



DOMESTICATION AND FOREIGNIZATION OF HYPERBOLE IN DONALD DUCK'S COMIC FROM ENGLISH TO INDONESIAN

GINA AULIA¹, HAYATUL CHOLSY²

Universitas Gadjah Mada^{1,2}

ginaaulia2001@mail.ugm.ac.id¹, cholsy-h@ugm.ac.id²

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Abstract

Translating comics presents unique challenges, particularly due to the rich cultural elements embedded in the source language. This study explores the translation strategies applied to hyperbolic expressions in the Donald Duck comic series. The current study uses a descriptive analysis method. The analysis reveals that domestication is the predominant strategy employed. By utilizing domestication, the translator adapts cultural references to align with the norms and expectations of the target audience, thereby enhancing readability and familiarity. However, this approach often leads to a reduction or loss of the original hyperbolic effect, as the translated text tends to emphasize the underlying meaning or contextual relevance over a literal preservation of rhetorical devices. While domestication facilitates pragmatic equivalence and audience engagement, it may compromise the stylistic and emotive force of the original text, highlighting the tension between cultural accessibility and rhetorical fidelity in comic translation.

Keywords: Hyperbole, Comic translation strategy, Domestication, Foreignization

INTRODUCTION

Comic is a form of popular literature that is well known among various groups, as the stories are presented through images and encompass a variety of genres. According to Zanettin (2008), the genres found in comics include comedy, epic, and tragedy. One example of a well-known comic that belongs to the comedy genre is *Donald Duck*. The comedic genre in *Donald Duck* influences how hyperboles are translated, particularly whether the translation aligns with the comedic nature of the text, since comedy often uses figurative language such as metaphors, idioms, or hyperboles. *Donald Duck* comics have been translated into many languages, including Indonesian. However, translating comics is not an easy task, as they contain various cultural elements from the source language that translators must pay close attention to during the translation process.

Comics often use hyperbole to create a playful and funny effect for readers. Thus, making Hyperbole, or exaggerated language, is frequently found in conversation between characters. In fact, literary works such as comics often make extensive use of hyperboles. However, translating hyperboles—especially in comics—presents a challenge for translators, as these expressions cannot be translated directly. If translated word-for-word, the meaning may be lost. Hyperboles also cannot be translated literally from the source text, as they may be perceived as falsehoods (Larson, 1989). Furthermore, Oktaviani et al. (2018) explain that the translation strategies used for hyperboles greatly influence the quality of the translation itself. Translators often face difficulties when translating such figures of speech, as they are expected to understand the cultural terms of both the source and target languages to produce an equivalent translation. This is particularly important in comic translation, where elements within speech bubbles must also be considered. Therefore, translating hyperbolic expressions in comics requires not only attention to sentence structure, but also to meaning, cultural context, and the content of the speech bubbles.

The study of hyperbole has now become an interdisciplinary field, integrating with several other disciplines such as sociolinguistics, psycholinguistics, semantics, syntax, pragmatics, and translation. Hyperbole research focusing on a semantic approach includes studies by Alobaidy (2020), Kanyane (2021), and Wijaya & Prayoga (2022). Alobaidy (2020), for instance, discusses the use of hyperbole in modern war poetry from America and Britain. Another study by Astina et al. (2021) examines the use of hyperbole in song lyrics using theories by Leech and Reninger. Wijaya and Prayoga (2022) focus on the use of hyperbole in YouTube advertisements, providing insights into how hyperbolic language is used in product marketing.

Studies on hyperbole from a syntactic approach include research by Bian et al. (2021), Pulungan & Damanik (2022), Rohaniyah & Fadilah (2018), and Troiano et al. (2018), all of which apply Claridge's (2011) theory of hyperbole. Although studies on hyperbole are more commonly discussed through semantic and syntactic approaches, research on hyperbole in translation has also been widely explored. For instance, studies by Oktaviani et al. (2018), Sabila et al. (2023), and Yazdani & Dastjerdi (2014) focus on this topic.

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Oktaviani et al. (2018) examine strategies used in translating hyperbole in novels, as well as the equivalence of hyperbolic expressions in English-to-Indonesian translations. Their findings indicate three strategies: translating hyperbolic meanings into non-figurative expressions, adding meaning, or replacing the figurative expression with a similar one. Wahyuni & Pradhana (2017) also study hyperbole translation strategies using Larson's theory. Furthermore, Rohana et al. (2017) investigate the translation of literary works, focusing on figures of speech, strategies, and techniques in children's stories, including linguistic compression. Hyperbole translation in literary texts has also been studied by Wan (2023), who analyzes the translation of hyperbole in classical Chinese poetry, and by Gharib et al. (2022), who examine hyperbole in classical Persian poetry.

In addition to the translation of hyperbole in literary works, research on hyperbole translation using non-literary data has also been conducted, such as the study by Kanyane (2021). The results of this study show that the translation of euphemisms and hyperboles in the book was successfully conveyed effectively. Aside from focusing on equivalence and translation techniques of hyperbole, Osękowska-Sandecka (2016) explores the relationship between ideology and the translation of hyperbole found in English newspapers and their Polish translations.

Several theories are commonly used in studies on hyperbole translation, including Cano Mora (2013), which focuses on the semantic forms of hyperbole; McCarthy & Carter (2004), which discuss hyperbole in everyday conversation; and Claridge (2011), which examines hyperbole from a syntactic perspective. This study adopts the theory of Christodoulidou (2011), who classifies hyperbole into two categories: 'overstatement of number and quantity' and 'impossible descriptions'.

In addition, previous studies relevant to this research include investigations on translation techniques and quality in comics by Barezzi et al. (2012) and Dwijayanti et al. (2021), as well as pragmatic translation methods and errors in comics by Sidiq (2019).

The comedic genre in *Donald Duck* comics significantly influences how hyperbole is translated, both in terms of aligning with the comic's genre and in how hyperbolic meanings are transferred into Indonesian. Hyperbolic meaning carries different cultural elements in each language, which requires special attention during the translation process to ensure that the intended meaning is preserved. Unlike previous translation studies, this research applies specific strategies in translating hyperbolic meanings found in *Donald Duck* comics. Therefore, the aim of this study is to describe the forms and functions of hyperbole in the source language and to explain the translation strategies used in rendering the *Donald Duck* comic from English into Indonesian.

METHOD

The data used in this study consists of *Donald Duck* comics translated from English into Indonesian. These comics use informal and casual language, which leads to the frequent use of hyperboles or exaggerated expressions. In addition, the researcher often finds that hyperbolic expressions are omitted in the translation. For these reasons, the *Donald Duck* comics are selected as the data for this research.

This study analyzes two *Donald Duck* comic series: *The Money Well* and *The Philosopher's Stone*. The comics include the original English versions along with the Indonesian translations published by Kompas Gramedia. This study uses a descriptive qualitative method. The researcher collects data in the form of hyperboles found in the two comic series. These data are then classified according to the categorization of hyperbole by Christodoulidou (2011), which consists of two types: *overstatement of number and quantity*, and *impossible descriptions*. The first type includes hyperboles with numerical expressions such as "hundreds" or "thousands of years," while the second type refers to exaggerated and unrealistic descriptions that are impossible in everyday life.

After classification, the hyperbolic expressions are compared with their Indonesian translations to determine whether the translated text corresponds appropriately with the source text. The researcher analyzes the findings to identify the translation strategies applied in the comics, based on the framework proposed by Berman (1984) and Venuti (1995) as cited in Zanettin (2008). The translation strategies are categorized into two main approaches: domestication and foreignization. Domestication includes *omission*, *localization*, *transformation*, and *globalization*, while foreignization consists of *literal translation*, *preservation*, and *addition*.

RESULT AND DISCUSSION

Based on the results of the data analysis from the two *Donald Duck* comic series titled *The Money Well* and *The Philosopher's Stone*, a total of 36 data containing hyperbole are identified. Of these, 13 data belong to the category of "overstatement of number and quantity," while 23 data fall under the category of "impossible descriptions." The data are classified according to the types of hyperbole defined by Christodoulidou (2011). The data analyzed comes from the English versions of the *Donald Duck* comics. The frequency distribution of the different types of hyperbole found in the data is as follows.

Table 1. The Forms of Hyperbole

Hyperbole	Frequency	Percentage
Impossible description	23	64%
Overstatement number and quantity	13	36%
Total	36	100%

The table above shows that the most dominant type of hyperbole found in the data is *Impossible Description*, with a percentage of 64%. In comparison, the *Overstatement of Number and Quantity* type has a percentage of 36%.

Table 2. Example of Hyperbole in data

No	Source Text (ST)	Target Text (TT)
1.	<i>When he and unca Scrooge matched wealth, unca scrooge won by having saved more string in his lifetime</i>	Ketika dia dan paman Gober bersaing kekayaan, paman Gober menang dengan menunjukkan punya benang lebih panjang
2.	Days pass in which thundering trucks haul loads of dollars to the old airport, from banks and bins and mints all over the world	Hari-hari berlalu dan banyak truk mengangkut uang ke bandara tua dari bank di seluruh dunia
3.	The riches of all old Minos's empire , plus pirate loot from half the ancient world!	Semua kekayaan kerajaan Minos ditambah barang rampasan bajak laut!

Table 2 above shows the form of hyperbole categorized as *Overstatement of Number and Quantity*, which refers to hyperbolic expressions involving numbers, time, or quantity (Christodoulidou, 2011). Based on the data analysis, a total of 17 data are identified as hyperboles of this type.

Table 2 also presents a comparison between the hyperbolic forms in the source text and their translations in the target text. When translated into the target text, most of the hyperbolic elements are omitted, as seen in Data (1), which contains the word “*lifetime*” in the sentence “...*saved more string in his lifetime*.” This is translated into “...*menang dengan menunjukkan punya benang lebih panjang*.” The word “*lifetime*,” which means “*seumur hidup*,” is omitted in the target text. It is classified as an *Overstatement of Number and Quantity* since it involves an exaggerated reference to time.

Data (2) shows the hyperbolic phrase “*thundering trucks*” in the sentence “...*thundering trucks haul loads of dollars to the old airport*,” which is translated in the target text as “...*banyak truk mengangkut uang ke bandara tua*.” In this translation, the hyperbolic phrase is omitted and instead rendered based on contextual meaning. The phrase “*thundering trucks*” refers to large trucks producing loud rumbling sounds and is considered a hyperbole of number and quantity due to its exaggeration of size and impact.

Data (3) illustrates the use of hyperbole in the phrase “*half the ancient world*” from the sentence “...*plus pirate loot from half the ancient world*,” which is translated in the target text as “*semua kekayaan kerajaan Minos ditambah barang rampasan bajak laut*.” The hyperbolic expression “*half the ancient world*” conveys an exaggerated scope reaching across civilizations. However, in the target text, this part is omitted and translated based on the core context of the source text.

Table 3. Impossible Description of Hyperbole

No	Source Text (ST)	Target Text (TT)
4.	<i>He was a legendary monster that was locked in the cave! He was half man and half bull, and the ancient world was scared stiff of him!</i>	Dia monster yang terkurung dalam gua! Dia setengah manusia setengah kerbau, dan dunia masa lalu takut padanya!
5.	<i>Donald, come over here! I've got the world by its tail, and it is too big to handle alone</i>	Donal cepat datang! Aku punya pekerjaan yang terlalu besar kalau dikerjakan sendiri
6.	<i>Yes! By mere touch! It was the wonder of the age!</i>	Ya! Hanya dengan menyentuhnya! Ajaib, bukan!

Table 3 above presents the form of hyperbole known as *Impossible Description*, which refers to hyperbolic expressions that describe irrational or impossible scenarios. People sometimes use such exaggerated descriptions—clearly impossible in reality—to emphasize a point or create a vivid image, not because they depict events that could genuinely happen (Christodoulidou, 2011).

Table 3 also compares the forms of *Impossible Description* hyperboles between the source text and the target text. Data (4), “He was a legendary monster that was locked in the cave! He was half man and half bull, and the ancient world was scared stiff of him!” includes a clear example of *Impossible Description*, particularly in the phrase “...*the ancient world was scared stiff of him!*” This expression is a hyperbolic exaggeration used to

emphasize the intense fear the world felt toward the monster. It suggests a level of fear so overwhelming that it would render a person completely paralyzed.

In Data (5), the sentence “*Donald, come over here! I’ve got the world by its tail, and it is too big to handle alone*” contains a hyperbolic expression in “*I’ve got the world by its tail.*” In the target text, this phrase is omitted and translated based on the main idea: “*...Aku punya pekerjaan yang terlalu besar kalau dikerjakan sendiri.*” The hyperbolic expression “*I’ve got the world by its tail*” conveys an exaggerated sense of achievement and control, implying that the speaker feels invincible and unstoppable. It reflects a high level of confidence due to some major successes.

Data (6) shows the phrase “*the wonder of the age*” from the sentence “*...It was the wonder of the age!*” which is translated into the target text as “*Ajaib, bukan!*” The hyperbole “*the wonder of the age*” emphasizes something or someone as extraordinary, outstanding, or unparalleled. In context, the speaker expresses admiration or astonishment toward something they have just learned or encountered. This phrase is classified as *Impossible Description* because it exaggerates the significance of what is being described.

Translation Strategies

The translation strategies found in the data include *domestication* and *foreignization*, which are further divided into several categories: *omission*, *localization*, *transformation*, and *literal translation*. These strategies are based on Zanettin’s (2008) theory of comic translation strategies. The table below presents the results of the data analysis concerning the translation strategies identified in the data.

Table. 4 Translation strategy of comic

Translation Strategy	Frequency	Percentage
Domestikasi	27	75%
Foreignisasi	9	25%
Total	36	20%

The table shows that the *domestication* strategy is more dominantly used in translating the Donald Duck comics into Indonesian, with a percentage of 75% or 27 instances, while the *foreignization* strategy accounts for 25%, or 9 instances. The domestication strategies identified include *omission*, *localization*, and *transformation*. In contrast, the only foreignization strategy found in the comic is *literal translation*.

Based on the data analysis, 27 instances of domestication and 9 instances of foreignization are used in translating Donald Duck comics from English into Indonesian. According to the table above, domestication is the most frequently applied translation strategy.

Foreignization

In data (8), the sentence “*I’ve developed ten pains in the neck!*” from “*I’ve developed ten pains in the neck from listening to you birds*” is translated into the target text as “*Aku terkena 10 penyakit karena mendengar kalian!*” A closer analysis reveals that this translation is literal, even though the hyperbolic meaning of the phrase “*ten pains in the neck*” does not actually refer to literal illnesses. Instead, it expresses exaggerated annoyance or frustration. This phrase is classified as an *impossible description* hyperbole because it presents an unrealistic and exaggerated statement.

Domestication

An example of a domestication strategy is found in data (7), where the source sentence “*Days pass in which thundering trucks haul loads of dollars to the old airport, from banks and bins and mints all over the world*” is translated as “*Hari-hari berlalu dan banyak truk mengangkut uang ke bandara tua dari bank di seluruh dunia.*” The hyperbolic phrase “*...thundering trucks haul loads of dollars*” exaggerates the volume of money being transported. However, in the target text, the hyperbole is omitted, and the sentence is simplified. This reflects the use of *omission*, a domestication technique that adapts the sentence to better fit the cultural and linguistic context of the target text.

In data (9), the hyperbolic sentence “*...The trail from here really goes off the deep end!*” is translated as “*Pelacaknya benar-benar buntu,*” which is a domestication strategy through *localization*. The expression is adapted to suit the cultural context and target readership of the Indonesian language. The translation is simplified to ensure clarity and comprehension by the target audience. Figure 1 below illustrates the translated hyperbole in the Indonesian version of the Donald Duck comic.

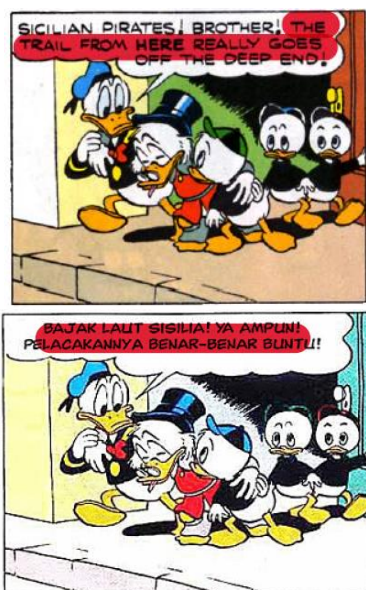


Figure 1. Translation of hyperbole in Donald Duck comic

The figure above illustrates a shift in meaning between the source text and the target text. The phrase “The trail from here really goes off the deep end” is a form of hyperbolic expression that conveys a sense of frustration or hopelessness about something that cannot be found. In the context of the comic, Scrooge McDuck fails to find any clue related to the stone that is said to grant wishes. He previously believed the stone could turn anything it touches into gold, which is why he is determined to possess it.

Data (10) represents a form of *impossible description* hyperbole. The phrase “Boy! Would that ever turn heads in the Easter parade” is an expressive statement implying that something would strongly attract public attention if it were to happen. In the target text, it is translated as “Itu sih bakalan jadi pusat perhatian,” which is an interpretive translation of the idiom. This sentence is not translated literally; instead, the translator simplifies the complex phrase while preserving its intended meaning.

Most of the translated expressions in the Indonesian version of *Donald Duck* lose their original hyperbolic form. As Zanettin (2008) explains, comic translation does not only involve verbal language but also requires attention to visual components. He further emphasizes that certain constraints must be considered when translating comics, such as ensuring that the translated text fits within the speech balloons and does not exceed their boundaries. Font choices also significantly influence the readability and tone of the dialogue. These constraints contribute to the alteration of hyperbolic expressions in the Indonesian translation of *Donald Duck* comics. Moreover, cultural differences between the source and target languages play a significant role in the application of domestication strategies in translation, aiming to achieve equivalence and facilitate the target audience’s comprehension of the intended meaning in the source text.

CONCLUSION

The results of the data analysis show that domestication is used in the translation of hyperbole by adapting the target language so that cultural elements feel more familiar to the readers. In many cases, the hyperbolic forms in the target text are omitted, with the translation focusing more on the core meaning of the sentence rather than on the literal rendering of the hyperbole. This occurs partly because hyperbole is often seen as less important in the context of the target language, especially in the case of *impossible description* types, which are rarely translated. The translation of hyperbole remains a compelling area of study, particularly when comparing its realization in the source text and the target text. Future research is encouraged to explore the pragmatic equivalence of hyperbolic expressions to ensure that the intended meaning in the source text is accurately conveyed in the target text.

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