The Translation of Poetry Ganymed by Johany Wolfgang Von Goethe: Heuristic Analysis and Objective Approach

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ARTICLE INFO	ABSTRACT
	Poetry is a literature work which contains aesthetic language with the complex meaning. In understanding the meaning of poetry which contains the signs, the conveyed meaning contained in the poetry needs a semiotic analysis. This research concerns on the heuristic reading to know the literary meaning and it is conducted through the objective approach to acknowledge the intrinsic components in the translation of the poetry Ganymed by Johann Wolfgang von Goethe. The method used in the research was qualitative by using descriptive content analysis. In the heuristic reading, the researcher found some ungrammaticality which caused the misconception in the understanding. The analysis based on the objective approach in the poetry Ganymed which contained syntactical unity, voice appropriateness, figurative language style which contained metaphor and theme.

1- INTRODUCTION

The development of technology in the world has grown significantly where the distribution of information is quickly obtained from overseas. This thing causes the communication can be done without recognize the limits from all over the world. This phenomenon leads to the fact that a translator is urgently needed to translate all kinds of text or literature works which comes from abroad. From the translation product, it will ease the readers in the target language to understand the meaning or the message delivered by the author through the text in the source language.

Literature works can be assumed as a work which use language media with the aesthetic language dimension and the author often do deviation to the language (Widayati, 2017: 83). Literature work is based on the observation, experience, and imagination of the author or the author obtain some influences from the previous works (Yulianto, 2015: 75). The translational literature works has recently developed and it can be seen from the numbers of translational texts especially in Indonesia. This phenomenon makes the importance of the researches related to translational literature work in improving the quality of the translational works. This statement is reinforced by Venuti (1995: 2), who states that the translational literature work especially a translational fiction product, is the most dominant kind of product in the world.

The fiction product in literature is varied, one of them is a genre called poetry. Wahyuni (2016: 188) states that poetry is a form of discourse which consists of complex components, where it is formed the unity of the message. The message contained in the poetry is metaphoric, so the message contained in the poetry cannot be directly understood by the readers. Moreover, the translational poetry is a translation product from the source language to the target language. It causes this kind of translational product get the attention, because the process in translating is not an easy process and cannot be done carelessly. This kind of process is conducted to decrease the problems which are caused by the difference of linguistic system, culture, and value which is different in the bot languages. Therefore, a translator can clearly deliver the message or meaning contained in the poetry in the source language to the target language. This article will briefly discuss about the translational poetry of Johann Wolfgang von Goethe entitled *Ganymed.*

The famous writer from Germany who has contribution in the development of literature especially poetry in Germany and in the world is Johann Wolfgang von Goethe. Besides being a writer, Goethe is considered as a figure who represents Germany's culture. Many works have been created by Goethe and also have been trasnlated into many languages in the world. In Indonesia, the poetries from Goethe is firstly introduced in 2007. One of the Goethe's translational poetry is "*Telah Berpilin Timur dan Barat*", which become new tittle from the poetry of

Goethe entitled "Mukadimah Diwan" dari kumpulan puisi terjemahan yang berjudul "Diwan Barat dan Timur"(Damshäuser dan Sarjono, 2012: 2).

The poetry "*Ganymed*" is published in the first part of the poetry book "Telah Berpilin Timur dan Barat". The poetry "*Ganymed*" is about *Ganymed* which is a character in the Greece's mythology. He is a good-looking son of the Trojan king. Then, it makes *Zeus* (the most supreme God in Greece's mythology) ordering his eagle to kidnap and take him to Olympus and make him as **"the drink servant"** of *Zeus* with the aim to obtain eternal youthfulness (Damshäuser and Sarjono, 2012: 2).

This article uses a heuristic analysis and also an objective approach to analyse the poetry *Ganymed*. This heuristic analysis is purposed to know whether the poetry is grammatical or not. Nurgiyantoro (2007: 33) states that in a literary work can be read by using semiotic system, where the first level in the semiotic system is called heuristic reading. It can be concluded that heuristic is related to the understanding of meaning as converted in the related language. Then, the objective approach is an approach which sees a literary work from the intrinsic side (Yulianto, 2015: 76).

The analysis in this article is different with the result of the previous research. The first research is conducted by Fitzgerald (2015: 231), which uses translation case study and explains the way to translate Al-Kitab Baka in Cameroon by translating certain verses from the revelation book which is spoken and sung narratively. Another researches conducted by Rifai (2015), found that in deciding the significance of poetry used analysis method which is stated by Riffaterre, where the heuristic reading and the retroactive reading. From the heuristic reading is found the ungrammaticality so it can inhibit the understanding. From the ungrammaticality which causes the understanding becoming, the retroactive reading changes it becoming the significant guidance of the poetry. The similarity from the analysis which will be discussed in this article is the analysis which uses semiotic analysis. Whereas, the difference is seen from the discussion in this article by using a heuristic analysis and then followed by poetry as seen in the objective approach.

2. LITERATURE REVIEW

Poetry
Poetry is a part of literary work. In other words, poetry is a literature work which has well-concerned language composition and produced from the skill possessed by a poet, where the dimension of the language in the aesthetic poetry contains aesthetical components in sound and word arrangement. According to Arunlal and Srinivas (2017: 249) poetry is called as the most ancient cultural practice of human which contribute to the human's mind evolution. This poetry can be reflected to represent the reality of author's daily life with the environment which contains the life problems such as humanity, death, and also the relationship between human and God (Aminudin in Imron, 2009: 142). Otherwise, Siswantoro (2010: 24) states that poetry is a language wich is used more often and more intensive by people than the langauge which is frequently used in the daily life.

A poetry is a description of the author related to his emotion condition, and also the author creates his works from what he directly feels and describes the abstract things such as social living, politic, and moral value (Gigl, 2012: 114). It is different with the statement by Clancy (2017: 465) which states that poetry can force the readers to explore the emotion of the eraders and also reflect themselves with the new and different ways. The things are different if they are seen from the author's emotional point of view, whereas the second question sees poetry from the readers' point of view.

A poetry can be related to another field, such as law. Poetry gives perspective to understand a thing in different ways. A poetry can offer the different understanding about the relationship between law and literature obtained from the argument based on the narrative text (Lloyd, 2017). From this aspect, poetry aims to show the aesthetical representation value for the scientific understanding (Stroebe, 2018: 67). Hence, poetry is not only about literaure, but also relates to other fields which can be used to give understanding perspective from the reading of common texts.

Translation and Translator
In producing a translation product, a translator not only change or reproduce a language into another language, but also should consider many things, one of them is purpose or message delivered by communicator or the author in source language. This thing aims to produce acceptable translation products for the readers in the target language. Nida and Taber (1982: 12) state that the process in translating contains the natural reproduction from the source language into target language especially in the meaning and style. Otherwise, different perspective delivered by

Beier (2014: 216) states that translation not only transfers meaning which can be found by decoding from the source language into target language or reproduce the source language into target language by re-encoding. Both of this concept related to the cognitive attitude in the translation which contains the idea from author, the readers of the text in the source language, translator, and the readers of the text in the target language. Translation is a complex process which not only needs the culture matrix from the target langauge, but also need intuition from the readers in the target language (Coldiron, 2016: 311).

Translation activity not only transfers or reproduces source language into target language, but also notices other factors outside the language. This thing is urgently needed by a competent translator in the translation field to processing translation and producing good translation product which is acceptable for the readers in the target language. Translation activity is not only transferring, but also doing a decoding process by reading the source text repeatedly. It assigns that the duty of a translator not only to transfer the meaning, but also to interpret the messages in the text (Bassnett, 2002: 84).

A translator is demanded to decide the ideology which can influence all things along the translating activity, which can be traced by the translation product. The ideology in translation can be divided into two types: domestication and *foreignization*. Those two ideologies refer to the way a translator translate the texts (Mazy and Leskovar, 2003: 354). Domestication is used by a translator when the translation product is nearer to the rules of the target language. Otherwise, *foreignization* is used by translator when the translator product is nearer to the rules of the source language.

The translator in translational consistency approach works on the written translation, while an interpreter in the translational consistency approach works on the oral translation (Gille in Munday, 2016: 8). This article focus on the written translation, because the subject of the research is poetry text. In the written text, it can be differentiated into three kinds of text (Reiss in Tanjung, 2015: 45) those are: (1) informative text, where its language dimension is logic and referential and needs more attention to the meaning contained in the text for providing the clear and accurate information to the readers; (2) expressive text, where its language dimension is aesthetical, these literature texts need more considerations to the form and content. It is because the author makes this work with expression and creative and artistic thought; (3) appellative text, this text is a kind of advertisement which is persuasive, aims to make the readers to do something with certain ways in the text. An appellative text should fulfil the functions of linguistic and psychology. From the description above, a translator should be able to differentiate the ways in translating various kinds of text.

In the literary works with the aesthetical language dimension, a translator should have more competencies and attentions to translate the text. This thing is occurred because the author creates literary works by the creative and aesthetical thoughts which contain aesthetical aspects in the text. In literature, the translation phenomenon is not new thing because many literary works come from abroad and should be translated into the target language which aims to make readers in the target language understand the meaning and the messages delivered by the author of the source language. The translator in literature, has the role also as the author, where the author also as a translator is a multilingual person (Ceban, 2014: 214).

Speaking about translation itself, it rarely occurs that the translator chooses to become a translator as a profession (Machali, 2009: 21). A majority of translator do not choose translator as the main profession, such as the translator who works in an institution, a part-time translator, and a free translator. The situation is extremely different in Australia which is a multicultural country where a translator is seen as a profession (Machali, 2009: 23). The presence of a translator nowadays does not inhibit people to communicate through the texts, commercial products, or other oral communications with other people in other countries. In Indonesia, there are enough translators who have translated literature works, such as Berthold Damshäuser who is an expert in Indonesian study and also is a productive translator. Damshäuser has translated many Indonesian modern poetries into German. Damshäuser with Agus R. Sarjono, a poet from Indonesia, being an editor also a translator of "Germanic Poetry Serials". Both of the figures are the translators in the translational poetry book entitled "Telah Berpilin Timur dan Barat"**.**

In the translation field, besides the translator, it is a patron which has involvement in the decision taking in translation. But, before the translation manuscript being published, the manuscript is firstly handed to editor or reviewer to decrease the harms. Rom the phenomenon above, translation field also needs the law power to protect the translation product. As stated by Asghar (2015: 32), there are urgent relationships for adequately appreciating power relationship in the translation process and to recognize its relationship in the translation practice. By the legal

power, it will protect the translation product and can increase the enthusiasm in translating literature products from overseas.

Heuristic

In understanding a literary work, it is not as easy as imagine by many people. If the readers cannot understand the literary work, so the messages delivered by the author to the readers are undelivered. The literature analysis activity describes the components in the literary works and the the relation of those components. Where the purpose of the analysis is to well understand a literary work and help to explain the readers who cannot well understand the literary works.

In understanding and uttering "something" in a literary work can be called as heuristic and hermeneutic. Generally, both of the terminologies are known as heuristic reading and hermeneutic reading in the area of semiotic approach. Heuristic and hermeneutic are the related relationships. It is caused by the understanding of the hermeneutic reading activity will not run well if there is no heuristic reading activity. According to Riffaterre (in Nurgiyantoro, 2007: 33), the heuristic reading needs continuous critical reading.

Riffaterre (in Imron, 2010: 33), heuristic reading is a reading which based on the convention or the structure of a language or can also be mentioned as the reading with the first level semiotic approach. This statement is similar as the statement stated by Nurgiyantoro (2007: 33), that heuristic is a reading activity to understand a literary work in first level semiotic area, where in understanding a meaning, it is firstly converted into the correct language structure. The knowledge of language system and competency to the language structure which make the most important thing in the activity of heuristic reading.

The meaning understanding produced in the heuristic reading is a direct meaning understanding. Hence, in the literary work, the author delivers the meaning which is literally uttered. This thing causes the activity to interpret the meaning in a literary work deeply, which is called as the hermeneutic reading.

3. METHODOLOGY

This article uses the qualitative research method by using descriptive content analysis. From the research conducted by using descriptive analysis content, the purposes of this article is to describe the heuristic reading and objective aproach from the potery *Ganymed* in the bilingual poetry book entitled "*Telah Berpilin Timur dan Barat*".

4. RESULTS AND DISCUSSION

Heuristic in the Trasnlation of Poetry *Ganymed* by Johaann Wolfgang von Goethe

In the first heuristic reading that is the poetry from the source language (German) so the research writes the poetry as the right spelling in the German rule, with the reading as follows:

The heuristic reading in the poetry *Ganymed* as follow:

Ganymed	*Ganymed*
Wie im Morgenrot	*Er ist wie im Morgenrot.*
Du rings mich anglühst,	*Du bringst mich anglühst.*
Frühling, Geliebter!	*Frühling, Geliebter!*
Mit tausendfachter Liebeswonne	*Er ist mit tausendfacher Liebeswonne.*
Sich an mein Herz drängt	*Mein Herz würde mich aufdrängen,*
Deiner ewigen Wärme	*das deiner ewigen Wärme geben.*
Heilig Gefühl,	*Es ist heilig Gefühl und unendliche Schöne.*
Unendliche Schöne!	
	Dass ich dich in diesem Arm fassen möchte.
Daß ich dich fassen möcht'	
In diesem Arm!	*Ach, an deinem Busen liege ich schmachte.*
	Deine Blumen und dein Gras drängen sich an
Ach, an deinem Busen	*mein Herz.*
Lieg' ich, schmachte,	*Du sollst den brennenden kühlen.*
Und deine Blumen, dein Gras	*Du durst es meinem Busen.*
Drängen sich an mein Herz.	*Lieblicher Morgenwind!*
Du kühlst den brennenden	*Die Nachtigall ruft liebend nach mir aus dem*

Durst meines Busens,
Lieblicher Morgenwind,
Ruft drein die Nachtigall
Liebend nach mir aus dem Nebeltal.

Ich komme! Ich komme!
Wohin? Ach, wohin?

Hinauf! Hinauf strebt´s.
Es schweben die Wolken
Abwärts, die Wolken
Neigen sich der sehnenden Liebe,
Mir,mir!
In eurem Schoße
Aufwärts,
Umfangend umfangen!
Aufwärts
An deinen Busen,
Alliebender Vater!

Nebeltal.

Ich komme! Ich komme!
Wohin? Ach, wohin?

Hinauf! Es strebt hinauf.
Es schwebt die Wolken,
die abwärts ging.
Sie neigt sich der sehnenden Liebe,
Mir, mir!
Sie ist in eurem Schoße liegen, die aufwärts
ging.
Werde umfangen!
An deinem Busen geht aufwärts zum
Alliebender Vater!

Furthermore, the heuristic reading in the Indonesian translation of poetry *Ganymed* trasnlated by Berthold Damshäuser and Agus R. Sarjono in the common expression and as the right spelling in the Indonesian rule. The heuristic reading as follow:

Heuristic reading on the Indonesian translation of poetry *Ganymed* as follow:

Ganymed	**Ganymed**
Betapa, pada rekah fajar yang merah	Pada saat fajar dengan langit yang memerah.
Kau selimuti aku dengan bara,	Kau selimuti aku dengan api,
Duhai, musim semi, kekasih!	Wahai musim semi yang dirindukan!
Dengan nikmat cinta beribu kali	Dengan kenikmatan cinta yang banyak
Perasaan-perasaan suci Dari hangatmu abadi Mendesak ke kalbuku, Wahai kau, nan indah tak terpermanai!	Perasaan-perasaan yang tulus yang selalu kau berikan Masuk ke dalam hatiku, Wahai kamu yang indah dan sangat berharga!
Betapa ingin ku merengkuhmu dengan lengan ini!	Betapa aku ingin memelukmu dengan tangan ini!
Ah, di dadamu Kuberbaring, rindu dendam, Dan bungamu, rumpunmu Mendesak ke kalbuku. Kau sejukkan dahaga Yang membara di dada, Wahai, angin pagi	Kuberbaring di dadamu dengan rindu yang telah terpendam lama. Dan kharisma dan pesonamu masuk ke dalam hatiku. Kau memberikan ketenangan yang menggebu-gebu di hati, Wahai angin pagi yang

rupawan!
Dan bulbul dengan mesra syahdu
Dari lembah kabut memanggilku.

Aku datang! Aku datang! Kemana? Ah, kemana?

Ke atas, ke atas, sepatutnya menuju,
Awan-gemawan melayang,
Ke bawah, awan-gemawan
Merunduk di hadapan pencinta yang rindu,
Yakni aku, aku!
Di pangkuan awan Meninggi,
Dipeluk dan memeluk!
Meninggi
Ke dadamu,
Ayah Maha pencipta!

menyejukkan!
Dan burung bulbul yang bersuara dengan merdu
Dari balik kabut yang memanggilku.

Aku datang! Aku datang! Kemana? Ah, kemana?

Ke atas, ke atas, yang seharusnya kamu tuju,
Awan-awan melayang
Ke bawah, awan-awan menunduk ke hadapan sang Pencipta yang rindu,
Yakni aku, aku!
Beralaskan awan
Yang tinggi
 Dipeluk dan memeluk!
Yang tinggi
Ke dadamu,
Tuhan yang Maha Pencipta!

From the result of heuristic reading in the both poetries, whether the poetry in the source language (German) and the poetry in the target language (Indonesian), it is obtained the writing of this poetry is not appropriate with the grammatical in both of the languages. It is caused by the aesthetic which contains the aesthetical components and make the author and also the translator do divergence in the language rules.

Objective Approach
In analysing a literary work needs the right approach. In the objective approach according to Ratna (in Yulianto, 2015: 76), the most important approach, because in the analysis by using any approaches, the literary work is made as the main support. The similar perspective also delivered by Yudiono (in Yulianto, 2015: 76), who states that the objective approach sees the literary work outside the author and the social cultural background, so the literary work can be seen and understood from the components in the literary works. It is also added by the statement by Nurjamilah (2015: 125), who states that the understanding of literary works in the components outside the literary work itself by considering the relation among the components.

The objective Approach in the Translation of Poetry *Ganymed* by Johaann Wolfgang von Goethe

The following description is the part of poetry *Ganymed* to be analysed based on the intrinsic components in poetry *Ganymed*.

> **Ganymed**
> *Wie im Morgenrot*
> *Du rings mich anglühst,*
> *Frühling, Geliebter!*
> *Mit tausendfachter Liebeswonne*
> *Sich an mein Herz drängt*
> *Deiner ewigen Wärme*
> *Heilig Gefühl,*
> *Unendliche Schöne!*

The translation in Indonesian:
Ganymed
Betapa, pada rekah fajar yang merah
Kau selimuti aku dengan bara,
Duhai, musim semi, kekasih!
Dengan nikmat cinta beribu kali
Perasaan-perasaan suci
Dari hangatmu abadi
Mendesak ke kalbuku,
Wahai kau, nan indah tak terpermanai!

The structure of the text is grouped in the intrinsic components which consist of syntactical formula, sound formula, language style and theme.

- **Syntactical Formula**

Every language has its different grammatical rules. Poetry consists of the sentence arrangement which is free by not following grammatical rules. This poetry consists of some lyrics which include some sentences. Some translations of the sentences from source language into target language as follow:

Du rings mich anglühst,
 S   Adv   Pers Pr Akk   V

Kau   selimuti aku dengan bara,
Pron   P   S   Prep   O

From the example above, the sentence in poetry in source language or target language which is not following the good grammatical rules. In the rules of grammatical German, which is included to the flexion, which has grammatical function in the noun and verb. Therefore, the grammatical rules of Indonesian with the grammatical function by using lexical components of the two languages if it is seen from the typology classification, including clausal syntactic (SPO) (Mulyani, 2007: 11). In the original version of the poetry (in German) there are only four sentences which start from subject components, and the rest is started by predicate, object, and complement. Therefore, in the translation of the poetry (in Indonesian) there are three sentences which are started by the subject components. The other sentences are started by predicate, object, and complement.

- **Sound Formula**

Sound in repeated poetry, whether in the middle or in the end of poetry's line is called as rhyme (Nurjamilah, 2015:126). Rhyme itself has some aspects such as assonance (the repetition of vocal sound), alliteration (repetition of consonant sound), the end rhyme, the deep rhyme, the form rhyme, the identical rhyme, and the perfect rhyme (Nurjamilah, 2015:126). The components of sound in a poetry assign that poetry has aesthetical language. Sound in the poetry *Ganymed* does not notice the whole rhyme. But, in the end of each line of the poetry has the same voice, like in the first stanza which is dominated with *letter* t and *letter* e. Therefore, in the translation of the poetry, a translator notices rhyme in translating poetry, a translator notices rhyme in translating a poetry, like in the third stanza which is dominated by sound *u.*

- **Language Style**

Language style in a poetry is a metaphoric language or can be mentioned as figurative language. Imron (2010: 161) explains that a language unit which has direct literal meaning or the meaning outside the written words (explicit) mentioned as figurative language. Where in the poetry has the meaning that is more than one. A figurative language can be a metaphoric language, idiomatic speech and proverb. In the poetry *Ganymed,* there is a metaphoric language and personification methaporic language.

Du kühlst den brennenden
Kau sejukkan dahaga

Durst meines Busens,
Yang membara di dada,

From the poetry above uses the kind of metaphorical language by using the beautiful and expressive utterance. Goethe displays metaphoric language in the poetry to describe the God who gives the calmness of the soul in someone's heart who has some problems.

> *Ruft drein die Nachtigall*
> Dan bulbul dengan mesra syahdu
> *Liebend nach mir aus dem Nebeltal.*
> Dari lembah kabut memanggilku.

Personification language used by Goethe in the poetry above that is "bulbul" with "calling". Calling is an activity which is done by human. Goethe tries to compare bulbul which is a bird which often do activity similar with human. The using of personification metaphorical language in poetry *Ganymed* makes this poetry becoming more beatiful, expressive, and artistic.

- **Theme**

    The theme of the poetry *Ganymed* is spiritual, which describes the longing of someone to his God. The longing is described as the longing in the spring, which gives warmness and protection for the graces given by God. The longing of being hugged by God**.** The longing which can be healed immediately by praying to God. Every person always wants to be loved by God.

5. CONCLUSION

Based on the analysis of poetry *Ganymed* in the bilingual poetry collection "Telah Berpilin Timur dan Barat" by Johann Wolfgang von Goethe can be concluded that Damshäuser and Sarjono sometimes in translating a text is not appropriate in the order of the stanza from the source text**,** because the diction to make the translation in Indonesian become more beautiful and expressive, and also has aesthetical values. In the heuristic reading in the poetry of the two languages, whether in the source language or the target language can produce literal meaning, implied meaning and also actual meaning with the objective approach. By using objective approach which can be seen from intrinsic components in building the poetry *Ganymed*. From the research result in the article, it is expected to enrich the knowledge related to the translation field, especially the translation of literature. Furthermore, heuristic reading can be done to help in interpreting the meaning or message in poetry. Further research is expected to enrich the analysis of discussion until the discussion of hermeneutic reading to more understand the literal meaning in the poetry by doing repeated and critical reading.

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