
RESEARCH ARTICLE

Mood and Theme-Rheme Realizations in Three Indonesian Fairy Tales and Their English Translations: A Systemic Functional Linguistics Approach

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ABSTRACT

This study explores the interpersonal and textual metafunctions in Indonesian fairy tales and their English translations employing the Systemic Functional Linguistics (SFL) approach. Particularly, it examines clause mood under the interpersonal metafunction and theme rheme structures, focusing on marked and unmarked themes under the textual metafunction. A descriptive qualitative method was employed, with data sourced from three Indonesian fairy tales: *Lang Kunduk*, *Lebang Sialang*, and *The Shrewdness of a Mouse Deer*, along with their English versions. The data, consisting of dialogues and narrative passages, were analyzed through documentary analysis, which involved identifying, coding, and categorizing mood types and thematic elements. Findings reveal a predominance of declarative mood in both the original and translated texts within the framework of interpersonal function. Meanwhile, interrogative and imperative moods are indicated less frequently. Yet, it still plays a significant role in character interaction. The translated versions largely retain the original mood patterns, with minor shifts due to grammatical and stylistic differences. The theme rheme analysis shows a strong preference for unmarked topical themes, while marked, textual, and interpersonal themes are strategically used for emphasis, coherence, and perspective. The thematic structures are generally preserved in translation, with slight modifications aligning with English discourse conventions. Overall, the study affirms the value of SFL in analyzing narrative structure and meaning across languages.

KEYWORDS

Fairy tales, Interpersonal metafunction, Mood, Systemic Functional Linguistics, Textual metafunction, Theme rheme, Translation studies

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1. Introduction

It is with specific reason that communicators or writers deliberately choose the mood in which they speak or write. They also intentionally place the focus or main information at the beginning of their messages. This is especially evident in written texts. In contrast, during spontaneous speech or casual conversation, individuals may select the mood and sequence of words subconsciously. This act of communication—substituting one word for another and choosing a particular mood—serves distinct purposes.

The following example demonstrates the intentional choices made by a communicator when delivering a message to an interlocutor. In this instance, the speaker employs a declarative mood, as seen in the utterance, *My dear, I will keep my promise*. Rather than stating, *I will keep my promise, my dear*, the speaker positions the phrase *my dear* at the beginning of the sentence. This placement serves to foreground the address to the interlocutor, thereby drawing their attention. Subsequently, the main information is presented. The strategic ordering of information—determining what is introduced earlier and what follows—has been the subject of extensive scholarly investigation. This arrangement is commonly referred to as the distinction between ‘given’ and ‘new’ information (Baker, 2011; Bloor and Bloor, 2004), and others suggest as ‘theme’ and ‘rheme’ (Brown and Yule, 1998;

Cloran, 1995; Eggins, 2004; Fries, 1995; Halliday and Matthiessen, 2014; Hasan, 1995; Hasan & Fries, 1995; Martin and Rose, 2007; Thompson 2014).

The selection of mood and the sequencing of lexemes are closely related to factors such as communicative purpose, context, genre, and intention. Moreover, these choices are significantly influenced by the cultural norms inherent in a particular language. Within the field of translation studies, it is recognized that the mood and the arrangement of words in the source language text (SLT) may differ from those in the target language text (TLT). This is because translation prioritizes the transfer of meaning rather than a direct word-for-word correspondence. Consequently, shifts and alterations in mood and phrase positioning are often necessary and cannot be overlooked. Nevertheless, in certain instances, the mood and structural patterns of the message may remain consistent between SLT and TLT. Ultimately, it is essential that the communicative intention, purpose, coherence, cohesion, and register are preserved to ensure equivalence between the SLT and the TLT.

One compelling aspect that plays a crucial role in transferring meaning is the decision regarding mood selection and the sequencing of phrases. This arrangement of phrases, as proposed by Halliday and Matthiessen (2014), is referred to as thematic structure. They further explain that the thematic structure of a text reveals how information is organized and foregrounded within a clause. Within the approach of SFL, thematic structure is classified into two components: they are theme and rheme. These elements reflect the speaker's or writer's choices in sequencing information. However, this preference often changes when the message is translated into another language.

One kind of text which are tightly bound to cultures is fairy tales. They represent a genre of text that is closely intertwined with cultural contexts. Zipes (2015) argues that fairy tales function as narratives emphasizing fantastic beings such as fairies, goblins, elves, trolls, dwarfs, giants, and talking animals. These tales employ thematic patterns that reflect the storytelling traditions of specific regions. Several scholars have investigated the translation of thematic structure across languages. For instance, Masykar et al. (2023) examined traditional grammar translation methods alongside the SFL approaches, focusing on the preservation of interpersonal and ideational meanings in translations between English and Indonesian. Similarly, Karini (2020) analyzed the translation of texts by examining the distribution of information through theme rheme structures, using a bilingual children's book as a case study. The study selected *Dayang Sumbi* as the object of analysis and concluded that some phrases were altered in their topical themes. Furthermore, shifts in topical themes contributed to changes in the translation, resulting in some translations being deemed unacceptable.

On the other hand, Alfraidi (2021) conducted research on the functions of the Arabic theme using the SFL approach. The data were drawn from Modern Standard Arabic written discourse, revealing that the theme serves various functions, including individual, circumstantial, subjective, and logical frameworks for interpreting the rheme. In a related study, Alamiri (2022) examined the thematic structure of Qur'anic verses 19:41–50, with a focus on the theme rheme structure. Alamiri (2022) investigated how messages are organized and developed within the text, identifying the use of three types of themes. The topical theme is predominantly realized by the verbal group within declarative clauses. The study further highlights that the orientation of the theme involves the interaction of verbal locution, projection, and modalization, particularly concerning interpersonal meanings. Previous research on translation has predominantly focused on lexical and grammatical levels, with comparatively little attention given to the composition of thematic structures between source and target texts. There is a scarcity of studies examining the similarities and differences in the construction of theme and rheme in the translation of Indonesian-English fairy tales. Although numerous investigations have applied SFL to analyze translations, the majority concentrate on academic texts, prose, novels, films, literary works, or news articles. Only a limited number of studies address fairy tales, particularly Indonesian fairy tales, which exhibit distinctive interpersonal and textual metafunctions between SLT and TLT.

Thus, this study utilizes two types of texts: Indonesian fairy tales and their English translations. The data consist of three fairy tales from the Jambi region, specifically from the Seberang dialect, along with their corresponding English translations. The source texts were translated into English by professional translators. These texts were selected due to their richness in diverse mood and thematic structures, which serve to engage readers' attention. It was observed that some Indonesian thematic structures undergo alteration in the English translations, while others remain unchanged. Based on these observations, the researchers formulated the following research questions.

1.1 Questions of the Study

1. What moods underlie the Indonesian and English fairy tales in terms of interpersonal metafunction?
2. What moods underlie the translated versions of English fairy tales in terms of textual metafunction?
3. How are theme and rheme realized in the Indonesian fairy tale in terms of textual metafunction?

2. Literature Review

2.1 The Three MetaFunctions of Language: SFL Approach

Halliday and Matthiessen (2014) develop a idea that language is regarded as a social semiotic system. It entails that every clause provides three metafunctions; they are ideational, interpersonal, and textual. These metafunctions are inseparable and operate interactively to construct meaning. This study focuses on two of these metafunctions: mood, as a subclassification of the interpersonal metafunction, and theme-rheme, as an aspect of the textual metafunction.

2.2 Interpersonal Metafunction: Mood in SFL

Mood constitutes a fundamental element of the interpersonal metafunction within the framework of SFL (Halliday & Matthiessen, 2014). It reflects how social relationships, attitudes, and roles between speakers and listeners are negotiated through language use. Mood encompasses various clause types, including statements, questions, commands, and offers.

According to Halliday and Matthiessen (2014), mood types are classified based on clause structure and communicative function into three categories: declarative, interrogative, and imperative. The declarative mood is employed to convey statements or provide information, typically featuring a word order of Subject followed by finite, as exemplified in the sentence, *She went to the forest*. The interrogative mood serves to formulate questions and includes two primary forms: yes/no questions and wh-questions. Yes/no questions are characterized by the finite preceding the Subject, as in *Did they go to the office?* Wh-questions, initiated by interrogative words (wh-elements), are exemplified by *Where did they go?* Lastly, the imperative mood is used to issue commands or directives, illustrated by the example, *Go to the office!*

2.3 Textual Metafunction: Theme and Rheme in Systemic Functional Linguistics

The concepts of theme and rheme are central to the textual metafunction of language, as outlined by Halliday and Matthiessen (2014). This metafunction addresses the organization of information within a clause to create coherent and contextually meaningful discourse. Halliday and Matthiessen (2014) define theme as the element that serves as the point of departure for the message. It occupies the initial position in the clause, establishing the context for what the clause is about and linking it to the preceding discourse. Conversely, the rheme constitutes the remainder of the clause, conveying new information related to the theme. Together, theme and rheme form the message structure, reflecting how a speaker or writer guides the listener or reader through the progression of information. The following example illustrates the presentation of theme and rheme. Clause structure of theme + rheme can be illustrated in: *He | climbed up into the house*. The theme is *he*, and the rheme is *climbed up into the house*.

2.4 Types of Theme

Halliday and Matthiessen (2014) distinguish three types of theme: topical, textual, and interpersonal. The topical theme corresponds to the subject and appears at the beginning of the clause. For example, in the sentence, *Lebang Sialang then started rowing back downstream*, the subject *Lebang Sialang* functions as the topical theme. The textual theme consists of elements such as conjunctions or continuatives that organize the flow of discourse; for instance, *Then, Lebang Sialang started rowing back downstream*, where *then* serves as the textual theme. The interpersonal theme includes elements that convey the speaker's attitude or engage the listener, often realized through modal adjuncts or vocatives. An example is *Quickly, Lebang Sialang started rowing back downstream*, whereas *quickly* functions as the interpersonal theme.

2.4.1 Marked and Unmarked Themes

Halliday and Matthiessen (2014) distinguish two types of theme as marked and unmarked. Marked themes are typically represented by elements such as time or place. For example, in the sentence *Tomorrow we are going to celebrate Eid*, the temporal phrase *tomorrow* functions as the marked theme. In fairy tales, marked themes are frequently employed to elaborate on time or place, thereby setting the scene for the narrative. Conversely, unmarked themes are generally realized by the subject in declarative clauses. For instance, in *We are going to celebrate Eid tomorrow*, the subject *we* serves as the unmarked theme.

3. Methodology

This section elaborates on research design, data and source of data, procedures of data collection, and procedures of data analysis.

3.1 Research Design

This study employed a qualitative descriptive approach, utilizing content analysis as the primary method. The research focused on examining the interpersonal and textual metafunctions in Indonesian fairy tales and their English translations. According to Sandelowski (2000), the qualitative descriptive method emphasizes presenting facts in everyday language without extending to interpretation or theorization beyond the data. She further asserts that this approach is particularly suitable for studies aiming to describe what occurs, how it occurs, and in what form, especially when analyzing textual or discourse-level phenomena. Qualitative descriptive designs are valuable for exploring and describing patterns or features within naturalistic data (Creswell 2013; Creswell

2014). Grounded in the SFL framework, this study primarily adopts a descriptive aim to map how mood–interpersonal metafunction– and theme rheme structures–textual metafunction–are realized in Indonesian fairy tales and their English translations.

3.2 Data and Source of Data

The data for this study comprised written clauses extracted from Indonesian fairy tales and their corresponding English translations. Specifically, the analysis focused on interpersonal structures, including mood types, which cover declarative, interrogative, imperative, as well as textual structures, encompassing theme and rheme patterns.

The data were sourced from a book *A Collection of Jambi Stories in the Seberang Dialect*, edited by Yanti, Uri Tadmor, Peter Cole, and Gabriella Hermon. This publication presents the texts in three languages: Jambi language, Indonesian, and English (Yanti, et al, 2015). The selected texts were chosen due to the availability of parallel versions in both Indonesian and English, their representativeness of the narrative and fairy tale genres, and their richness in interpersonal and textual linguistic features.

3.3 Procedures of Data Collection

The data collection procedures comprised three main steps: text selection, textual extraction, and clause segmentation. During the text selection phase, Indonesian fairy tales and their English translations were chosen based on criteria including genre, completeness, and accessibility. In the textual extraction phase, clauses were manually extracted from both Indonesian as the source texts and the target texts. Finally, in the clause segmentation phase, each text was segmented into individual clauses to facilitate a detailed analysis of mood structures and theme rheme patterns.

3.4 Procedures of Data Analysis

The data analysis proceeded through several stages. First, mood structures were identified by analyzing each clause to determine its mood type—declarative, interrogative, or imperative. Subsequently, the theme rheme structures were examined; each clause was analyzed to identify its theme, defined as the point of departure, and its rheme, representing the remainder of the message. Themes were further categorized into unmarked themes, typically realized by the subject in declarative clauses, and marked themes, which consist of any non-subject elements preceding the subject. Following this, both Indonesian and English clauses were classified according to mood type, reflecting interpersonal meaning and theme type reflecting textual meaning, marked or unmarked. Finally, a comparative analysis was conducted to compare the findings from the Indonesian source texts with their English translations, aiming to identify equivalences and shifts in mood and theme structures.

4. Results

This segment elaborates on the mood identified in the three Jambi's fairy tales and their English translated version. It also illustrates the textual metafunction both the theme and rheme applied in constructing the messages. Further, it construes whether the themes are categorised into topical theme, textual theme and interpersonal theme. This is followed later by classifying the data into marked or unmarked theme. At last, the data are categorised into what rhemes are present in the data. The data were in the form of clauses and utterances taken from three Indonesian fairy tales and their English translation. The titles of the fairy tales are *Lang Kunduk*, *The Story of Lebang Sialang*, and *The Shrewdness of a Mouse Deer*. These stories are from Jambi, one of the provinces in Indonesia located on Sumatra island.

4.1 Moods in the Indonesian fairy tales and English translation

Based on the SFL approach, three primary mood types are identified; those are declarative, interrogative, and imperative.

4.1.1 Declarative Mood in the Indonesian fairy tales and English translations

The declarative mood predominates in both the Indonesian source texts and their English translations. This pattern is consistently observed across the three-fairy tales analyzed—*Lang Kunduk*, *The Story of Lebang Sialang*, and *The Shrewdness of a Mouse Deer*. The prevalence of declarative clauses corresponds with the narrative function of recounting events and conveying messages. In the Indonesian fairy tales, declarative clauses are more frequently employed than interrogative and imperative forms, a trend that is similarly evident in their English translations. Example 1 illustrates an Indonesian declarative clause and its English translation, both extracted from the *Lang Kunduk* fairy tale.

Example 1

SLT: *Ibunya hidup susah.*

TLT *His mother had a hard life.*

The Indonesian subject *ibunya* corresponds to the English translation *his mother*, which functions as the subject of the clause. Meanwhile, the Indonesian finite verb is presented as zero finite verb. However, *hidup susah* is translated as *had a hard life* in English. Both the Indonesian and English clauses are categorized as declarative moods, as the subject precedes the finite verb. This structure is typical of statements, whose primary function is to provide information.

Example 2

SLT: *Dia berhenti di bawah sebatang pohon.*

TLT: *He stopped under a tree.*

On the other hand, Example 2 shows an Indonesian declarative clause and its English translation, both extracted from the *Lebang Sialang* fairy tale. The subject of the Indonesian clause, *dia* is translated as the subject *he* in English. Similarly, the Indonesian finite verb *berhenti* corresponds to the English finite verb *stopped*. This indicates that the mood of the Indonesian clause is declarative, and this mood is preserved in the English translation. The declarative mood is employed to convey statements and provide information.

Example 3

SLT: *Ibrahim melepaskan jerat Jalil. Dipotongnya jerat itu.*

TLT: *Ibrahim released Jalil's trap by cutting it.*

Additionally, Example 3 illustrating the declarative mood in *The Shrewdness of a Mouse Deer* fairy tale is presented as follows. As illustrated in Example 3, two declarative clauses in the Indonesian text are combined into a single declarative clause in the English translation. In the Indonesian clause, the subject is *Ibrahim*, which is retained unchanged in the English version. The Indonesian finite verb *melepaskan* is translated as *released* in the target text. Both clauses exhibit the declarative mood, as they serve to introduce statements or convey information.

4.1.2 Interrogative Mood in Indonesian Fairy Tales and Their English Translations

The interrogative mood functions as a marker of dialogue and interaction among characters in fairy tales and is predominantly used in direct speech. Example 4 presents an Indonesian interrogative mood and its English translation, both extracted from the *Lang Kunduk* fairy tale.

Example 4

SLT: *"Bu, mana uang?" tanyanya kepada ibunya.*

TLT: *"Can I have some money?" he asked his mother.*

The alteration of mood is evident in Example 4. In SLT the interrogative mood is used to ask for something; the purpose is not due to a lack of knowledge but rather to elicit a response to a request. In contrast, the TLT employs the interrogative mood to make a request with a more polite tone. Despite this variation in expression, the underlying intention in both texts remains a request rather than a genuine inquiry for information.

Example 5

SLT: *Lebang Sialang berkata, "Bang, besok kita akan merayakan Lebaran. Apa persiapan kita?"*

TLT: *Lebang Sialang's wife said to him. "Tomorrow we are going to celebrate the Eid. What should we prepare for the holiday?"*

Example 5 illustrates the Indonesian interrogative mood and its English translation, both extracted from the *Lang Kunduk* fairy tale. Based on Example 5, the interrogative mood is exemplified by the Indonesian clause *Apa persiapan kita*, which seeks information as a response. This interrogative is rendered equivalently in English as *What should we prepare for the holiday*, with no alteration in the use of the interrogative mood between the source and target texts.

Example 6

SLT: *Begitu melihat Kancil, mereka bertanya, "Apa yang terjadi teman?"*

TLT: *That's when they met the mouse-deer. "What's happening, friend?" asked the monkeys.*

Example 6 presents an instance of the Indonesian interrogative mood and its corresponding English translation, both drawn from *The Shrewdness of a Mouse Deer* fairy tale. Based on Example 6, the interrogative mood is demonstrated in the Indonesian clause *"Apa yang terjadi teman?"* which seeks information as a response. This clause is translated equivalently into English as *What's happening, friend?* with no modification in the use of the interrogative mood between the source and target texts.

4.1.3 Imperative Mood in the Indonesian fairy tales and English translation

Imperative mood was used to state commands or requests. It quite often appears in dialogues involving authoritative characters. Example 7 presents imperative mood in *Lang Kunduk*

Example 7

SLT: *Ibunya berkata sekali lagi, "Dikutuklah kamu oleh Tuhan, jadi burung!"*

TLT: *She added, "May you be cursed by God and turn into a bird!"*

The imperative mood is indicated by the use of suffix *-lah* in *Dikutuklah*. It demonstrates a command, particularly a curse. Another imperative is presented in *jadi burung*. It presents a direct command telling the subject to transform into a bird. This clause expresses a strong emotional force by using the passive *Dikutuklah*. Prefix *di-* introduces passive in Indonesian. It is also included in the imperative mood. SLT in Example 7 is translated into more polite and more formal imperative by using modal *may*. The use of *may* in *May you be cursed by God constitutes a wish or curse*, directed at *you*. Meanwhile, the expression of *turn into a bird* expresses a command or a wish transformation. On the contrary, in a fairy tale *Lebang Sialang*, none of the data represents imperative mood.

Example 8

SLT: *"Bolehkah sekiranya kami memukulnya?" Mereka membujuk kancil itu.*

TLT: *"May we hit it?" They entreated the mouse-deer.*

Example 8 presents an imperative in *The Shrewdness of a Mouse-deer*. In SLT, the surface structure of *Bolehkah sekiranya kami memukulnya?* is interrogative but the meaning is the speaker is not merely asking for the answer of information; rather, the speaker's intention is to ask for permission or requesting in polite mood. This request functions as an imperative with modulation *bolehkah*. This data of SLT is translated into requesting as stated in *May we hit it?* The surface form is interrogative, yet the intention is to request permission.

4.2 Marked and Unmarked Topical Themes and Rhemes in Indonesian Fairy Tales and Their English Translations

Example 9 presents the topical theme in the fairy tale *Lang Kunduk*.

Example 9

SLT: *Cerita ini adalah kisah seorang anak yang durhaka terhadap ibunya.*

TLT: *This story is about a child who was disrespectful to his mother.*

This clause is categorized as declarative. The Indonesian theme is *cerita ini*, which in this example coincides with the subject. Both the theme and subject constitute a nominal group, while the rheme, or residue, is *adalah kisah seorang anak yang durhaka terhadap ibunya*. In the English translation, the theme similarly functions as the subject, rendered as *this story*, with the rheme being about a child who was disrespectful to his mother. Since the subject functions as the theme, it is classified as an unmarked theme. There is no alteration in the form of the theme and rheme between the Indonesian and English versions in Example 9.

Example 10

SLT: *Lebang Sialang naik ke perahunya*

TLT: *He got into his canoe.*

Example 10 presents the topical theme in the fairy tale *Lebang Sialang*. The first constituent of the clause, *Lebang Sialang*, functions as the subject theme and is classified as a declarative topical theme. This theme is followed by the rheme *naik ke perahunya*. Since the subject serves as the theme, the clause exemplifies an unmarked theme. There is no change in the thematic structure in the translation. In the English version, *Lebang Sialang* is rendered as the pronoun *he*, which continues to function as an unmarked topical theme. The residue, or rheme, developing the theme is translated as *got into his canoe*. Thus, no alteration occurs in the topical theme between the source and target texts.

Example 11

SLT: *Kancil itu berlari ketakutan*

TLT: *The mouse-deer was scared so he ran away.*

Example 11 presents the topical theme in the fairy tale *The Shrewdness of a Mouse Deer*. The first constituent of the clause, *kancil itu*, functions as the subject theme and is classified as a declarative topical theme. This theme is followed by the rheme *berlari ketakutan*. Since the subject serves as the theme, the clause exemplifies an unmarked theme. There is no change in the thematic role in the English translation, where *kancil itu* is rendered as *the mouse deer*, which also functions as an unmarked topical theme. However, alteration occurs in the rheme, translated as *was scared so he ran away*. This translation introduces a multiple-theme structure through the addition of the subclause *so he ran away*, reflecting a shift in thematic organization between the source and target texts. The subclause contains a textual theme, indicated by the conjunction *so*, and a topical theme, represented by the pronoun *he*. This reflects a shift in meaning between the SLT and the TLT. While the SLT conveys an implicit causal relation, the TLT explicitly expresses this causal connection.

4.3 Marked and Unmarked Textual Themes and Rhemes in Indonesian Fairy Tales and Their English Translations

In textual themes, the initial elements are typically conjunctions or continuatives, as exemplified in the clause *Then, Lebang Sialang started rowing back downstream*. The use of *then* functions as the textual theme, while the rheme is *Lebang Sialang started rowing back downstream*. Example 12 illustrates the identification of textual theme and rheme within the *Lang Kunduk* story.

Example 12

SLT: *Lalu dia terbang mengelilingi rumah.*

TLT: *He also flew around outside the house.*

In SLT, a multiple theme structure is employed to develop the clause. The first theme functions as a textual theme, marked by the conjunction *lalu*. The second theme, *dia*, represents a topical theme. Since the theme is not realized by the subject alone, it is classified as a marked theme. The rheme, *terbang mengelilingi rumah*, conveys new information and elaborates on the participant's action. Conversely, this multiple marked theme is translated into an unmarked theme in the TLT. The English translation uses *he* as both the subject and the theme, thus presenting an unmarked theme. However, the multiple theme structure is maintained through the use of *also* following *he*. Here, *he* serves as the topical theme, while also functions as the textual theme. The rheme, *flew around outside the house*, delivers new information that advances the narrative. This shift illustrates how thematic organization can vary between SLT and TLT while preserving the overall communicative function.

Example 13

SLT: *Jadi, istri Lebang Sialang berkata, "Bang, besok kita akan merayakan Lebaran. Apa persiapan kita?"*

TLT: *Lebang Sialang's wife said to him. "Tomorrow we are going to celebrate the Eid. What should we prepare for the holiday?"*

Example 13 illustrates the identification of textual theme and rheme in the *Lebang Sialang* story. In Example 13, the clause exemplifies a marked theme, as its initial element is not the subject. The conjunction *Jadi* functions as the textual theme, followed by the topical theme *istri Lebang Sialang*, which identifies the main participant. The presence of these two themes indicates a multiple theme structure. The rheme, *berkata*, introduces the subsequent speech: *"Bang, besok kita akan merayakan Lebaran. Apa persiapan kita?"* In the TLT, this marked theme is rendered as an unmarked theme. The English clause begins with the topical theme *Lebang Sialang's wife*, while the rheme is *said to him "Tomorrow we are going to celebrate the Eid. What should we prepare for the holiday?"* Thus, Example 13 demonstrates the transformation from a marked to an unmarked theme in translation, reflecting a shift in thematic organization between the source and target texts.

Example 14

SLT: *Ternyata, kancil itu terperangkap di jerat Jalil dan telah dikerubungi lalat.*

TLT: *It turned out that the mouse-deer was indeed trapped.*

Example 14 illustrates the identification of textual theme and rheme in the fairy tale *The Shrewdness of a Mouse Deer*. In declarative clauses, an adjunct can function as the theme, as observed in Example 14. The initial element of the SLT clause is *ternyata*, which serves as a textual theme. Since this theme is non-subject, the clause is classified as having a marked theme. The clause exhibits a multiple theme structure, with the second theme being the topical theme *kancil itu*. The rheme, providing new information, is expressed as *terperangkap di jerat Jalil dan telah dikerubungi lalat*. In terms of the textual metafunction, the theme in Example 14 features the dummy subject *it* as a textual theme. The remainder of the clause, *turned out that the mouse-deer was indeed trapped*, functions as the rheme. Since the theme corresponds to the subject, this clause exemplifies an unmarked theme.

4.4 Marked and Unmarked Interpersonal Themes and Rhemes in Indonesian Fairy Tales and Their English Translations

Within the interpersonal metafunction in SFL, interpersonal themes are identified as thematic elements including modal adjuncts, finite verbal operators, vocatives, and wh-elements in interrogative clauses. The interpersonal theme functions to convey the speaker's communicative intent, engage the listener, and establish the mood of the clause. Example 15 illustrates the identification of interpersonal theme and rheme in the story of *Lang Kunduk*.

Example 15

SLT: "Waduh, Nak, Ibu tidak pergi mencari kayu," kata ibunya.

TLT: *My dear son, I didn't go out collecting wood today," said his mother.*

With reference to the interpersonal metafunction proposed by Halliday and Matthiessen (2014), the clause *Waduh, Nak, Ibu tidak pergi mencari kayu* exemplifies an interpersonal theme. This theme is realized through vocative elements and an exclamative interjection. *Waduh* functions as an interpersonal interjection expressing surprise or regret, thereby engaging the listener. Similarly, *Nak* serves as a vocative, directly addressing the listener. The combination of the interjection *waduh* and the vocative *Nak* results in a marked theme. This marked theme is preserved in the translated text, maintaining its interpersonal function. According to Halliday and Matthiessen (2014), an unmarked theme is typically realized by the subject. However, when a clause begins with an interpersonal or textual element preceding the subject, it is classified as a marked theme. In Example 15, the clause is initiated by the vocative *My dear son*, followed by the topical theme expressed by the subject *I*, which renders the clause marked. The new information, *didn't go out collecting wood today*, functions as the rheme.

Example 16

SLT: Jadi, istri Lebang Sialang berkata, "Bang, besok kita akan merayakan Lebaran.

TLT: *Lebang Sialang's wife said to him. "Tomorrow we are going to celebrate the Eid.*

Example 16 illustrates the identification of interpersonal theme and rheme in the story of *Lebang Sialang*. The clause *Bang, besok kita akan merayakan Lebaran* is a spoken narrative that exhibits a multiple theme structure, encompassing interpersonal, textual, and topical elements. *Bang* functions as the interpersonal theme, addressing the listener. *Besok* serves as the textual theme, situating the time frame. *Kita* acts as the topical theme, marking the starting point of the experiential message. The rheme, which contains the main proposition or new information, is expressed by *akan merayakan Lebaran*. In Example 16, the marked theme in the source text is preserved as a marked theme in the TLT. The clause *Tomorrow we are going to celebrate the Eid* contains a marked theme due to the placement of the circumstantial adjunct *Tomorrow* before the subject. *Tomorrow*, functioning as a temporal adjunct, sets the time frame for the event and thus renders the clause marked. Meanwhile, *we* serve as the topical theme and subject. The remainder of the clause, *are going to celebrate the Eid*, functions as the rheme, providing new information.

Example 17

SLT: Ibrahim berkata, "Jalil, kita tidak berhasil mejerat kancil hidup-hidup.

TLT: *Ibrahim said, "We didn't catch the mouse-deer alive.*

Example 17 presents interpersonal theme and rheme identified in the story of *The Shrewdness of a Mouse Deer*. The clause *Jalil, kita tidak berhasil menjerat kancil hidup-hidup* exhibits a multiple theme structure comprising interpersonal and topical elements. *Jalil* functions as the interpersonal theme, serving as a vocative that addresses the listener to establish a social relation. Meanwhile, *kita* operates as the subject and topical theme. The presence of these multiple thematic elements classifies the clause as having a marked theme. The rheme is *tidak berhasil menjerat kancil hidup-hidup*, which conveys the new information. In Example 17, the clause is translated into an unmarked theme, as the subject *we* serves as the topical theme. The rheme, *didn't catch the mouse-deer alive*, begins with the verbal group *didn't catch* and delivers new and significant information within the message.

5. Conclusion

This research investigates the various types of mood in terms of interpersonal metafunction and the realization of theme and rheme in terms of textual metafunction in the Indonesian fairy tales alongside their English translations. The study centers on three fairy tales: *Lang Kunduk*, *Lebang Sialang*, and *The Shrewdness of a Mouse Deer*. The analysis of clause mood is framed within SFL particularly the interpersonal metafunction. Results indicate that the declarative mood predominates in both the SLT and TLT, reflecting the storytelling nature of the fairy tales. Although less frequent, interrogative and imperative moods are employed

strategically to depict character interactions and drive the plot's actions. The translations generally preserve the original mood patterns, with minor shifts attributable to grammatical differences between Indonesian and English.

The study also explores the theme rheme structure, distinguishing between marked and unmarked themes and classifying themes as topical, textual, or interpersonal. Findings show that unmarked topical themes are most common, suggesting a preference for conventional subject-verb constructions in narrative discourse. Nonetheless, marked themes and textual or interpersonal themes are used to highlight contrast, maintain continuity, or express the speaker's perspective. Most thematic functions are retained in translation, though slight modifications occur to align with English syntactic and stylistic conventions.

Concerning the distribution of marked and unmarked themes across topical, textual, and interpersonal categories, the data demonstrate a largely stable pattern with only occasional shifts from marked to unmarked themes or vice versa. In summary, the research highlights the significance of mood and theme rheme selections in constructing meaning, facilitating character interaction, and ensuring narrative coherence. It also emphasizes the translator's role in preserving interpersonal and textual meanings, which are essential for maintaining the coherence of fairy tales across languages.

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