CHAPTER IV

FINDINGS AND DISCUSSION

This chapter showed the findings of the research which emphasized on answering the research questions through some phenomena found in the data. The explanation involved the data taken from the data classification sheets to give clear explanation of the variation, complexity, and markedness. Further, this chapter discussed the findings and tried to relate the most prominent phenomena with the theories in the discussion section.

A.   Research Findings

This research tried to explain what had been gathered from the frequency of occurrence of the variation and to compare the data of T1:T2 and T1:T3. It found the most inherent variation was the zero variation in both T2 and T3. In terms of complexity, this research found the Simple-Topical Theme as the most typical phenomenon. Then, the unmarked Theme of course was the common choice among the translators and writer. A few number of marked Themes would be explained following the Theme complexity.

1.   Variations in T1:T2

First, the data sheet of T1:T2 gives us information in relevance to the most inherent variation occurred in the English-French version. The result of the analysis was presented in the table below.

Table 15. Variation in T1:T2

T1:T2	Variations	Occurrence
Low	0	82
	1	12
	2	12
Medium	3	4
	4	0
High	5	15
	6	5
$\sum$		130

The table presents the frequency of occurrence of each variation. The most frequent is zero variation, followed by variation 5. Variation 1 and variation 2 have the same number of occurrences. Variation 6 and 3 are found in lesser number, occurring in 5 clauses and 4 clauses respectively. This research do not find variation 4 in the data. Starting from the zero to six, the followings are examples of variations in T1:T2.

a.   Low Variation Scales

1)   Variation 0

When one clause rank of one thematic structure unit is preserved in the same way in the TT, it is belonged to Variation 0. It has the highest number of the existence among the variation data.

Table 16. An Example of Variation 1

Mr. Wonka opened the door	
Mr. Wonka	opened the door
THEME	**RHEME**
Topical	
Participant: Actor	

Mr. Wonka ouvrit la porte	
Mr. Wonka	ouvrit la porte
THEME	**RHEME**
Topical	
Participant: Actor	

The translation version also entails additional information on Topical element occasionally. Here is the example.

Table 17. Another Example of Variation 0

The whole family live together in a small wooden house on the edge of a great town.	
The whole family	live together in a small wooden house on the edge of a great town.
THEME	**RHEME**
Topical	
Participant: Actor	

Toute cette gentille famille vivait réunie dans une petite maison de bois, en bordure d'une grande ville.	
Toute cette gentille famille	vivait réunie dans une petite maison de bois, en bordure d'une grande ville.
THEME	**RHEME**
Topical	
Participant: Actor	

The data show two clauses having the same theme choice, one Topical Theme presented as Actor in the Experiential Meaning. On the other hand, in the T2 the expression *gentille* 'kind' does not exist in the T1. Although the clauses perform the same number of theme, the T2 gives additional information about the Charlie's family. But the adjective *gentille* made the noun head 'family' unchanged. It conflated with the noun phrase *the whole family*. Therefore, the additional

information was not give direct impact to the thematic structure. The fact of the kindness of Charlie's family is found in the text.

Next, the data below show two clauses in which each clause performs two themes in a thematic structure. It is an interrogative clause, using WH-element (or Qu-element in French). This is also belonged to the zero variation. The existence of Textual Theme in the T1 is truly realized in the T2.

Table 18. Variation 0 Containing Textual and Topical Theme

and who got the fourth Golden Ticket		
and	who	got the fourth Golden Ticket
THEME		RHEME
Textual	Topical	
Conj.	WH-element	

et qui a trouvé le quatrième ticket		
et	qui	a trouvé le quatrième ticket
THEME		RHEME
Textual	Topical	
Conj.	Qu-element	

(Data no.88)

2)   Variation 1

In Variation 1, the T2 has different theme choice in terms of displaced theme. For instance:

Table 19. An Example of Variation 1

Grandpa Joe and Grandma Josephine on this side,	
Grandpa Joe and Grandma Josephine	on this side
THEME	RHEME
Topical	
Participant: Behaver	

D'un côté, grand-papa Joe et grand-maman Joséphine.	
D'un côté,	grand-papa Joe et grand-maman Joséphine
THEME	
Topical	displaced
Circ: Location	Participant: Behaver

(Data no.22)

Because of the occurrence of Circumstantial Location *d'un côté* 'on this side,' the Topical Theme *Grandpa Joe and Grandma Josephine* is forced to leave the Theme position to the Rheme in the T2. In the T1, Circumstantial Element is found in the Rheme position. However, when the translator places the circumstantial element in the initial position, it becomes the Theme of the clause.

The other phenomenon found in variation 1 is the difference Topical Theme performed by the TT. The ST clause is similarly maintained, but for certain purposes the translator do not use the same diction.

Table 20. Another Example of Variation 1

because his eyes were bad		
because	his eyes	were bad
THEME		**RHEME**
Textual	Topical	
Conj.	Carrier	

parce que sa vue était mauvaise		
parce que	sa vue	était mauvaise
THEME		**RHEME**
Textual	Topical	
Conj.	Carrier	

(Data no.85)

Going deep into the Topical Theme, the expression used in T2 is different, although it belongs to the same Participant in experiential meaning. The data show

a phenomenon in which the phrase *his eyes* is realized as *sa vue* 'his sight' in the T2. The character, whose eyes was very bad, was reading a newspaper announcing the other two finders of five Golden Tickets. It was Mr. Bucket, the only one who have a job, could not buy sufficient food for the family, let alone glasses for helping his vision impairment. He had to bring the newspaper closer to his face in order to read the newspaper clearly. The translator has a dissimilar way through realizing the concrete noun into abstract noun. For euphemistic reason, the translator do not literally realized the phrase into *ses yeux* 'his eyes.' It seems the translator wants to be more polite in addressing the character.

3) **Variation 2**

The texts express variation 2 when one clause rank of one thematic structure unit is realized into one clause with one different number of Theme in the TL. The example below show one unrealized Theme in the T2. In the T1, the clause has a nominal group performing WH-element as Topical Theme *what an extraordinary little man*, and a Textual Theme *and*. But in the T2 there is no conjunction preceded the Topical Theme. The omission of one element of Theme makes this clause belongs to variation 2.

Table 21. An Example of Variation 2

And what an extraordinary little man he was!		
And	what an extraordinary little man	he was!
THEME		**RHEME**
Textual	Exclamative	
conj.	exclamatory WH-element	

Quel extraordinaire petit homme que ce Mr. Wonka!	
Quel extraordinaire petit homme que	ce Mr. Wonka!
THEME	**RHEME**
Exclamative	
Exclamatory Qu-element	

b.   Medium Variation Scales

4)   Variation 3

There are only four clauses of T2 representing variation 3. They have two independent clause with two thematic structure or have two different number of Theme in one clause. Here is an example taken from data no.44. The T1 clause is realized as two clauses in T2. Those clauses also had two different number of Theme, since the T1 only have one Theme but the T2 had three Themes.

Table 22. An Example of Variation 3

Charlie felt it worst at all.	
Charlie	felt it worst at all
THEME	**RHEME**
Topical	
Participant: Senser	

Et c'est Charlie		
Et	c'	est Charlie
THEME		**RHEME**
Textual	Topical	
conj.	Participant: Carrier	

qui le ressentait plus fort que tous les autres.	
qui	le ressentait plus fort que tous les autres
THEME	**RHEME**
Topical	
Qu-element	

c.   High Variation Scales

5)   Variation 5

This research finds 16 clauses carrying variation 5, in which one clause with one thematic structure unit is realized into minor clause or downranking clause with no thematic structure. The data no.93 have one Topical Theme in the T1, but the translator of the T2 changes the clause into a phrase *à moitié couvert de neige,* 'half covered with snow'.

Table 23. An Example of Variation 5

Part of it was buried under the snow,	
Part of it	was buried under the snow,
THEME	**RHEME**
Topical	
Goal	

à moitié couvert de neige
minor clause

(Data no.93)

Similarly, the clause in data no.19 have a Textual and a Topical Themes, but both of which are unrealized. The translator changes the clause into a phrase *si vieux, si fatigues* that involved only the Rheme element, *so old and tired*.

Table 24. Another example of Variation 5

because they were so old and tired		
because	they	were so old and tired
THEME		**RHEME**
Textual	Topical	
conj.	Participant	

si vieux, si fatigues
minor clause

(Data no. 19)

6) **Variation 6**

This is the variation which unrealized the clause from the ST, or vice versa. The following is a T1 clause with two Themes, a Textual *and* and Topical Theme *it*, which is unrealized in the T2. The opposite phenomenon, in which the translator produce a new clause without having reference in the ST, is not found in this research.

Table 25. An Example of Variation 6

and it was this:		
and	it	was this
THEME		**RHEME**
Textual	Topical	
Conj.	Participant: Carrier	

No clause representation

(Data no.65)

The second example shows a Textual Theme *and* and a Topical Theme *they*. The clause is also unrealized in the T2.

Table 26. Another Example of Variation 6

and they were practically starving to death		
and	they	were practically starving to death
THEME		**RHEME**
Textual	Topical	
conj.	Participant	

No clause representation

(Data no.127)

2.   Variations in T1:T3

Variations in English and Bahasa Indonesia version also exist in terms of theme choices. Despite the few occurrences of those variations, the translator has encouragingly maintained the flow of information as found in the T1.

Table 27. Variations in T1:T3

T1:T2	Variations	Occurrence
Low	0	91
	1	14
	2	12
Medium	3	5
	4	2
High	5	2
	6	4
$\sum$		130

The table above reveals that the frequency of occurrence in most variations, from variation 2 to 6, only occurs in small number, which was less than 10% of the total. Similar to the T2, variations occurr in T1:T3 is dominated by zero variation, which reaches 70% of the total, then followed by variation 1 (10.77%), variation 3 and 6 (3.85% and 3.08% respectively), and variation 4 and 5 (1.54% for each).

a.   Low Variation Scales

1)   Variation 0

Zero variation is the most inherent variation found in the data. It occurs 91 times and reaches 70.00 in percent.

Table 28. An Example of Variation 0

The bed was given to the four old grandparents	
The bed	was given to the four old grandparents
THEME	**RHEME**
Topical	
Participant	

Tempat tidur itu diberikan pada keempat kakek dan nenek	
Tempat tidur itu	diberikan pada keempat kakek dan nenek
THEME	**RHEME**
Topical	
Participant	

(Data no. 18)

Referring to the same thing, the Topical Theme *the bed* and *tempat tidur itu* show unchanged Theme element from the T1 into the T3. The following examples also indicate zero variation, having similarity in preserving the SL in one clause rank of thematic structure of course.

Table 29. Variation 0 Containing Textual and Topical Theme

But a toothpaste cap-screwer is never paid very much money		
But	a toothpaste cap-screwer	is never paid very much money
THEME		**RHEME**
Textual	Topical	
conj.	Participant	

Tapi pemasang tutup odol tak dibayar banyak		
Tapi	pemasang tutup odol	tak dibayar banyak
THEME		**RHEME**
Textual	Topical	
Conj.	Participant	

(Data no.34)

Both T1 and T3 have two Themes, a Textual Theme in the form of conjunction *but* and *tapi*, then followed by a Topical Theme 'a toothpaste cap-

screwer'. This research categorizes the two examples in zero variation because the clauses are preserved in the same way in TT.

2)   Variation 1

There are few clauses realized into a clause containing displaced Theme. The data show the circumstantial element *now* is realized as the Topical Theme emphasizing adverb of time. Then, *something crazy* is forced to leave the Theme element into Rheme in the T3.

Table 30. An Example of Variation 1

Something crazy is going to happen now	
Something crazy	is going to happen now
THEME	**RHEME**
Topical	
Participant	

Sekarang sesuatu yang gila akan terjadi		
Sekarang	sesuatu yang gila	akan terjadi
THEME		**RHEME**
Topical	displaced	
Circumstance	Participant	

(Data no.119)

Additionally, there are more clauses performing this variation in terms of dissimilar Topical Theme. The choice of words as the Topical Theme makes the clauses performing this variation. The example below show the Topical Theme *it* in the T1 which is realized into *nama pabrik itu* 'the name of the factory' in the T3.

(T1)   *And <u>it</u> wasn't simply an ordinary <u>enormous chocolate factory</u>, either. <u>It</u> was the largest and the most famous in the world! <u>It</u> was Wonka's factory, owned by a man called Mr. Willy Wonka ….*

(T3)   *Dan <u>pabrik itu</u> bukan sekedar <u>pabrik cokelat besar</u> biasa. <u>Pabrik itu</u> merupakan pabrik cokelat paling besar dan paling terkenal di seluruh dunia! <u>Nama pabrik itu</u> Wonka's factory, milik pria bernama Mr. Willy Wonka ….*

The absence of pronoun *it* in Bahasa Indonesia makes the translator uses noun phrase by mentioning the things followed by *itu*. This has been done in the preceding clauses. Thus, the translator avoids using repetition of the noun phrase *pabrik itu*. Then, to give more clear information, she uses *nama pabrik itu* instead of translating the pronoun it into *pabrik itu adalah Wonka's factory*.

Table 31. Another Example of Variation 1

It was Wonka's factory, owned by a man called Mr. Willy Wonka	
It	was Wonka's factory, owned by a man called Mr. Willy Wonka
THEME	**RHEME**
Topical	
Participant	

Nama pabrik itu Wonka's Factory, milik pria bernama Mr. Willy Wonka	
Nama pabrik itu	Wonka's Factory, milik pria bernama Mr. Willy Wonka
THEME	**RHEME**
Topical	
Participant	

(Data no.70)

3)   Variation 2

The occurrence of variation 2 is only 9.23% but it gives us an understanding that variations in T1:T3 of the CCF are supported by theme complexity. In this variation, the T2 translator realizes the T1 from one clause with one Theme into one clause with one different number of Theme.

Table 32. An Example of Variation 2

Sundays were a bit better.	
Sundays	were a bit better
THEME	**RHEME**
Topical	
Participant	

Tapi pada hari Minggu keadaan sedikit lebih baik.			
Tapi	pada hari Minggu	keadaan	sedikit lebih baik
THEME			**RHEME**
Textual	Topical	displaced	
Conj.	Circumstance	Participant	

(Data no.38)

In the sample above the T1 has only one Topical Theme. But, the T2 clause is realized into two Themes, one Topical Theme and one Textual Theme. This makes the clause belonged to the variation 2, that categorized clauses containing one Theme but realized into two Themes. The example below shows an Interpersonal Theme preceded the Topical Theme in a clause of T3. Of course, it is also categorized as variation 2 because the T1 only had a Topical Theme.

Table 33. Another Example of Variation 2

Mr. Gloop was absolutely right.	
Mr. Gloop	was absolutely right
THEME	**RHEME**
Topical	
Carrier	

Ternyata Mr. Gloop betul.		
Ternyata	Mr. Gloop	betul
THEME		**RHEME**
Interpersonal	Topical	
mod.adjunct	Carrier	

(Data no.112)

b. Medium Variation Scales

4) Variation 3

When a clause in T1 is realized into one clause with two different number of Theme in TL, or it is realized into two clauses with two thematic structure, it is categorized as variation 3. The clause in data no. 124 show the T1 consisting of a Topical Theme, then it is realized into two clauses with two thematic structures. They show paratactic relation with elliptical subject in the second clause.

Table 34. An Example of Variation 3

He held it tightly between his shivering fingers, gazing down at it	
He	held it tightly between his shivering fingers, gazing down at it
THEME	**RHEME**
Topical	
Actor	

Ia menggenggam uang itu erat-erat dengan jari-jarinya yang gemetar kedinginan dan tunduk mengamatinya				
Ia	menggenggam uang itu erat-erat dengan jari-jarinya yang gemetar kedinginan	dan	*(ellipsis of ia)	tunduk mengamatinya
THEME	**RHEME**	**THEME**		**RHEME**
Topical		Textual		
Actor		conj.		

(Data no.122)

The same phenomenon occurs in data no.123. Here the T1 has a Topical Theme, while the clause is realized into two independent clause with two thematic structures. The phrase *painted brown with chocolate* is realized in the form of single clause in the T3. The difference is the translator used repetition of the Topical Theme instead of elliptical subject as found in the preceding.

Table 35. Another Example of Variation 3

Augustus Gloop's face came up again to the surface, painted brown with chocolate	
Augustus Gloop's face	came up again to the surface, painted brown with chocolate
THEME	**RHEME**
Topical	
Participant	

Wajah Augustus Gloop muncul lagi di permukaan, dan wajah itu penuh cokelat				
Wajah Augustus Gloop	muncul lagi di permukaan	dan	wajah itu	penuh cokelat
THEME	**RHEME**	**THEME**		**RHEME**
Topical		Textual	Topical	
Participant		conj.	Participant	

(Data no.123)

5)   Variation 4

In this variation a clause with one thematic structure in the T1 is realized into three clauses with three thematic structures. The following data have a Topical Theme, but the translator realizes it into three clauses by omitting the Subject *pria kecil malang itu 'the poor little fellow'* in the second and third clause.

Table 36. An Example of Variation 4

The poor little fellow, looking thin and starved, was sitting there trying to eat a bowl full of mashed-up green caterpillars without being sick	
The poor little fellow, looking thin and starved,	was sitting there trying to eat a bowl full of mashed-up green caterpillars without being sick
THEME	**RHEME**
Topical	
Actor	

Pria kecil malang itu, tampak kurus dan kelapaan, dan sedang duduk, dan berusaha makan semangkuk bubur ulat bulu tanpa muntah					
Pria kecil malang itu,	tampak kurus dan kelapaan,	dan	sedang duduk	dan	berusaha makan semangkuk bubur ulat bulu tanpa muntah
THEME	**RHEME**	**THEME**	**RHEME**	**THEME**	**RHEME**
Topical		Textual		Textual	
Actor		conj.		conj.	

(Data no. 121)

The same thing occurs in the data no.126. The translator realizes the clause in the T1, consisting of a Textual and Topical Theme, into three clauses. The phrase *kicking and yelling in the most disturbing way* is realized into two clauses and omits the Subject *ia* 'she.'

Table 37. The Other Example of Variation 4

And she would lie for hours on the floor, kicking and yelling in the most disturbing way		
And	she	would lie for hours on the floor, kicking and yelling in the most disturbing way
THEME		**RHEME**
Textual	Topical	
conj.	Participant	

Dan ia lalu berbaring berjam-jam di lantai sambil menendang-nendang dan berteriak ribut						
Dan	ia	lalu berbaring berjam-jam di lantai	sambil	menendang-nendang	dan	berteriak ribut
THEME		**RHEME**	**THEME**	**RHEME**	**THEME**	**RHEME**
Textual	Topical		Textual		Textual	
conj.	Participant		conj.		conj.	

(Data no.124)

6) Variation 5

In this variation a clause with one thematic structure is realized into a minor clause or a downranking clause with no thematic structure. The data no.114, in which the T1 has two Textual and an ellipsis of Topical Theme *there was*, is realized as a noun phrase *bunyi debur* in the T3.

Table 38. An Example of Variation 5

and then a splash			
and	then	*(ellipsis of *there was*)	a splash
THEME			**RHEME**
Textual	Textual		
conj.	conj.		

bunyi debur,
minor clause

(Data no.114)

The second clause performing this variation has only a Topical Theme. The translator choses a minor clause as the realization of *That's quite enough of that!* Actually, the message is in the Rheme element of the T1. But it would be unsmooth if the clause is translated literally as *itu cukup!*, which has equal meaning as *that's enough*.

Table 39. Another Example of Variation 5

That's quite enough of that!	
That	's quite enough of that!
THEME	**RHEME**
Topical	
Participant	

Cukup!
minor clause

<div align="right">(Data no.125)</div>

7)   **Variation 6**

In this variation a clause with one thematic structure unit is completely unrealized. The variation is usually occurred rarely. This research finds four clauses performing the variation, one of which is the clause in data no.127.

<div align="center">Table 40. An Example of Variation 6</div>

and they were practically starving to death		
and	they	were practically starving to death
THEME		**RHEME**
Textual	Topical	
conj.	Participant	

No clause representation

<div align="right">(Data no.127)</div>

3.   **Theme Complexity**

In terms of complexity, Theme is divided into two categories namely Simple Theme and Multiple Theme. Theoretically, Multiple Theme consists of a Topical Theme preceded by a Textual or an Interpersonal Theme, or both. Sometimes the Topical Theme is preceded by more than one Textual Theme. There is a clause in data no.59 in which the Topical Theme is preceded by two Textual Themes, in the form of conjunctions *and* and *then*. The T2 similarly realizes this phenomenon,

using two conjunctions *et* 'and' and *puis* 'then'. But the T3 only uses a conjunction *lalu* 'then'.

Table 41. An Example of Theme Complexity

(T1)

and then he would take a tiny nibble just enough to allow the lovely sweet taste to spread out slowly over his tongue			
and	then	he	would take a tiny nibble
THEME			**RHEME**
Textual		Topical	
conj.	conj.	Actor	

(T2)

et puis il prenait ce petit bout, juste de quoi grignoter, pour le laisser fondre doucement sur sa langue.			
et	puis	Il	prenait ce petit bout,
THEME			**RHEME**
Textual		Topical	
conj.	conj.	Actor	

(T3)

lalu ia akan menggigitnya sepotong kecil cukup untuk menikmati rasa manis yang menyebar perlahan di lidahnya		
lalu	ia	akan menggigitnya sepotong kecil
THEME		**RHEME**
Textual	Topical	
conj.	Actor	

(Data no.59)

In addition, another Multiple Theme occurrs in Data no. 113, in which the Topical Theme is preceded by a Textual Theme and an Interpersonal Theme.

Table 42. Another Example of Theme Complexity

(T1)

For suddenly there was a shriek,			
For	suddenly	there	was a shriek
THEME			**RHEME**
Textual	Interpersonal	Topical	
conj.	mod.adjunct	Subject	

(T2)

Car soudain on entendit un cri perçant,			
Car	soudain	on	entendit un cri perçant
THEME			**RHEME**
Textual	Interpersonal	Topical	
conj.	mod.adjunct	Actor	

(Data no.113)

This research finds some similarities occurred in T1 and T2 in which the existence of Simple-Topical Theme reaches the highest occurrence. In addition, there is no Simple-Interpersonal Theme occurred. Textual Theme occurs as the highest Multiple Theme when followed by the Topical Themes, but it only occurs a few times in Simple Theme. The calculation detail of each category is presented in the table below.

Table 43. Theme Complexity in T1

Themes in T1		Occurrence	
Simple	Topical	84	Simple 88
	Textual	4	
	Interpersonal	0	
Multiple	Interpersonal+ Topical	2	Multiple 42
	Textual+ Topical	38	
	Textual+Interpersonal+Topical	1	
	Textual+Interpersonal	1	
∑			130

The Topical Theme occurs 75 times in T2 as the most inherent type in Simple Theme. Further, this research finds the most inherent Multiple Theme is Textual+Topical Theme which occurs 28 times and there is no

68

Textual+Interpersonal Theme occurred. In addition, there are two Textual+Interpersonal+Topical Themes, in data no. 94 and no.113.

Table 44. Theme Complexity in T2

Themes in T2		Occurrence	
Simple	Topical	75	Simple 77
	Textual	2	
	Interpersonal	0	
Multiple	Interpersonal+ Topical	3	Multiple 33
	Textual+ Topical	28	
	Textual+Interpersonal+Topical	2	
	Textual+Interpersonal	0	
∑			110

Moreover, this research also found similarity of the occurrence of Theme complexity in T3. It is the highest occurrence of Simple-Topical Theme (76 times), no Simple-Interpersonal Theme, and Textual+Topical as the most inherent types of Multiple Themes. Different from the T2, there are three clauses having Textual+Interpersonal Theme in T3.

Table 45. Theme Complexity in T3

Themes in T3		Occurrence	
Simple	Topical	76	Simple 81
	Textual	5	
	Interpersonal	0	
Multiple	Interpersonal+ Topical	2	Multiple 43
	Textual+ Topical	38	
	Textual+Interpersonal+Topical	0	
	Textual+Interpersonal	3	
∑			124

The compilation of Simple and Multiple Theme in T1, T2, and T3 could be seen in the chart below. It shows the Simple Theme is the most inherent type and similarly realized by the translator of T2 and T3.
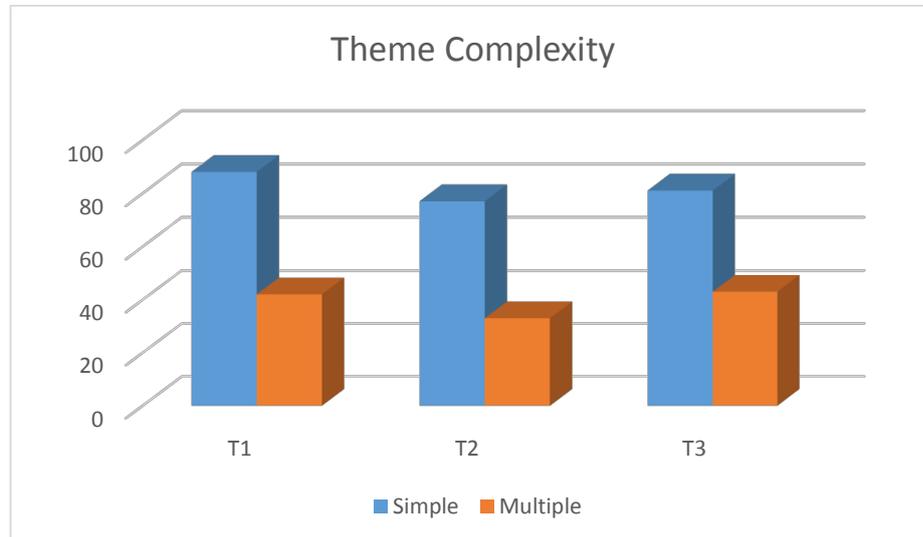

Figure 9. Theme Complexity in Textual Metafunction of the CCF

4.   Theme Markedness

Regarding markedness of Themes, depends on the types of mood, it gives important impact on the clauses, whether it is declarative, interrogative, or imperative clauses. But, the analysis conducted here attempts to distinct the unmarked and marked Themes in T1, T2, and T3. The unmarked is the most common type chosen by the translator, of course. The result of marked Theme found in the data from the texts is presented in the table 45.

Table 46. The Number of Marked Clause in the CCF

Clauses	English	French	Bahasa Indonesia
Marked Themes	14	19	22

70

The table above mention the number of marked Themes in those three languages. This gives an understanding that the original version (T1) only have 14 marked Themes, but the translators of T2 and T3 make the differences, although it occurred only in a slightly different numbers. The T3 has the highest number of marked Themes, and as a consequence, the clauses belong to marked clauses.

Table 47. An Example of Clauses Performing Marked Theme

(T1)

That evening, Mr. Bucket's newspaper announced the finding of not only the third Golden Ticket,		
That evening	Mr. Bucket's newspaper	announced the finding of not only the third Golden Ticket
THEME		**RHEME**
Topical	displaced	
Circumstance	Sayer	

(T2)

Ce soir-là, le journal de Mr. Bucket annonçait la découverte non seulement du troisième,		
Ce soir-là,	le journal de Mr. Bucket	annonçait la découverte non seulement du troisième
THEME		**RHEME**
Topical	displaced	
Circumstance	Sayer	

(T3)

Malam itu koran sore Mr. Bucket bukan saja mengumumkan ditemukannya Tiket Emas ketiga,		
Malam itu	koran sore Mr. Bucket	bukan saja mengumumkan ditemukannya Tiket Emas ketiga
THEME		**RHEME**
Topical	displaced	
Circumstance	Sayer	

(Data no.80)

Each of three clauses above has a circumstantial element as the Topical Themes, and the two translators maintain the original pattern. Thus, the clauses

categorize as Marked. Of the 14 marked clauses in the T1, this same phenomena occur in 11 clauses. There is only one marked clause realized as the unmarked in both T2 and T3.

Table 48. Changing Marked into Unmarked Clause in T2 and T3

(T1)

"Now, let me see" said Mr. Bucket		
Now	let me	see
THEME		**RHEME**
Topical	displaced	
Circumstance	Predicator	

(T2)

Voyons un peu, dit Mr. Bucket	
Voyons	un peu,
THEME	**RHEME**
Topical	
Predicator	

(T3)

"Nah, coba kulihat dulu," ujar Mr. Bucket		
Nah	coba	kulihat dulu
THEME		**RHEME**
Textual	Topical	
continuative	Predicator	

(Data no.90)

Sometimes one of the translators maintains the original version of T1, and the other did not. The translator of T3 maintains the marked types in 2 clauses (data no. 96 and 115). The data below show the marked Theme of T1 which is realized in T3. Although the clauses perform different constituent in experiential meaning as the Circumstantial Element in T1 and Goal in T3, both of which belong to marked types. While, the clause in T2 do not realized the markedness. The translator chooses the common type by changing the marked clause into unmarked clauses.

Table 49. Changing Marked into Unmarked only in T2

(T1)

and into the river went Augustus Gloop		
and	into the river	went Augustus Gloop
THEME		**RHEME**
Textual	Topical	
conj.	Circumstance	

(T2)

Voilà Augustus Gloop dans la rivière		
Voilà	Augustus Gloop	dans la rivière
	THEME	**RHEME**
interjection	Topical	
excl.	Participant	

(T3)

dan Augustus Gloop tercebur ke dalam sungai.		
dan	Augustus Gloop	tercebur ke dalam sungai
THEME		**RHEME**
Textual	Topical	
conj.	Goal	

(Data no.115)

On the other hand, the translators also change some unmarked Themes into marked ones. Regarding this phenomenon, there are 13 clauses show the existence of marked types. This is an example taken from data no. 109 in which clause in T1 is unmarked, containing a Textual Theme *and* and a Topical Theme *he*. The translators of T2 and T3 changed the Topical Theme into circumstantial element *à present* and *sekarang*, both of which mean *now* in English.

Table 50. Changing Unmarked into Marked Clause

(T1)

and he was now kneeling on the riverbank,		
and	he	was now kneeling on the riverbank
THEME		**RHEME**
Textual	Topical	
conj.	Actor	

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(T2)

et à présent, agenouillé sur le rivage,		
et	à present	agenouillé sur le rivage,
THEME		**RHEME**
Textual	Topical	
conj.	circ.	

(T3)

dan sekarang berlutut di pinggirnya,		
dan	sekarang	berlutut di pinggirnya
THEME		**RHEME**
Textual	Topical	
conj.	circ.	

(Data no.109)

Of the 13 clauses, there are five clauses which is unmarked and realized into marked in the T3 (data no. 11, 16, 74, 83, and 119) and four unmarked clauses of which is realized into marked in the T2 (data no. 22, 23, 39, 48). The example from data no.16 show the circumstantial element in the initial position, makes the clause is categorized as marked in T3.

Table 51. Changing Unmarked into Marked Clause of the T3

There were only two rooms in the place altogether	
There	were only two rooms in the place altogether
THEME	**RHEME**
Topical	
introducing subject	

Di tempat itu hanya ada dua kamar	
di tempat itu	hanya ada dua kamar
THEME	**RHEME**
Topical	
Circ. Location	

(Data no.16)

The following example shows the realization of a clause in which the translator also chooses to put the circumstantial element in the initial position. Therefore, the unmarked clause from the T1 is realized into marked clause in the T2.

Table 52. Changing Unmarked into Marked Clause of the T2

Grandpa George and Grandma Georgina on this side	
Grandpa George and Grandma Georgina	on this side
THEME	**RHEME**
Topical	
Carrier	

De l'autre grandpapa Georges et grand-maman Georgina	
De l'autre	grandpapa Georges et grand-maman Georgina
THEME	**RHEME**
Topical	
Circ. Location	

(Data no.23)

In conclusion, there are four phenomena occurred. First, the T1 clauses containing a marked Theme are realized in both T2 and T3 as marked clauses (11 clauses). Second, there are T1 clauses realized as marked and they are maintained only in T3 (2 clause). In addition, the unmarked clauses also contribute in creating the marked types in both translational text. They are realized in T2 (4 clauses), T3 (5 clauses), and both T2 and T3 (4 clauses). To sum up, the Venn diagram below summarizes the phenomena of markedness in the CCF.
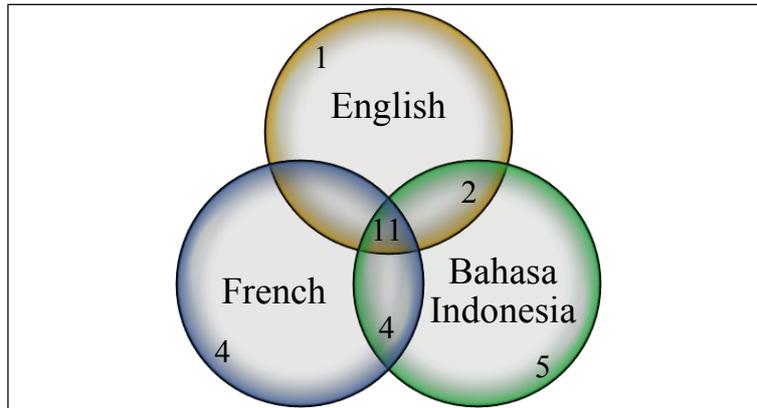
Figure 10. Theme Markedness of Textual Metafunction in the CCF

B.   Discussion

For understanding how textual metafunction is realized, this research involved three realization of textual metafunction namely variation, complexity and markedness. They represents the theme choice of the ST and TTs. The realization of course leads to detail explanation for valuing the texts as meaning-making resource.

As clearly mentioned before, every variation has differences in flowing the information. From zero variation to variation 6, after calculating of the frequency of occurrence, this research gives the value from 0 to 6 based on their influence to the text. Thus, high variation scales have higher value than the medium and the low variation scales. It is purposely done to accommodate the quality of the variations.

Table 53. Valuing the Variations in T1:T2

Variations in T1: T2	Value	Frequency of Occurrence	$f_i \cdot x_i$
Low	0	82	0
	1	12	12
	2	12	24
Medium	3	4	12
	4	0	0
High	5	15	75
	6	5	30
$\sum$		130	153

Mean = 1.18

Table 54. Valuing the Variations in T1:T3

Variations in T1: T3	Value	Frequency of Occurrence	$f_i \cdot x_i$
Low	0	91	0
	1	14	14
	2	12	24
Medium	3	5	15
	4	2	8
High	5	2	10
	6	4	24
$\sum$		130	95

Mean = 0.73

By the result of 1.18 on average, the French translator changes the flow of information only in a few number. But, the changes in T1:T2 is higher than that of T1:T3 (0.73 in average). This emphasizes that the translator of the T3 makes a greater effort to maintain the text as the original one in terms of textual metafunction.

This research also finds that the translator of the T2 changes some clauses into minor clause more often, proven by the higher number of variation 5 in the T2

than that of the T3. Of the 16 clauses, there are 3 clauses changed into minor clause in the form of greeting. The expression *how d'you do?* in English is translated into *bonjour* 'good morning' in French. Actually, the translator tries to maintain the expression of greeting and it would be strange and unsmooth if the expression *how d'you do?* is translated into *comment allez vous?* The expression is literally equivalence to *how are you*?, used to ask someone if they are well and happy. While, the expression *how do you do?* is a formal greeting for someone that you have not met before. Indeed, people did not used *how d'you do?* and *how are you?* as interchangeable expressions. This might be the reason why the translator of the T2 maintains the expression of greeting rather than translates the clauses literally. The phenomena happen because the different culture performs different ways to greet someone. Yule (1996:5) has the same experience in the Middle-East culture.

> *When I first lived in Saudi Arabia, I tended to answer questions in Arabic about my health (the equivalence of 'How are you?') with the equivalent of my familiar routine responses of 'Okay' or 'Fine'. However, I eventually noticed that when I asked a similar question, people generally answered with a phrase that had the literal meaning of 'Praise to God'.* (Yule, 1996:5)

The T3 realized the greeting into an expression *apa kabar?* that is not fully equivalence to *how do y'do?* in meaning. In fact, the translator attempts to preserve the thematic structure of the T1 through WH-element in those three clauses. As the result, they belong to the lower variation.

Another phenomenon found in the data is the changes made by the translator in realizing *there-clause* as found in in data no.16 and 17. The T1 performs a clause with a thematic structure, having *there* as its structural subject, but the T2 realizes

it into a minor clause *deux pièces seulement* 'only two rooms.' If the translator tries to preserve the clause in the same way, she could translate it into *il n'y avait* deux *pièces seulement*. Similarly, the clause *and there was only one bed* is realized into *et un seul lit* 'and only one bed'. She could translate it into *et il n'y avait un seul lit* 'and there was only one bed' to maintain the thematic structure as the T1. On the other hand, the repetition of a phrase *il n'y avait* could make the message delivered monotonously. She could combine those two clauses into *il n'y avait pièces seulement et un seul lit*. Then, she could reasonably minimize one occurrence of variation 5 in her translation.

In relation to the preceding, this research finds that in realizing the clauses, the translator of T3 faces more challenges to translate the pronoun *there* as the introductory subject, performing the Existential Process in experiential meaning. Therefore, she prefers using the circumstance as the Topical Theme *di tempat itu* in *di tempat itu hanya ada dua kamar* as the realization of *there were only two rooms in the place altogether* (data no.16) Or, passive verb *terdengar* in *karena tiba-tiba terdengar pekikan* as the realization of *for suddenly there was a shriek* (data no.115). In addition, she translates a clause in data no.74 into a clause which has smoother meaning than translated it literally. Instead of translating the clause into *foto itu menunjukkan seorang anak laki-laki*, she translates *the picture showed a nine-year-old boy* into *dalam foto itu tampak anak laki-laki*.

Further, the T2 and the T3 show the Interpersonal Theme is not stand alone as Theme element. It is usually combined with Textual and Topical Theme, or both. Influenced by modal adjunct as the constituent forming it, the Interpersonal element

mostly expressed by an adverb –ly and it commonly gives more information about verb, adjective, or phrase. The involvement of modal adjuncts in the clause is noticed when they are put before the Topical Theme and categorized the Interpersonal theme.

In data no.112, the realization of the T1 clause shows the existence an Interpersonal Theme before the Topical. The expression *ternyata* 'apparently' is not mention in the T1. The translator adds the interpersonal for emphasizing the presumption that something seems to be true. Mr. Gloop had warned his son to be careful and for not leaning too far on the edge of the chocolate river. But Mr. Gloop's presumption was true, his son plunged over the river in the end.

Table 55. A Clause Performing Interpersonal Theme in T3

Mr. Gloop was absolutely right	
Mr. Gloop	was absolutely right
THEME	**RHEME**
Topical	
Carrier	

Ternyata Mr. Gloop benar		
Ternyata	Mr. Gloop	benar
THEME		**RHEME**
Interpersonal	Topical	
	Carrier	

(Data no.112)

An expression *bien sûr,* which has literal meaning of 'of course,' also belong to modal adjunct. It expresses writer's judgment, in which it shows obviousness (data no.42). While the writer uses a noun *The Bucket* as the subject, the translator puts this expression in the initial position.

Table 56. A Clause Performing Interpersonal Theme in T2

The Bucket, of course, didn't starve,	
The Bucket	of course didn't starve
THEME	**RHEME**
Topical	
Participant: Behaver	

Bien sûr, les Bucket ne mouraient pas de faim,		
Bien sûr,	les Bucket	ne mouraient pas de faim,
THEME		**RHEME**
Interpersonal	Topical	
modal adjunct	Participant: Behaver	

(Data no.42)

The T1 only has a Topical Theme, with the modal adjunct *of course* in the Rheme element. By doing this, the writer do not see the expression as something emphasized. While, the translator uses it in the initial position to emphasize the judgment on the condition of *the Bucket* which considered as having very difficult life. Since the function of Interpersonal Theme, especially modal adjunct, is to express the writer's judgment on or attitude to the content of the message (Halliday, 2014: 81), the writer and the translator deliver the message a little bit different. As a result, the clauses performed variation 2.

Some clauses only have Textual element as Theme. This happens because the Topical element is omitted. They usually have the same Topical Theme as the preceding clauses. In order to avoid Theme redundancy, the writer and the translators combine two clauses into a sentence using a conjunction as the Textual Theme to maintain thematic structure of the second clause. These clauses below perform paratactic relation, proven by the conjunction 'and' and it is similar to what has been stated by Eggins (2004:314) that the omission of the Subject in the second

and subsequent clauses performing paratactic relation is common and "the ellipsed

Subject is considered to have filled the role of topical Theme."

Table 57. Clauses Performing Ellipsis of the Subject Element

Charliez stepped off the kerb	
Charlie	stepped off the kerb
THEME	**RHEME**
Topical	
Actor	

and bent down to examine it		
and	*(ellipsis of he)	bent down to examine it
THEME		**RHEME**
Textual		
conj.		

Charlie fit quelques pas vers le bord du trottoir	
Charlie	fit quelques pas vers le bord du trottoir
THEME	**RHEME**
Topical	
Actor	

et se pencha pour examiner l'objet		
et	*(ellipsis of il)	se pencha pour examiner l'objet
THEME		**RHEME**
Textual		
conj.		

Charlie menepi dari jalanan	
Charlie	menepi dari jalanan
THEME	**RHEME**
Topical	
Actor	

dan membungkuk untuk memeriksa benda itu		
dan	*(ellipsis of dia)	membungkuk untuk memeriksa benda itu
THEME		**RHEME**
Textual		
conj.		

(Data no. 92-93)

In terms of markedness, the translation of unmarked and marked clauses as

the clause with same realization are not actually a matter because it means they

belong to zero variation. The discussion, then, attempts to understand the reason for

changing the marked into the unmarked and vice versa. There is one marked clause

in the T1 that is unrealized as marked in both T2 and T3 (data no.90). But there are

13 unmarked clauses realized into marked clause.

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The data show that both translators change the four unmarked into marked clause by positioning circumstantial element initially. This explained that both translators are in the same argument in translating the clauses. They prefer emphasizing where and when the event happened. This idea is explored by Eggins (2004:320), she notes that "the circumstantial element as the Topical Theme creates link with the very earliest stages of narrative".

The translator of the T2 realizes another four clauses as marked because of the existence of the Circumstance, Goal, and nominalization as the Subject. The ellipsis of the Subject in passive statement makes Goal as the Theme of clause. According to Thompson (2014:158) passivization occur because of "a complex web of reasons for choosing passive rather than active", but it is mostly caused by the influence of Theme choice. In addition, he says that some writers want to maintain the starting point since it is mentioned in the previous clause and this will make the chain of information weaken by changing the active and passive forms. He explains that the phenomenon occurs because there are two potential Subjects, and "the Agent is explicitly mentioned in a prepositional phrase with *by*". Compared to Actor, Goal is more marked, although it is less marked than Circumstance or Complement. The translator of the T3 realized the text as marked clause more often than that of the T2. This means the T3 could be categorized as having higher degree of readability than T3. This is similar to what has been stated by Eggins (2004:320) "skilful writers and speakers choose marked theme to add coherence and emphasize to their text."

To sum up, this research finds that variations occur because of the strategies used by translators and different language features found in English, French, and Bahasa Indonesia. The researcher wanted to highlight some phenomena occurred in the CCF. First, in terms of greeting, better not to translate it literally if there is an equivalent expression for realizing the greetings. If the translator reasonably wanted to maintain the expressions literally, please kindly state the information on footnote to give the reader a change for understanding the different ways performing the greetings. The former makes variation as the consequence, but it is better than omitted the text or translated the expression unacceptably.

Second, if it is possible, the impersonal pronoun *there* as the subject of an English clause, performing existential process in experiential meaning, could be translated into *il y a* in French and *ada* or *terdapat* in Bahasa Indonesia. To deliver the message smoothly, for several reasons, the translator could put the circumstantial element in the initial position and make a marked clause.

Third, although markedness do not give additional lexical density of the message, it gives influence on the degree of readability and the quality of the translation. Once again, this only affect the translation in a lesser degree, favorably compared with realization into minor or downranking clause or clause omission.

Fourth, changing the clauses into minor clause should be avoided to minimize the value of the variation. It is better to add a Textual or Interpersonal Theme, because realizing the simple theme into multiple theme is more common and the clauses will be categorized into lower variations. Fifth, both T2 and T3 do

perform variations, although they reach less than 1.25% only. As broadly known that language is culturally bound matter, it seems impossible to completely deliver the message without performing variations.

At last, concerning the term equivalence in translation studies, it is agreed that the more the variation, the lesser the equivalence. This research shows the degree of variation is low, proven by the mean and the highest occurrence of low variation scales, the translation products could be categorized as having high degree of equivalence. In terms of textual metafunction, the TTs maintained the information flow as the ST.

1.   The Low Variation Scales of the Textual Metafunction

Concerning textual metafunction of the CCF, as found in the finding section, the variation in both T1:T2 and T1:T3 are dominated by low variation scales. They reach 82.31% and 90.00% of the total. They strengthen the fact that the translators similarly delivered the flow of information as the writer. The languages involve in this research are subject-dominant language, as what have been stated before, having SVO pattern. Most of the Subjects are Participant in experiential meaning. This is relevant to the genre of the narrative text.

Table 58. The Calculation of Variation Scales in T1:T2

Variations in T1: T2		Freq.	Range Scale	Freq. (%)	Range Scale (%)
Low	0	82	Low 106	63.08	Low 81.54%
	1	12		9.23	
	2	12		9.23	
Medium	3	4	Medium 4	3.08	Medium 3.08%
	4	0		0.00	
High	5	15	High 20	11.54	High 15.38%
	6	5		3.85	
∑		130	130	100%	100%

Table 59. The Calculation of Variation Scales in T1:T3

Variations in T1: T3		Freq.	Range Scale	Freq. (%)	Range Scale (%)
Low	0	91	Low 117	70.00	Low 90.00%
	1	14		10.77	
	2	12		9.23	
Medium	3	5	Medium 7	3.85	Medium 5.38%
	4	2		1.54	
High	5	2	High 6	1.54	High 4.62%
	6	4		3.08	
∑		130	130	100%	100%

Linguistically, the differences found in English, French, and Bahasa Indonesia texts make those variations exist. In addition, it is caused by some strategies used by the translators in delivering the message. The strategies are changing the Topical Themes (variation 1), adding or omitting themes (variation 2, 3, 4), splitting one clause unit with a thematic structure into more than one thematic structure (variation 3 and 4), shifting an independent clause into minor clause and vice versa (variation 5), and not realizing the clause or total shifting (variation 6). This research do not find new independent clause created by translators. It exists in

neither the French nor Bahasa Indonesia translation versions. The French translator prefers using repetition of minor clauses (data no.10 and 127). Of the three variation scales, the low variation scales are preferably chosen by the translators. This emphasizes that both translators make a few changes in translation products. They change the clauses due to euphemistic reason, preserving the expressions of greeting, emphasizing presumption, avoiding theme redundancy, and monotonousness.

2.   Contextual Factors Motivating Textual Metafunction Variations

Basically, the variations are motivated intertextuality, by some factors come from inside and extratextual factors come from the outside. First, although those three languages have SVO pattern, which perform the low variation as the most prominent because of the similarity in syntactic word order, they have difference in terms of complexity. English accepts multiple theme as *well but then surely Tom wouldn't be the best idea be to join in* consisting of three Textual Theme, three Interpersonal Theme and a Topical Theme (Halliday, 2014: 107). In the French version of the CCF, the translator tends to use simple theme, proven by the lowest occurrence of multiple theme among three languages. While, in Bahasa Indoensia version, the translator shows her best endeavors to maintain the Theme as the original.

Further, English has pronoun *it* and *there* as introducing subject, which seem problematic to be realized in Bahasa Indonesia. Using repetition of the noun as the option in translating *it* might lead to monotonousness. The translator prefers putting

circumstantial location as the Topical Theme in realizing *there*-clauses, containing existential process in experiential meaning, as found in *there were green meadows on either side of the valley*. The translator changes the Topical Theme into *pada kedua sisi lembah* 'on either side of the valley.' Sometimes the French translator do the same (data no.106, 107). But she do not tend to use many words although French has *il y a* which can fill the subject position, she shifts them into minor clause by omitting the Subject and Predicate. In addition to her preference for not using many words, she performs some strategies like changing the clause into an adverbial phrase (data no.55), or passive clause but also eliminate the Goal element (data no.72), and using COD and COI to represent the object element of a clause. Here, the object is put before the verb element. It is similar to what has been said by Hutagalung (2004:40), "In French, word repetition is always avoided."

Charlie	lui	rendit	son sourire
Charlie	*to him*	*returned*	*his smile*

Charlie returned his smile to him

(Data no.117)

One more thing to consider, although it do not contribute to the variation, the existence of pronominal verb in French translation could not be neglected. This verb shows that the Subject does the action related to himself (Hutagalung, 2004:27). The reflexive pronoun in some English clause could be realized completely in French. Yet, there are some clauses which give additional content through pronominal verb as *se* and *te* in *elle se roulait par terre* 'and she would lie *herself* on the floor' and *tu te penches trop en avant* 'you lean yourself forward too much'. The former shows the existence of pronominal verb *se* and adds an

additional expression *herself* in the T2. The latter is the realization of *you are leaning too far out*. The information of pronominal verb *te* do not exist in the original text.

(T1) You are leaning too far out

(T2) Tu   **te**   penches   trop   en avant
      You   *yourself*   *lean*   *too much*   *forward*

      (You lean yourself forward too much.)

<div align="right">(Data no.113)</div>

Another example below shows that the difference exists in T2 not only in pronominal verb, but also the choice of Theme in T1:T2. Those two clauses perform zero variation, categorized as unmarked clause, and only have a Topical Theme. Here, there is a different way in introducing the characters. The writer uses a noun phrase *their names* for leading the reader to identify the personal names. The translator uses an anaphoric references through a pronoun 'they' and the antecedent is the expression *la père et la mère de Mrs. Bucket* 'father and mother of Mrs. Bucket' as found in the preceding clause. This realization belongs to variation 1.

(T1) **Their names**   are   Grandpa George and Grandma Georgina

(T2) ***Ils   s'   appellant   Grand-papa Georges et grand-maman Georgina***

      They   themselves   called   Grandpa George and Grandma Georgina

      (They called themselves Grandpa George and Grandma Georgina)

<div align="right">(Data no.4)</div>

The reasons for categorizing the phenomena into variation 1 are: First, the diction used as the Topical Theme is something related to the ST (e.g. realizing a noun phrase *his eyes* into *his sight*, realizing into a verb *called* which is related to a noun phrase *their names* since *name* is the word that a person is known by). Second, the other constituents in the clause remain the same.

At last, despite having the same number of Theme, the clause realized by the translators could be varied depend on its experiential meaning. They have the same number of Theme, though. It is different from the variation 1 in which the circumstantial element put as the Topical Theme, because the constituent is taken from the clause itself. Here, the translator performs completely different way to realize the clause, applying free translation. This is categorized as total shifting and belongs to variation 6.

(T1)   **Something crazy** is going to happen now

(T2) | **Nous** | allons | encore | avoir | une de | ces folles aventures |
       |----------|--------|--------|-------|--------|----------------------|
       | *We* | *will* | *still* | *have* | *one of* | *those crazy adventures* |

(Data no.121)

a.   **Context of Situation**

With regard to the situational context of the texts, generally the three texts have the same situational context in terms of Field, Tenor and Mode. First, the Field of the texts is about an experience of a good and lucky boy named Charlie, coming from a poor family, who found a golden ticket underneath the wrapping paper of the chocolate he had bought. Then, he and the other four ticket finders were invited

to visit the chocolate factory owned by Willy Wonka. The aims of this text is to amuse or entertain the reader.

The Tenor of the texts showed that the writer and the reader is unknown or doing direct interaction each other. Dahl is the writer of the story. The target reader of the three texts is also the same, belonged to children who love magical and fantasy stories. Most of the clauses are in the form of declarative clauses, only a few part of the orientation when the writer acts as the narrator in introducing the characters involved and their background in the story. The exception point here is the interrogative or imperative clauses performing dialogue among the characters. In many part of the texts Dahl becomes a person who give some good advice, intrinsically emphasize some moral value to the reader (i.e. do not watch television too much, do not be greedy and spoiled).

Finally, the Mode of the texts is written discourse, in the form of narrative text including dialogues and monologues. In monologue, most of the Topical Theme is the Participant, the second is the Circumstance. The Topical Theme found in the dialogue is reflected from question-answer through WH-elements.

b.   Context of Culture

From the stand point of textual metafunction, especially theme grammar, what makes the translators realize some clauses differently is reasonably motivated by not only the situation but also culture. In fact, the difference of culture specific items (i.e. honorifics, product, currency, and period of time) found in the T2 and T3 modify the Theme and Rheme element in group rank expression. Thus, comparing

to the situational context, the cultural context could be said as giving lesser impact to the texts.

In translating into French text, the translator prefers realizing the clause as simple as possible and chooses not to be wordy. It is proven by two phenomena. First, despite the most prominent occurrence of zero variation, there is a highest occurrence of variation 5 in which she changes the clause into minor clause and the second is the highest occurrence of simple Theme in relation to theme complexity. This might be caused by careful consideration of the target readers, the children above 7 years old.

On the other hand, the translator makes some great effort in realizing the T1 into T3. She maintains the clause as similar as the T1. It is proven by the lower degree of variation which reaches 0.73 in average and similar numbers in theme complexity. Bahasa Indonesia tolerates elements other than Verb to fulfil Predicate element, but the translator keep inserting a Verb *adalah* in some clauses presenting *be* element in the T1. Some of culture specific items are also maintained in the same way as the T1.

1)   Honorifics

This research finds that in the T3, the translator does not change any personal names and also preserves the honorifics as titles prefixing personal names (*Mr. Wonka, Mrs. Bucket, Grandpa Joe,* or *Grandma Georgina)*. The reason for this might be the personal names of the characters refer to English names, and it would be more suitable if titled by English honorifics.

The translator of the T2 also maintains the English honorifics in addressing the characters as *Mr* and *Mrs Bucket* in place of *Monsieur* and *Madame Bucket* (*M* and *Mme*. for abbreviations). On the contrary, she changes the titles in French (i.e *grand-papa George*, *grand-maman Georgina*). The expression *grandpa* and *grandma* are translated into *grand-papa* and *grand-maman* in French to emphasize the relation of the characters to the main character. This makes the readers easier to recognize the family relation of them. Besides, of the five children involved in the story, there is a girl name *Violet Beauregarde* whose name is translated into *Violette Beauregard* to make the it sounds more French.

2)   Product

The Rheme elements in data no.32 mention a noun which could be discussed alluringly. In *Cambridge Advanced Learner Dictionary*, the noun *a bench* in English means "a long, usually hard, seat for two or more people, often found in public places, or a long table for working on" and this word is similarly realized as *un banc* in French. This means the T1 and T2 have the same reference to this noun. The translator of the T3 only realizes the word into *bangku*, which is defined into *boards and so on (usually long) legged for seating* in *Kamus Besar Bahasa Indonesia*. With reference to the definition, there is a possibility of a bench which is not long. The translator could translate the noun into *sebuah bangku panjang* 'a long bench,' but she did not. By translating the clause into *dia duduk di sebuah bangku panjang sepanjang hari* the clause would be full of redundancy and inefficient. In addition, in the T3 the translator does not realize the article *a* as the

T2 translator realizes it into *un*. Realizing the article in French make the translator adds a gender of the noun, the masculine one.

3)   Currency

In the Rheme element of the data no.95, the phrase *a fifty-pence piece* is realized into *un dollar* in the T2 and *koin senilai lima puluh penny* in the T3. The expression *piece* in the T1 means a coin with a stated value and *pence* is plural form of penny. The translator of the T3 eliminates the plurality and prefers using the singular form. In Bahasa Indonesia people do not have reference of plural from by adding an inflectional bound morpheme as –s in *apples, bananas,* or in *children, oxen* and so on. Also, they do not differentiate the plurality if the number of things is mentioned. Sometimes, the plurality is shown by adjective *banyak* 'many' or *beberapa* 'some' followed by the noun.

In the T2, the translator realizes *a fifty-pence piece* into *un dollar* in which she changes not only the number but also the monetary unit. There are 100 pence in a pound and it means the translator wants the character found more money. The translator does not change the currency into Euro, since in France people officially use Euro it in 1999 and it is used only in European and some other countries. She chooses dollar because it is broadly known as the global currency.

4)   Period of Time

This research finds that in data no.25-26 the T2 successfully realizes the expression *in summertime* and *in winter* since both languages are European languages. Geographically, the UK and French have these two seasons. The

translator of the T3 realizes them into *musim panas* and *musim dingin*. They become unusual terms in Bahasa Indonesia since people only have two seasons namely *musim penghujan* 'rainy season' and *musim kemarau* 'dry season' in Indonesia.

c. Ideology

In realizing meaning into different languages, translators could choose to be acceptable for the target readers, to which they realize meaning through domestication ideology by making the text more similar to the target language culture, or foreignization ideology by maintaining the text as similar as the original. The T2 translator seems to be more related with the former, while the T3 translator is related to the latter ideology. The ideologies are reflected in situational and cultural context motivating the variations in textual metafunction in which the T3 translator makes a great effort to fulfill the equivalence linguistically and culturally. On the contrary, the T2 translator prefers using simple Theme and realizing minor clause more often because she wants the text to be accepted by the readers through simplifying the text. It would make the text easier to understand by children. However, the cultural context seems different in terms of honorifics and currency.

C. Limitation of the Research

The researcher had a little exposure of French culture and did not have degree in French literature. Therefore, in relation to the outer context, the analysis of cultural context could not be discussed into deep and more detail analysis.