

Gender-Based Double Standard in Taylor Swift's Song

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Abstract

This research examines the way gender-based double standards are represented in Taylor Swift's song, "The Man". The objects of the research are the song lyrics and music video of Taylor Swift's "The Man". The research applies a social semiotic analysis theoretical framework. The song lyric is analysed using the ideational metafunction of Halliday, while the music video uses the representational meaning of Kress and Leeuwen's Visual Grammar. The result shows that, in the lyrics, the portrayals of gender-based double standards are mostly realized through the use of relational and material processes. The relational processes relate man with attributes such as "more of a boss", "fearless leader", "alpha type", and "Leo" (Leonardo Di Caprio), while the material actualizes man's activities such as "play the field", "hustled" and "put in the work". Additionally, the Music Video is dominated by reactional processes that reveal people's positive reaction toward man's actions and is followed by a symbolic attribute process that represents men in a more central, active and agentive manner and women in a marginal, passive, passive, and object positions. Man is also portrayed as a successful leader, greatest dad, rich man, while women are mostly seen lying down, wearing sexy attire, and as the objects to man's pleasure.

Kata Kunci:

Gender; standar ganda; semiotik; lirik lagu; video musik

Abstrak

Standar Ganda Berbasis Gender di Lagu Taylor Swift

Penelitian ini bertujuan untuk mengkaji bagaimana standar ganda berbasis gender direpresentasikan dalam lagu Taylor Swift. Objek penelitian adalah lirik lagu dan video musik "The Man" karya Taylor Swift. Penelitian ini menggunakan kerangka teori analisis semiotika sosial. Lirik lagu dianalisis menggunakan metafungsi ideasional (*ideational metafunction*) dari Halliday, sedangkan video musiknya menggunakan representasi makna (*representational meaning*) dari Visual Grammar of Kress dan Leeuwen. Hasil penelitian menunjukkan bahwa dalam lirik penggambaran standar ganda berbasis gender sebagian besar diwujudkan melalui penggunaan proses relasional (*relational*) dan material (*material*). Proses relasional menghubungkan manusia dengan atribut seperti "more of a boss", "fearless leader", "alpha type", and "Leo" (Leonardo Di Caprio), sedangkan materi mengaktualisasikan tindakan laki-laki seperti "play the field", "hustled" and "put in the work". Sedangkan di video musiknya didominasi oleh proses reaksi (*reactional process*) yang mengungkapkan reaksi positif masyarakat terhadap tindakan laki-laki dan diikuti oleh proses atribut simbolik (*symbolic attributive*) yang merepresentasikan laki-laki secara lebih sentral, aktif dan agentif dan perempuan dalam posisi marginal, pasif, dan objek. Juga, laki-laki digambarkan sebagai pemimpin yang sukses, ayah terhebat, laki-laki kaya, sedangkan perempuan kebanyakan terlihat berbaring, mengenakan pakaian seksi dan sebagai objek kesenangan laki-laki.

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1 Introduction

The gender-based double standard is one of the contributors to gender inequality. In a patriarchal society, gender-based double standards often benefit men more than women (Pilcher & Whelehan, 2004, p. 34). It is mostly used to represent the gap between women's and men's experiences, which is beneficial for men (2004, p. 36). According to the double standard theory proposed by Foschi (qtd. in Kisfalusi et al. 2), the double standard indicates the use of different standards to make inferences about the abilities of others based on the social status of their group. Correspondingly when it is used on a gender basis, it denotes the use of different standards in assessing one's abilities based on one's gender.

Song lyrics and music videos as part of music are among the main source that takes part in the formation and development of ideas about gender. Hence both have chances to either propagate the idea of double standard or dismiss it. In Flynn, Craig, Anderson, and Holody study, it is found that in the top 20 Billboard song lyrics from several genre-specific charts from 2009-2013, females are more often role as objects than men (qtd. in Krause and North 8). Kurbin's analysis of lyrics of 203 rap songs within the range of 1992-2000 shows that the song lyrics generally portray men and women as essentially different and unequal (24 qtd. in Lindsay and Lyons 2). On the other hand, as López and Valdellós conclude in their research, music videos have a decisive role in determining sexual roles and gender differences, and its format enables the vindicating messages to be propagated (2017, p. 12).

Taylor Swift's song *The Man* as the corpus of this research also plays role in bringing up gender issues in media. Song lyrics and the music video portray the gender-based double standards in various social settings such as workplace, domestic field, representation, etc. Regarding the song lyrics, men are suggestively described to be more favoured by society than women by relating man with attributes such as 'fearless leader', 'alpha type', and 'hustled'. Likewise, the music video supports the description of the lyrics that mention the man's attributes and how society treats the man with a more positive attitude by showing man as an 'adored leader', 'successful man', and 'greatest dad' and how the people react to the man.

Song lyrics and music videos as discourse also have meaning potential. To unravel the value contained in the music, Frith states that it needs to see the social context where music is made (1996, p. 22). This is accordant with Halliday that states language as social semiotic must be viewed within sociocultural context (1978, p. 2). It means that, in the view of social semiotic, music is examined through these kinds of questions *what kind of world is tried to be construed in the song? who makes it and who is it for? and how is the message in the song communicated?*

Social semiotic originated from Halliday's Systemic Functional Grammar (SFG), which sees semiotic modes as consisting of three metafunctions: ideational, interpersonal, and textual. Ideational function expresses how the speaker experiences the world, the interpersonal function constitutes the relationships and identities' role in individuals' interaction in society. Lastly, the third, textual function connects linguistic elements (e.g. clauses) into whole unified texts (Ly & Jung, 2015, p. 51).

Previous research on social semiotic studies of language metafunction or/and visual grammar within the corpus of songs or music videos include: first, the study conducted by Brady *entitled A Multimodal Discourse Analysis of Female K-Pop Music Videos*. He investigates four K-Pop music videos using Kress and Leeuwen's Visual Grammar. Second is Acosta and Fernanda in *A Multimodal Discourse Analysis of Childish Gambino's Music Video "This Is America"*. The researcher uses Machin's Visual Semiotic and Halliday's Functional Systemic Language in this study. Third, the study conducted by Saimon in *Gender Identity: A Multimodal Critical Discourse Analysis of Bongo Flava-Song Video Niambie*. It examines the implications of the song's co-



construction or deconstruction of gender identity. The study is based on content analysis using critical discourse analysis theory with Fairclough's three dimensions of the text and the combination of Kress' Multimodal discourse analysis and visual grammar of Kress and Leeuwen.

In this study, the analysis of the song lyrics focuses on the ideational function to see how the lyrics construe the gender-based double standards represented in the song. The ideational function is constructed by the *transitivity system* consisting the *process*, *participant*, and *circumstance*. On the other hand, the music video is analysed using Kress and Van Leeuwen's visual grammar which is also adopted from three Halliday's metafunction into three components of visual grammar, namely the representational meaning (derived from ideational functions), interactive meaning (derived from interpersonal functions) and compositional meaning (derived from textual function) (Yang, 2016, p. 1597).

2 Methods

The lyrics and music videos are classified into subtopics regarding the issue of the double standard it conveys. The song lyrics contain nine stanzas. However, in the analysis, the repeated lyrics only are analysed once. Thus, six stanzas are analyzed by excluding the stanza with the same lyrics, namely stanza 1, 2, 3, 4, 5, and 7. The music video is converted into still images form and is comprised of a total of 18 images from 5 scenes.

This study is descriptive qualitative. It means that, descriptively, it aims to explain common, prevalent, or already existing phenomena in a population (Swartzell & Jennings, 2007, p. 1). Furthermore, this study employs a qualitative approach which, according to Leavy, seeks to acquire meaning inductively through the exploration of social phenomena, conveying meanings, and building an in-depth understanding of several dimensions of social life (2017, p. 9). The study applies a Social Semiotic theoretical framework. Social semiotics draws upon the concepts in traditional semiotics however, H, by evolving in part to emphasize its social action, context, and use (Hodge & Kress, 1995, p. 5). It seeks to analyse language use, such as how people practice and expand various semiotic modes to construe their understanding of the world (Carrey Jewitt & Henriksen, 2016, p. 145). The lyrics are examined by investigating their ideational metafunction, while the music video is examined with the visual grammar of representational meaning (adapted from ideational metafunctions).

2.1 Ideational metafunction

As Halliday and Matthiessen put it, ideational function constrains human experience (2004, p. 30). It focuses on the experiential function of clauses in configuring our understanding and experience of the world. The experience of the world in functional grammar is built through a flow of events or 'goings on that construed by a group of processes called transitivity (p. 213). The transitivity system elaborates the representational meaning of the clause (p. 361). It is constructed by three components, namely process, participant, and circumstance that are shortly described bellows.

2.1.1 Participants

Participants are the people or things involved in making meaning, represented by nominal groups nominal groups and nominal groups. Every experiential type of clause has at least one participant (p. 221). Participants differ according to the processes in which they are involved as classified in the table 1.

Table 1: Participants in the Process

No	Process Type	Participants, directly involved	Participants, involved	obliquely
1	Material	Actor, Goal	Recipient, Scope; Initiator; Attribute	Client;
2	Behavioural	Behaver	Behaviour	
3	Mental	Senser, Phenomenon	Inducer	
4	Verbal	Sayer, Target	Receiver; Verbiage	
5	Relational	Attributive	<ul style="list-style-type: none"> Carrier, Attribute Identified, 	Attributor; Beneficiary, Assigner
		Identifying	<ul style="list-style-type: none"> Identifier; Token, Value 	
6	Existential	Existent		

2.1.2 Processes

Processes construe different kinds of experience through a distinct model and recognize the type of process (Halliday & Matthiessen, 2004, p. 210). The process is realized with verbal groups. There are six types of processes identified in the transitivity systems, namely: first, the material process. **The material process** is the process of doing in which one entity does something which might be done to the other entity (Halliday, 1994, p. 110). The material process is realized through these kinds of verbs: walk, run, bring, cook, study, etc. The second is the **behavioral process**. This process acts out human consciousness by reflecting our inner workings through the outer manifestation (Halliday & Matthiessen, 2004, p. 210). This process is usually physiological and psychological, such as breathing, coughing, smiling, dreaming, and staring (Halliday, 1994, p. 139). The third is the **mental process**. This process construes the inner experience of emotion (Halliday & Matthiessen, 2004, p. 214). It deals with the activities such as sensing, **verbal processing**, feeling, thinking, and seeing (1994, p. 117). The fourth, symbolizes the action of realizing the relationship built in human consciousness in language form (Halliday & Matthiessen, 2004, p. 214). In short, it is realized through verbs of saying such as says, tell, asks, state, etc. The fifth. **Relational process** relates one experience to another in the taxonomic relationship (Halliday & Matthiessen, 2004, p. 214). It functions to characterize and identify. This process, placed between the material and mental process, manifests experience as 'being' rather than as 'doing' or 'sensing (2004, p. 259). The last is the **existential process**. It deals with the existence where phenomena are considered 'to be' either to exist or to happen (Halliday & Matthiessen, 2004, p. 214). It simply states that an entity exists without giving any other details regarding that entity (Halliday & Matthiessen, 2004, p. 110). This process normally begins with 'There' as its grammatical subject since the verb used in this process is usually be.

2.1.3 Circumstance

Circumstances are associated with 'attendant' in the process (Halliday & Matthiessen, 2004, p. 311). Circumstantial elements are more of a complementary element in the clause rather than mandatory (Halliday & Matthiessen, 2004, p. 221). It covers the place, time, manner, cause, etc of an event. Thus, circumstances provide background in what, when, where, and how the process happens (Thompson, 2014, p. 114).



2.2 Visual Grammar

Visual grammar is a contemporary approach to visual communication studies. Its object ranges from any visual semiotic resources such as images and videos. Visual grammar was developed by Kress and Leeuwen based on Halliday's three metafunctions to suit the character of the visual mode. The three metafunctions of Halliday's Systemic Functional Grammar are adapted starting from ideational adapted to representational, interpersonal to interactive, and textual to compositional. The representational meaning represents the relations between represented participants or objects in the picture. Interactive meaning focuses on the relationship between interactants and the adopted orientation of the participants towards one another and the setting represented by the text. The compositional meaning relates the representational and interactive meanings of the image to each other through three interrelated systems (Kress & van Leeuwen 177 cited in Hu and Luo, 2016, pp. 157–58).

In this study, the music video is analysed using representational. There are two types of process in the representation process, namely narrative and conceptual processes. The narrative process is divided into action and reaction processes. In the action process, the Actor is the participant from whom the vector comes, and the goal is the participant directed at (Kress & Leeuwen, 2006, p. 63). Vectors in visual grammar are similar to the action verb. Vectors can be represented in many other ways such as bodies, limbs, roads, and others, to form diagonal lines of actions (2006, p. 59). The reactional process happens when participants are connected by a vector in the form of eye lines showing the reaction of reactor(s)(who is performing the reacting) towards a certain Phenomenon(from which the eye line emanates).

The conceptual process happens when participants are represented in the form of their "generalized and more or less stable and timeless essence (Kress & Leeuwen, 2006, p. 59)". Analytical and symbolic processes are two kinds of the conceptual process. Analytical is realized through a 'part-whole' situation. The participants of this process are the carrier as the 'whole' and the possessive attributes as the 'parts'. The symbolic process deals with what the participant means or is metafunction (Kress & Leeuwen, 2006, p. 105). This process is divided into symbolic attributive and symbolic suggestive. The former happens when the carrier, the participant whose identity or meanings are represented, and the participant that represents that identity or meanings of the carrier. On the other hand, if only the carrier is present, it is called the symbolic suggestive. In this case, the carrier is presented alone where the carrier is represented her/himself.

3 Results and Discussion

3.1 Results

a. Song Lyrics

Table 2. Process in the song lyrics

Process	Count	Percent
Material	16	32.6%
Mental	2	4.1%
Relational	27	55.1%
Verbal	4	8.2%
Behavioral	-	-
Existential	-	-
Total	49	100%

Table 3: Stanza 1

Process	Clause
Material	<i>I played the field, before I found someone to commit to; Every conquest I had made ;</i>
Mental	
Relational	<i>I would be complex, I would be cool; And that would be okay for me to do; Every conquest I had made would make me more of a boss to you</i>
Verbal	<i>They'd say I played..</i>
Behavioral	-
Existential	-

Table 4: Stanza 2

Process	Clause
Material	<i>What's that like?</i>
Mental	<i>When everyone believes ya;</i>
Relational	<i>I'd be a fearless leader; I'd be an alpha type</i>
Verbal	-
Behavioral	-
Existential	-

Table 4: Stanza 3

Process	Clause
Material	<i>(I) running as fast as I can ; if I'd get there quicker; them coming at me again;</i>
Mental	<i>(I) Wondering if I'd get there quicker if I was a man,</i>
Relational	<i>I'm so sick of running as fast as I can; if I was a man; And I'm so sick of them coming at me again; 'Cause if I was a man; then I'd be the man; I'd be the man</i>
Verbal	-
Behavioral	-
Existential	-

Table 5: Stanza 4

Process	Clause
Material	<i>I hustled; (I) put in the work; They wouldn't shake their heads ; (They wouldn't) question; What I was wearing, What I was wearing... could all be separated from my good ideas and power moves;</i>
Mental	-
Relational	<i>how much of this I deserve; if I was rude;</i>
Verbal	<i>They'd say I hustled;</i>
Behavioral	-
Existential	-

Table 6: Stanza 5

Process	Clause
Material	<i>And they would toast to me; oh, (you) let the players play</i>
Mental	-
Relational	<i>I'd be just like Leo in Saint-Tropez;</i>
Verbal	-
Behavioral	-
Existential	-

Table 7: Stanza 7

Process	Clause
Material	<i>(you) raking in dollars; (you) getting bitches and models?; If I was out flashing my dollars; (I) flashing my dollars;</i>
Mental	
Relational	<i>What's it like to brag about raking in dollars; And it's all good; if you're bad; And that's okay ; if you're mad; I'd be a bitch, not a baller; They'd paint me out to be bad; So, it's okay; that I'm mad;</i>
Verbal	<i>(You) to brag about raking in dollars and getting bitches and models?;</i>
Behavioral	
Existential	

b. Music Video

Table 8. Process in the music video

Process	Count	Percentage
Reactional	9	45%
Action	4	20%
Symbolic attributive	7	35%
Total	20	100 %

The video is converted into still images taken from 5 scenes in the music video, which consists of 18 images attached below.

Table 9. Images from scenes in the music video





Image 4



Image 5



Image 6



Image 7



Image 8



Image 9



Image 10



Image 11



Image 12



Image 13



Image 14



Image 15



Image 16



Image 17



Image 18

3.2 Discussion

The song lyrics and music videos are analyzed into subtopics classified according to the gender-based double standard themes found in song lyrics and music videos. There are five themes found: sexual double standards, gender-based double standards in the workplace, moral judgment, childcare involvement appreciation and gender representation.

3.2.1 Sexual Double Standards

The sexual double standard is reflected in the song lyrics, specifically stanza 1. Stanza 1 is made up of four lines which consist of eight clauses namely four relational clauses, three materials, and one verbal. This stanza mostly uses relational attributes to relate men with attributes such as 'cool', 'complex', and 'more of a boss'(4) for conducting many sexual relationships. As the song is delivered from woman's point of view, the speaker relating herself to a man's attribute indicates that she wishes to be a man since men get more positive feedback for their sexual behaviour which further implies the different standards applied for women. The material clauses, such as 'I play the field'(2) and 'every conquest I had made'(4) construe the sexual activity that the man does. 'Play the field' means to have sexual relationships with a lot of different people, and 'conquest' indicates every 'sexual relationship' that the man has experienced. The word 'conquest' further shows how a sexual intercourse is seen as something worth fighting for a man and for that they would be awarded as 'more of a boss'. In this respect, the double standard is pointed out through how man is attributed as 'more of a boss' for making more 'conquest' or engaging in many sexual relationships.

3.2.2 Gender Based Double Standards in the Workplace

The representation of gender-based double standards in the workplace are found in song lyrics stanza 2, 3, 4 and the music video image 1 and 2. Stanza 2 consists of four lines, three of which are constructed through relational attributive clauses, and the remaining one are mental. The portrayal of gender-based double standards in leadership is realized through the relational attributive and mental clauses. The use of relational attributes provides man's attributes that highlight their superiority such as 'fearless leader'(5) and 'alpha type'(6). In addition, the mental clause in the form of interrogative mood 'when everyone believes ya(7) what's that like?(8)' shows how the speaker thinks that everyone 'believes' the man. Thus, it also implies that the woman speaker lacks the experience to be believed by society.

In stanza 3 there are six lines made up of ten clauses. The relational process dominates the clause which makes up six out of the total, the rest are three material and one mental. In this stanza, the speaker talks about the gender-based double standard in access to the workplace. This is realized through the use of relational, mental, and material processes. The use of the relational clause in the present tense 'I'm so sick'(9) construe the speaker's current situation as a woman and the *attribute* of 'sick' is caused by the action of 'running as fast as I can'(9) and 'them coming at me again'(11)

realized through the material clauses. This shows that the speaker feels disadvantaged out of the unfair treatment she gets in the workplace for her gender. Not only she is 'sick' of having to work harder, but also of 'them coming at' her again as a means to attack or to conflict with her. On the other hand, the mental clause 'wondering' indicates that the woman imagines herself to be a man and assumes that she would get there quicker if she were a man.

Stanza 4 comprises four lines, which cover nine clauses comprising five material clauses, two verbal, and two relational. The speaker highlights the double standard in assessing women's and men's work. In this regard, the use of the material clause 'hustled' and 'put in' the work indicates how society considers men to be more committed when it comes to working, thus, their success is not 'questioned' and instead they 'deserve' it. In addition, a man's appearance and attitude do not affect or shadow their achievement or quality. This is explained through the material clause 'what I was wearing'(17) representing appearance and 'if I was rude'(17) denoting the attitude of the men, each of which, according to the speaker's perception, seems to be uninfluential on the judgment of the society for women's 'good ideas' and 'power moves'. Conversely, this implies the different judgement towards women which consequently led the speaker to wish to be a man. Therefore, it shows that women, despite having the same 'good ideas' and 'power moves', are still valued dependently with their appearance and attitude.

Image 1 and 2 is a scene that took place inside of an office, suggestively belongs to an executive given that the large space, fine furniture and the position of the office which is central and high. Inside it that is a man in a black suit standing in a room while staring out of the wide window glass. The outing of the window shows the view of a busy city and skyscrapers. According to the representation function, these images are *conceptual processes* since no 'vector' found in the image. The vector in visual grammar represents 'action verbs' in the language(Kress & Leeuwen, 2006, p. 46) and this can be realised by bodies, limbs, roads or other things that form diagonal lines(2006, p. 59). As we can see, the man's pose does not show that he is involved in any action, he is just standing and looking outside. Hence, his presence there is mainly to be displayed to the viewer as an object of contemplation. These images, thus, are categorized as *symbolic attributive* which seeks to describe what the participants in the image symbolize.

In this regard, the man as the participant of both images is displayed to symbolize something. Looking at the setting, we can see through the background of both images the skyscrapers are the most salient things visible. The representation of the man standing in between two parallel of lined up towering skyscrapers connotes the man's power. To be able to get the view of those skyscrapers, one should be in a high place. This is supported by how the man is portrayed as looking straight ahead and not looking up, denoting he is on the same level as the other buildings. In addition to the setting, we can see that in the first image, the room in which the man is standing is filled with a set of elegant furniture which seems to emphasize the success of the man. By this point, we can see through the setting of the image the man is portrayed as a 'representation' of a successful man. By positioning the man among the skyscraper, the man seems to be defined as grand and majestic as the skyscrapers. His position allows him to reach anything, even the sky, hence the skyscraper analogy.

3.2.3 Gender Based Double Standards in Moral Judgment

The gender-based double standard in judging man and woman behaviours is reflected in stanza 5 and 7. Stanza 5 consists of two lines that cover three clauses of two material processes and one relational process. In stanza 5, the use of the material clauses 'they would toast to me'(19) and 'let the players play'(19) indicate the support towards the man being a player, even emphasized through the use of imperative moods in the second clause. However, this, in turn, alludes to the different treatment women, which leads the woman, represented by the speaker, to envision herself as the

'player' realised by the attribution of the value 'Leo' to herself. In this regard, the use of relational identifying helps to create a representation of the 'players' which is symbolised by the value 'Leo'(Leonardo Dicaprio). To conclude, this stanza highlights the approval or encouragement of society towards a man for being a player.

Stanza 7 comprises of eight lines consisting of fourteen clauses that are dominated by the relational process. Out of fourteen clauses, ten are relational processes, three materials, and one verbal. In stanza 7, the double standard is expressed through the use of material and relational clauses. The material clauses such as 'raking in dollars'(27), 'getting bitches and models'(28), and 'flashing my dollars'(31) construe the action both gender do. While the relational attributive relates the attributes of man and woman to the different judgment they received.

Regarding this, a man who is 'bad' and 'mad' is considered to be 'good' and 'okay'. On the other hand, while a woman is attributed a 'bitch' for 'flashing (her) dollars', man is not for 'brag about raking in dollars'. This relates to the gender stereotype which sees women as 'wholesome' and 'respectful', therefore it would be inappropriate for a woman to do any misconduct(Prentice & Carranza 202 cited Heilman, 2012, p. 124). In this respect, this not only indicates that women are devalued for something that men are welcome to do but also points out that woman is disregarded for being a success.

3.2.4 Gender Based Double Standards in Childcare Involvement Appreciation

The issue of gender-based double standards in appreciating women and men's involvement in childcare is also portrayed in one of the music video's scenes, specifically in images 6, 7, 8, 9. In this scene, the man is depicted as an admired dad who takes his daughter to a garden. Image 6 shows the man lifting a girl, presumably his daughter. The man, thus, plays as the *actor* while the girl he lifted is the *goal*. Hence, this image is categorized as a transactional action process since it has a goal. Images 7 and 8 however are non-transactional reactional processes as the *phenomenon* to which the *reactors*(the two women) direct their gaze in adoration is not seen in the image. Image 9 is both the action and reaction process. The action process is when the man as the actor flexes his left arm towards the people around him while the right one is holding his daughter. The reactions show how audiences around the man look at the man with an impressed smile and clapping hands. This indicates that the man tries to show off his strength and power towards the people while showing his nurturing side and the people are represented to be impressed by his power and adore it. The reactions of people that is overwhelmingly impressed towards the man looking after his daughter, thus, shows the double standards in appreciating men and women as women who take care of their kids are consider to be a common thing. Moreover, This is also emphasized by the banner saying 'WORLD'S GREATEST DAD' which suggestively exaggerates the role of the man as a father in the video for solely looking after his daughter while going out. On the other hand, this implies the otherwise view towards a woman who only is seen as something common and not worth praising.

3.2.5 Gender-Based Double Standards in Representation

Gender-based double standards in representation can be seen in images 10, 11, 12, 13, 14, 15, 16, 17, and 18. The first scene, consisting of image 10 and 11, takes place in a cruise ship. Image 10 shows a man who is standing while talking on the phone taking place on a cruise ship seemingly showing that the man is on a vacation. Around him are girls who are laying down across the ship deck, all wearing the same sexy yellow bikinis. The similar bikinis the women wearing, however, blur the individuality and the uniqueness of each woman and instead seem like a group of followers of the man. There is no vector found, thus the representational meaning of the image is a *conceptual* process. In this regard, the image is considered a *symbolic attributive*. In this regard, the image symbolizes the different position of the man and woman where the man holds power over the



woman. The man is represented as a rich busy person who is suggestively going on a vacation on a cruise ship with the girls. On the other hand, the women are represented as the object of the man's pleasure. In image 11, still in the same scene, the man is standing in the center of the crowds of women cheering on him, an exception to the man represented as a servant standing on the right side. In terms of its representational meaning, this image is also considered an *action* and *reaction* process. The action shows all the participants except the waiter on the left raise their glasses as if celebrating the man's success. The reaction process shows that the women are represented looking at and cheering up the man. Almost all of them presented looking at the man with big smiles and all hands up, each of which, the eye-lines and the hands' angle(direction) form a vector, hence the reaction process is also transactional.

Images 12, 13, 14 are all in one scene in the bedroom. According to the representation function, all the images in thus scene are conceptual processes since no 'vectors' are found in the image. Further, this image is categorized as a *symbolic attributive* image, where the man is represented as active and presentable by how he is represented to be looking forward to any plan he has for the day and by how he has neatly worn his black suit and neatly combed hair. On the other hand, the woman is represented still sleeping with no clothes on, suggesting a 'laid back' character and 'no plan' for the day. This shows a contrast life between the man and the woman where the man is represented as 'active' and 'put in the work' while the woman is 'inactive' and 'indolent'.

Images 15, 16, 17, 18 are all in one scene took place in a bar. There shows that man is drinking his drink that is put on the woman's belly while the woman is laying down. In this scene, the woman's body is objectified. It is either treated as if an inanimate object or as a sexual object to the man's desire. Image 15 is *an action in which a man is represented drinking from a glassput on a woman's body*. Here, the man is the *actor* and the drink is the *goal*. Images 16 and 17 are both *reactional* where the man drinking becomes the *phenomenon* and the people who cheer up to him as the *reactors*. Image 18 is a conceptual process that is *symbolic attributive* in which the woman's body is presented with money on it. This representation where the woman is cropped into just her stomach with money on it denotes the woman's objectification. Her personhood is denied through the deprivation of human mental states such as thinking and feeling (Baldissarri et al., 2019, p. 2). In addition, the money scattered on it adds that the woman's body is something that can be traded in with money for personal enjoyment. Thus, the image denotes how a woman is seen as an object for the personal enjoyment of the man and is saleable.

4 Conclusion

Through the analysis of the song lyrics and music video of Taylor Swift's The Man, the study finds that there are five themes of gender-based double standards found in the song lyrics and the music video, including sexual double standards, gender-based double standards in the workplace, gender-based double standards of moral judgment, gender-based double standards in childcare involvement appreciation and gender-based double standards in gender representation.

The analysis of song lyrics' transitivity shows four types of processes found in the lyrics, namely, from the most to the least, relational, material, verbal, and mental. The relational process is the dominant process in song lyrics which making up more than half of the total process in the song. This is followed by the material process, which accounts for about one in three of the total processes, while the rest are filled by verbal and mental processes. The relational process helps to show the identity and general characteristics of the man. Man are related with an attribute such as "more of a boss", "fearless leader", "alpha type", "Leo"(Leonardo Di Caprio). In addition, it also shows the comparison of en and women, like relating a woman with "bitch" if she's bad, while if a man is bad, he is still seen as "okay". On the other hand, the material process helps to construe how man acts such as "play the field", "hustled" and "put in the work".

The visual grammar analysis of the music video shows that the construction of gender-based double standards is represented by symbolic attributes and actional and reactional processes. The reactional dominates the process, followed by the symbolic attribute and the action processes. The reactional process shows how the man is represented to be welcomed by society in many situations. Among these reactions are the people who cheer towards a man leader in an office, the crowds who are impressed by the father who takes her daughter to a park, The woman who cheers to the successful man on a cruise ship, and also the people in the bar who are impressed with the man who just drank water(suggestively alcohol) put on a woman's body. The symbolic attribute process shows the man in a positive depiction such as the "successful leader", "greatest dad", and "rich man", while women are mostly portrayed lying down with racy clothes and objecting to man's pleasure.

In addition, the music video also emphasizes gender-based double standard through the salience things represented in some scenes. These include the woman who holds a cup saying "I'd be the man", the red banner behind the man who is lifting her daughter saying "WORLD'S GREATEST DAD", also the representation of women all wearing yellow bikinis surrounding the man on the cruise ship.

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