



Translation Strategy of Hyperbole in *Mickey and Donald: The Search of Zodiac Stone* from English to Indonesian

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Article Info	Abstract
Received: 2025-06-13 Revised: 2026-06-23 Accepted: 2026-06-29 Keywords: <i>Comic Translation, Hyperbole, Translation Strategy</i> DOI: 10.24256/ideas.v14i1.6998 Corresponding Author: Hayatul Cholsy Cholsy-h@ugm.ac.id Magister Linguistik, Universitas Gadjah Mada, Yogyakarta	<i>Hyperbole in comic translation presents a challenge for translators as comics incorporate various cultural elements from the source language. Making translators carefully consider these cultural aspects to ensure accurate and culturally appropriate translations. The comic Mickey and Donald: The Search of Zodiac Stone is considered as the humor comic category because it combines numerous elements of hyperbole and various cultural aspects, utilizing informal and casual language. The current study aims to identifies and analyze strategies used to translate hyperbolic expression from English to Indonesian. Translation strategy from Baker and Celotti are used for the current study. The method used in this study is a qualitative descriptive approach. Mixed translation strategy or a combination of translation strategies mostly used when translating the hyperbole. Overall, mixed translation strategies were employed to render hyperbolic expressions primarily due to the character and spatial constraints inherent in comic translation.</i>

1. Introduction

The translation of hyperbole often presents a challenge because hyperbolic expressions cannot be translated literally due to cultural differences between the source and target languages. According to Larson (1989), translating hyperbole word-to-word from the source text may lead to misinterpretation as exaggeration or even falsehood. Translators frequently encounter difficulties in translating figurative language, as they must deeply understand cultural expressions in both source and target languages. In line with Sajarwa (2017), the process of transferring meaning in translation is often marked as a gap between the culture of source and target languages. This cultural factors significantly influence the omission of messages containing verbal insults that referred as "political correctness" (Celotti, 2014).

Additionally, translators are not only required to adapt to the cultural context but also consider the constraints of speech balloons and character limits making linguistic elements often undergo modification or omission in comic translation. Some well-known comics by Disney like Donald Duck, Mickey Mouse, and others are known as comedy comics that contain many elements of humor. The elements of humor in these comics contain many figures of speech, such as hyperbole, sarcasm, metaphors, idioms, and others. However, in some cases, the humor elements in the source language are often omitted when translated into the target language. Hence, the translation loses the meaning of hyperbole or figures of speech in the source language. When translating comics, the translator needs to consider the strategy that will be used to translating hyperbole into the target language, whether it is domestication or foreignization.

Furthermore, translated comics often undergo structural modifications, including changes in format, layout, or even the omission of certain words from the source language. A common example in comic translation is the shift in reading direction from right to left or vice versa. It results adapting the comic to the culture of the target language (Zanettin, 2014). Other common alterations include adding or removing pages, converting colored comics to black and white, changing fonts, or modifying character names. Such changes are made to align the translated comic with the cultural expectations of the target audience, a process referred to as domestication Rota in (Zanettin, 2014). These various aspects must be considered when translating comics to ensure the appropriate adaptation of hyperbolic expressions from the source language. Therefore, this study examines the translation strategies used for hyperbole in *Mickey and Donald: The Search of Zodiac Stone*.

As if explained before, the current study focus on translation strategy of hyperbole in comic. Hyperbole has been studied among various fields such as sociolinguistic, psycholinguistic, pragmatic, semantic, syntax, and translation. The study of hyperbole that focuses on the semantic approach, namely Alobaidy (2020); Kanyane (2021); Wijaya & Prayoga (2022). The research from Alobaidy (2020) examine the use of hyperbole in poetry about modern-day wars in America and Britain. Similarly, Astina et al. (2021) explores the use of hyperbole in song lyrics, adapting theory from Leech and Reninger. Another study from Wijaya & Prayoga (2022); Zainal et al. (2024) focuses on the use of hyperbole in YouTube advertisements, providing insights into how exaggerated language is employed in product marketing. Another study of hyperbole from a syntactic approach include research by (Bian et al., 2021; Pulungan & Damanik, 2022; Rohaniyah & Fadilah, 2018; Troiano et al., 2018). The hyperbole theory used in these articles are based on (Claridge, 2011).

Although the study of hyperbole is predominantly examined through semantic and syntactic approaches, research on hyperbole in translation has been widely explored like studies conducted by (Oktaviani et al., 2018; Sabila et al., 2023; Yazdani & Dastjerdi, 2014). Oktaviani et al. (2018) investigated hyperbole translation strategies used in novels and examined the equivalence of hyperbole translation from English to Indonesian. Similarly,

Wahyuni & Pradhana (2017) analyzed hyperbole translation strategies using Larson's theoretical framework.

Further research on the translation of literary works was conducted by Rohana et al. (2017) who explored the translation of stylistic elements, strategies, and techniques in children's literature, as well as linguistic compression. Additionally, Wan (2023) examined the translation of hyperbole in classical Chinese poetry, while Gharib et al. (2022) analyzed hyperbole in classical Persian poetry.

The theories that are frequently used in research on hyperbole translation include Cano Mora (2013), which focuses on the semantic aspects of hyperbole; McCarthy & Carter (2004), which examine hyperbole in daily conversation; Claridge (2011), which analyzes hyperbole from a syntactic perspective and Christodoulidou (2011), which categorizes hyperbole into two types: *overstatement of number and quantity* and *impossible descriptions*.

Research on hyperbole has been examined from various approaches, as previously mentioned. Although some studies have explored the translation of hyperbole, none have specifically addressed its translation in comics while considering applicable translation strategies. Additionally, the translation of hyperbole must take into account cultural aspects of the target language to ensure it is easily understood by readers. Moreover, comic translation requires attention not only to textual elements but also to visual components. Therefore, this study presents a compelling subject for further exploration.

2. Method

This study employs a qualitative descriptive research approach. The data for this research consists of a Disney comic entitled *Mickey and Donald: The Search of Zodiac Stone*, which consist of 12 chapters. The selection of this comic as the research data is based on several considerations: (1) *Donald Duck* comics fall under the category of humor comics that inherently contain numerous instances of hyperbole; (2) Unlike the general *Donald Duck* comic series where each chapter presents a different story, the series that is used as a data is a special edition comprising 12 interconnected chapters that form a continuous narrative; and (3) Both versions of the selected comic series were published in the same year, 2016, ensuring that the image quality remains consistent across both editions. The data used in this study includes both the English and Indonesian versions of *Mickey and Donald: The Search of Zodiac Stone*, with the Indonesian version published by *Kompas Gramedia*.

The current study employed a descriptive qualitative method. Data is collected in the form of hyperbole found in both the English and Indonesian versions of the comic series. The hyperbolic expressions were identified using McCarthy & Carter (2004) eight criteria. The collected data are classified based on the translation strategies. Each data point is analysed individually to identify the translation strategies applied in the comic using the translation strategy theories proposed by Baker (2011); Celotti (2014) and applied based on the characteristics of the identified data. Furthermore, the data are interpreted using the Oxford English Dictionary, Merriam-Webster Dictionary, and the Indonesian Dictionary (KBBI).

3. Result

Translation Strategies in Mickey and Donald: The Search of Zodiac Stone

The translation strategies that is used in this study are based on the frameworks proposed by Baker (2011) and Celotti (2014). Baker (2011) translation strategies consist of eight approaches: translation using a general word, neutralization/less expressive translation, cultural adaptation, translation using a loan word, paraphrase using a related

word, paraphrase using an unrelated word, omission, and illustration. Meanwhile, comic translation strategies from Celotti in Zanettin (2014), comprise six methods: translation, translation with the insertion of a footnote in the gutter, cultural adaptation, leaving the text untranslated, omission, and a combination of two or more strategies. However, the specific translation strategies identified in the translation of *Mickey and Donald: The Search of Zodiac Stone* from English to Indonesian are summarized in the following table:

Table 1. Translation Strategy in Comic of Mickey and Donald: The Search of Zodiac Stone

No	Translation Strategy	Amount	%
1.	Paraphrase unrelated	3	2
2.	Omission/ omission	6	4
3.	Neutralization	9	6
4.	Cultural Adaptation	10	6
5.	Paraphrase related	11	7
6.	A mix of (some of) above	114	74
Total		153	100

Table 1 shows the use of translation strategies in comics. The most frequently used translation strategy is a combination of several strategies with 114 data, omission translation strategy with 6 data, cultural adaptation translation strategy with 10 data, and neutralization translation strategy with 9 data. However, 114 of them are *mixed translation strategies*. The following table categorizes the translation strategies included in this combination.

Table 2. Mixed Translation Strategy

No	Mixed Translation Strategy	Amount	%
1.	Neutralization, paraphrase unrelated	4	3
2.	Neutralization, omission, Paraphrase with unrelated	5	4
3.	Omission, unrelated	7	6
4.	Cultural adaptation, paraphrase related	7	6
5.	Neutralization, cultural adaptation, omission	7	6
6.	Omission, cultural adaptation, paraphrase related	7	6
7.	Cultural adaptation, paraphrase unrelated	8	7
8.	Omission, cultural adaptation, paraphrase unrelated	9	9
9.	Omission, Neutralization	10	9
10.	Omission, paraphrase related	15	13
11.	Cultural adaptation, neutralization	15	13
12.	Omission & cultural adaptation	20	18
Total		114	100

Table 2 above presents the data categorized under the mixed translation strategy. Based on the table, there are 12 categories included within this strategy. The most dominant category used when translating hyperbole in *Mickey and Donald: The Search of Zodiac Stone* is omission and cultural adaptation strategy, occurring 20 times. On the other hand, the least used translation strategies is neutralization and unrelated paraphrase which appears four times in data.

4. Discussion

Omission translation strategy

Table 2 presents the frequency of the omission translation strategy employed in translating hyperbole in comics, which appears in 6 data. The following figure illustrates an example of the omission translation strategy used in comics.

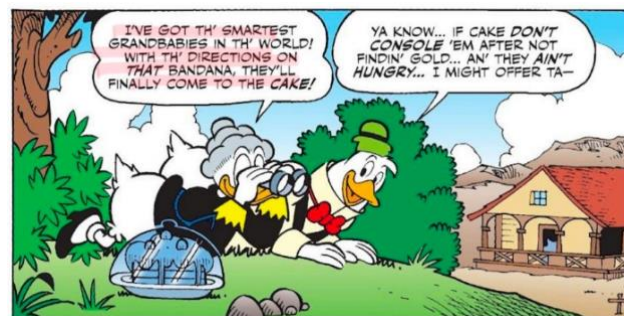


Figure 1. Chapter 10 Zodiac Stone English Version



Figure 2. Indonesian Version

- (1) ST: **I've got the smartest grandbabies in th' world!** With th' directions on that bandana, they'll finally come to the cake

TT: **Mereka cucu-cucuku yang cerdas!** Dengan petunjuk di bandana itu, mereka akan segera mendapatkan kue bikinanku!

- *Cucuku yang paling pintar sedunia! Dengan petunjuk di bandana itu, akhirnya mereka bakal sampai ke kuenya!*

Data (1) above, *"I've got the smartest grandbabies in th' world!"*, is translated as *"Mereka cucu-cucuku yang cerdas!"*, indicating the omission of the phrase *"in the world,"* which means *"di dunia"*. Additionally, the phrase *"I've got,"* translated as *"mereka,"* undergoes a shift in meaning from the source language. This phrase is used to express the character's pride. Furthermore, the omission of the phrase *"in the world"* results in the loss of the hyperbolic meaning present in the source language.

Cultural adaptation translation strategy

Table 2 shows that the frequency of using this translation strategy is 7%, or 10 data, found in the translation of hyperbole in the comic. The following is an example of using the cultural adaptation translation strategy.

(1) *ST: Then it's settled, turtledove! I'll catch dinner this afternoon! as a deep sea fisherman I'm unsurpassed!*

TT: Kalau begitu baiklah... aku akan datang untuk makan malam nanti! - Sebagai pelaut ulung aku tak terkalahkan!

Data (2) presents the hyperbolic expression "as a deep sea fisherman I'm unsurpassed!", which is translated as "Sebagai pelaut ulung aku tak terkalahkan!". This translation falls under the cultural adaptation strategy, as the phrase "deep sea fisherman" is rendered as "pelaut ulung", maintaining the same meaning—referring to a highly skilled fisherman. According to KBBI, "pelaut" means "nelayan" or "a person who works at sea", while "ulung" means "skilled" or "experienced". The translator rendered "deep sea fisherman" as "pelaut ulung" by adapting it to the target language's cultural context. This translation demonstrates a preference for domestication rather than a literal translation (Badi-ozaman et al., 2022).

Neutralization translation strategy

Table 2 above shows that there are 9 data included in the neutralization translation strategy. The examples of data in the form of this strategy are as follows.

(2) *ST: Numerous noms and nibbles later*

TT: Setelah banyak hidangan kemudian...

- *Setelah banyak gigitan dan kunyahan...*

Data (3), "Numerous noms and nibbles later!" carries a hyperbolic meaning that exaggerates the passage of time. The word "numerous" emphasizes the large quantity of food. According to the Oxford Dictionary, "numerous" means "existing in large numbers," while "noms and nibbles" as defined by Merriam-Webster, refers to "eating or chewing in small bits." The translation of data (3), "Numerous noms and nibbles later!" into "Setelah banyak hidangan kemudian," removes the hyperbolic nature present in the source language. According to Baker (2011), translators often apply the neutralization strategy or use less expressive words by adopting more formal and general language to align with the target language's cultural norms. Additionally, Indonesian translators tend to opt for more neutral language to avoid misinterpreting expressive meanings, even at the cost of eliminating the hyperbolic effect found in the source language.

Paraphrase with related word translation strategy

This translation strategy is derived from Baker (1992). It employs words related to the context of the source language while maintaining the intended meaning. However, the choice of words or forms tends to differ, even though the natural meaning within the given context is preserved. The following is an example of data utilizing this translation strategy.

(3) *ST: Among them, there's one whose face I never knew! Just his nickname, and **he was my most dangerous foe***

*TT: Salah satu dari mereka wajahnya tak pernah aku lihat! Aku hanya tahu julukannya dan **dia adalah musuhku paling berbahaya***

- *Di antara mereka, ada satu yang wajahnya tak pernah aku kenali! Aku hanya tahu julukannya—dan dialah musuh paling berbahaya!*

Data (4), which includes hyperbole in the phrase "*he was my most dangerous foe*," is translated into "*dia adalah musuhku paling berbahaya*." This translation falls under the paraphrase strategy using a related word, as the translated phrase retains both the meaning and structure of the source language. Thus, the translation strategy employed is paraphrase with a related word. Although there are slight structural changes in the Indonesian translation, the translator maintains the intended meaning. As discussed by Baker (1992), even if the translated sentence structure differs slightly, the translation still preserves the original meaning.

Paraphrase with unrelated word

The translation strategy of paraphrase with an unrelated word refers to a translation approach in which the original form or meaning in the source language is altered in the target language. This strategy is used by modifying the structure or context while still conveying the intended message. An example of a translation using this strategy as follows.

(4) ST: Immovable object, meet unstoppable force!

TT: *Grrr, dia main keras aku juga bisa!*

- *Yang tak tergoyahkan bertemu dengan yang tak terhentikan!*

Data (5), "*Immovable object, meet unstoppable force!*" translated into "*Grrr, dia main keras aku juga bisa!*" falls under the *paraphrase with an unrelated word* strategy. This is because the Indonesian translation modifies both the structure and meaning of the original text. The translator opted for a different expression, resulting in the loss of the hyperbolic nuance present in the source language. This occurs because there is no direct equivalent in Indonesian, so the translator rephrased it while maintaining the competitive tone of the character. This translation strategy is commonly used when a concept in the source language lacks a direct equivalent in the target language (Baker, 1992)

Mixed translation strategy

The mixed translation strategy, or *a mix of some*, refers to the application of two or more translation strategies within a single sentence. Translators tend to employ multiple strategies to ensure that the translation is both accurate and easily comprehensible to readers (Celotti, 2014). Table (4) indicates that there are 114 instances where the mixed translation strategy was applied. As presented in the table, translators often use two or three strategies when translating hyperbolic expressions in comics. The following is an example of the mixed translation strategy.

(5) ST: Just pump a couple o' levers and bingo! Over 100 retail-ready coats in the blink of an eye!

TT: *Cukup menarik tuas ini dan keluarlah 100 pakaian jadi!*

- *Cukup tarik beberapa tuas ini dan bingo! Lebih dari 100 mantel siap jual keluar dalam sekejap!*

The translation of data (6), "*Just pump a couple o' levers and bingo! Over 100 retail-ready coats in the blink of an eye!*" into "*Cukup menarik tuas ini dan keluarlah 100 pakaian jadi!*" falls under the omission and cultural adaptation translation strategies. The word "*bingo*" and the phrase "*in the blink of an eye*" are omitted in the Indonesian translation, leading to a reduction in the hyperbolic

meaning in the target language. Although these elements serve as expressions of excitement from the character, the translator opted to simplify the sentence to fit within the speech balloon constraints (Rota, 2014)

Moreover, the phrase "*retail-ready coats*" is translated as "*pakaian jadi*" instead of a literal translation. The translator chose to adapt the cultural context of the source language, ensuring that the meaning remains accessible to the target audience. In data (6), the translation strategy used falls under a mix translation strategy, meaning the application of two or more translation strategies by (Celotti, 2014). Although data (6) in the source language contains a hyperbolic expression, the translation into the target language reduces the hyperbolic effect present in the original text.

Based on the findings above, it was found that the translator of *Mickey and Donald: The Search of Zodiac Stone* tends to employ multiple translation strategies when translating the text into Indonesian. Of the 153 cases identified, 114 (74%) involved a combination of translation strategies rather than a single strategy. Additionally, many hyperbolic expressions were omitted and not translated into Indonesian within mixed translation strategy. Although some data of hyperbole were retained in the translation, their hyperbolic effect was reduced. As a result, the Indonesian translation predominantly uses more neutral and less expressive language. This tendency may also be influenced by cultural factors. Celotti (2014), highlighted the translation often aligns with the cultural norms and *political correctness* of the target language. Verbal expressions that may be acceptable to readers in the source language might not necessarily be well-received in the target language.

In addition, translations employing the neutralization or less expressive strategy often fail to retain the hyperbolic nature of the original text. Meanwhile, other translation strategies are applied regardless of whether the hyperbolic expression is preserved. The Indonesian version of *Mickey and Donald: The Search of Zodiac Stone* tends to reduce hyperbolic meanings due to space limitations in speech balloons. It is particularly relevant given that sentence structures in Indonesian are generally longer than those in English.

5. Conclusion

Based on the discussion above, hyperbolic expressions in *Mickey and Donald: The Search of Zodiac Stone* were frequently omitted as part of a mixed translation strategy. As a result, the hyperbolic expressions in the target language tend to be lost due to the translation prioritizing the essence of the sentence context rather than a literal translation of the hyperbole. This omission occurs because hyperbole is often considered less significant in the target language and rarely has a direct equivalent in Indonesian, leading to its exclusion in some cases. Additionally, due to spatial limitations in comics, translators must consider the number of characters within speech balloons. Therefore, comic translation presents a unique challenge for translators. Future research should deeply explore the accuracy and equivalence of hyperbole translation in comics.

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