves. The Spenserian sonnet is "probably the most ornate and splendid English verse-form to be found in narrative poems" (Boulton, 2013, p. 152). The poems that are analyzed are "Sonnet II by William Shakespeare (1609)", "Sonnet 116 by William Shakespeare (1609)", "Sonnet I by William Shakespeare (1609)", "Sonnet 18 by William Shakespeare (1609)", "Bright Star by John Keats (1820)", "Since There's No Help (sonnet 61) by Michael Drayton (1619)", "Hap by Thomas Hardy (1866)", and "Ozymandias by Percy Bysshe Shelly (1818)". The reason for choosing four sonnets by William Shakespeare is that it is the only section in the analysis in which there are more printed translations by different translators and it is useful to analyze different printed translations by other translators. The sonnets that are analyzed are Shakespearean sonnet in which there are fourteen lines in general which include three quatrains and the last part is a couplet.

6.6.1. Sonnet II by William Shakespeare (1609)

Both of the translations are very poetical, rhythmical and they are both very close to the original poem. Both of them are sonnets. But the printed translation has changed the pattern of English sonnet format into Persian sonnet format. On the other hand, the cyberspace translation has preserved the pattern of English sonnet format in the translation. Since in the cyberspace translation, there are fewer sections with unpreserved items, it can be said that the cyberspace translation is closer to the original poem.

6.6.2. Sonnet 116 by William Shakespeare (1609)

Both of the translations are sonnets and both of them are poetical and rhythmical. Although the cyberspace translation did not preserve the number of lines, it was more successful in preserving end rhymes and alliteration. The printed translation, on the other hand, was more successful in preserving the overall look of the poem. Meaning and tone are preserved in both translations. It can be said that the printed translation was more successful and closer to the original poem since the two sections have no unpreserved items.

6.6.3. Sonnet I by William Shakespeare (1609)

The two translations are very close to the original poem and there are only a few items that are not preserved. Both of them are sonnets, and have succeeded in transferring the meaning, tone, and form of the poem. The only difference is that the cyberspace translation has three sections that have no unpreserved items and it is closer to the original poem.

6.6.4. Sonnet 18 by William Shakespeare (1609)

Both translations are sonnets and in both of them tone, meaning, and form are preserved. Both of them are rhythmic and poetical. The difference between them is that the printed translation translated the poem into a Persian sonnet format and therefore the translator had to extend the number of lines so that it can turn into a Persian sonnet format. The cyberspace translation preserved the number of lines and translated the poem into English sonnet format. It is closer to the original poem and more items are preserved.

6.6.5. Bright Star by John Keats (1820)

Both translations preserved the overall form of the poem, tone, and meaning. Both of them are sonnets and they are rhythmic and poetical. Some items are not preserved in both of them almost equally. In general, there are more sections in the printed translation with preserved items compared to the cyberspace translation.

6.6.6. Since There's No Help (sonnet 61) by Michael Drayton (1619)

Both translations are close to the original poem. Both of them are poetic and rhythmic. There are some sections in which the printed translation has better quality and there are some sections in which the cyberspace translation has better quality.

6.6.7. Hap by Thomas Hardy (1866)

Both of the translations are poetic and rhythmic. Both of them are close to the original poem on some level. But the cyberspace translation has changed the type of the poem from sonnet to blank verse and the number of lines is changed as well. There are so many items that are

preserved in the cyberspace translation compared to the printed translation and therefore the cyberspace translation is closer to the original.

6.6.8. Ozymandias by Percy Bysshe Shelly (1818)

Both translations are sonnets. They are poetic and rhythmic. The cyberspace translation is closer to the Persian sonnet format and the printed translation is closer to English sonnet format. Each has its own strengths. The cyberspace translation preserved all end rhymes and the printed translation preserved all punctuations and number of lines.

6.7. Elegy

One of the oldest poetic forms is elegy (Padgett, 1987, p. 62). According to Padgett (1987, p. 79), "an elegy is a poem about something ending: either love or life or a moment". It is mostly related to mortal loss and consolation (Hurley & O'Neill, 2012, p. 100). There is one poem that was analyzed in this category: "Crossing the Bar by Alfred Lord Tennyson (1889)".

6.7.1. Crossing the Bar by Alfred Lord Tennyson (1889)

Both translations preserved the overall form of the poem, tone, and meaning. Both of them are poetic and rhythmic and they preserved the overall feeling of the poem as well. They are at the same level in terms of preserving the items in most parts. There are only a few parts in which the printed translation yielded better results.

6.8. Lyric

This section includes poems that are not classified into a specific category of lyric poetry. Some of them are short poems and some of them have different rhyming patterns that are not the same as general categories existing in lyric poetry. The poems that are analyzed in this category are "I Wandered Lonely as a Cloud by William Wordsworth (1802)", "The Lamb by William Blake (1928)", "Acquainted with the Night by Robert Frost (1928)", "Introduction to Songs of Innocence by William Blake (1794)", "The Chimney Sweeper by William Blake (1789)", "Incident by Countee Cullen (1925)", "Fire and Ice by Robert Frost (1920)", "The Sick Rose by William Blake (1794)", "Stopping by Woods on a Snowy Evening by Robert Frost (1923)", and "The Tiger by William Blake (1794)".

6.8.1. I Wandered Lonely As a Cloud by William Wordsworth (1802)

The two translations are very close to the original poem and there are only a few items that are not preserved. Also, they are very close to each other. The printed translation, however, has been relatively more successful in preserving the features of the original poem.

6.8.2. The Lamb by William Blake (1928)

This poem has three ten-line stanzas and is a kind of hymn to God. Both translations were successful in preserving the overall form, tone, meaning, and rhyme of the poem. Both of them are poetic and reflect the overall sense and feel of the original poem. The printed translation had fewer sections with unpreserved items.

6.8.3. Acquainted With the Night by Robert Frost (1928)

Both of the translations have preserved the overall form, tone, sound, and meaning of the original poem. Both of them are very close to the original poem and there are not many unpreserved items in translations. The printed translation has generally been more successful in preserving the features of the original.

6.8.4. Introduction to Songs of Innocence by William Blake (1794)

According to the analysis, though both translations preserved the overall form, tone, and meaning of the poem, more items in the cyberspace translation were not preserved and therefore the printed translation outperformed its cyberspace counterpart.

6.8.5. The Chimney Sweeper by William Blake (1789)

In the printed translation for this poem, in four out of the six quatrains (i.e., the first, third, fourth, and sixth quatrains) all items have been preserved.

In the cyberspace translation, on the other hand, in the first and fourth quatrains, there are two unpreserved items which are punctuation and type of poem. In the second and third quatrains, four items are not preserved which are end rhyme, alliteration, punctuation, and type of the poem. In the fifth and sixth quatrains, three items are not preserved which are the end rhyme, punctuation, and type of the poem. In this translation, the type of the poem has changed from lyrics to blank verse, though it is almost rhythmical and somewhat poetic, it changed the original form of the poem. Meaning is preserved. But some parts in translation have been omitted and some parts have been added. This translation includes a lot of changes.

6.8.6. Incident by Countee Cullen (1925)

Both translations are close to the original poem and have preserved the form, meaning, and tone of the original poem and also the sections which have unpreserved items are equal. Therefore, both are at the same level in terms of being close to the original poem.

6.8.7. Fire and Ice by Robert Frost (1920)

This poem has one stanza which consists of nine lines with a rhyme pattern of ABAABCBCB. The printed translation and cyberspace translation both have preserved all items and there are no unpreserved items in them. Though the rhyme pattern is not preserved exactly like the original poem, there are end rhymes in both translations. The overall meaning and form of the original poem are preserved as well.

6.8.8. The Sick Rose by William Blake (1794)

In the first and second quatrains of the printed translation, there are no unpreserved items. On the other hand, in the first quatrain of the cyberspace translation, the end rhyme is not preserved and in the second quatrain, two items are not preserved which are the end rhyme and punctuation.

6.8.9. Stopping by Woods on a Snowy Evening by Robert Frost (1923)

Both translations are close to the original poem and overall form, tone, and meaning are preserved. But according to the analysis, there are fewer unpreserved items in the cyberspace translation in general and therefore the cyberspace translation is closer to the original.

6.8.10. The Tiger by William Blake (1794)

Neither translations was successful in preserving the features of words. In the original poem, there are old fashion words that were not reflected in the translations. The cyberspace translation was more successful in preserving end rhymes and the printed translation was more successful in preserving the number of lines. Both of them are poetic and rhythmic.

7. Overall Results and Key Findings

The analysis of the printed translations and cyberspace translations of 28 English rhythmic poems were explained in the previous section. There are generally 128 stanzas, couplets, tercets, quatrains, and sestets in these 28 poems. In table 3, the overall results for the number of unpreserved items in the printed and cyberspace translations are presented.

Table 3. Results for Unpreserved Items in Printed Translations and Cyber Translations for Each Item

Stanza		Original Text (Total number of items)	Unpreserved items in printed translations	Unpreserved items in cyberspace translations	which type of translation has proven closer to the original
Form	Rhyme	۱۲۸	۶۸	۴۶	C
	Stanzas	۱۲۸	۳	۵۷	P
	Structural Pattern	۱۲۸	۲	۱۲	P
	Punctuations	۱۲۸	۳۲	۹۰	P
	Kind: sonnet, song, etc.	۱۲۸	۰	۳۰	P
Sound	Alliteration (assonance, Consonance)	۱۲۸	۴۴	۲۸	C
	Stress Patterns	۱۲۸	۰	۰	-
	Rhythm & Rhyme	۱۲۸	۱	۱۲	P
	Fast or Slow	۱۲۸	۰	۰	-
Words	Simple or Complex	۱۲۸	۱۳	۹	C
	Given or New (familiar, unfamiliar)	۱۲۸	۲۴	۱۶	C
	Concrete or Abstract	۱۲۸	۰	۰	-
	Meaning Suggestions	۱۲۸	۴	۱۷	P

Table 2. Cyberspace Translation by Sohrab Asa

First Quatrain		Original Text	Translation	Result
Form	Rhyme	End Rhyme	End rhyme	Preserved
	Stanzas	٤ lines	٤ lines	Preserved
	Structural Pattern	Present Continuous	Past tense	Not Preserved
	Punctuations	Exclamation mark.	Non	Not Preserved
	Kind: sonnet, song, etc.	Dramatic Monologue	Dramatic Monologue	Preserved
Sound	Alliteration	nipperkinn, inn; met, wet	لبی،همدمی	Preserved
	Stress Patterns	Non	Non	Preserved
	Rhythm & Rhyme	Rhythmic	Rhythmic	Preserved
	Fast or Slow	Slow	Slow	Preserved
Words	Simple or Complex	Complex	Simple	Not Preserved
	Given or New (familiar, unfamiliar)	New (unfamiliar)	Given (familiar)	Not Preserved
	Concrete or Abstract	Concrete	Concrete	Preserved
	Meaning Suggestions	For "nipperkin"	Non	Not Preserved

Table 3 allows for a comparison between the two types of translations in terms of (not) preserving the literary features of the original poems; there are 6 items in which the printed translations (P) have proven to be closer to the original and there are 4 items in which the cyberspace translations (C) are closer to the original. The table shows that the cyberspace translations have been more successful in preserving the rhyme, alliteration, and features of words. But the cyber translations have preserved these items by changing the type of poem and changing the number of stanzas. The printed translations, on the other hand, are more successful in preserving the number of stanzas, punctuations, and rhythm and rhyme. The structural pattern is also preserved more in the printed translations. Therefore, it can be concluded that, overall, the printed translations have outperformed their cyberspace counterparts.

An important finding of the results of this study can be the fact that printed translations and cyberspace translations seem to both necessary for the literary community; they can co-exist each occupying its own 'space' and serving the needs of a certain part of the literary readership. Contrary to prior expectation, neither can be assumed to be superior to the other. Thus, the assumption that cyberspace translations generally lack validation and only printed translations are valid is rejected.

8. Concluding Remarks

The results show that cyberspace translations tend to be generally freer and the translators in cyberspace do not limit themselves to little details of the original poem such as punctuation and number of lines, though they might be important and play a role in the poem. Some translators decided to change the type of the poem and, for example, turned it into a blank verse.

Printed translations, on the other hand, are more strictly limited and there are not as many printed translations as cyberspace translations. This could be attributed to the fact that they need to pay attention to little details and try to be as close to the original as possible. One reason for this might be that audience of printed poetry is mostly academicians, whereas the audience of cyberspace translations covers a more varied range of people. The actual aim of cyberspace translations is to try to acquaint people with other kinds of literature and that is why there are many meaning suggestions 'added' in cyberspace translations compared to printed translations; there are 17 instances of meaning suggestions added to the text in the cyber translations while only 4 meaning suggestions have been added to the text in the printed translations. This might be due to the fact that cyberspace translations tend to be as clear as possible so that they are understandable for all levels of audience, whether academic or non-academic.

Printed translations, on the other hand, can help with the overall form of the poem. They show that it is possible to be close to the original poem and yet preserve the type of the poem, punctuations, and other vital features of the original poem. For example, the most frequently used punctuation in original poems was the comma. It adds silence where it is needed and plays a role in the rhythm as well. In most cyberspace translations this feature was ignored. On the other hand, some of them replaced the comma with other punctuation marks to increase the readability of the translation.

The present study can also provide support for the translatability of poetry: the results of the analyses demonstrate that many, if not all, of the features of the poems in question have been preserved in the translations, at least to an acceptable extent. it was observed that in many of the cases, the form, meaning, and tone of the source poem had been successfully preserved in the translation. This is, of course, accompanied by certain inevitable changes; changes which have made it possible to keep the form, the meaning, and the spirit of the poem without falling into the trap of 'extreme literalness'.

In doing so, a probable scenario in the future seems to be that printed translations and cyberspace translations will go hand in hand to provide a wide range of enthusiastic readers with the opportunity to connect with the literature written in other lingua-cultures.

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