

Female Agency in the Song ‘Man I Need’ by Olivia Dean: A Systemic Functional Discourse Analysis

Amalia Agatha¹, Fariq Shiddiq Tasaufy¹

¹Universitas Negeri Surabaya, Indonesia

*Correspondence: amaliaagathaa@gmail.com

ABSTRACT

Song lyrics, as a widely consumed form of popular discourse, play a significant role in constructing gender representations and power relations through specific linguistic choices. Yet, limited research has examined female agency through an approach that integrates systemic functional and critical discourse perspectives. This study aims to examine how female agency is discursively constructed in the song "Man I Need" by Olivia Dean through the integration of M. A. K. Halliday's (1994) Systemic Functional Linguistics (SFL) and Sara Mills' (1995) Feminist Critical Discourse Analysis, within Fairclough's (1995) three-dimensional CDA framework. Employing a descriptive qualitative research design, this study analyses 20 selected lines comprising 34 clauses, organized into three thematic groups based on their discursive functions. The findings reveal that the three SFL meta functions (ideational, interpersonal, and textual) converge to consistently position the female persona in the subject position, while the male partner is systematically placed in the object position across all thematic groups, giving rise to three analytically distinct forms of female agency. These findings demonstrate that female agency in this song is not merely a thematic message but a discursively constructed achievement, systematically produced through the language's own architecture.

ARTICLE HISTORY

Published June 30th 2026



KEYWORDS

Female Agency, Systemic Functional Linguistics, Feminist Critical Discourse Analysis, Subject-Object Positioning, Song Lyrics Discourse.

ARTICLE LICENCE

© 2026 Universitas Hasanuddin
Under the license CC BY-SA
4.0



1. Introduction

Beyond its entertainment value, music has long served as an active medium to express emotions, social values, and cultural issues within society. Messages that may be difficult to convey directly can be transferred in a more interesting and accessible way through music (May et al., 2020). As part of this medium, song lyrics play a crucial role as a communicative element that reflects identity, ideology, and power relations. Music actively shapes participatory public discourse from a critical perspective, particularly relating to power dynamics and gender ideology (Machin & Mayr, 2016). Song lyrics, as a form of discourse, construct, negotiate, and sometimes challenge social norms and social identities. Many songs represent genders that tend to reproduce traditional stereotypes, depicting women who are passive or still dependent on men. However, song lyrics also have the potential to construct discourse that highlights female agency and negotiates power. In this sense, according to Mukminin et al. (2024), music continues to act not only as a social reality but also as a catalyst for social change by enabling audiences to critically evaluate values related to identity, power, and gender over time.

Currently, many gender issues are reflected in song lyrics that often express dissatisfaction with traditional stereotypes. Contemporary musicians not only write songs about love or personal experiences but also use songs as a medium to challenge gender norms and dominant ideology (Ramstedt, 2023). According to Balog, I. (2024), agency and power are interrelated concepts that arise from resistance to previous ways of thinking, especially in contexts where individuals try to redefine their identity. Through honesty and meaningful lyrics, musicians articulate ambition, freedom, and courage to be themselves beyond social boundaries, especially in representing agency and women's empowerment. Songs have become a powerful platform, not only because of their broad reach but also due to music's ability to resonate deeply with the listener's emotions (Lin et al., 2024).

Language has long functioned as a means of expressing ideology through various forms of discourse such as stories, poems, and song lyrics (Machin & Mayr, 2016). British singer-songwriter Olivia Dean's pop song titled "Man I Need", which was officially released in 2025, stands as a highly relevant object of analysis. Olivia Dean shared that the

track is an honest reflection of her personal feelings and lived experiences in an interview with Marvin Humes on Hits Radio in 2026. She intends to convey a narrative that women recognize that they deserve to be loved and should not be afraid to demand it, thereby highlighting female independence and self-worth. Furthermore, although the song originates from a British cultural landscape, the underlying discourse of female autonomy and the standard set carries a universal resonance. Transcends geographical boundaries, reflecting contemporary global shifts in how modern women navigate romantic relationships and assert their agency. This background directly shapes the presentation of songs about a female persona who articulates relationship standards, asserts self-worth, and positions herself as independent rather than relying on romantic discourse. The song was selected for its explicit expression of expectations and relational positioning, which provides relevant data for examining female agency. For example, the lyric “Just come be the man I need” shows how a female persona explicitly expresses her expectations of a partner. Through this statement, the speaker positions herself as an active subject who defines the quality she wants in a relationship rather than passively waiting for affection. The lyrics of this song give an interesting example of how music can convey and strengthen a woman’s voice by establishing women as active subjects who control their own lives. As a result, the phenomenon successfully raises questions about how female agency is discursively constructed through linguistic choices in song lyrics.

This topic is significant both academically and socially. Popular music plays an important role in shaping public perceptions of gender roles and power relations in society through the language used in song lyrics (Storey, 2018). As illustrated in “Man I Need” by Olivia Dean, song lyrics serve as a discourse space where female identities and agencies can be articulated in an empowering and easily accessible way in today’s popular culture. Then, from a methodological perspective, this study is significant because it integrates Systemic Functional Linguistics (SFL) developed by M.A.K. Halliday (1994), with Sara Mills’ feminist Critical Discourse Analysis (1995) to examine how female agency is constructed linguistically in song lyrics. Sara Mills’ framework allows analysis of how women are positioned as subject-object in discourse, especially in relation to gender positioning discourse. SFL provides a systematic linguistic basis for examining how meaning is realized through three metafunctions, namely ideational (transitivity), interpersonal (mood and modality), and textual (theme-rheme). Given the increasing attention to how female agency is constructed in popular song, it is necessary to examine how previous studies have approached similar issues and to identify the existing gaps this study wants to address.

Previous research on female agency in discourse has offered valuable insights into how meaning is constructed through lyrical and discursive elements. First, a significant study conducted by Rahayu et al. (2023) analyzed the song “The Greatest Love of All” by Whitney Houston using Halliday’s Systemic Functional Linguistics (SFL) framework. The study focused on three metafunctions of SFL to examine how self-empowerment and personal growth are represented in the lyrics. By analyzing the transitivity system, mood and modality, and thematic structure, the researchers demonstrate how linguistic choice constructs the singer as a confident and authoritative subject. The findings showed that SFL provides a comprehensive linguistic tool to identify how agency and empowerment are encoded in song lyrics. However, this study does not incorporate a critical feminist perspective, especially Sara Mills’ framework, to examine the subject-object position and gender ideology. Similarly, Zahoor & Janjua (2016) examined the construction of character and agency in tributive songs through the Systemic Functional Linguistics (SFL) ideational metafunction. This qualitative research analyzed the transitivity system to provide empirical evidence of how a female figure is portrayed in the song lyrics of “I am Malala” by Western media, evaluating the character representation of Malala Yousafzai, a young girl from Pakistan. The results demonstrate that SFL can effectively identify ideational roles such as Actor, Senser, Goal, and Phenomenon in measuring linguistic agency. However, the study did not integrate Sara Mills’ CDA to explore the specific positioning of subjects and objects from a critical feminist perspective.

Secondly, several studies have focused on the discursive positioning of women in song lyrics using Critical Discourse Analysis (CDA) from Sara Mills’ perspective. Putri et al. (2017) analyzed nine of Beyoncé’s songs, which have numerous lyrics that represent women. This qualitative research was conducted using Sara Mills’ Critical Discourse Analysis by analyzing the subject-object position in each clause of Beyoncé’s lyrics. The clause analysis represented by Halliday (1994) was also used to explain how women’s representation is constructed through ideational metafunction. The positive construction of female agency is examined by analyzing the processes involving women in the lyrics. The findings revealed that Beyoncé positions women in the subject position and represents them positively in her song lyrics. Similarly, a study by Mukminin et al. (2024) analyzed the representation of gender in the lyrics of “Sit Still, Look Pretty” by Daya using Sara Mills’ Critical Discourse Analysis framework, focusing on the position of the subject and object in the lyrics and the perspective used. This qualitative research explores phenomena reflected in song lyrics and how they shape public perceptions of gender roles and female agency in discourse. However, these studies mainly relied on Critical Discourse

Analysis (CDA) without integrating a comprehensive linguistic investigation using the full spectrum of three SFL metafunctions to provide a detailed linguistic basis for critical claims.

Lastly, Balog, I. (2024) examined women's agency in contemporary advertising by analyzing how women are positioned through certain linguistic and visual patterns in media discourse. The study demonstrates that female empowerment is often constructed through repetitive textual strategies. However, the same patterns can simultaneously constrain women's freedom by reproducing certain representational norms. The findings indicate that perceptions of agency are shaped by social and cultural interpretations rather than being a fixed or inherent quality. This study focuses on advertising rather than song lyrics and does not integrate the analytical lens of Systemic Functional Linguistics (SFL) with Sara Mills' (1995) Feminist Critical Discourse Analysis. In particular, it does not examine subject-object positioning as a specific discursive mechanism for constructing agency, leaving a gap in understanding how female agency is linguistically produced within the distinct discourse context of popular music lyrics.

From these previous studies, it is clear that there is a lack of a comprehensive critical linguistic framework for examining female agency in song lyrics, indicating a clear methodological gap that this study aims to fill. Prior studies have investigated women's representation and perceived agency from sociocultural and psychological perspectives. However, these studies have not specifically examined song lyrics using an integrated linguistic approach that combines Systemic Functional Linguistics (SFL) and Sara Mills' Feminist Critical Discourse Analysis. In addition, a contextual gap was identified, as the comprehensive application of Sara Mills' CDA with the three metafunctions of SFL has not yet been applied to the analysis of the song "Man I Need" by Olivia Dean. This contemporary song is particularly relevant for examining female agency through discursive positioning in popular music. Therefore, this study seeks to fill that gap by integrating Sara Mills' (1995) Feminist Critical Discourse Analysis to examine subject-object positioning and the construction of female agency in discourse, supported by M.A.K. Halliday's (1994) Systemic Functional Linguistics (SFL), specifically the ideational (transitivity), interpersonal (mood and modality), and textual (theme and rheme) metafunctions. Through this combined framework, the study aims to explore how female persona constructs agency through discursive and grammatical choices in the lyrics of the song "Man I Need" by Olivia Dean.

2. Methodology

This study employs a descriptive qualitative design within the tradition of Critical Discourse Analysis (CDA) to investigate the discursive construction of female agency in Olivia Dean's song "Man I Need". Blending qualitative description with discourse analysis is highly appropriate for this study; it allows for a systematic, deep interpretation of nuanced linguistic choices rather than aiming for broad statistical generalizations (Fairclough, 1995; Miles et al., 2014). By prioritizing interpretative depth and theoretical sensitivity, this approach uncovers how specific textual structures actively construct, maintain, or challenge gendered power relations and ideological positions.

The data were collected through a systematic documentary procedure to ensure accuracy and consistency:

1. The official lyric video of the song "Man I Need" by Olivia Dean was accessed from her verified YouTube channel, entitled "*Olivia Dean – Man I Need (Lyric Video)*".
2. The lyrics video was watched and listened to repeatedly to verify the accuracy and completeness of the written lyrics displayed, ensuring that the transcription reflects the official textual content of the song without omission or error.
3. The complete English lyrics were transcribed into written text as the primary data document. During this process, each line of the complete lyrics was assigned a sequential numerical code corresponding to its position in the song (Line 1, Line 2, Line 3, and so on) following the coding principles outlined by Miles et al. (2014) to enable systematic and verifiable reference throughout the subsequent stages of analysis. The transcribed and coded lyrics were then cross-checked against the on-screen lyrics in the video to confirm accuracy.
4. From the coded transcription, 20 key lines were identified and selected based on their direct relevance to the construction of female agency through discursive positioning. The selection criteria are elaborated in the data condensation section.

The data analysis technique in this study follows the interactive model proposed by Miles et al. (2014), which consists of three main stages: data condensation, data display, and conclusion drawing and verification.

- 1) Data Condensation

In qualitative research, data condensation refers to the process of selecting, focusing, simplifying, abstracting, and transforming raw data into analytically meaningful lines (Miles et al., 2014). This process enables the researcher to condense the collected data by selecting relevant lines from the song that contribute to the construction of female agency. The term *line* refers to a single line of lyrics as it appears in the official lyrics video, selected based on its relevance to the discursive construction of female agency rather than its position within the song's verse or chorus structure. In cases where a line recurs verbatim, it is represented by a single data line rather than counted as multiple separate lines. From the complete set of lyrics, 20 lines were selected based on their significance in representing linguistic patterns related to female agency. These lines were segmented into a total of 34 clauses for detailed analysis, as the clause is the primary unit of analysis within the Systemic Functional Linguistics (SFL) framework.

Non-clausal elements such as fillers (e.g., "Hmmm", "Mm") were excluded because they do not constitute analyzable clauses within the SFL framework. In addition, clauses that are structurally complete but function only as descriptive or atmospheric elements, such as "Bossa Nova on all night", "It's like a type of alchemy", and "A satellite ain't even that far" were not selected for analysis, as they do not contribute to the construction of female agency through discursive positioning. Furthermore, repetitions of the same clause where a line recurs verbatim without introducing new linguistic structures or participant roles were reduced to a single representative instance. This process maintains analytical focus while preserving the most meaningful linguistic features relevant to the research objectives.

A further consideration in the data condensation process concerns the structural repetition present in the song. The verse section of "Man I Need" is performed twice in its entirety, and the chorus section, particularly the phrases "Talk to me" and "Be the man that I need," is repeated multiple times with minor variations throughout the song. In this study, verbatim repetitions of the same line are treated as a single data line rather than counted as separate lines. This decision is grounded in the principle that Critical Discourse Analysis examines the structural and ideological patterns of language use, not the frequency of occurrence. The second verse of the song does not produce additional lines, as it does not introduce new linguistic structures, process types, or subject-object configurations beyond those already present in the first occurrence. Similarly, recurring chorus phrases are each represented by a single line, specifically the most complete and structurally representative clause, to avoid analytical redundancy while ensuring that the discursive function of each phrase is fully captured.

Beyond identifying individual lines and clauses, the data condensation process also involved organizing the 20 selected lines into three thematic groups. This categorization was developed inductively following Miles et al.'s (2014) qualitative analysis model, in which categories emerge directly from the data rather than being imposed by a predetermined coding scheme. Specifically, each line was examined for the type of discursive action it performs in relation to constructing female agency rather than for its structural position within the song, such as verse or chorus. The groups emerged from this process, such as directing actions and establishing authority (Group 1), demanding transparency and emotional clarity (Group 2), and asserting self-worth and reflecting on emotional autonomy (Group 3). Line numbers correspond to the sequential position of each line in the complete song as presented in Appendix 1. This system ensures that each selected line can be traced directly to its original position in the source text.

2) Data Display

The second step that comes after data condensation is data display. In this step, the selected lines were systematically organized to facilitate a structured and coherent analysis (Miles et al., 2014). The data were presented in analytical tables to support a systematic examination based on the theoretical framework. For Research Question 1, the lines are displayed in detailed Systemic Functional Linguistics (SFL) tables based on Halliday's (1994) metafunctions, highlighting the realization of ideational, interpersonal, and textual meanings. For Research Question 2, the lines derived from the SFL analysis were further examined using Sara Mills' (1995) Feminist Critical Discourse Analysis (CDA) framework to analyze subject-object positioning.

3) Conclusion Drawing and Verification

The final step involves drawing and verifying conclusions based on the patterns identified during analysis (Miles et al., 2014). At this step, the researcher must continuously validate findings against the data to formulate a conclusion based on the acquired information, with a focus on the linguistic aspects of the lyrics. This section examines the validity of the data using several theories. Each research question was answered differently depending on the theories employed, as this study encompasses three distinct research questions.

3. Results and Discussion

This chapter presents the findings and discussion of the analysis of the song “Man I Need” by Olivia Dean. The study aims to answer the three research questions using M.A.K. Halliday’s (1994) Systemic Functional Linguistics and Sara Mills (1995) Feminist Critical Discourse Analysis frameworks. This chapter is divided into two sections: findings and discussion. The findings section outlines the answer to the first and second research questions in the first subsection, followed by an analysis of the third research question in the second subsection. Finally, the discussion section provides a theoretical synthesis and confrontation of these findings with existing literature.

3.1 Findings

This section presents the empirical results derived from the linguistic and discursive analysis of the lyrics. The findings are organized into two subsections: (1) the realization of SFL metafunctions and subject-object positioning (Research Questions 1 and 2), and (2) the construction of female agency (Research Question 3). The analysis is conducted on 20 selected lines comprising 34 clauses, which were inductively organized into three thematic groups based on the type of discursive action each line performs in constructing female agency as elaborated in Section 3.6.

3.1.1 The Realization of SFL Metafunctions and Subject-Object Positioning

This subsection addresses Research Questions 1 and 2 by examining how Halliday’s (1994) SFL metafunctions and Sara Mills’ (1995) subject-object positioning are realized in the song. The integration of these two frameworks allows for a comprehensive look at how linguistic structures directly influence the power dynamic between the female persona and the male addressee. The following tables present the detailed analysis for each group.

a. Analysis of Group 1: Directing Actions and Establishing Authority

This group focuses on the commands of the female persona and her authority in directing the partner’s actions, defining relationship standards.

1) The Realization of SFL Metafunctions

Line (5): “Introduce me to your best friend.”

Table 1. Analysis of Line 5

Clause	(You)	Introduce	me	to your best friend
Ideational	Actor (implicit)	Process: Material	Goal	Recipient
Interpersonal	Subject (implicit)	Predicator	Complement	Adjunct
	Mood: Imperative			
Textual		Unmarked Theme	Topical	Rheme

Ideational meaning: Material process in which the female persona demands a concrete action from her partner. Although the female persona is positioned as the goal (the one being introduced), she maintains her agency by initiating and controlling the command. This demonstrates the female persona’s initiative in managing the social interaction.

Interpersonal meaning: Imperative mood to provide direct instructions. This demonstrates the female persona’s authority in giving direct orders without any mitigation or polite markers. She positions herself as the one in control of the social interaction, while the partner is expected to comply with the demand.

Textual meaning: Textually, the verb (“introduce”) functions as an unmarked topical theme. Placing the action at the beginning of the clause as the point of departure emphasizes that the instruction is of utmost importance. This indicates that the female persona’s primary focus is on the action or instruction the partner must carry out immediately.

Line (6): “I can come and slot right in.”

Table 2. Analysis of Line 6

Clause (2a)	I	can	come
Ideational	Actor	Process: Material	
Interpersonal	Subject	Finite	Predicator
	Mood: Declarative		
Textual	Unmarked Topical Theme	Rheme	
Clause (2b)	and	(I)	slot right in
Ideational		Actor (implicit)	Process: Material Circ: Place
Interpersonal		Subject (implicit)	Predicator Adjunct
	Mood: Declarative		
Textual	Textual Theme	Marked Topical Theme	Rheme

Ideational meaning: Consists of two material processes that demonstrate the physical action and adaptability of the female persona as an actor. These two sequential physical action processes illustrate a highly active agency that the female persona constructs herself as an agent capable of independent movement (“come”) and adaptation (“slot right in”) in her partner’s life. This demonstrates that the female persona has complete control over her movement and physical presence within the social space.

Interpersonal meaning: Interpersonally, the declarative mood combined with the modality (“can”) as a finite verb indicates the female persona’s high level of ability or potential, that the statement is not merely a prediction, but rather an affirmation of her own capacity. Although the subject “I” is omitted in the second clause, the modality remains, positioning the female persona as confident and empowered to determine her place within the relationship.

Textual meaning: Textually, it consists of two coordinating clauses. The first clause begins with “I” as the unmarked topical theme, which establishes the female persona as the center of information. In the second clause, there is the use of multiple themes, consisting of a textual and a marked topical theme. The use of a verb (“slot in”) in the theme position of the second clause demonstrates a dynamic flow of the message, where the focus shifts from the subject’s existence to the concrete actions she performs.

Line (11): “Already gave you the time and the place.”

Table 3. Analysis of Line 11

Clause	(I)	Already	gave	you	the time and the place
Ideational	Actor (implicit)	Circ: Time	Process: Material	Recipient	Goal
Interpersonal	Subject (implicit)	Mood Adjunct	Predicator	Complement	
	Mood: Declarative				
Textual		Marked Topical Theme	Rheme		

Ideational meaning: This material process indicates that the female persona has completed her task of providing the partner with facilities in the relationship, clarified with the circumstance of time (“already”).

Interpersonal meaning: Declarative mood with an emphasis on task completion. The mood adjunct emphasizes that the action has been completed, indicating the efficiency of the female persona's work. This demonstrates that the female persona is a competent individual.

Textual meaning: There is a marked topical theme in the form of the mood adjunct ("*already*"). Using an element other than the subject at the beginning of a declarative clause provides special emphasis. The female persona deliberately highlights the aspect of time or task completion to demonstrate that she has fulfilled her obligations before demanding her rights.

Line (12): "*So, don't be shy.*"

Table 4. Analysis of Line 12

Clause	So	do	not	(you)	be	shy
Ideational				Carrier (implicit)	Process: Relational	Attribute
Interpersonal	Adjunct	Finite	Mood Adjunct (Polarity)	Subject (implicit)	Predicator	Complement
	Mood: Imperative					
Textual	Textual Theme	Unmarked Theme	Topical	Rheme		

Ideational meaning: The relational process attributes a certain trait ("*shy*") to the partner as the carrier. Through this process, the female persona ego uses her agency to identify the partner's emotional condition, then challenges it and demands a transformation in his behavior.

Interpersonal meaning: The use of negative imperative mood ("*don't*") signifies a high degree of social authority. The female persona does not merely suggest, but explicitly prohibits a certain behavior. This demonstrates that the female persona dominates in giving suggestions or warnings.

Textual meaning: Textually, it consists of multiple themes. The word "*so*" functions as a textual theme that connects the logic between sentences, followed by "*don't*" as an unmarked topical theme. This structure demonstrates an organized message, in which the female persona provides direction based on the context of the previous conversation.

Line (13): "*Just come be the man I need.*"

Table 5. Analysis of Line 13

Clause (5a)	(You)	Just	come
Ideational	Actor (implicit)		Process: Material
Interpersonal	Subject (implicit)	Adjunct	Predicator
	Mood: Imperative		
Textual		Interpersonal Theme	Unmarked Topical Theme
Clause (5b)	(You)	be	the man I need
Ideational	Carrier (implicit)	Process: Relational	Attribute (with embedded clause)
Interpersonal	Subject (implicit)	Finite	Complement
	Mood: Imperative		

Textual	Unmarked Topical Theme	Rheme
----------------	------------------------	-------

Ideational meaning: It consists of a combination of material and relational processes. Through this combination, the female persona not only demands her partner's physical presence but also uses her agency to dictate her partner's status or identity. The use of the embedded clause "I need" shows that the male identity standard is determined within the female persona's need.

Interpersonal meaning: Both use the imperative mood that serves as a linguistic realization of female dominance in the relationship. The use of the word "Just" as the authority of the female persona serves to minimize space negotiation, framing the complex demand (identity change) as simple and obligatory.

Textual meaning: Textually, it consists of multiple themes in the first clause. The use of "just" as an interpersonal theme highlights the urgency of the message before reaching the unmarked topical theme ("come"). In the second clause, the word "be" as an unmarked topical theme immediately directs the focus of the information to the desired status change, "the man I need" as a rheme.

Line (16): "Whatever the type of talk it is, come on then."

Table 6. Analysis of Line 16

Clause (6a)	Whatever the type of talk	it	is
Ideational	Attribute	Carrier	Process: Relational
Interpersonal	Complement	Subject	Finite
	Mood: Declarative (Relative/Dependent)		
Textual	Marked Topical Theme	Rheme	
Clause (6b)	(You)	come on	then
Ideational	Actor (implicit)	Process: Material	Circ: Time
Interpersonal	Subject (implicit)	Predicator	Adjunct
	Mood: Imperative		
Textual		Unmarked Topical Theme	Rheme

Ideational meaning: The relational process describes the context of the conversation, followed by a material process as a call or command to action. By using the attribute, the female persona shows intellectual agency, underestimating or setting aside verbal barriers (type of talk) without prioritizing the real action.

Interpersonal meaning: The transition from the dependent clause to the imperative mood shows that the female persona is very open but still maintains control over the flow of the interaction. The use of the imperative mood preceded by a dependent clause shows the authority of the female persona in determining the terms of the interaction.

Textual meaning: "Whatever the type of talk" as a marked topical theme shows that the condition of the conversation is not a problem for the female persona. The important thing is the partner's actions. Uses an unmarked topical theme (the verb "come on") to emphasize the command directness. Placing "whatever the type of talk" at the beginning as a point of departure to remove any excuses or rhetoric that the partner may be issuing before the main command is given.

Line (18): "Talk to me."

Table 7. Analysis of Line 18

Clause	(You)	Talk	to me
Ideational	Sayer (implicit)	Process: Verbal	Receiver

Interpersonal	Subject (implicit)	Predicator	Adjunct
	Mood: Imperative		
Textual		Unmarked Topical Theme	Rheme

Ideational meaning: The verbal process to demand active communication and transparency from the partner. By initiating this process, the female persona positions the partner as the Sayer obligated to provide information, and as the Receiver who controls the flow of the interaction.

Interpersonal meaning: The use of the imperative mood reflects a high level of directness and authority. The absence of polite markers such as “please” indicates that the female persona holds the dominant power to command her partner’s verbal behavior in the relationship.

Textual meaning: The unmarked topical theme (“talk”), the direct starting point of this verbal process, shows that the message focuses on the communication demands. The focus of the information is very clear and directed towards the desired actions of the female persona.

Line (21): “Be the man that I need, baby.”

Table 8. Analysis of Line 21

Clause (8a)	(You)	Be	the man	
Ideational	Carrier (implicit)	Process: Relational	Attribute	
Interpersonal	Subject (implicit)	Predicator	Complement	
	Mood: Imperative			
Textual		Unmarked Topical Theme		

Clause (8b)	that	I	need,	baby
Ideational	Phenomenon	Senser	Process: Mental	
Interpersonal	Complement	Subject	Predicator	Vocative
	Mood: Declarative			
Textual	Textual Theme	Unmarked Topical Theme	Rheme	

Ideational meaning: The female persona uses her agency to define her partner’s identity as a Carrier who must fulfill certain Attributes (“the man”). The presence of the mental process “need”, with the subject “I” as Senser, emphasizes that the male identity standard is not universal but is completely dictated by the woman’s internal needs and subjectivity.

Interpersonal meaning: The first clause is realized through imperative mood, which provides direct and absolute instructions. Interpersonally, the use of the vocative (“baby”) creates an interesting contrast with intimacy and affection. It remains within a framework of authority where the woman determines her partner’s role. This demonstrates a female’s agency, combining soft power with non-negotiable demands.

Textual meaning: The first clause begins with the verb “be” as an unmarked topical theme, directly highlighting the demand for the status change. The relative clause in the second clause uses multiple themes consisting of a textual and unmarked topical theme. The subject placement of “I” as the theme strengthens the female persona position as the center of orientation for all the criteria mentioned in the theme.

2) Subject-Object Positioning

Table 9. Analysis of Subject-Object Positioning Group 1

Line / Clause	Subject Position	Object Position
<i>"Introduce me to your best friend."</i>	Although the female persona grammatically appears as the Goal ("me"), she maintains discursive agency by initiating and directing the material process ("introduce") as the commanding force. The imperative mood enables her to issue direct commands without any polite markers or mitigation, establishing her as the one in full control of the social interaction. The unmarked topical theme foregrounds her demand as the primary point of departure, reinforcing her position as the center of communicative authority.	The male partner (the implicit Actor "you") is assigned a concrete task involving his own social network ("your best friend") as the Recipient, positioning him as the discursive object to serve the female persona's benefit. The imperative mood places him under the obligation to obey the female subject's instructions, making him an instrument for achieving her social goals. His role as Actor and Recipient falls within the rheme, positioning him as the secondary and responsive participant whose actions are determined by the female persona's commands.
<i>"I can come and slot right in."</i>	The female persona occupies the role of Actor, performing two sequential material processes ("come" and "slot in"), constructing her as a highly active agent capable of independent movement and adaptation within her partner's life. The declarative mood combined with the modal ("can") affirms her capacity and self-confidence, positioning her as one who asserts her own authority. "I" as an unmarked topical theme establishes her as the main center of orientation. Then, "slot in" as the marked topical theme shifts focus to her concrete action, reinforcing her as an active and controlling subject.	The male figure's life and social space are constructed as the Scope (Circ: Place "right in") of material processes, positioning him as an object that can be entered and filled by the female persona of her own initiative. In the declarative mood, the male partner is implicitly constructed as a passive presence whose space is available for the female's use, with no opportunity to negotiate. His role falls within the rheme of both clauses, placing him as the context that receives the female persona's action rather than as an active participant.
<i>"Already gave you the time and the place."</i>	The female persona (the implicit Actor "I") is positioned as the agent who has completed a concrete material process ("gave"), demonstrating that she has already fulfilled her relational obligations. The declarative mood positions her as the self-affirming speaking subject who asserts competence and prior action without seeking validation from her partner. "Already" is the marked topical theme emphasizing her authority as a partner who acts first and thereby sets the terms of the relationship.	The male partner occupies the role of Recipient ("you"), the one who passively receives the facilities ("the time and the place" as Goal) that the female persona has provided, positioning him as the beneficiary of her actions rather than an initiating agent in the relationship. The declarative mood portrays him as the one who must respond to what has already been established. Both his Recipient role and the Goal fall within the rheme, confirming that his participation is secondary and fully dependent on the female persona's prior action.
<i>"So don't be shy."</i>	The female persona acts as the evaluating agent who assigns the emotional attribute	The male partner occupies the role of Carrier (the implicit "you"), whose

	<p>(“shy”) to her partner as a Carrier through the relational process (“be”), positioning herself as the one who identifies, defines, and regulates her partner’s internal state. The negative imperative mood (“don’t”) demonstrates her dominance not merely in directing actions but in controlling her partner’s feelings. The textual theme (“so”) establishes a logical consequence of the previous clause, reinforcing her authoritative stance as something absolute and non-negotiable.</p>	<p>emotional Attribute (“shy”) is assigned and evaluated by the female persona, which becomes an object to be examined, defined, and regulated. The negative imperative mood places him as the one who must suppress a natural emotional response on command. The Attribute falls within the rheme, confirming that his emotional state is the object of the female persona’s communicative action.</p>
<p>“Just come be the man I need.”</p>	<p>The female persona acts as the commanding force directing the Actor’s (implicit “you”) movement in the material process (“come”) and simultaneously occupies the role of Senser (“I”) in the embedded mental process. This role constructs her as the most powerful discursive subject. The imperative mood frames the demands as non-negotiable, while the interpersonal theme (“just”) reinforces her authority by framing even identity change as simple and obligatory.</p>	<p>The male partner occupies the role of Actor (performing movement at the female persona’s command) and Carrier as the one whose Attribute (“the man I need”) is entirely constructed through the female persona’s relational and mental processes. In both roles, he is the discursive object whose movement is directed and defined by the female persona. The imperative mood and adjunct (“just”) make him an object of total compliance. The rheme places his identity as the passive object of the female persona’s demand.</p>
<p>“Whatever the type of talk it is, come on then.”</p>	<p>The female persona frames the context through the relational process, positioning “whatever the type of talk” as Attribute, and she acts as the commanding force directing the Actor’s material process (“come on”), constructing her as a discursive subject who sets the terms of communication. She shows control over the flow of the interaction through the transition from declarative to imperative mood, demonstrating that while she appears open to the conversation context (<i>type of talk</i>).</p>	<p>The male figure occupies the role of Actor (the implicit “you”) in the material process (“come on”), positioning him as the discursive object whose communicative choices are preempted before he can exercise them. The imperative mood places him as the addressee who must comply with the female persona’s directives. His role falls within the rheme, confirming that the female persona entirely shapes his participation.</p>
<p>“Talk to me.”</p>	<p>The female persona occupies the role of Receiver (“to me”) in the verbal process, the one who receives and controls the flow of verbal communication, positioning her as the discursive subject. The imperative mood without polite markers demonstrates that the female persona has the power to command her partner’s verbal participation. The verbal process (“talk”) as the unmarked topical theme foregrounding what she wants to hear takes center stage.</p>	<p>The male figure occupies the role of Sayer (the implicit “you”), constructed entirely by the female persona’s verbal process command. He is the discursive object whose right to speak is regulated by the female subject. The imperative mood places him in the role of one who must respond only when instructed. “To me” in the rheme places his verbal participation as directed toward and defined by the female persona.</p>
<p>“Be the man that I need, baby.”</p>	<p>The female persona occupies the role that acts as the defining force assigning “the man” as an Attribute to the Carrier in the relational</p>	<p>The male partner occupies the role of Carrier (the implicit “you”) whose Attribute (“the man”) is entirely</p>

process, and as Senser (“I”) in the embedded mental process (“I need”) that establishes her internal subjectivity as the absolute and non-negotiable standard for the partner identity. The imperative mood and vocative “baby” combine intimacy with authority, both soft power and non-negotiable demands. The unmarked topical theme (“be”) sets the identity standards that her partner must fulfil to suit her own needs.

constructed through the female persona’s relational and mental processes, positioning the male partner as a discursive object. The imperative mood and vocative “baby” construct him as simultaneously the recipient of a command and the object of affection. The rheme shows that he is defined, not defining.

The analysis of Group 1 reveals a coherent and consistent pattern as theorized by Sara Mills (1995) across all eight lines. The female persona systematically occupies the subject position, the one who speaks, acts, and defines. The male partner is consistently placed in the object position, the one who is spoken to, acted upon, and defined. This subject-object positioning is constructed through the convergence of all three SFL metafunctions operating through specific participant roles. Ideationally, the female persona consistently occupies active and defining participant roles such as Actor, Senser, and Receiver across all process types. Then the male partner is assigned the passive and receiving roles such as Recipient, Carrier, Scope, and obligatory Sayer, whose existence in the discourse is entirely determined by the female persona’s processes. Interpersonally, the female persona consistently functions as Mills (1995) speaking subject who holds the authority to direct the social exchange through imperative mood in six out of eight lines. The male partner is always positioned as the addressee who must comply. Textually, the female persona’s demands are always foregrounded in the theme position as the primary point of departure, while the male partner’s roles consistently occupy the rheme as secondary and the responsive information.

b. Analysis of Group 2: Demanding Transparency and Emotional Clarity

This group focuses on the female persona’s control over the flow of communication, such as demanding honesty, asserting her desires as established fact, and setting the boundaries of acceptable verbal exchange.

1) The Realization of SFL Metafunctions

Line (2): “Need you to spell it out for me.”

Table 10. Analysis of Line 2

Clause	(I)	need	you to spell it out for me
Ideational	Senser (implicit)	Process: Mental	Phenomenon (embedded clause)
Interpersonal	Subject (implicit)	Finite + Predicator	Complement
	Mood: Declarative		
Textual		Unmarked Topical Theme	Rheme

Ideational meaning: The mental process indicates the female persona’s internal state or desire. The placement of “you to spell it out for me” as a phenomenon (in the form of an embedded clause) indicates that the subject’s desire is not simply a physical action, but rather a deep desire for clear communication. This strengthens the female’s agency in defining standards of transparency in the relationship.

Interpersonal meaning: Although the subject “I” is omitted (ellipsis), this clause still functions in the declarative mood. The omission of the subject interpersonally creates a sense of urgency and intimacy. By stating her need declaratively, the female persona not only requests but also positions need as a fact that must be fulfilled by her partner, subtly demonstrating emotional authority.

Textual meaning: Textually, it begins with the verb “need” as an unmarked topical theme. This occurs because the topic position the subject (“I”) should fill is taken over by the process (verb). This emphasis places greater emotional weight on the urgency of the need (making the message feel more urgent).

Line (14): “Tell me you got something to give, I want it.”

Table 11. Analysis of Line 14

Clause (10a)	(You)	Tell	me
Ideational	Sayer (implicit)	Process: Verbal	Receiver
Interpersonal	Subject (implicit)	Predicator	Complement
	Mood: Imperative		
Textual	Unmarked Topical Theme		Rheme
Clause (10b)	you	got	something to give
Ideational	Possessor	Process: Relational (Possessive)	Possessed
Interpersonal	Subject	Finite + Predicator	Complement
	Mood: Declarative		
Textual	Unmarked Topical Theme		Rheme
Clause (10c)	I	want	it
Ideational	Senser	Process: Mental	Phenomenon
Interpersonal	Subject	Finite + Predicator	Complement
	Mood: Declarative		
Textual	Unmarked Topical Theme	Rheme	

Ideational meaning: It consists of a complex series of processes, beginning with a verbal process, relational possessive, and mental process. The female persona begins by demanding verbal honesty, then identifies what her partner has in the relational possessive process, and asserts conclusions of her personal desires as a Senser. The combination of these three processes demonstrates complete agency evolving from simply giving commands to actively claiming what she desires.

Interpersonal meaning: Interesting transition from the imperative mood to the declarative mood. Beginning with a direct command (*"tell me"*) to open the lines of communication, the female persona then shifts to a statement of fact about her partner's and her own position. The use of *"I want it"* interpersonally positions the female persona as an authority figure with full control of the relationship dynamic and the satisfaction of her desire.

Textual meaning: Textually, this structure is very strategic because the use of the verb (*"tell"*) as an unmarked topical theme in the first clause emphasizes the requested communicative action. Then, the shift in theme to *"you"* and *"I"* in the next clause indicates a change in focus, from what the man must do, to what he has, and finally back to the authority of the female persona's desire. This structure creates a logical, persuasive, and highly female-centered message flow.

Line (17): *"I gotta know you're meant to be the man I need."*

Table 12. Analysis of Line 17

Clause (11a)	I	gotta know
Ideational	Senser	Process: Mental
Interpersonal	Subject	Finite (Modal) + Predicator
	Mood: Declarative	
Textual	Unmarked Topical Theme	Rheme

Clause (11b)	you	are	be	meant to	the man
Ideational	Carrier	Process: Relational			Attribute
Interpersonal	Subject	Finite	Predicator		Complement
	Mood: Declarative				
Textual	Unmarked Theme	Topical	Rheme		

Clause (11c)	I	need
Ideational	Senser	Process: Mental
Interpersonal	Subject	Finite + Predicator
	Mood: Declarative	
Textual	Unmarked Topical Theme	Rheme

Ideational meaning: It demonstrates the deep cognitive and emotional layers of the female persona. The use of two mental processes flanking a relational process indicates that the female persona’s search for certainty is closely related to her partner’s identity. The use of the embedded clause “*I need*” serves to define specific criteria for the man, indicating that the identity standards are determined entirely by the female’s internal needs.

Interpersonal meaning: Although using the declarative mood, it is strengthened by the use of the modality “*gotta*” (go to), indicating a high level of obligation. The female persona positions herself as the authority to demand clarity. She does not simply ask, but expresses an urgent need for the truth about her partner’s identity, which strengthens her agency as the one in control of the relationship standards.

Textual meaning: Textually, it begins with the subject “*I*” as the unmarked topical theme in the first clause. The information focuses on the female persona’s cognitive perspective as the point of departure. Although the focus shifts to “*you*” in the second clause, the line closes again with emphasis on the subject “*I*” in the last clause. This pattern creates a self-centered message, emphasizing that the female perspective is the most dominant in this discourse.

Line (30): “*So baby, let’s get on the same page.*”

Table 13. Analysis of Line 30

Clause	So	baby	let us	get	on the same page
Ideational			Actor	Process: Material	Circ: Manner
Interpersonal	Conj. Adjunct	Vocative	Subject	Predicator	Adjunct
	Mood: Imperative (Suggestive)				
Textual	Theme (Textual)	Theme (Interpersonal)	Unmarked Topical Theme		Rheme

Ideational meaning: The material process that is used metaphorically demonstrates the agency of the female persona in initiating the equalization of perception, transforming the cognitive realm into a seemingly measurable physical action. The use of the circumstance of manner clarifies the target of the female persona’s desired action, namely, transparency and understanding in the relationship.

Interpersonal meaning: Uses the suggestive imperative mood marked by “*let’s*”. Although inviting, the initiative comes entirely from the female persona’s agency in directing the dynamics of the relationship. The use of the vocative

“baby” serves as an interpersonal strategy to soften the command, indicating that the female subject has control while still maintaining emotional closeness.

Textual meaning: The use of an unmarked topical theme is a suggestive imperative, a type of invitation. The presence of the textual theme as a logical link and the interpersonal theme indicates that this message is delivered in an organized and directed manner. The focus information begins with the logical context, followed by the greeting, and then the core command to act together.

Line (31): “Stop making me read between the lines.”

Table 14 Analysis of Line 31

Clause (13a)	(You)	Stop	making
Ideational	Actor (implicit)	Process: Material (Causative)	
Interpersonal	Subject (implicit)	Finite + Predicator	
	Mood: Imperative		
Textual		Unmarked Topical Theme	Rheme
Clause (13b)	me	read	between the lines
Ideational	Senser	Process: Mental	Circ: Manner
Interpersonal	Subject	Predicator	Adjunct
	Mood: Declarative (Embedded)		
Textual	Unmarked Topical Theme	Rheme	

Ideational meaning: The causative material process combined with a mental process, indicating that the female persona demands an end to the cognitive burden imposed by her partner. As the Senser in the embedded clause, she acknowledges her involvement in the exhausting interpretation process (“between the lines”) and uses her agency to stop the cycle of indirect communication.

Interpersonal meaning: The female persona takes full control through the imperative mood. She gives a direct command to her partner (the implicit subject “you”) to change his behavior. The use of the word “me” as the subject in the embedded clause emphasizes her interpersonal position that she is not simply speaking theoretically but asserting that her authority is being used to protect her own comfort in communication.

Textual meaning: Textually, the word “stop” is the unmarked topical theme in the first clause, emphasizing the instruction to stop the action. After giving the main command, the focus of information shifts to the subject “me” in the unmarked topical theme in the second clause. This shift emphasizes that the female persona no longer wants to accept the burden of non-transparent communication.

2) Subject-Object Positioning

Table 15. Analysis of Subject-Object Positioning Group 2

Line / Clause	Subject Positioning	Object Positioning
“Need you to spell it out for me.”	The female persona occupies the role of Senser (the implicit “I”) in the mental process (“need”), constructing her as the discursive subject whose internal desire for transparency is the primary driving force of the clause. Although the subject “I” is omitted (ellipsis), the declarative mood positions her as the speaking subject who	The male partner “you” is embedded within the Phenomenon of the female persona’s mental process (“you to spell it out for me”), positioning him as the discursive object whose action is to fulfill the female subject’s internal need. The declarative mood constructs him as the addressee expected to fulfill the female

	<p>asserts emotional authority without mitigation. The unmarked topical theme foregrounds the urgency of her desire as the primary point of departure, emphasizing that it is non-negotiable.</p>	<p>subject's requirements as a matter of fact. The male partner's role falls within rheme, confirming his position as secondary and entirely responsive to the female persona's stated need.</p>
<p><i>"Tell me you got something to give, I want it."</i></p>	<p>The female persona occupies multiple defining roles: as Receiver ("me") in the verbal process directing the flow of communication; as the evaluating agent who identifies what the partner possesses through the relational possessive process; and as Senser ("I") who asserts personal desire through the mental process ("want"). This progression constructs her as the discursive subject who moves from commanding communication to actively claiming what she desires. The transition from imperative mood ("tell me") to declarative mood ("I want it") positions her as the speaking subject with full authority to direct her partner's action. The shift in theme from the verbal command ("tell") to "you" and then back to "I" creates a highly female-centered discourse flow.</p>	<p>The male partner occupies the roles of Sayer (the implicit "you" directed to speak) and Possessor ("you got something to give"), constructing him as the discursive object whose communicative behavior and personal resources are evaluated and claimed by the female persona. His Possessed ("something to give") exists only as a resource available to fulfil the female subject's desire. The imperative mood places him as the addressee who must speak on command, and the declarative moods construct him as one whose possessions and actions are subject to the female persona's evaluation. His roles fall within the rheme of each clause, confirming his position as the object of the female persona's commanding and claiming discourse.</p>
<p><i>"I gotta know you're meant to be the man I need."</i></p>	<p>The female persona occupies the role of Senser ("I") across both mental processes, flanking the relational process, constructing her as the discursive subject whose cognitive and emotional perspective. The embedded mental process ("need") positions her internal subjectivity as the absolute criterion for the partner's identity. The high modality ("gotta") combined with the declarative mood positions her as the speaking subject who expresses not merely a desire but an urgent obligation. The pattern of two "I" as the unmarked topical theme with "you" in the middle clause creates a self-centered discourse structure that foregrounds the female persona as the dominant and framing perspective.</p>	<p>The male partner occupies the role of Carrier ("you") in the relational process, whose Attribute ("the man I need") is entirely defined by the female persona's embedded mental process, positioning him as a passive discursive object evaluated and constructed through her subjectivity. The declarative mood constructs him as the one whose identity and destiny ("meant to be") are subject to the female persona's scrutiny and standards. His appearance in the unmarked topical theme ("you") is transient, sandwiched between two clauses that place the female persona's "I" as the dominant orientation, confirming that his positioning is always secondary to the female persona's perspective.</p>
<p><i>"So baby, let's get on the same page."</i></p>	<p>Although the female persona uses the inclusive "let's" ("us" as implicit Actor), she is the implicit driving force of the material process with circumstance of manner ("get on the same page"), constructing her as the discursive subject who determines the direction and terms of the relationship's cognitive harmony. The suggestive</p>	<p>The male partner ("baby") is positioned as the co-participant in the material process, but being included grammatically in "us", his participation as Actor is secondary to the female persona's directing force. He is the discursive object invited to align with a vision that originates entirely from the</p>

imperative (“let’s”) positions her as the speaking subject who initiates and leads the interaction, while the vocative “baby” functions as a strategic interpersonal tool to maintain emotional closeness while asserting authority. The textual theme (“so”), interpersonal theme (“baby”), and unmarked topical theme (“let’s get”) organize the message to foreground her role as the initiator of relational alignment.

female persona. The suggestive imperative and vocative “baby” construct him as the addressee who is softened into compliance. His role falls within the rheme, confirming that his participation is shaped and directed by the female persona.

“Stop making
me read
between the
lines.”

The female persona occupies the role of Senser (“me”) in the embedded mental process within the circumstance of manner (“read between the lines”), constructing her as the discursive subject who names the cognitive burden she has been carrying as a result of the partner’s indirect communication. The imperative mood gives her absolute authority to demand behavioural change, while “me” as Subject emphasizes that this command is motivated by her own interpersonal protection and comfort. The unmarked topical theme (“stop”) foregrounds the prohibition as the main message, while (“me”) positions the female persona’s subjective experience as the central justification for the demand.

The male partner (the implicit Actor “you”) is constructed as the discursive object who is the source of the communicative burden, and his behavior (“making me read between the lines”) is causatively linked to the female persona’s cognitive exhaustion, positioning him as the one whose communication patterns are identified as problematic and must change on her command. The imperative mood places him as the addressee whose behavior is directly commanded to change. The rheme positions him as the target of the female persona’s directive, confirming that his role is the object of her demand and justification.

The analysis of Group 2 reveals a consistent pattern of subject-object positioning as theorized by Sara Mills (1995) across all five lines. The female persona systematically occupies the subject position as the discursive subject who demands transparency, evaluates her partner’s resources and identity, and sets the cognitive and communicative standards of the relationship. At the same time, the male partner is consistently placed in the object position as the discursive object whose verbal behavior, personal resources, identity, and communicative patterns are all subject to the female persona’s demands and definitions. This positioning is constructed through the convergence of all three SFL metafunctions operating through specific participant roles. Ideationally, the female persona consistently occupies the active and defining participant roles such as Senser, Receiver, and evaluating agent across mental, verbal, relational possessive, and material processes, while the male partner is assigned passive roles such as Phenomenon component, Sayer under command, Carrier, and Possessor whose existence in the discourse is entirely determined by the female persona’s processes. Interpersonally, the female persona consistently functions as Mills (1995) speaking subject who asserts emotional authority through both imperative and declarative moods. Textually, the female persona’s perspective consistently occupies the theme position and frames the discourse structure (most notably in the self-centered *I-you-I* pattern in Line 17). Then the male partner’s roles consistently fall within the rheme as secondary and responsive information.

c. Analysis of Group 3: Asserting Self-Worth and Reflecting on Emotional Autonomy

This group focuses on how the female persona exercises cognitive authority by consistently occupying the role of Senser, such as evaluating the partner’s behavior, reflecting on her own emotional attachments, and claiming ownership of her cognitive and emotional narrative, including in moments of acknowledged uncertainty.

1) The Realization of SFL Metafunctions

Line (1): “Looks like we’re making up for lost time.”

Table 16. Analysis of Line 1

Clause (14a)	(It)	Looks like	
Ideational		Process: Relational	
Interpersonal	Subject (implicit)	Finite + Predicator	
	Mood: Declarative		
Textual	Unmarked Topical Theme	Rheme	
Clause (14b)	we	are making up	for lost time
Ideational	Actor	Process: Material	Circ: Cause
Interpersonal	Subject	Finite + Predicator	Adjunct
	Mood: Declarative		
Textual	Unmarked Topical Theme	Rheme	

Ideational meaning: The first clause realizes a relational process (*“looks like”*) with an implicit Senser, encoding an evaluative observation of the relational situation as given. The second clause realizes a material process (*“making up”*) with *“we”* as Actor, encoding a dynamic, goal-directed action. The convergence of the relational process (evaluating) and a material process (acting) at the ideational level constructs the female persona as simultaneously occupying the role of evaluator of the relational situation and active co-participant in the process of repair, a dual positioning that is linguistically realized through the participant structure of both clauses rather than implied thematically.

Interpersonal meaning: In Halliday’s (1994) mood system, the declarative mood encodes the speaker’s role as the giver of information, positioning her as the primary Subject who presents the proposition as factual rather than negotiable. Both clauses are realized in the declarative mood, meaning the female persona does not invite confirmation or issue a request but asserts a state of affairs as established about her relationship. Although the grammatical Subject (*“it”*) is omitted through ellipsis in clause (14a), the Finite and Predicator (*“looks like”*) remain fully realized, preserving the declarative mood block and its function of presenting information as a given. The use of the relational process at the beginning demonstrates certainty in her view of the situation.

Textual meaning: Textually, placement of *“it”* and *“we”* as unmarked topical themes emphasizes that perspective and togetherness are the starting point of this message. This indicates a flow of information centered on the female persona’s evaluation of achieving progress with her partner.

Line (8): *“I kinda wonder where you are.”*

Table 17. Analysis of Line 8

Clause (15a)	I	kinda	wonder
Ideational	Senser	Mood Adjunct	Process: Mental
	Subject		Predicator
	Mood: Declarative		
Textual	Unmarked Topical Theme	Rheme	
Clause (15b)	where	you	are
Ideational		Carrier	Process: Relational
Interpersonal		Subject	Finite + Predicator
	Mood: Declarative (Embedded)		

Textual	Structural Theme	Unmarked Topical Theme	Rheme
----------------	------------------	------------------------	-------

Ideational meaning: Consists of a mental process and a relational process that indicates the cognitive activity of a female persona considering her partner's presence or position. The use of mental processes here demonstrates internal agency in pursuit of understanding.

Interpersonal meaning: The mood adjunct "kinda" functions as a hedge or softener, indicating curiosity that is not too confrontational but still stems from the female persona's initiative and authority to ask and learn.

Textual meaning: Textually, the subject "I" is the unmarked topical theme in the first clause, indicating that the female's thought process is the main focus of this message. In the second clause, the use of the structural theme ("where") with the unmarked topical theme ("you") indicates a shift in focus of information toward the male subject as the object of the female persona's thoughts.

Line (9): "Already know I can't leave it alone."

Table 18. Analysis of Line 9

Clause (16a)	(I)	Already			know	
Ideational	Senser (implicit)	Circ: Time			Process: Mental	
Interpersonal	Subject (implicit)	Adjunct			Finite + Predicator	
	Mood: Declarative					
Textual		Marked Topical Theme		Rheme		
Clause (16b)	I	can	ot	leave	it	alone
Ideational	Actor	Process: Material		Goal	Circ: Manner	
Interpersonal	Subject	Modal Finite		Predicator	Complement	Adjunct
	Mood: Declarative					
Textual	Unmarked Topical Theme	Rheme				

Ideational meaning: Combining mental and material processes that indicate the female persona's high level of self-awareness regarding her personal obsessions or actions. The use of mental processes at the beginning indicates that this agency is rooted in a deep internal understanding.

Interpersonal meaning: The use of the negative modal "can't" indicates an honest acknowledgement of the female persona's inability to let go. This emphasizes the female persona's humanity while still demonstrating full control over this self-recognition.

Textual meaning: The focus information begins with the female persona's internal knowledge ("I know") as the starting message point before moving on to the actions she cannot avoid. The use of the marked topical theme in the word "already" provides temporal emphasis that this awareness has been present from the beginning.

Line (10): "You're on my mind."

Table 19. Analysis of Line 10

Clause	You	are	on my mind
Ideational	Carrier	Process: Relational	Circ: Location
Interpersonal	Subject	Finite + Predicator	Adjunct
	Mood: Declarative		
Textual	Unmarked Topical Theme	Rheme	

Ideational meaning: Uses the relational process to position her partner as the central entity within the female persona's mental space ("mind").

Interpersonal meaning: A simple but intimate declarative statement, indicating that the female persona acknowledges her partner's influence on her world.

Textual meaning: Textually interestingly, "you" becomes the unmarked topical theme here, indicating that at this moment, the female persona's focus of attention shifts entirely to her partner.

Line (15): "I kinda like it when you call me wonderful."

Table 20. Analysis of Line 15

Clause (18a)	I	kinda	like	it
Ideational	Senser		Process: Mental	
Interpersonal	Subject	Mood Adjunct	Finite + Predicator	Complement
	Mood: Declarative			
Textual	Unmarked Theme	Topical	Rheme	

Clause (18b)	when	you	call	me	wonderful
Ideational		Sayer	Process: Verbal	Target	Attribute
Interpersonal		Subject	Finite + Predicator	Complement	
	Mood: Declarative				
Textual	Structural Theme	Unmarked Topical Theme	Rheme		

Ideational meaning: It demonstrates the relationship between mental and verbal processes. The female persona evaluates her partner's verbal actions. The word "wonderful" serves as a positive attribute she receives. This represents the female persona's awareness of external affirmations.

Interpersonal meaning: It demonstrates the female's agency in recognizing and validating things to make her feel valued. By explicitly stating her presence, she sets the treatment standards she expects in the relationship.

Textual meaning: The subject "I" again serves as the starting point of departure, emphasizing that the female persona's internal feelings and reactions are the primary focus of this narrative. The use of the structural theme "when" systematically connects these internal evaluations to her partner's external actions.

Line (28): "I'd like to think you feel the same way."

Table 21. Analysis of Line 28

Clause (19a)	I	would like to	think
Ideational	Senser	Process: Mental	
Interpersonal	Subject	Modal Finite	Predicator
	Mood: Declarative		
Textual	Unmarked Topical Theme	Rheme	
Clause (19b)	you	feel	the same way
Ideational	Senser	Process: Mental	Phenomenon
Interpersonal	Subject	Finite + Predicator	Complement
	Mood: Declarative		
Textual	Unmarked Topical Theme	Rheme	

Ideational meaning: It consists of two mental processes in which the female persona cognitively projects her partner's feelings, indicating a hope for emotional reciprocity. The use of this dual mental process emphasizes the female's agency here, operating at the level of introspection and empathy.

Interpersonal meaning: The modality "would like to" indicates a desire or hope. This is a gentle form of agency that the female persona desires reciprocity without being aggressive or directly demanding. She positions herself as possessing sovereign emotional desires.

Textual meaning: The placement of "I" as the unmarked topical theme maintains the narrative's consistency, indicating that the female persona is entirely in control of her perceptions. This ensures that, although she discusses another person's feelings ("you feel"), her primary perspective remains rooted in her own self-awareness.

Line (29): "But I can't tell with you sometimes."

Table 22. Analysis of Line 29

Clause	But	I	can	ot	tell	with you	sometimes
Ideational		Senser	Process: Mental			Circ: Accompaniment	Circ: Time
Interpersonal		Subject	Modal Finite		Predicator	Adjunct	
	Mood: Declarative						
Textual	Textual Theme	Unmarked Topical Theme	Rheme				

Ideational meaning: The use of the mental process in the context of understanding or knowing. This demonstrates the female persona's cognitive limitations due to her partner's behavior, which may be unreadable. The use of the circumstance "sometimes" indicates that this uncertainty is fluctuating but recurring.

Interpersonal meaning: The combination of the conjunction "but" and the negative modality "can't" conveys contradiction and uncertainty. This implies that although the female persona tends to be dominant in setting standards (as in previous lines), she may still experience confusion or a loss of perceptual control in the relationship.

Textual meaning: The use of the textual theme signals a transition or contrast to the beliefs expressed in the previous clause (Line 28). The placement of "I" as the unmarked topical theme emphasizes that the subject remains the central orientation of the message, even as she expresses her own limitations.

2) Subject-Object Positioning

Table 23. Analysis of Subject-Object Positioning Group 3

Line / Clause	Subject Positioning	Object Positioning
<p><i>"Looks like we're making up for lost time."</i></p>	<p>The female persona acts as the implicit evaluating agent of the relational process (<i>"looks like"</i>), positioning herself as the authoritative observer who assesses the relationship's progress, and as the implicit driving force within the Actor role (<i>"we"</i>) of the material process (<i>"making up"</i>) constructing her as the discursive subject who claims agency over both the evaluation of the situation. The declarative mood positions her as the speaking subject who defines the relationship reality as a fact, demonstrating authority in how the current state of the relationship is interpreted and framed. Although (<i>"it"</i>) and (<i>"we"</i>) serve as the unmarked topical themes, the female persona's perspective organizes both clauses, the entire message on her own assessment of relational progress.</p>	<p>The male partner is positioned within the Actor role of <i>"we"</i>, but his participation is framed and defined entirely by the female persona's relational evaluation. He must follow the rhythm of repair and the timeframe established by the female subject's observation and initiative. Through the declarative mood, the male partner is constructed as the one who must align with the female persona's definition of the relationship's status. His role falls within the rheme of both clauses, confirming that the female persona's thematic framing entirely determines his participation and the conditions for reconciliation.</p>
<p><i>"I kinda wonder where you are."</i></p>	<p>The female persona occupies the role of Senser (<i>"I"</i>) in the mental process (<i>"wonder"</i>) that constructs her as the discursive subject whose cognitive activity is questioning and seeking to understand her partner's position. The declarative mood, combined with the mood adjunct <i>"kinda"</i>, positions her as the speaking subject who expresses curiosity while retaining the Mood structure of a declarative clause in which she remains the Subject and information-giver. In Halliday's (1994) mood system, the mood adjunct <i>"kinda"</i> functions to attenuate the force of the preposition interpersonally without altering the mood block itself. This means the hedging softens the interpersonal tone while the female persona's role as the Subject initiating the inquiry remains grammatically encoded. The unmarked topical theme (<i>"I"</i>) foregrounds her thought process as the message's primary focus. While the structural theme (<i>"where"</i>) with <i>"you"</i> as the unmarked topical theme marks a deliberate shift, the male subject becomes the direct object of the female persona's mental inquiry.</p>	<p>The male partner occupies the role of Carrier (<i>"you"</i>) in the embedded relational process, whose location or state becomes the object of the female persona's mental process. He exists in the discourse as the Phenomenon is wondered about and his existence is questioned and tracked by the female subject. The declarative mood constructs his presence that the female persona observes and evaluates from a position of cognitive authority. His appearance in the embedded clause (<i>"where you are"</i>) places him as the subordinate object of the female persona's thought that his position and movements are under her mental supervision.</p>
<p><i>"Already know I can't leave it alone."</i></p>	<p>The female persona occupies the role of Senser (the implicit <i>"I"</i>) in the mental process (<i>"know"</i>) and Actor (<i>"I"</i>) in the material process (<i>"leave"</i>), which constructs her as the</p>	<p>The object (<i>"it"</i>) as Goal representing the relationship or attraction is constructed as the object of the female persona's cognitive and</p>

discursive subject with full self-awareness of her own internal state and behavioral patterns. The negative modal (“*can’t*”) is not a loss of authority but a form of sovereign emotional honesty. The declarative mood frames her self-limitation as a deliberate self-aware discursive choice that maintains her as the speaking subject in full control of her self-disclosure. The marked topical theme (“*already*”) foregrounds the temporal self-awareness she has known him from the beginning. The unmarked topical theme (“*I*”) centers the female persona’s internal experience as the message’s organizing principle.

behavioral attention. It exists in the discourse as something the female persona acknowledges and cannot escape, but its meaning and significance are entirely framed through her self-aware discourse. Through the negative modal (“*can’t*”), the female persona constructs “*it*” as a powerful presence, and her open acknowledgement of this power is itself a discursive choice that confirms her emotional sovereignty. “*It*” falls within the rheme, confirming its status as the object that is defined and framed entirely by the female person’s self-aware positioning.

“*You’re on my mind.*”

Although the female persona does not appear as a grammatical participant, she implicitly occupies the defining role (it is her mental space (“*my mind*”) that provides the container for the male partner’s existence), constructing her as the discursive subject who determines and acknowledges the partner’s place in her consciousness. The declarative mood is an intimate self-aware statement that demonstrates emotional agency, acknowledging her feelings entirely on her own terms. While “*you*” occupies the unmarked topical theme, the female persona retains discursive authority through the possessive “*my mind*” in the rheme that her mental space is the organizing principle that gives meaning to his presence. His prominence in the theme is itself a position granted by her authorial choice.

The male partner occupies the role of Carrier (“*you*”), whose circumstance of location (“*on my mind*”) is entirely defined by and contained within the female persona’s mental space that he positioned as the entity whose presence is acknowledged and placed within the framework of the female subject’s consciousness. The declarative mood places him as the one whose presence is named and assigned by the female persona on her own terms. His temporary occupancy of the theme position does not reverse the subject-object positioning that the female persona grants him this prominence through her possessive framing (“*my mid*”), confirming that even here, his discursive existence is contained within and defined by the female subject’s perspective.

“*I kinda like it when you call me wonderful.*”

The female persona occupies the role of Sayer (“*I*”) in the mental process (“*like*”) and Target (“*me*”) receiving the Attribute (“*wonderful*”) in the verbal process, constructing her as the discursive subject who both evaluates her partner’s verbal actions and sets the emotional standard for what constitutes acceptable treatment in the relationship. The declarative mood with the softening hedge (“*kinda*”) positions her as the speaking subject, whose exercise of emotional authority. “*I*” as the unmarked topical theme emphasizes that the female persona’s internal feelings are the primary focus. While the structural theme (“*when*”) connects her

The male partner occupies the role of Sayer (“*you*”) in the verbal process (“*call*”), whose verbal action is evaluated by the female persona as Sayer. His effectiveness as Sayer is entirely measured by the female subject’s acceptance and emotional response. He is the discursive object whose actions are assessed for their adequacy. The declarative mood constructs him as the one whose verbal behavior is subject to the female persona’s evaluation and approval, so that his actions only carry meaning through her

	<p>evaluation to her partner's actions, it maintains her as the framing authority who determines what actions are worthy of her appreciation.</p>	<p>acceptance. His role in the embedded clause ("<i>when you call me wonderful</i>") falls within the rheme of the overall structure, confirming that his verbal action exists as the object of the female persona's emotional evaluation.</p>
<p><i>"I'd like to think you feel the same way."</i></p>	<p>The female persona occupies the role of Senser ("<i>I</i>") across two mental processes ("<i>think</i>") and the projected awareness of the partner's feelings ("<i>feel</i>") that constructs her as the discursive subject who cognitively projects her partner's emotional world through her own perspective. Her role as the projecting Senser positions her subjectivity as the framework through which the partner's feelings are interpreted and hoped for. The modality ("<i>would like to</i>") positions her as the speaking subject who expresses sovereign emotional desire, a gentle but authoritative form of agency that asserts her hopes without aggression. "<i>I</i>" as the unmarked topical theme in both clauses maintains the female persona as the primary orientation that even when she projects "<i>you feel the same way</i>", the narrative remains anchored in and filtered through her perspective.</p>	<p>The male partner occupies the role of Senser ("<i>you</i>") in the embedded mental process ("<i>feel the same way</i>"). His feeling is not independently expressed but projected through the female persona's cognitive framing. His emotional state becomes a Phenomenon within the female subject's mental process, existing in the discourse as the object of her projections and emotional hopes. The declarative mood within modal constructs him as one whose feelings frame the expectations and desires of the female persona. His role in the embedded clause places him within the rheme, confirming that his emotional state is the object of the female persona's projecting subjectivity rather than an independently stated position.</p>
<p><i>"But I can't tell with you sometimes."</i></p>	<p>The female persona occupies the role of Senser ("<i>I</i>") in the mental process ("<i>tell</i>") that constructs her as the discursive subject who, despite experiencing a cognitive limitation, still retains agency through honest and deliberated self-disclosure. Her acknowledgement of uncertainty is itself a form of discursive authority. The textual theme ("<i>but</i>") and negative modal ("<i>can't</i>") signal contradiction and honest admission rather than defeat. The declarative mood frames her limitation as a deliberate and sovereign statement, maintaining her as the speaking subject who controls the terms of her own self-expression. "<i>I</i>" as the unmarked topical theme remains the female persona's central orientation of the message, even as she expresses limitations that her subjectivity frames of reference throughout the discourse.</p>	<p>The male partner is positioned as the circumstance of accompaniment ("<i>with you</i>"). He is not a clearly defined participant but an elusive presence whose unpredictability causes the female subject's limited understanding, positioning him as the discursive object defined by his own ambiguity and unreadability. Through the negative modal and declarative mood, the male partner is constructed as an entity that the female persona cannot fully read, whose inscrutability is named and framed, maintaining his status as the object of her discourse. The rheme ("<i>with you</i>") positions him as the secondary and ambiguous object, confirming his object position even in this moment of the female persona's uncertainty.</p>

The analysis of Group 3 reveals a nuanced but consistent pattern of subject-object positioning authorized by Sara Mills (1995) across all seven lines. The female persona predominantly occupies the subject position as the discursive

subject who observes, evaluates, and defines the terms of the relationship, even in moments of vulnerability, emotional openness, and uncertainty. The male partner consistently occupies the object position as the one whose presence, identity, behavior, and emotional state are framed, evaluated, and contained within the female persona's perspective. Ideationally, the female persona consistently occupies Senser across multiple mental processes, establishing her cognitive and emotional perspective as the organizing framework. Then the male partner is assigned the roles of Carrier, Sayer, and Circumstance of Accompaniment, whose existence is defined by and dependent on the female persona's cognitive and evaluative processes. Interpersonally, the female persona consistently functions as Mills (1995) speaking subject who maintains discursive authority even through hedged and modal language ("kinda", "would like to", "can't"), framing even vulnerability and uncertainty as self-aware and sovereign discursive choices rather than as losses of agency. Textually, the female persona's "I" consistently anchors the theme position across the majority of clauses, maintaining her as the center of discursive orientation, even in Line 10 where "you" temporarily occupies the theme, the possessive "my mind" in the rheme confirms that his presence is acknowledged and contained by the female persona's subject position is not diminished by moments of emotional openness but is reinforced through them, her ability to name, frame, and articulate her own feelings and limitations is itself a form of discursive agency.

3.1.2 Construction of Female Agency through Subject-Object Positioning

Based on the synthesis of the findings from Research Questions 1 and 2, this section addresses Research Question 3 by explaining how female agency is constructed through the subject-object positioning established in the previous analysis. Following Sara Mills (1995), agency is understood as the discursive capacity of the speaking subject to direct social interaction, define reality, and control the terms of the narrative. The core argument is that it is precisely because the female persona consistently occupies the subject position, as established through the convergence of the ideational, interpersonal, and textual metafunctions in Research Question 2, that she can construct and exercise agency. The subject position is not merely a descriptive finding but the mechanism through which agency is made possible and sustained throughout the song's discourse.

The analysis reveals three analytically distinct forms of female agency. These categories, termed directive agency, communicative agency, and reflexive agency in this study, emerge from the synthesis of the linguistic findings (Research Question 1) and subject-object positioning findings (Research Question 2). Each category is grounded in the theoretical concepts established in the literature review of Sara Mills (1995) concept of the speaking subject who holds the discursive power to set the terms of social interaction, Ahearn's (2001) definition of agency as the socioculturally mediated capacity to act, and Wodak's (2011) argument that power in the discourse operates through control over linguistic resources. The specific naming and definition of each category constitutes the analytical contribution of this study.

In Group 1, the female persona's subject position is constructed primarily through the dominance of material processes in the imperative mood, relational processes that assign identity standards, and her role as Senser in the embedded mental process ("I need"). As established in Research Question 2, this gives the female persona the subject position as the discursive subject who initiates, commands, and defines. At the same time, the male partner occupies the object position as Actor under command, Carrier, and Recipient whose actions, presence, and identity are entirely determined by the female persona's directives. Because she holds this subject position, she possesses the discursive power to direct actions and define the terms of the relationship without negotiation. In this study, this is identified as a directive agency, the capacity of the speaking subject to determine what happens, to whom, and on what terms, solely based on her own needs and standards. This category emerges from the convergence of material process structures and imperative mood in Research Question 1, which collectively construct a subject position of command and definition in Research Question 2. As Mills (1995) argues, the speaking subject who sets the terms of social interaction does not merely participate in the relationship that she constitutes. The female persona in Group 1 does not ask to be defined, but she defines.

In Group 2, the female persona's subject position is constructed through a combination of verbal, causative material, relational possessive, and mental processes, all directed toward demanding honesty and controlling the flow of information. As established in Research Question 2, the female persona consistently occupies the subject position as the speaking subject who regulates the communicative exchange, she is the Receiver who determines when and how the partner speaks ("Tell me", "Talk to me"), the commanding force who ends indirect communication ("Stop making me read between the lines"), and the Senser who asserts her desires as fact ("I want it"). Because she holds this subject position, she possesses the discursive power to set the standards of acceptable communication and demand that her partner them. In this study, this is identified as communicative agency, the capacity of the speaking subject to define the conditions under which communication of verbal, mental, and causative material processes in Research Question 1, which constructs as a subject

position of communicative control in Research Question 2. As Wodak (2011) argues, power in discourse is inseparable from control over linguistic resources. By demanding transparency (“*Stop making me read between the lines*”), the female persona asserts her discursive right not to be subjected to communicative manipulation, which is itself an act of agency.

In Group 3, the female persona's subject position is constructed through her consistent role as *Senser* across multiple mental processes, combined with hedged modality (“*kinda*”, “*would like to*”) and negative modality as honest self-disclosure (“*can't*”). As established in Research Question 2, the female persona consistently occupies the subject position as the evaluator whose cognitive perspective frames the entire discourse, she wonders about her partner's position (“*I kinda wonder where you are*”), evaluates his verbal actions (“*I kinda like it when you call me wonderful*”), projects her hopes for reciprocity (“*I'd like to think you feel the same way*”), and names her own cognitive limitation as deliberate self-disclosure (“*But I can't tell with you sometimes*”). Because she holds this subject position, she processes the discursive power to evaluate, validate, and claim full ownership of her own emotional and cognitive narrative. In this study, this is defined as reflexive agency, the capacity of the speaking subject to turn her cognitive perspective both inward and outward simultaneously to assess the partner's actions, project her own desires, and crucially to name her own limitations without losing her subject position. This category emerged from the consistent *Senser* role and hedged modality structures in Research Question 1, which construct a subject position of cognitive and evaluative authority in Research Question 2. Critically, Line 29 (“*But I can't tell with you sometimes*”) demonstrates that reflexive agency does not require certainty but requires only that the subject position be maintained in the act of self-disclosure itself. As Sara Mills (1995) argues, the speaking subject who defines the terms of her own narrative, including the terms of her own uncertainty, exercises a form of discursive sovereignty that cannot be diminished by the content of what is said.

Table 24. Synthesis of Female Agency Construction

Thematic Group	Key Evidence (RQ1)	Linguistic	Subject-Object Positioning (RQ2)	Female Constructed (RQ3)	Agency
Group 1: Directive Agency	Imperative material processes (“ <i>introduce</i> ”, “ <i>slot in</i> ”); relational + mental processes defining identity (“ <i>be the man I need</i> ”); female as <i>Senser</i> (“ <i>I need</i> ”).	mood; processes “ <i>come</i> ”, relational + processes	Female as discursive subject: Actor, <i>Senser</i> , commanding force. Male as discursive object: Actor under command, Carrier, Recipient.	Agency is directive: The power to direct actions, assign identity standards, and set the terms of the relationship.	
Group 2: Communicative Agency	Verbal process (“ <i>tell me</i> ”, “ <i>talk to me</i> ”); mental claiming desire (“ <i>I want it</i> ”, “ <i>I gotta know</i> ”); imperative + declarative mood.		Female as discursive subject: Receiver, <i>Senser</i> , controller of exchange. Male as discursive object: Sayer under command, Possessor.	Agency as communicative: The power to demand honesty, claims desires as fact, and control the terms of communication.	
Group 3: Reflexive Agency	Consistent <i>Senser</i> in mental processes (“ <i>wonder</i> ”, “ <i>know</i> ”, “ <i>like</i> ”, “ <i>think</i> ”); hedged modality (“ <i>kinda</i> ”, “ <i>would like to</i> ”); negative modal (“ <i>can't</i> ”); possessive framing (“ <i>my mind</i> ”).		Female as discursive subject: Evaluator framing all discourse. Male as discursive object: Carrier, Sayer, Circumstance assessed through the female persona's lens.	Agency as reflexive: The power to evaluate, validate, and own the emotional narrative; even uncertainty is a sovereign act of self-positioning.	

The analysis of Research Question 3 demonstrates that female agency in “*Man I Need*” by Olivia Dean is not a single uniform construct but is expressed through three analytically distinct forms that emerge from the data. Directive Agency (Group 1) is constructed through the subject position of the commanding force that directs actions and defines identity standards. Communicative Agency (Group 2) is constructed through the speaking subject of the subject position

who controls the terms of communicative exchange and demands transparency. Then, Reflexive Agency (Group 3) is constructed through the evaluator of the subject position who claims ownership of her own limitations. Together, these three forms confirm that the female persona is not a passive subject awaiting validation, but a fully agentive speaking subject (Mills, 1995) who consistently holds the discursive power to speak, define, demand, and reflect on her own terms, establishing female agency not as an expectation but as the structural foundation of the song's entire discourse.

3.2 Discussion

This section evaluates the findings against the theoretical frameworks established in Chapter II and confronts them with existing literature. The discussion is organized around the three research questions, each addressed in a separate sub-section. Following Fairclough's (1995) three-dimensional framework, the analysis moves from the textual level where the SFL metafunction and subject-object positioning have been analyzed to the broader sociocultural level, examining what these linguistic constructions reveal about gender ideology in contemporary popular music.

3.2.1 SFL Metafunctions and the Discursive Construction of Female Agency

The findings of Research Question 1 reveal that the female persona in "Man I Need" consistently occupies the active participant roles across all three metafunctions as Actor and Senser in the ideational metafunction, as speaking subject in the imperative and declarative moods of the interpersonal metafunction, and as the unmarked topical theme in the textual metafunction. This convergence reflects Halliday's (1994) assertion that language is a resource for making meaning and constructing human experience, and that the female persona does not merely describe her reality but actively constitutes it through specific linguistic choices. The dominance of material processes in Group 1, through which she initiates actions that directly shape her relational environment, demonstrates that the female persona's agency is structurally embedded in the linguistic architecture of the song rather than being a thematic or surface-level feature.

A significant contrast emerges when these findings are compared with the research of Rahayu et al. (2023), *An Analysis of Language Metafunctions in Whitney Houtson's "The Greatest Love of All" Through Halliday's Framework*, which found that transitivity patterns in certain pop lyrics often reflect a female persona positioned as a Carrier of relational and existential attributes such as sadness, helplessness, vulnerability with limited linguistic agency. In contrast, the female persona in "Man I Need" uses material and mental processes to actively assert boundaries and expectations rather than passively inhabiting attributes assigned to her. This shift is linguistically significant because the female persona acts upon her situation rather than simply existing within it. This finding suggests a broader transformation in contemporary songwriting, where female subjectivity is expressed through what the persona chooses to do and demand, rather than through what is done to her.

This finding is further supported by Zahoor and Janjua (2016) on *Character Construction in Tributative Songs: Transitivity Analysis of The Song "I am Malala"*, who demonstrated that SFL can effectively identify ideational roles such as Actor, Senser, Goal, and Phenomenon to measure and describe linguistic agency in song lyrics. Their analysis confirmed that the ideational metafunction provides an empirically grounded tool for examining how female figures are linguistically constructed in popular discourse. The current study's findings both support and extend this conclusion that the SFL framework proves equally effective in identifying agency-constructing patterns in "Man I Need", while the additional integration of Sara Mills' (1995) Feminist Critical Discourse Analysis (which the study Zahoor and Janjua (2016) did not employ), reveals the deeper gender ideological implications of those patterns through subject-object positioning analysis.

The mental processes in the lyrics further position the female persona as a Senser who possesses high cognitive agency. Rather than being the Phenomenon that the one being thought about or perceived by the male partner, she is the one doing the perceiving and thinking. This internal cognitive dimension constitutes a crucial layer of discursive empowerment, indicating that her mental world is not colonized by desires or definitions of others. Consistent with the research by Putri et al. (2017) on *Positive Representation of Women in Beyoncé's Song Lyrics: A Discourse Analysis*, who demonstrated that the use of mental processes to express needs and boundaries positions the female persona as the primary agent of relational decision-making, enabling her to articulate her desires without being confined to the traditional role of a dependent female character.

At the interpersonal level, the dominance of imperative mood in six of eight lines in Group 1 positions the female persona as the speaking subject who directs the social exchange without mitigation. A particularly significant discursive nuance emerges in her choice of address, which the thematic ideal of the song refers to the partner as a "man", but she consistently addresses him with an intimate vocative as "baby" in the lyrical chorus. In SFL terms, the vocative functions as an interpersonal theme that precedes the command in the Mood structure, encoding solidarity and affection within the

same clause as the directive rather than softening or replacing it. This interpersonal configuration is significant because it demonstrates that the imperative mood, which continues to position the female persona as the speaking Subject issuing the directive, coexists with the maintenance of relational closeness. From the perspective of feminist CDA, as Mills (1995) argues, the capacity to name and address others within discourse is itself a primary indicator of who holds the speaking subject position. At the textual level, the female persona's consistent occupation of the theme position ensures that her perspective and internal state remain the point of departure of the message, confirming what Ahearn (2001) describes as agency realized through deliberate linguistic choices within social structures.

3.2.2 Subject-Object Positioning and the Subversion of Gender Norms

The findings of Research Question 2 demonstrate that the female persona consistently occupies the subject position across all three thematic groups as the discursive subject who initiates, evaluates, and defines. At the same time, the male partner is systematically placed in the object position as the one who is directed, assessed, and defined. According to Mills (1995), the capacity to act as the speaking subject, the one who describes, evaluates, and sets the terms of discourse, is a primary indicator of power in discourse. The female persona in "Man I Need" exercises precisely this capacity, positioning herself as the evaluator of her partner's behavior, identity, and communicative conduct rather than as the object of the male gaze.

This finding directly contrasts with Sunderland's (2004) study on *Gendered Discourses*, which observes that women in discourse are often portrayed through evaluative expressions that suggest emotional instability or passivity. In this song, the evaluative stance belongs entirely to the female persona and is directed outward toward the partner's behavior and communicative patterns. The most linguistically explicit evidence of this comes from Line 19 (Group 2), where the causative material process ("Stop making me read between the lines") realizes the female persona as the force who both identifies a communicative problem and enacts its prohibition through the imperative mood. In Halliday's (1994) transitivity system, the causative structure encodes that the female persona construes the male partner as the cause of her cognitive burden, while the imperative mood positions her as the Subject whose directive is the primary exchange of the clause. These two SFL features, working together, ground the claim of communicative agency; it is not asserted by interpretation alone but is traceable to the specific process type and mood choice that the clause realizes.

A further significant dimension of the subject-object positioning concerns the phrase "the man I need", which recurs throughout the song. Linguistically, the word "need" does not function as a sign of dependency or weakness but as a modal expression of requirement. The female persona does not plead for a partner, but she establishes a criterion. This specific use of modality reinforces her position as the subject who holds the power of selection. This aligns with the findings of Mukminin et al. (2024) on *Gender and Power Representation in the "Sit Still, Look Pretty" by Daya: Sara Mills CDA*, whose Sara Mills analysis demonstrated that modern lyrics increasingly serve as a form of resistance against patriarchal expectations, transforming the female persona from a passive object into an authoritative speaking subject.

The convergence of all three metafunctions in constructing the same subject-object positioning simultaneously (from the level of experience (ideational), interactions (interpersonal), and message organization (textual)) confirms that the position of the female persona subject is not produced by a single linguistic feature that is structurally embedded across the entire discourse. Sara Mills (1995) argues that consistent subject positioning in a text invites the audience to perceive that character as the primary agent in the narrative. In this song, that invitation is made through every layer of the discourse simultaneously.

3.2.3 Female Agency and the Sociocultural Practice Dimension

The findings of Research Question 3 identify three analytically distinct forms of female agency, which are directive, communicative, and reflexive, each constructed through the specific subject position the female persona occupies in each thematic group. These forms represent different domains of discursive agency:

1. Directive agency operates through the power to determine what happens and on what terms, commanding external behavior.
2. Communicative agency operates through the power to define the conditions of verbal exchange and demand transparency in a communicative frame.
3. Reflexive agency operates through the power to evaluate, validate, and claim ownership of one's own emotional and cognitive narrative.

Taken together, these three forms demonstrate that female agency in this song is not a static property but a discursively constructed achievement realized through deliberate linguistic choices, consistent with Ahearn's (2001) definition of agency in his study on *Language and Agency* as the socioculturally mediated capacity to act through language.

Engaging with Fairclough's (1995) sociocultural practice dimension, which examines how power relations constructed in a text reflect, reinforce, or challenge prevailing ideological movements. The findings of this study suggest that "Man I Need" participates in a broader cultural shift in the representation of female subjectivity in contemporary popular music. The song constructs a female persona who sets the relational agenda, demands communicative transparency, and claims full sovereignty over her emotional world, rather than reproducing the traditional gender discourse in which women are positioned as passive recipients of male attention or validation. As Wodak (2011) argues, power in discourse operates through control over linguistic resources, who is allowed to speak, whose voice is validated, and how actions are framed. In this song, these resources are consistently controlled by the female persona, challenging the ideological assumption that romantic discourse is a space where women are defined by the relationship, rather than the definers of the relationship itself.

From the discourse practice dimension, the artistic context of the song provides relevant grounding for the sociocultural interpretation. In an interview with Marvin Humes on *Hits Radio* in 2026, Olivia Dean described the track as an honest reflection of her personal feelings and lived experiences, through which she intended to convey that women should recognize how they deserve to be loved and should not be afraid to demand it. This authorial intent, realized through the specific linguistic choices analyzed in this study, confirms that the discursive construction of female agency in the song is deliberate rather than incidental, which resonates with Balog's (2024) study on *Claiming Space: Understanding Female Agency in Contemporary Advertising* observation that linguistic framing in media discourse actively shapes perceptions of female agency rather than passively reflecting pre-existing social values.

Overall, the analysis demonstrates that female agency in the song "Man I Need" by Olivia Dean is a discursively constructed practice produced through the integrated operation of SFL metafunctions and Sara Mills' feminist CDA. The ideational metafunction establishes what the female persona does and defines, the interpersonal metafunction negotiates her authority and social power, and the textual metafunction organizes her dominance as the narrative's central subject. At the sociocultural level, these findings position the song within a broader contemporary discourse of female empowerment that challenges patriarchal gender representation in popular music. The female persona's transition from directive authority to reflexive self-possession demonstrates that modern popular music can serve as a powerful site for redefining female representation, not by rejecting vulnerability, but by reclaiming the discursive right to define it on one's own terms.

4. Conclusion

The analysis of three SFL metafunctions in the lyrics of "Man I Need" by Olivia Dean reveals a systematic and consistent pattern in the linguistic construction of the female persona throughout the song. Ideationally, the female persona functions as the primary initiating participant who directs actions, assigns attributes, and establishes the criteria of her relational world, demonstrating that her role in discourse is one of agency and initiative rather than passivity. Interpersonally, she consistently operates as the speaking subject who holds the authority to issue commands, assert desires, and set the terms of interaction without mitigation or seeking validation. Textually, her perspective consistently occupies the primary point of departure in each clause, ensuring that her demands and evaluations frame the meaning of every message. The realization of all three metafunctions is not incidental but systematic, as each metafunction contributes a distinct but mutually reinforcing layer of linguistic construction to the same discursive outcome, confirming that the female persona's active and authoritative presence in the discourse is structurally produced rather than merely implied.

The subject-object positioning of the female persona is consistently and multiply constructed through the convergence of the three metafunctions' findings. The female persona occupies the subject position as the discursive subject who speaks, commands, evaluates, and defines across all three thematic groups. The male partner, on the other hand, is persistently placed in the object position as the one whose actions, behavior, identity, and communicative patterns are directed and defined by the female persona. This positional asymmetry is not a product of any single linguistic feature but rather emerges from the systematic interplay of participant roles, mood choices, and thematic structures working

together. The female persona's subject position is therefore structurally embedded in the discourse as a whole, and the male partner's object position is equally structural and not a matter of isolated linguistic coincidence.

The construction of female agency through subject-object positioning reveals three analytically distinct forms, namely directive agency, communicative agency, and reflexive agency, which each correspond to one thematic group in the lyrics. Directive agency is constructed through the female persona's consistent occupation of the subject position as the commanding force who determines what happens and on what terms in the relationship. Communicative agency is constructed through her role as the controlling subject of the verbal exchange, who demands honesty, claims her desires as established fact, and sets the standards in acceptable communication. Reflexive agency, the most internally oriented of the forms, is constructed through her dominant role as the cognitive and evaluative subject who claims ownership of her emotional and self-aware narrative, which includes moments of acknowledged uncertainty. Collectively, these three forms demonstrate that female agency in this song is not a passive or inherent quality but a discursively constructed achievement, realized through the deliberate and systematic occupation of the subject position across the entire song's discourse.

References

- Ahearn, L. M. (2001). Language and Agency. *Annual Review of Anthropology*, 30, 109–137. <http://www.jstor.org/stable/3069211>
- Balog, I. (2024). Claiming Space: Understanding Female Agency in Contemporary Advertising. *Consumption Markets and Culture*, 27(2), 114–132. <https://doi.org/10.1080/10253866.2023.2268006>
- Bloor, T., & Bloor, M. (2013). *The Functional Analysis of English: A Hallidayan Approach* (3rd ed.). Routledge. <https://doi.org/10.4324/9780203538098>
- Creswell, J. W., & Creswell, D. J. (2018). *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*. SAGE Publications. ISBN: 1506386709
- Dai, Y., Zhu, Z., & Yuan Guo, W. (2024). The Impact of Advertising on Women's Self-Perception: a Systematic Review. In *Frontiers in Psychology* (Vol. 15). *Frontiers Media SA*. <https://doi.org/10.3389/fpsyg.2024.1430079>
- Egins, S. (2014). *An Introduction to Systemic Functional Linguistics* (3rd ed.). London: Routledge.
- Fairclough, N. (1995). *Media Discourse*. London; New York: Edward Arnold.
- Halliday, M.A.K. (1994). *Introduction to Functional Grammar* (2nd ed.). Edward Arnold. UK. Hodder Education Publishers.
- Halliday, M. A. K. (2002). *Linguistic Studies of Text and Discourse* (J. Webster, Ed). London: Continuum.
- Halliday, M. A. K., & Matthiessen, C. M. I. M. (2004). *An Introduction to Functional Grammar* (3rd ed.). London: Arnold.
- Halliday, M. A. K., & Matthiessen, C. (2014). *Halliday's Introduction to Functional Grammar* (4th ed.). Oxon: Routledge.
- Hits Radio. (2026, April 13). "Man I Need Wasn't Suppose To Be A Single!" | Olivia Dean. <https://youtu.be/ZwhjiGx8wD4>
- Lin, J., Wang, X., & Lin, G. (2024). Performance and Atmosphere in Urban Public Spaces: Street Music in Guangzhou, China. *Geographical Research*, 62(2), 279292. <https://doi.org/10.1111/1745-5871.12632>
- Machin, D., & Mayr, A. (2016). *How to Do Critical Discourse Analysis: A Multimodal Introduction* (2nd ed.). Sage, 2023. EBook ISBN: 9781529785739
- May, B. N., Broomhead, P., & Tsugawa, S. (2020). A Music Literacy-based Rationale for Popular Music Ensembles and Experiences in Music Education. *International Journal of Music Education*, 38 (3), 470-491. <https://doi.org/10.1177/0255761420923186>

- Miles, M. B., Huberman, M. A., & Saldana, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook* (3rd ed.). SAGE Publications, Inc.
- Mills, S. (1995). *Feminist Stylistics*. London and New York: Routledge. <https://doi.org/10.1016/b0-08-044854-2/00552-6>
- Mills, S. (2008). *Language and Sexism*. Cambridge: Cambridge University Press. <https://doi.org/10.1017/CBO9780511755033>
- Mills, S. (2017). *English Politeness and Class. Impoliteness in a Cultural Context*. Cambridge University Press. ISBN: 1107116066
- Mukminin, M. S., Zulfa, I., Usman, R. D. R., Irianti, W. A., & Ramadhanti, A. F. (2024). Gender and Power Representation in The Sit Still, Look Pretty by Daya: Sara Mills' CDA. *SALIENCE: English Language, Literature, and Education*, 4(2). <https://doi.org/10.60155/salience.v4i2.470>
- Putri, G. A., Mita Amalia, R., & Pamungkas, K. (2017). *Positive Representation of Women in Beyoncé's Song Lyrics: A Discourse Analysis*. ISSN: 2581-2742
- Ramstedt, A. (2023). "A Man Is Practically the General Norm"—A Case Study of Gender Inequality and Whiteness in the Classical Music Scene in Finland. *NORA – Nordic Journal of Feminist and Gender Research*, 31(1), 91–107. <https://doi.org/10.1080/08038740.2022.2088611>
- Rahayu, E. P., Puspitasari, D., Widyaningrum, A. (2023), Abdurrahman, K. H., & Pekalongan, W. (n.d.). An Analysis of Language Metafunctions in Whitney Houtson's "The Greatest Love of All" Through Halliday's Framework. *Dinamika Bahasa dan Budaya: Jurnal Pengembangan Ilmu Bahasa dan Budaya*. <https://doi.org/10.35315/bb.v20i1.10076>
- Storey, J. (2018). *Cultural Theory and Popular Culture: An Introduction* (8th ed.). London. Routledge. <https://doi.org/10.4324/9781315226866>
- Sunderland, J. (2004). *Gendered Discourses*. Palgrave Macmillan. <https://doi.org/10.1057/9780230505582>
- Van Dijk, T. A. (1993). *Principles of Critical Discourse Analysis*. *Discourse & Society*, 4(2), 249-283
- Van Dijk, T. A. (2008). *Discourse and Context: A Sociocognitive Approach*. ISBN-13: 978-0-511-42320-8
- Van Dijk, T. A. (2015). *Critical Discourse Analysis*. In D. Tannen, H.E. Hamilton, & D. Schiffrin (Eds.), *The Handbook of Discourse Analysis* (pp. 466-485). Wiley-Blackwell. <https://doi.org/10.1002/9781118584194.ch22>
- Wodak, Ruth. (1997). *Gender and Discourse*. *Handbook of Pragmatics*. Sage. ISBN: 1446240401
- Wodak, Ruth. (2011). *Critical Linguistics and Critical Discourse Analysis*. *Handbook of Pragmatics*. <https://doi.org/207-210.10.1075>
- Zahoor, M., & Janjua, F. (2016). Character Construction in Tributative Songs: Transitivity Analysis of The Song "I am Malala." *Trames*, 20(2), 201–213. <https://doi.org/10.3176/tr.2016.2.05>
- Mwinlaaru, I. N., & Xuan, W. W. (2016). A Survey of Studies In Systemic Functional Language Description and Typology. *Functional Linguistics*, 3(1). <https://doi.org/10.1186/s40554-016-0030-4>

Appendices

Appendix 1: The Complete Lyrics of the Song "Man I Need" by Olivia Dean

Color Description:

- Green = Selected (analyzed)

- Orange = Excluded (not analyzed)

- Purple = Repeated (repeated, not recalculated)

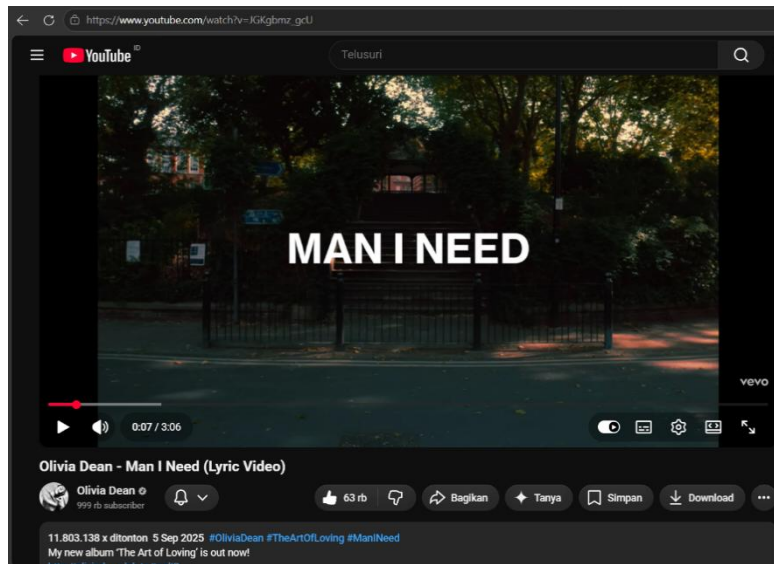
Line No.	Lyric	Status	Group
VERSE 1			
1	<i>Looks like we're making up for lost time</i>	Selected	Group 3
2	<i>Need you to spell it out for me</i>	Selected	Group 2
3	<i>Bossa Nova on all night</i>	Excluded	-
4	<i>It's like a type of alchemy</i>	Excluded	-
5	<i>Introduce me to your best friend</i>	Selected	Group 1
6	<i>I can come and slot right in</i>	Selected	Group 1
7	<i>A satellite ain't even that far</i>	Excluded	-
8	<i>I kinda wonder where you are</i>	Selected	Group 3
9	<i>Already know I can't leave it alone</i>	Selected	Group 3
10	<i>You're on my mind</i>	Selected	Group 3
11	<i>Already gave you the time and the place</i>	Selected	Group 1
12	<i>So, don't be shy</i>	Selected	Group 1
13	<i>Just come be the man I need</i>	Selected	Group 1
14	<i>Tell me you got something to give, I want it</i>	Selected	Group 2
15	<i>I kinda like it when you call me wonderful</i>	Selected	Group 3
16	<i>Whatever the type of talk it is, come on then</i>	Selected	Group 1
17	<i>I gotta know you're meant to be the man I need</i>	Selected	Group 2
CHORUS			
18	<i>Talk to me</i>	Selected	Group 1
19	<i>Talk to me</i>	Excluded	-
20	<i>Hmm, talk to me, talk to me</i>	Excluded	-
21	<i>Be the man that I need, baby</i>	Selected	Group 1
22	<i>Talk to me, talk to me</i>	Excluded	-
23	<i>Be the man that I need</i>	Excluded	-
24	<i>Talk to me, talk to me</i>	Excluded	-

25	<i>Be the man that I need, baby</i>	Excluded	-
26	<i>Talk to me, talk to me</i>	Excluded	-
27	<i>Be the man, man, man, man, man</i>	Excluded	-
VERSE 2			
28	<i>I'd like to think you feel the same way</i>	Selected	Group 3
29	<i>But I can't tell with you sometimes</i>	Selected	Group 3
30	<i>So baby, let's get on the same page</i>	Selected	Group 2
31	<i>Stop making me read between the lines</i>	Selected	Group 2
32	<i>Already know I can't leave it alone</i>	Repeated	-
33	<i>You're on my mind</i>	Repeated	-
34	<i>Already gave you the time and the place</i>	Repeated	-
35	<i>So, don't be shy</i>	Repeated	-
36	<i>Just come be the man I need</i>	Repeated	-
37	<i>Tell me you got something to give, I want it</i>	Repeated	-
38	<i>I kinda like it when you call me wonderful</i>	Repeated	-
39	<i>Whatever the type of talk it is, come on then</i>	Repeated	-
40	<i>I gotta know you're meant to be the man I need</i>	Repeated	-
REPEAT CHORUS			
41	<i>Talk to me, talk to me</i>	Repeated	-
42	<i>Talk to me, talk to me</i>	Repeated	-
43	<i>Talk to me, talk to me</i>	Repeated	-
44	<i>Be the man that I need, baby</i>	Repeated	-
45	<i>Talk to me, talk to me</i>	Repeated	-
46	<i>Be the man that I need</i>	Repeated	-
47	<i>Talk to me, talk to me</i>	Repeated	-
48	<i>Be the man that I need, baby</i>	Repeated	-
49	<i>Talk to me, talk to me</i>	Repeated	-
50	<i>Be the man, man, man, man, man</i>	Excluded	-
51	<i>Hmmmm</i>	Excluded	-

Notes:

1. Line numbers correspond to the sequential position of each line in the complete song.
2. 'Selected' = analyzed in this study. 'Excluded' = non-clausal or atmospheric (non-selected). 'Repeated' = verbatim repetition of a line already represented in the dataset.
3. Line numbers in the analysis refer to the position column above.

Appendix 2: Data Accessed from Olivia Dean's Verified YouTube Channel



Appendix 3: Data of Three Thematic Groups Based on Their Discursive Functions in Constructing Female Agency

Line	Group 1: Directing Actions and Establishing Authority	Clause
5	<i>"Introduce me to your best friend."</i>	1
6	<i>"I can come and slot right in."</i>	2
11	<i>"Already gave you the time and the place."</i>	1
12	<i>"So don't be shy."</i>	1
13	<i>"Just come be the man I need."</i>	2
16	<i>"Whatever the type of talk it is, come on then."</i>	2
18	<i>"Talk to me."</i>	1
21	<i>"Be the man that I need, baby."</i>	2
Group 2: Demanding Transparency and Emotional Clarity		
2	<i>"Need you to spell it out for me."</i>	1
14	<i>"Tell me you got something to give, I want it."</i>	3
17	<i>"I gotta know you're meant to be the man I need."</i>	3

30	<i>"So baby, let's get on the same page."</i>	1
31	<i>"Stop making me read between the lines."</i>	2
Group 3: Asserting Self-Worth and Reflecting on Emotional Autonomy		
1	<i>"Looks like we're making up for lost time."</i>	2
8	<i>"I kinda wonder where you are."</i>	2
9	<i>"Already know I can't leave it alone."</i>	2
10	<i>"You're on my mind."</i>	1
15	<i>"I kinda like it when you call me wonderful."</i>	2
28	<i>"I'd like to think you feel the same way."</i>	2
29	<i>"But I can't tell with you sometimes."</i>	1
Clauses Analyzed		34

Appendix 4: Distribution Tables (Research Question 1)

Table A. Distribution of Process Types

Process Type	Thematic Group			Frequency
	Group 1	Group 2	Group 3	
Material	6	2	2	10
Mental	1	5	6	12
Relational	4	2	2	8
Verbal	1	1	2	4
Behavioral	0	0	0	0
Existential	0	0	0	0

Table B. Distribution of Female Persona's Participant Roles

Participant Role	Group 1	Group 2	Group 3	Frequency
Actor	3	1	1	5
Senser	1	5	6	12
Carrier	0	0	0	0
Recipient	0	0	0	0
Sayer	0	0	0	0
Receiver	1	1	2	4

Goal	1	0	0	1
------	---	---	---	---

Table C. Distribution of Mood Types

Mood Type	Group 1	Group 2	Group 3	Frequency
Imperative	7	3	0	10
Declarative	5	7	12	24
Interrogative	0	0	0	0

Table D. Distribution of Theme Types

Theme Type	Group 1	Group 2	Group 3	Frequency
Unmarked Topical Theme	9	10	10	29
Marked Topical Theme	3	0	2	5
Interpersonal Theme	1	1	0	2