



A An Analysis of Marked and Unmarked Themes in Indonesian Legends Texts

Delfita Yulianti[✉] Veni Roza

UIN Sjech M Djamil Djambek Bukittinggi, Indonesia

Article Info

Article History:

Accepted 30 August 2023

Approved 8 September 2023

Published 23 December 2023

Keywords:

Indonesian Legend Texts, Marked and Unmarked Themes.

Abstract

This article examines marked and unmarked themes in Indonesian legend texts at Senior High School students using Halliday's theory on textual equivalence. The goal of this research is to analyze marked and unmarked themes to begin sentences in the stories. The study of marked and unmarked themes is critical because it reveals how writers structure material to convey meaning effectively within a context. Identifying these themes is important for students because it helps them understand the differences of meaning, emphasis, and narrative flow in texts to improve their reading comprehension and writing skill. This study used a qualitative research method. The information was gathered from two manuscripts transcribed in English: The Legend of Malin Kundang and The Legend of Ndaung Snake. The data were examined using Hallidayan theories. An unmarked theme follows the conventional pattern, typically placing the subject at the beginning. In contrast, a marked theme places less expected elements, such as adverbial phrases or objects, at the beginning to highlight. The result of this study shows that the percentage of marked themes in the texts was 51.17%, compared to 49.83% for unmarked themes. The higher percentage of marked themes matters because the writers stress vital information, give a dramatic effect, or exhibit contrast and nuance that unmarked themes might not express as well. Understanding about thematic patterns in scientific writing can help researchers explain their findings more clearly by emphasizing essential points and making them easy to understand by the audience.

[✉]Correspondence Address:

Kampus UIN Sjech M.Djamil Djambek Bukittinggi
E-mail : delfiyulianty@gmail.com

p-ISSN 2087-0108

e-ISSN 2502-4566

INTRODUCTION

Halidayan theories about textual equivalence has been broadly used as the theories based on analyzing theme for the last decades (Ridha, N. S. A., 2014; Dashela, T., 2021; Qomariah, N., 2021; Widhari, M. M., 2023; Ningtyas, P. I., et.al., 2023). Matthiessen, C., & Halliday, M (2014) have written extensively about how thematic choices influence the flow of information within clauses, emphasizing the importance of identified themes in directing attention to specific aspects of a message. Their approach emphasizes the significance of topic structure in achieving cohesion and emphasis in language. The good choices of theme in English textbooks meets the characteristics of good instructions to support the learning objectives (Rosi, I. K., & Ningrum, Y. S., 2019). Hanafiah, R., et.al., 2018) uncovered the forms and dominating type of theme markedness in EFL students' recall narratives based on the theory of systemic functional linguistics. The specific study about marked and unmarked theme has been widely conducted (Gao, Y., & Lyu, G., 2020; Zhan, Y., et.al., 2021; Brekhus, W. H., 2023)

In terms of textual equivalence techniques, there has been minimal research on the examination of marked and unmarked themes in Indonesian legendary texts. Conducting research in this area is valuable to demonstrating the benefits of giving well-structured materials that assist students in conveying meaning of the messages.

One of the functions of language is to convey the purpose of the message sender to others in such a way that people understand what they mean (Bonvillain, N., 2019). The language was not fully transferred directly. Sometimes people use the media to deliver their message. One of the media that is widely used is storytelling. Stories have been used to deliver an important message to others, especially children (Lund, N. F., et.al., 2018). It has been proven that it is one of the most effective ways. Although it is one of the most effective methods, the usage of stories is slowly falling behind. It is vastly

replaced by instant entertainment using modern technology (Robin, B. R., 2016)

Indonesia is rich in diverse languages, tribes, food, dance, and cultural heritage. One of them is folklore. It has been passed down orally by parents, grandparents, and teachers at school. Stories that contain local wisdom and traditions from a region come in various versions. Even so, the basic story of each folktale remains the same, especially in sacred stories. And because of its oral transmission, folklore is generally anonymous. Almost all regions in Indonesia have their own folklore. These are called local legends, which are stories related to a place, place name, or landscape—the origins of Lake Toba or Tangkuban Perahu, for example. Furthermore, Herdiawan, R. D., et.al., (2023) investigates folklore-based virtual reality (VR) as a teaching medium in secondary schools, assessing the effectiveness and impact on students' learning experiences as a step ahead in teaching folklore.

In the past, the archipelago's ancestors did not have as much knowledge as they do today about how landscapes are formed. However, these legends are one of the 'keepsakes' from the ancestors that need to be preserved. Although difficult to understand logically, folktales contain moral messages to guide people's daily behavior (Guroian, V., 2023). So, incorporating local culture into textbooks is crucial for English language learning (Farrahillah, A. N. (2023)

Traditional stories, folklore, or legends have their own way of teaching generations. The stories have educated Indonesians until now. Because of the importance of folklore for the people of Indonesia, the government has made Indonesian folklore one of the materials that students must learn from early childhood education to senior high education. In senior high school, folklore is one of the text types that students learn in the form of narrative text. This type of text is always studied at every level and every semester.

The knowledge can be shared with others via translation work using the equivalents specified in the target text (Mahmud, E. Z., & Ampera, T., 2024). Because of the differences between the source and destination languages,

several procedures are used in the translation process to ensure translation equivalence (Andhini, A., & Pratama, E., 2023) Since the basis of the story is Indonesian culture, the writing style is also influenced by Indonesian language styles (Djenar, D. N., & Ewing, M. C., 2015). It also affects the position of theme and rheme in a sentence. Traditional stories used themes and rhemes in delivering the message, and their unique ways prompt a language that occasionally turns into values that change children's behavior. Baker (2018) stated that the first segment is called the theme. The theme is what the clause is about. It has two functions: (a) it acts as a point of orientation by connecting back to previous stretches of discourse and thereby maintaining a coherent point of view, and (b) it acts as a point of departure by connecting forward and contributing to the development of later stretches. At clause level, a speaker announces the topic of his or her message by thematizing it, that is, by putting it in the initial position. The second segment of a clause is called the rheme. The rheme is what the speaker says about the theme. It is the goal of discourse. As such, it is the most important element in the structure of the clause as a message because it represents the very information that the speaker wants to convey to the hearer. It is the rheme that fulfills the communicative purpose of the utterance.

Emilia (2014) argued that theme in English can be thought of as that element in a clause or large unit of texts which comes first. Meanwhile, the rheme is the part of the clause in which the theme is developed or everything that is not the theme is the rheme. Theme represents this is what the writer is talking about and rheme is this is what the writer is saying about. In English the theme can be identified as that both those elements which comes first in the clause. This represents the point of departure of this message from the previous one. The rest of the clause is called the rheme new information is typically contained in the rheme. Let's see the example given by Baker (2018) below.

Ptolemy's model provided a reasonably accurate system for predicting the positions of heavenly bodies in the sky. The theme is

Ptolemy's model. That is exactly what the clause is concerning. In the above example, the rheme provides a reasonably accurate system for predicting the positions of heavenly bodies in the sky, that is what the author has to say regarding Ptolemy's model.

Baker (2018) stated that the Hallidayan model theme is divided into marked theme and unmarked theme. Unmarked theme is "an element that occupies the point of departure position of the clause and conflates with the grammatical subject" while, marked theme is "an element other than occupies the point of departure position of the clause but does not conflate with the grammatical subject". Positioning a particular element in theme position does not always imply a deliberate thematic choice. The frequency and mobility of an element within a clause determine its degree of markedness. A particular type of sentence will thus have a single unmarked thematic structure, with changes producing several sorts of marked themes. Here are examples of unmarked theme in English.

Hallidayan linguistics distinguish three sorts of marked themes in English: fronted themes, predicated themes, and identifying themes.

Fronted themes

a. Fronting of time or place

- *In China*, the book was well publicized.

- *On March 4, 1985*, the Fayed brothers made an offer to House of Fraser for four pounds per share.

The italic printed words have a marked structure, but they are not well marked because adverbs are rather movable parts in English.

b. Fronting object or complement

- *A great deal of publicity* the book received in China.

- *Well publicized* the book was in China.

In English, the fronting of objects and complements is much more noticeable than the fronting of adjuncts because objects and complements have a relatively limited position.

c. Fronting of predicators

- *Slammed* the door in his face, Mr Cranmer.

Authentic instances are hard to discover because fronted predicators are very infrequent in English.

Predicated themes

Predicating a topic entails utilizing an it structure (also known as a cleft structure) to insert an element near the beginning of the phrase.

- *It* was the book that gained a great deal of publicity in China.

3. Identifying themes

Identifying themes are very similar to predicated themes; instead of employing *It* (a cleft structure), an identifying theme places an element in theme position by converting it into a nominalization using a *wh*-structure (called a pseudo-cleft structure).

- *What was received by the book* in China was widespread publicity.

In summary, unmarked themes align with the typical word order and function as subjects, while marked themes deviate to add emphasis. Maintaining these structures during translation ensures textual equivalence, preserving both meaning and emphasis across languages.

Explaining the background, problems, importance of research, brief literature review that relates directly to research or previous findings that need to be developed, and ended with a paragraph of research purposes. A balance must be kept between the pure and applied aspects of the subject.

METHOD

This research used qualitative research with a descriptive method. Qualitative research is not only understanding, interpreting, getting close and making distinctions are all topics of discussion (Aspers, P., & Corte, U., 2019). However, a meaningful and complete definition that might further develop the discipline is lacking, and there is no clear picture of its basic aspects. In other words, no definition emerges from our data, and throughout our research process, we alternated between empirical data and attempts to give a definition. So, the use of this research method was considered appropriate.

Furthermore, this research was about analyzing the marked themes and unmarked themes of the two Indonesian legends texts used by the teacher in the English classroom with reference to some English textbooks from the first grade to the final grade at SMAN 2 Lintau Buo. First, it was started by identifying marked and unmarked themes. At this point, the researcher read the text thoroughly, noted down explicit statement (unmarked themes), infer explicit themes which consider as marked themes. The last step was analysing marked theme and unmarked theme through determining how often it appears in the texts and analysing why the author chose that theme and its importance for the students.

RESULTS AND DISCUSSIONS

The first step of this study was identifying marked and unmarked themes. The first story was adapted from various versions of the legend of Malin Kundang's stone (Afrilyasanti, Rida., 2021) This well-known legend was from West Sumatera.

1) Once upon a time, in a seaside village in Padang, West Sumatra, lived a widow called Mande Rubayah with her only son, Malin Kundang.

Marked Theme (Fronting time and place)

2) Mande Rubayah loved her son so much, which turned Malin Kundang a spoiled child.

Unmarked Theme

3) One day, Malin Kundang suffered a severe sickness, that his mother gave every cent of her life savings to cure his illness.

Marked Theme (Fronting time)

4) Days, months, and years passed by, Malin Kundang turned adult and his mother was an old woman.

Marked Theme (Fronting time)

5) Malin Kundang asked his mother to let him hitch a docked ship nearby and wander to the big cities to get better fortunes for the family.

Unmarked Theme

6) Mande denied his request and asked Malin to stay and take care of his mother instead.

Unmarked Theme

- 7)“Mother, this is a once in a lifetime opportunity for me.
Marked theme (Fronting object or complement)
- 8)Not every year a ship these large docks is here.
Marked theme (Fronting times)
- 9)I want to take this opportunity to change our fate, please let me go,” Malin pleaded to his mother.
Unmarked Theme
- 10)With a sad heart, Mande finally accepted his plea.
Marked theme (Fronting object or complement)
“Please be back soon, my child.
Marked Theme (Fronting object or complement)
I will be waiting for you here,” Mande cried.
Unmarked Theme
Days by days passed slowly.
Unmarked Theme
- 14)While she was waiting for Malin, she prayed every single day for Malin to go home safely.
Marked Theme (Fronting object or complement)
- 15)To every ship’s crews and captains, she asked for Malin’s whereabouts and did not get a single answer nor message for her.
Marked theme (Fronting object or complement)
- 16)Many years full of waiting passed and Mande Rubayah grew older and weaker
Marked Theme (Fronting time)
- 17)She heard the news from a ship captain nearby that Malin married to a noble and rich woman from a big city.
Unmarked Theme
- 18)Months later, another large ship docked near the village.
Marked theme (Fronting time)
- 19)It was the most luxurious and beautiful ship, Mande had ever seen.
Marked Theme (Predicated themes)
- 20)A pair of rich couples walked off the ship with lustrous and gold-embroidered attires. Unmarked Theme
- 21)Mande immediately recognized the couple,
Unmarked Theme
- 22)She rushed through the crowds, and hugged the rich man in the lustrous attire.
Unmarked theme
- 23)“Malin, my son. You’re back!”
Marked theme (Fronting object or complement)
- 24)Mande broke her tears happily and relieved.
Unmarked Theme
- 25)Unexpectedly, Malin jolted and pushed Mande away from him.
Marked theme (Fronting object or complement)
- 26)His wife also looked down on Mande without any respect.
Unmarked Theme
- 27)Malin’s wife spat and shouted at Malin and Mande, “Is this rumpold old woman your mother?
Unmarked Theme
- 28)Why would you lie to me, Malin?
Unmarked Theme
- 29)You said that your mother is also a noblewoman like me?”
Unmarked Theme
- 30)Hearing that, Malin became furious and pushed his mother to fall to the sand,
Marked theme (Fronting object or complement)
- 31)“You are mad woman! I am not your son!” he snapped at his mother.
Unmarked Theme
- 32)Mande Rubayah sank in disbelief and hugged Malin’s feet.
Unmarked Theme
- 33)“Malin, oh Malin! I’ve been waiting for you this long.
Marked theme (Fronting object or complement)
- 34)Why would you do this to me, your mother?”
Unmarked theme
- Full of anger, Malin kicked his mother away, 35)“You are not my mother.

Marked theme (Fronting object or complement)

36) You are ugly, poor, and dirty," yelled Malin.

Unmarked theme

37) Mande cried brokenheartedly.

Unmarked theme

38) She felt weak, sad, and desperate while Malin and his wife turned their backs and walked away to their ship.

Unmarked Theme

39) The ship sailed away and the crowds left Mande alone by the shore.

Unmarked Theme

40) Mande cried and prayed, "Oh, God. If he was not my son, I will forgive his actions to me.

Unmarked Theme

41) But if he is Malin Kundang, I ask you for your righteousness!"

Marked Theme (Fronting object or complement)

42) Immediately, the sky turned dark and the wind blew violently.

Marked theme (Fronting object or complement)

43) The rain fell upon the earth with a destructive storm.

Unmarked Theme

44) The storm shook Malin's ship, furious thunders hit the ship unforgivably and blazed it into pieces.

Unmarked Theme

45) The next morning, shipwrecks shored near the village with a kneeling man-shaped stone between the debris.

Marked theme (Fronting time)

46) This stone was believed as the cursed form of Malin Kundang, kneeling for forgiveness from his mother until today.

Unmarked Theme

The second legend came from Jambi. The title of the story is The Legend of N'daung Snake (Hermawan, Budi, et.al., 2022). Here is an analysis of its marked and unmarked themes to start the sentence.

1) Once upon a time, on the slopes of a mountain in Jambi province, there lived a poor mother and her three daughters.

Marked theme (fronting time and place)

2) For their living the mother and the youngest daughter had to work hard all day long, while the first and second daughters were lazy and did nothing.

Marked theme (fronting object or complement)

3) One day, mother got such a severe pain that she could not move from bed.

Marked Theme (fronting time)

4) Then, the daughters called a shaman.

Marked Theme (fronting object or complement)

5) "Sir, please help us heal our mother," said the daughters.

Marked Theme (fronting object or complement)

6) The shaman said, "Based on my insight, your mom must be treated by a special flower that grows at the top of the mountain.

Marked theme (fronting object or complement)

7) Then, it must be boiled in a magical pot kept in a dark deep cave guarded by a large mighty serpent named N'daung."

Marked Theme (fronting object or complement)

8) "But, according to the tale, no one could ever go back home save as the snake would swallow them whole," warned the Shaman.

Marked theme (fronting object or complement)

9) Hearing that, no one dared to go, except for the youngest daughter.

Marked theme (fronting object or complement)

10) "I will go to the top of the mountain to get them from the snake," said the youngest daughter bravely.

Unmarked Theme

11) "Oh, we all will pray for you, sister," uttered the first and the second daughters in relief.

Marked Theme (others)

- 12)“You really have a pure soul. Go and get them, girl. But you have to be really careful.
Unmarked Theme
- 13)I will take care of your mother here,” said the shaman.
Unmarked Theme
- 14)Without waiting any longer, the youngest daughter went to the mountain.
Marked theme (fronting object or complement)
- 15)After three days of walking, she finally reached the mountain peak.
Marked theme (fronting object or complement)
- 16)“Ah, that’s the flower. I have to go really quick,” said the youngest daughter.
Marked Theme
- 17)It was just in front of the cave door.
Unmarked Theme
- 18)When she grabbed it and was about to put it inside her bag, she heard a very loud snake hiss.
Marked Theme (fronting object or complement)
- 19)Of course, she was scared to death.
Marked Theme (fronting object or complement)
- 20)“Hiss... You are so brave to come to this place.
Marked Theme (others)
- 21)Did you just steal something from my place?
Unmarked Theme
- 22)You ’ll surely be a perfect breakfast.
Unmarked Theme
- 23)You have a nice scent, so appetizing!” hissed the snake horribly.
Unmarked Theme
- 24) “O magic snake, please, pardon me.
Marked theme (fronting object or complement)
- 25)I certainly don’t dare to bother you, but my mom is seriously ill.
Unmarked Theme
- 26)I am here to beg for only one flower and borrow your magic pot to treat my mom,” the youngest daughter fell on her knees while crying.
Unmarked Theme
- 27)Unexpectedly, the snake started to shed tears, “What a nice girl.
Marked Theme (fronting object or complement)
- 28)You risk yourself coming here to treat your mom.”
Unmarked Theme
- 29)“That’s right, o snake.
Unmarked Theme
- 30)I love her so much and I am begging for your help,” she still could not stop her tears.
Unmarked Theme
- 31)“Alright, I will let you bring the flower and lend you my magic pot with only one condition.
Marked Theme (fronting object or complement)
- 32)You have to promise to return here as your mother gets better and stay here in this cave with me,” said N’daung snake.
Unmarked Theme
- 33)Because she loves her mother, the youngest daughter nodded in an agreement, “Thank you, o magic snake.
Marked Theme (fronting object or complement)
- 34)I will certainly return to fulfill my promise.”
Unmarked Theme
- 35)The youngest daughter then went back home, gave the flower and the magic pot to the shaman, and immediately went back to the mountain.
Unmarked Theme
- 36)Even though deep in her heart, she did not really want to go back.
Marked theme (fronting object or complement)
- 37)Just then, the youngest daughter returned to the top of the mountain in the middle of the night.
Marked theme (fronting object or complement)

38)To her surprise, she did not meet N'daung snake but a well-built man.

Marked theme (fronting object or complement)

39)“I am Prince Abdul Rahman Alamsyah. I was cursed by my uncle and became a snake.

Unmarked Theme

40)Every night, I will return to my true form as a human and return to be a snake as the sun rises,” said the prince.

Marked Theme (fronting time)

41)Meanwhile, when the mother heard the story of the youngest daughter, she wanted to see her.

Marked Theme (fronting object or complement)

42)She asked her other children to go to the top of the mountain.

Unmarked Theme

43)In the middle of the night, the three of them could finally reach the top of the mountain.

Marked theme (fronting time)

44)How surprised they were to see the youngest daughter with a very handsome man.

Marked Theme (fronting object or complement)

45)The youngest daughter was so happy to see her family and introduced them to the prince.

Unmarked Theme

46)The youngest daughter told them the story of the prince.

Unmarked Theme

47)Feeling jealous, while all of the people already fell asleep, the first and second daughters took the prince’s snake skin, burned it all, and put the ash next to the youngest daughter.

Marked theme (fronting object or complement)

48)On the following day, when the prince could not find his snake skin but some ash next to the youngest daughter, he thanked her.

Marked theme (fronting time)

49)He was so happy because the curse was gone forever as the snake skin was burned.

Unmarked Theme

50)Finally, the youngest daughter and the prince were married and returned back to the kingdom.

Marked Theme (fronting object or complement)

51)They lived happily ever after.

Unmarked Theme

The last step was analyzing marked themes and unmarked theme through determining how often it appears in the texts and analyzing why the author chose that theme. The data analysis about themes of two Indonesian legend texts is displayed in the table below.

Table 1. Marked and Unmarked Themes

		Marked	Unmarked
		The	themes
		mes	
		Qua %	Qua %
No	Title		
1	The Legend of20 Malin Kundang	43,48	26 56,52
2	The Legend of29 Ndaung Snake	58,86	22 43,14
Average		51,17	49,83

The table above showed that there were a few differences in using marked themes and unmarked themes to start the sentences in Indonesian legends. Malin Kundang's story demonstrated that marked and unmarked themes were nearly equally represented. The difference was only 13,04% higher for unmarked themes. Based on a study of the legend of Ndaung Snake, the data revealed a 15,72% difference in marked themes as dominating themes. In short, these two texts used marked themes and unmarked themes almost equal in starting the lesson.

Table 2. The Frequency of Marked

No	Title	Time or Object	Predicated	Other
1	The Legend of Malin Kundang	7	12	1
2	The Legend of Ndaung Snake	5	22	0

The majority of marked themes appeared in the fronting object or complement. Some of the sentence samples were analyzed as follows. "Mother" is used as a vocative to address the person being talked to. Placing "Mother" at the front of the sentence highlights who is being addressed, giving a personal touch while also calling attention to the relationship and the

speaker's emotional confession. "While she was waiting for Malin" is a subordinate sentence that establishes the time frame for the main action. Placing this clause at the start of a sentence highlights the condition or background scenario, making it a distinct theme. This structure emphasizes the waiting interval and the setting in which the praying takes place, paying attention to the conditions before addressing the major action of praying. "To every ship's crews and captains" is highlighted because it is a prepositional phrase used at the beginning to emphasize to whom the query is addressed. "Immediately" is marked because it is an adverb added at the beginning to emphasize time, stressing the timeliness of the subsequent activities.

The second position was obtained by fronting time or places. Some of the sentence samples evaluated were included below. The first sentence was "Once upon a time, on the slopes of a mountain in Jambi province, there lived a poor mother and her three daughters." In this line, both "Once upon a time" and "on the slopes of a mountain in Jambi province" are identified as themes. They appear at the beginning of the sentence to establish the temporal and locational contexts, respectively. The fronting of temporal and locational words emphasizes the setting and context before introducing the main subject and action. In the sentence "Days, months, and years passed by, Malin Kundang turned adult and his mother was an old woman", "Days, months, and years passed by" is a temporal phrase that serves as backdrop for the following activities and changes. Placing this phrase at the start of the sentence highlights the passage of time, making it a clear theme. This framework emphasizes the passage of time before describing the important activities and changes between Malin Kundang and his mother.

Predicated themes occurred only once, each in the form of a cleft structure. In the sentence, "It was the most luxurious and beautiful ship that Mande had ever seen." "It" was a dummy subject, creating a cleft structure that emphasizes the predicate.

Other themes included "Hiss and Ah" to begin the straight speaking. In the sentence "Ah,

that's the flower", "Ah" is an interjection used to convey astonishment or realization, rather than a traditional topic or action. The major clause "That's the flower" comes after the interjection, thus the unmarked theme here is "That," which is the subject of the sentence. This analysis was also applied to the sentence "'Hiss... you are so brave to come to this place.'" In this sentence, "Hiss" is an interjection that sets a particular tone or conveys a sound, and its placement at the beginning of the sentence makes it a marked theme. The interjection emphasizes the manner or attitude of the speaker before the main clause, adding an emotional or situational context to the statement.

This study discovered that the Indonesian legends literature utilized for senior high school students featured a large number of marked themes (51.17%, compared to 49.83% for unmarked themes) to emphasize the vital information being highlighted, including the object or complement and time or location. The result of this study supported by Sofyan, R., & Tarigan, B. (2018) found simple unmarked theme (SUT) was the most often utilized theme in both the source and target material, the predominant theme kinds employed in the students' discussion material are simple unmarked themes (Putri, S. G., & Rosa, R. N., 2020). Unmarked themes found 49,83% overall in the analysis. Most of the sentences used unmarked themes because the writers give a natural and easy approach to communicate information, harmonizing with readers' expectations and improving textual coherence. Unmarked topics, usually the subject of a phrase, allow for a fluid flow of ideas and make the text easier to read. Most of the English textbook uses unmarked themes as the results suggest that the English textbook instructions contain unmarked topical themes (76%), textual themes (17%), marked topical themes (5%), and interpersonal themes (2%). Unmarked Topical Theme is the most common sort of Theme encountered in clauses that are realized by verb (Rosi, I. K., & Ningrum, Y. S., 2019).

Understanding thematic patterns in scientific writing can help researchers communicate their findings more effectively by

emphasizing key aspects and making them easy to understand for the audience. In a cultural context, understanding of thematic choices can improve literacy and critical thinking abilities by teaching people to detect and analyze subtle communication clues. This can result in more knowledgeable and active individuals who can better assess media, political debate, and daily interactions. Furthermore, in multilingual and multicultural settings, detecting marked and unmarked themes helps with translation and intercultural communication, boosting mutual understanding and reducing misinterpretation. Additionally, the uniqueness of studying marked and unmarked themes in Indonesian tales provides new perspectives on how conventional values and social messages are reinforced and communicated. Furthermore, such study allows for valuable cross-cultural comparisons, deepening our grasp of global storytelling traditions and contributing to the larger fields of folklore and intercultural communication. Overall, this information promotes more effective and nuanced communication, which benefits both personal development and society cohesion.

CONCLUSION

The data analysis revealed that Indonesian legend texts used a number of highlighted themes to highlight key information. The percentage of marked themes in those two texts was 51.17 percent, compared to 49.83% for unmarked themes. The fronting object or complement was the first dominant theme. It was then followed by fronting the time or place.

This study helps teachers employ both marked and unmarked themes in their reading and writing classes to increase students' competency and develop compelling tales, improve literacy and critical thinking skills, and better comprehend intercultural communication.

REFERENCES

Afrilyasanti, R. (2021). Bahasa Inggris tingkat lanjut. *Pusat Perbukuan Badan Standar, Kurikulum, dan Asesmen Pendidikan*

- Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi.*
- Andhini, A., & Pratama, E. (2023). Techniques Used by Students in Translating Report Text from Indonesian into English. *English Education Journal*, 13(4).
- Aspers, P., & Corte, U. (2019). What is qualitative in qualitative research. *Qualitative sociology*, 42, 139-160.
- Baker, M. (2018). In other words: A coursebook on translation. *Routledge*.
- Bonvillain, N. (2019). Language, culture, and communication: The meaning of messages. *Rowman & Littlefield*.
- Brekhus, W. H. (2023). Marked and Unmarked: A Semiotic Distinction for Concept-driven Interpretive Sociology. In *Interpretive Sociology and the Semiotic Imagination* (pp. 31-51). *Bristol University Press*.
- Dashela, T. (2021). The Analysis of Theme and Rheme in Short Story of Sleeping Beauty with a Systemic Functional Approach. *SALÉE: Study of Applied Linguistics and English Education*, 2(1), 11-28.
- Djenar, D. N., & Ewing, M. C. (2015). Language varieties and youthful involvement in Indonesian fiction. *Language and Literature*, 24(2), 108-128.
- Emilia, E. (2014). Introducing Functional Grammar. *Bandung: DuniaPustaka Jaya*.
- Farrahillah, A. N. (2023). An Analysis of Local Culture Representation in English Textbooks for Junior High School Students in Indonesia. *CREW Journal*, 2(2), 31-43.
- Gao, Y., & Lyu, G. (2020). Marked themes in spoken Chinese: a discourse semantics perspective. *Journal of World Languages*, 6(1-2), 46-69.
- Guroian, V. (2023). Tending the heart of virtue: How classic stories awaken a child's moral imagination. *Oxford University Press*.
- Hanafiah, R., Yusuf, M., & Aswani, A. (2018). Theme Markedness in EFL Students' Recount Texts: A Systemic Functional Analysis. *SALTeL Journal (Southeast Asia Language Teaching and Learning)*, 1(1), 14-20.
- Herdiawan, R. D., Afrianto, A., Nurhidayat, E., Nurhidayah, Y., & Rofi'i, A. (2023). Folklore-Based Virtual Reality as a Teaching Media in the Secondary School Viewed From its Implication and Multimodal Aspects. *IJLECR (International Journal of Language Education and Cultural Review)*, 9(1), 85-96.
- Hermawan, Budi, Dwi Haryanti, and Nining Suryaningsih. *Work in Progress*. First. Jakarta: *Pusat Perbukuan Badan Standar, Kurikulum, dan Asesmen Pendidikan Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi*, 2022.
- Lund, N. F., Cohen, S. A., & Scarles, C. (2018). The power of social media storytelling in destination branding. *Journal of destination marketing & management*, 8, 271-280.
- Mahmud, E. Z., & Ampera, T. (2024). Introducing Indonesian Art in the English Target Text through Translation. *KnE Social Sciences*, 218-224.
- Matthiessen, C., & Halliday, M. (2014). *Systemic functional grammar* (4th ed.). *London & New York: Routledge*.
- Ningtyas, P. I., Rukmini, D., & Yulianto, H. J. (2023). The Metafunction Meaning of Systemic Halliday to Analyze the Interpersonal Meaning in the Adele Album. *English Education Journal*, 13(4).
- Putri, S. G., & Rosa, R. N. (2020). Analysis of theme in discussion text written by the second year students of English Department of UNP. *Journal of English Language Teaching*, 9(4), 759-766.
- Qomariah, N. (2021). Theme and Rheme in Students' Writing. *KnE Social Sciences*, 502-515.
- Ridha, N. S. A. (2014). Theme and rheme: types and problems in EFL university students' written texts. *Journal of Basrah researches (Humanities series)*, 39, 94-114.
- Robin, B. R. (2016). The power of digital storytelling to support teaching and learning. *Digital Education Review*, (30), 17-29.
- Robin, B. R. (2016). The power of digital storytelling to support teaching and

- learning. *Digital Education Review*, (30), 17-29.
- Rosi, I. K., & Ningrum, Y. S. (2019). Textual Meaning of English Textbook Instruction. In *ELT Forum: Journal of English Language Teaching* (Vol. 8, No. 2, pp. 184-189).
- Sofyan, R., & Tarigan, B. (2018). Theme markedness in the translation of student translators. *Indonesian Journal of Applied Linguistics*, 8(1), 235-243.
- Widhari, M. M. (2023). Developing Writing Ability Through Theme and Rheme of Narrative Text. *International Journal of Educational Research Excellence (IJERE)*, 2(2), 331-336.
- Zhan, Y., Li, L. J., Miao, L. Y., & Li, Y. L. (2021). Marked theme analysis and its implications in academic paper writing. In *Computational Social Science* (pp. 442-445). CRC Press.