

## Text Types of Western Boy Band and Western Girl Group Song Lyrics

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### 1. Introduction

The field of Corpus Linguistics has undergone a remarkable evolution since its inception in the mid-20<sup>th</sup> century. The foundations of Corpus Linguistics can be traced back to the 1950s and 1960s when researchers started to compile and analyze large collections of texts to study language patterns. Initially emerging as an idea to study language through the analysis of larger collections of texts, Corpus Linguistics took a significant leap forward with the advent of computational tools in the 1960s and 1970s. The development of computers enabled linguists to compile, store, and analyze vast corpora of texts efficiently, giving rise to a data-reliant approach to studying language. These corpora became valuable resources for linguistic inquiry, allowing scholars to explore syntax, semantics, and pragmatics, while influencing the development of new linguistic theories.

One of the most influential methodologies within Corpus Linguistics is the Multi-Dimensional Analysis (MDA) approach, introduced by Douglas Biber in 1988. MDA represents a shift from traditional linguistic models by focusing on actual language use across different genres and contexts. This approach employs statistical methods to identify patterns of linguistic variation, providing insights into how language varies across genres and influencing research in areas such as sociolinguistics, stylistics, and discourse analysis. Studies

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using MDA have explored linguistic variation in numerous genres, from academic writing to web-based texts, and have even generated new dimensions of analysis.

Biber (1988) distinguishes text types from the ‘folk-typology’ of genres. Whereas genres “characterize texts on the basis of external criteria” (p. 170) and “are defined primarily on the basis of external format” (Biber, 1989, p. 6), text types “represent groupings of texts that are similar in their linguistic form, irrespective of genre” (p. 170). Text type distinctions have no necessary relation to genre distinctions. Therefore, according to Biber (1988), in the analysis of text types, texts from different genres might be grouped together if they were similar in their linguistic form; while texts from a single genre might represent several different text types (p.170). Thus, text types are defined such that the texts within each type are maximally similar in their linguistic characteristics, regardless of their genre/register characteristics. Different text types, on the contrary, are maximally distinct from one another. In other words, linguistically distinct texts within a genre represent different text types; whereas linguistically similar texts from different genres represent a single text type (Biber, 1989, p. 6).

Similarly, according to Biber (2004), text types and registers are different categories or classifications of texts. They represent complementary ways to investigate the texts of a language. They differ in their primary bases: registers are defined in terms of their situational characteristics; while text types are defined in terms of their linguistic characteristics, which are interpreted in functional terms.

Applying the MD approach, Biber (1989) develops a typology of texts in English with respect to a five-dimensional model of variation. He identifies text types quantitatively using Cluster Analysis, with the dimensions of variation as predictors. Each dimension consists of a set of lexical and syntactic features that occur frequently in texts, and reflect shared communicative functions. Cluster analysis groups texts

into ‘clusters’ based on shared multi-dimensional/linguistic characteristics. The texts grouped in a cluster are maximally similar linguistically, whereas the different clusters are maximally distinguished. Since linguistic features have strong functional associations, Biber (1989) interprets text types in functional terms. Thus, texts that belong to a particular text type all share frequent use of the same set of co-occurring linguistic features which reflect a shared function. Consequently, each text type comprises a group of texts that are coherent in their linguistic form as well as their communicative functions. Biber (1989) identifies eight text types to which he gives the following ‘functional labels’: Intimate Interpersonal Interaction, Informational Interaction, Scientific Exposition, Learned Exposition, Imaginative Narrative, General Narrative Exposition, Situated Reportage, and Involved Persuasion.

## 2. Methodology

The Corpus used in the present study, named the *Western Boy Band and Western Girl Group Pop Song Lyrics Corpus* (WBB&WGGPSL Corpus), was compiled specifically for this research project. The initial phase in the data collection process involved the careful selection of Western boy bands and girl groups whose songs fell within the pop genre and who achieved fame during the musical time periods of the 1990s and 2000s. This procedure resulted in the selection of five boy bands and five girl groups. These five boy bands and girl groups are: The Backstreet Boys, Westlife, \*NSYNC, Boyzone, Blue, All Saints, Atomic Kitten, B\*Witched, The Pussycat Dolls, and Spice Girls.

The following two steps were to decide which song lyrics of each boy band and each girl group to include in the corpus, and to collect the lyrics of these songs. The subsequent procedure involved gathering written lyrics from an online source of song lyrics and organizing them systematically. For this purpose, the website AZlyrics (<https://www.azlyrics.com/>),

which provides a vast database of song lyrics from various genres and artists, was chosen as the online source used for collecting the song lyrics corpus.

In order to increase the probability of obtaining a representative sample and minimize selection bias that may arise if songs were chosen based on popularity or personal preferences, random selection was employed in the choice of which songs to include in the corpus. Microsoft Excel was utilized to facilitate the random selection of song lyrics from the five boy bands and the five girl groups.

The following step incorporated the manual extraction of the lyrics of the chosen songs from AZLyrics. The next step was to verify the accuracy of the lyrics obtained from AZLyrics against the recorded versions of the songs in order to check for any discrepancies. This involved engaging in a comprehensive process of listening to each of the 300 songs while simultaneously reading the lyrics. The corpus of the present study comprises 300 song lyrics: 150 sung by boy bands and 150 by girl groups; each band and group contributes 30 song lyrics to the corpus.

Two computer-based instruments of data analysis and visualization were used in the present study. These are: The Multi-Dimensional Analysis Tagger (MAT) (Nini, 2019), which was used in tagging and analyzing 67 features of Biber's (1988) study in addition to the Stanford Tagger's additional linguistic features; and Microsoft Excel, which was used in organizing, exploring, and visualizing the collected data and the results of the statistical analysis performed by MAT (Nini, 2019).

Following the compilation and structuring of the WBB&WGGPSL Corpus through organizing and formatting the corpus data to ensure compatibility with the software program, the corpus was tagged and annotated using the Multi-Dimensional Analysis Tagger (MAT) (Nini, 2019). Since the MD Analysis carried out in the present study is based on

identifying rates of occurrence for a wide range of linguistic features which were generated using automatically tagged corpora, it was crucial to investigate the accuracy of the POS tagger used in Nini's (2019) MAT software program in the annotation of the WBB&WGGPSL Corpus. In order to enhance the accuracy of linguistic annotations, a meticulous manual revision was undertaken. The manual editing process involved examining the 300 MAT tagged texts to identify areas where the automatic tagging produced errors or inaccuracies. Observed errors in the automatic tagging were identified and corrected manually.

Once the corpus was fully tagged and the verification process was completed, the features were counted and analyzed against Biber's (1988) dimensions of variation using MAT (Nini, 2019). The results of the present corpus were compared to those of Biber's (1988) 23 written and spoken genres. These genres are: Press reportage; Editorials; Press reviews; Religion; Skills and hobbies; Popular lore; Biographies; Official documents; Academic prose; General fiction; Mystery fiction; Science fiction, Adventure fiction; Romantic fiction; Humor; Personal letters; Professional letters; Face-to-face conversations; Telephone conversations; Public conversations, debates, and interviews; Broadcasts; Spontaneous speeches; and Planned speeches.

### **3. Findings**

#### **3.1 Text Types of the Western Boy Band and Western Girl Group Pop Song Lyrics Corpus**

In the present study, text types were calculated by MAT, in an attempt to develop a typology of the texts of the WBB&WGGPSL Corpus, based on the ranges of dimension values derived from the cluster analysis performed in Biber (1989). The predictors were the first five dimensions of variation identified in Biber (1988): Involved versus Informational Production, Narrative versus Non-Narrative Concerns, Explicit versus Situation-Dependent Reference,

## Text Types of Western Boy Band and Western Girl Group Song Lyrics

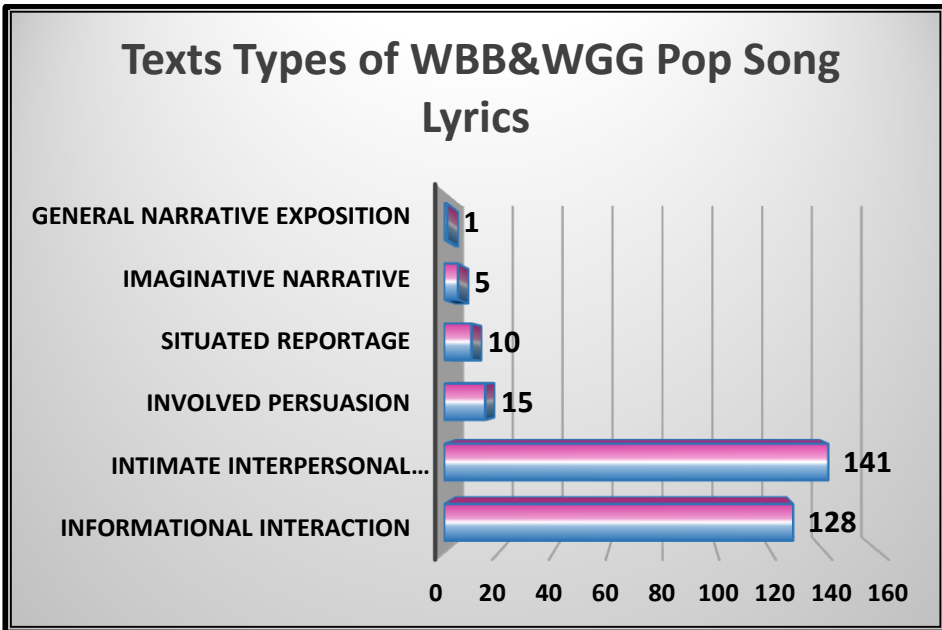
Overt Expression of Persuasion, and Abstract versus Non-Abstract Information. The process of assigning a ‘closest text type’ by MAT to the song lyrics of the corpus incorporated specifying a closest text type for each of the following: each individual song lyrics; each boy band and each girl group; the corpus of song lyrics of boy bands; the corpus of song lyrics of girl groups; and simultaneously, the entire corpus of WBB&WGG pop song lyrics.

This yielded six text types, as shown in Table 1 and Figure 1. The most common text types in the WBB&WGGPSL Corpus were Intimate Interpersonal Interaction ( $n = 141$  (47.0%)) and Informational Interaction ( $n = 128$  (42.7%)). On the other hand, out of the 300 song lyrics, only 15 (5.0%) belonged to the Involved Persuasion text type, and ten (3.3%) to the Situated Reportage text type. Other less frequent text types were Imaginative Narrative ( $n = 5$  (1.7%)) and General Narrative Exposition ( $n = 1$  (0.3%)). Among the eight text types in Biber’s (1989) taxonomy, the only categories that did not apply to any of the song lyrics in the WBB&WGGPSL Corpus were Learned Exposition and Scientific Exposition. The closest text type assigned to the WBB&WGG Pop Song Lyrics Corpus itself was Informational Interaction.

**Table 1**

**Text Types of WBB&WGG Pop Song Lyrics**

Text Type		No. of songs	%
1	Informational Interaction	128	42.7
2	Intimate Interpersonal Interaction	141	47.0
3	Involved Persuasion	15	5.0
4	Situated Reportage	10	3.3
5	Imaginative Narrative	5	1.7
6	General Narrative Exposition	1	0.3
<b>Total</b>		<b>300</b>	<b>100</b>



*Figure 1.* Text types of WBB&WGG pop song lyrics

As shown in Tables 2 and 3 and Figures 2 and 3 below, out of the total 141 song lyrics classified within the Intimate Interpersonal Interaction text type, 77 (54.6%) song lyrics belonged to the boy bands and 64 (45.4%) to the girl groups. The Informational Interaction text type encompassed 59 (46.1%) song lyrics belonging to the boy bands and 69 (53.9%) to the girl groups. As for Involved Persuasion, eight (53.3%) song lyrics of the boy bands and seven (46.7%) song lyrics of the girl groups belonged to this text type. Five (50.0%) song lyrics of the boy bands and five (50.0%) song lyrics of the girl groups were categorized under Situated Reportage. One (20%) song lyrics of the boy bands and four (80.0%) song lyrics of the girl groups belonged to the text type Imaginative Narrative. None of the song lyrics of the boy bands fell under the General Narrative Exposition text type; while only one (100.0%) song of the girl groups belonged this text type. The closest text type assigned to the WBB Pop Song Lyrics Sub-Corpus was Informational Interaction. Similarly,

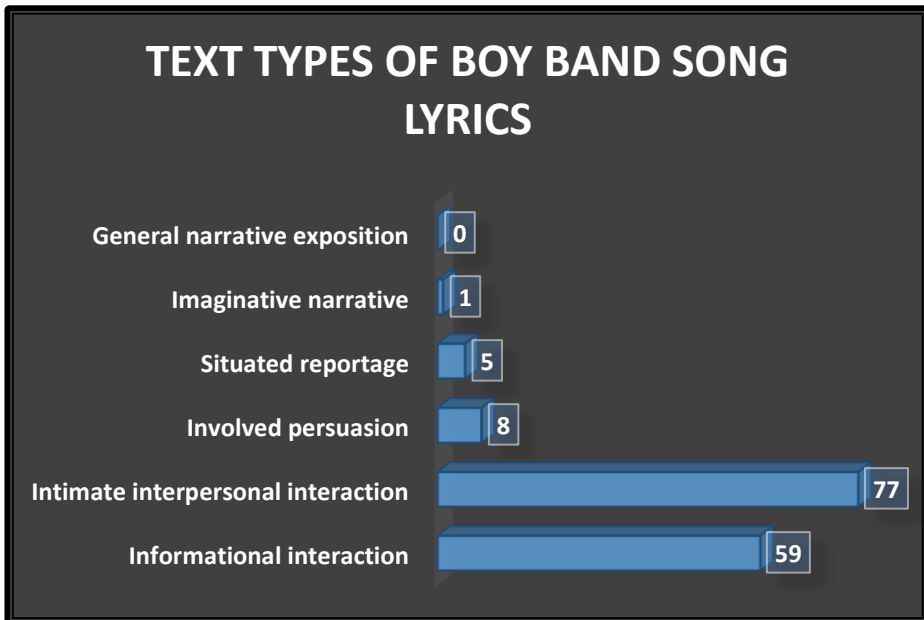
**Text Types of Western Boy Band and Western Girl Group Song Lyrics**

the closest text type assigned to the WGG Pop Song Lyrics Sub-Corpus was Informational Interaction.

**Table 2**

**Text Types of WBB Pop Song Lyrics**

	Text Type	No. of songs	% of total text types of the sub-corpus	% of each text type
1	Informational Interaction	59	39.3	46.1
2	Intimate Interpersonal Interaction	77	51.3	54.6
3	Involved Persuasion	8	5.3	53.3
4	Situated Reportage	5	3.3	50.0
5	Imaginative Narrative	1	0.7	20.0
6	General Narrative Exposition	0	0.0	0
<b>Total</b>		<b>150</b>	<b>100</b>	

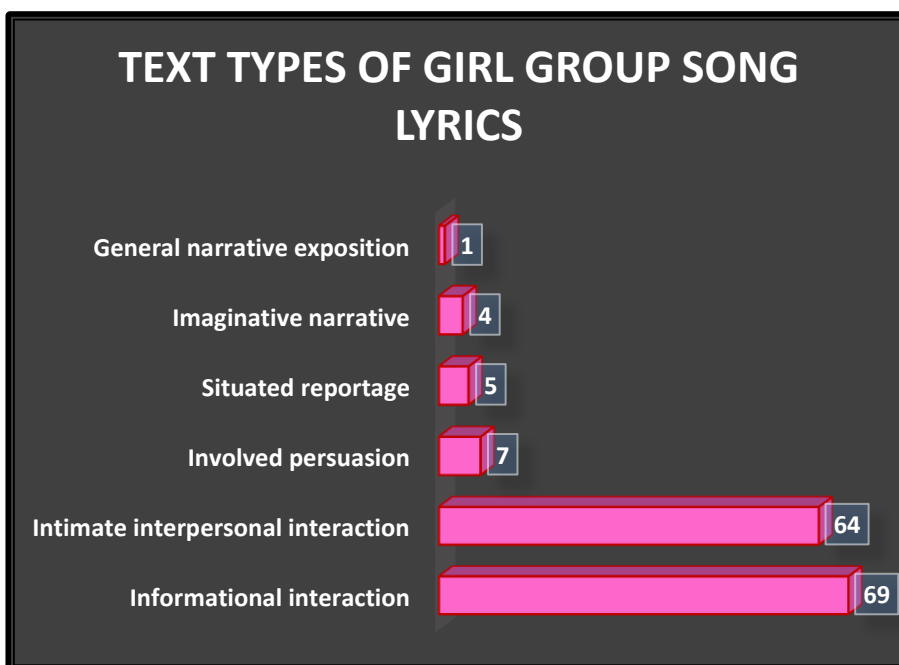


*Figure 2. Text types of WBB pop song lyrics*



**Table 3**  
**Text Types of WGG Pop Song Lyrics**

Text Type		No. of songs	% of total text types of the sub-corpus	% of each text type
1	Informational Interaction	69	46.0	53.9
2	Intimate Interpersonal Interaction	64	42.7	45.4
3	Involved Persuasion	7	4.7	46.7
4	Situated Reportage	5	3.3	50.0
5	Imaginative Narrative	4	2.7	80.0
6	General Narrative Exposition	1	0.7	100.0
<b>Total</b>		<b>150</b>	<b>100</b>	



*Figure 3.* Text types of WGG pop song lyrics

As demonstrated in Table 4 and Figure 4 below, out of the 77 song lyrics of the boy bands that fell into this text type, 18 (23.4%) belonged to the Backstreet Boys, 17 (22.1%) to \*NSYNC, 15 (19.5%) to Boyzone, 14 (18.2%) to Westlife, and 13 (16.9%) to Blue. On the other hand, of all the 64 Intimate Interpersonal Interaction girl groups' song lyrics, 16 (25.0%) belonged to Atomic Kitten, 13 (20.3%) to All Saints, 13 (20.3%) to B\*Witched, 11 (17.2%) to the Pussycat Dolls, and 11 (17.2%) to Spice Girls.

As for Informational Interaction, out of the 59 song lyrics of the boy bands that fell into this text type, 15 (25.4%) belonged to Blue, 13 (22.0%) to Boyzone, 12 (20.3%) to the Backstreet Boys, 11 (18.6%) to Westlife, and eight (13.6%) to \*NSYNC. On the other hand, of all the 69 Informational Interaction girl groups' song lyrics, 17 (24.6%) belonged to Spice Girls, 15 (21.7%) to the Pussycat Dolls, 13 (18.8%) to Atomic Kitten, 13 (18.8%) to B\*Witched, and 11 (15.9%) to All Saints.

Concerning the text type Involved Persuasion, out of the eight song lyrics of the boy bands that fell into this text type, four (50.0%) belonged to \*NSYNC, two (25.0%) to Westlife, one (12.5%) to Blue, and one (12.5%) to Boyzone. None of the song lyrics belonging to the Backstreet Boys boy band had an involved persuasion text type. On the other hand, of all the seven Involved Persuasion text type attributed to the girl groups' song lyrics, five (71.4%) belonged to All Saints and two (28.6%) belonged to B\*Witched. The three remaining girl groups, Atomic Kitten, Spice Girls, and the Pussycat Dolls, did not have any song lyrics that belonged to the text type Involved Persuasion.

Regarding the Situated Reportage text type, out of the five song lyrics of the boy bands that fell into this text type, two (40.0%) belonged to Westlife, one (20%) to Blue, one (20%) to Boyzone, and one (20%) to \*NSYNC. None of the

song lyrics belonging to the Backstreet Boys boy band had a Situated Reportage text type. On the other hand, of all the five girl groups' song lyrics assigned the Situated Reportage text type, two (40.0%) belonged to B\*Witched, two (40.0) to the Pussycat Dolls, and one (20.0%) to Spice Girls. The two remaining girl groups, All Saints and Atomic Kitten, did not have any song lyrics that belonged to the Situated Reportage text type.

With respect to the Imaginative Narrative text type, the only song whose lyrics fell into this text type belonged to the boy band Westlife. None of the song lyrics belonging to the Backstreet Boys, Blue, Boyzone, or \*NSYNC had an imaginative narrative text type. On the other hand, of all the four Imaginative Narrative song lyrics of the girl groups, two (50.0%) belonged to the Pussycat Dolls, one (25.0%) to All Saints, and one (25.0%) to the Atomic Kitten. The two remaining girl groups, Spice Girls and B\*Witched, did not have any song lyrics that belonged to the text type Imaginative Narrative.

Finally, in regard to the text type General Narrative Exposition, only one song lyrics was assigned this text type. This song lyrics belonged to Spice Girls. The other girl groups and boy bands did not have any song lyrics that belonged to the General Narrative Exposition text type.

Text Types of Western Boy Band and Western Girl Group Song Lyrics

**Table 4**  
**The Number of Song Lyrics each Boy Band and Girl Group Contribute to each Text Type**

Closest Text Type	Boy Bands	Backstreet Boys	%	Blue	%	Boyzone	%	NSYNC	%	Westlife	%
Informational interaction	59	12	20.3	15	25.4	13	22.0	8	13.6	11	18.6
Intimate interpersonal interaction	77	18	23.4	13	16.9	15	19.5	17	22.1	14	18.2
Involved persuasion	8	0	0.0	1	12.5	1	12.5	4	50.0	2	25.0
Situated reportage	5	0	0.0	1	20.0	1	20.0	1	20.0	2	40.0
Imaginative narrative	1	0	0.0	0	0.0	0	0.0	0	0.0	1	100.0
General narrative exposition	0	0	0.0	0	0.0	0	0.0	0	0.0	0	0.0
Closest Text Type	Girl Groups	All Saints	%	Atomic Kitten	%	BWitched	%	Spice Girls	%	Pussycat Dolls	%
Informational interaction	69	11	15.9	13	18.8	13	18.8	17	24.6	15	21.7
Intimate interpersonal interaction	64	13	20.3	16	25.0	13	20.3	11	17.2	11	17.2
Involved persuasion	7	5	71.4	0	0.0	2	28.6	0	0.0	0	0.0
Situated reportage	5	0	0.0	0	0.0	2	40.0	1	20.0	2	40.0
Imaginative narrative	4	1	25.0	1	25.0	0	0.0	0	0.0	2	50.0
General narrative exposition	1	0	0.0	0	0.0	0	0.0	1	100.0	0	0.0

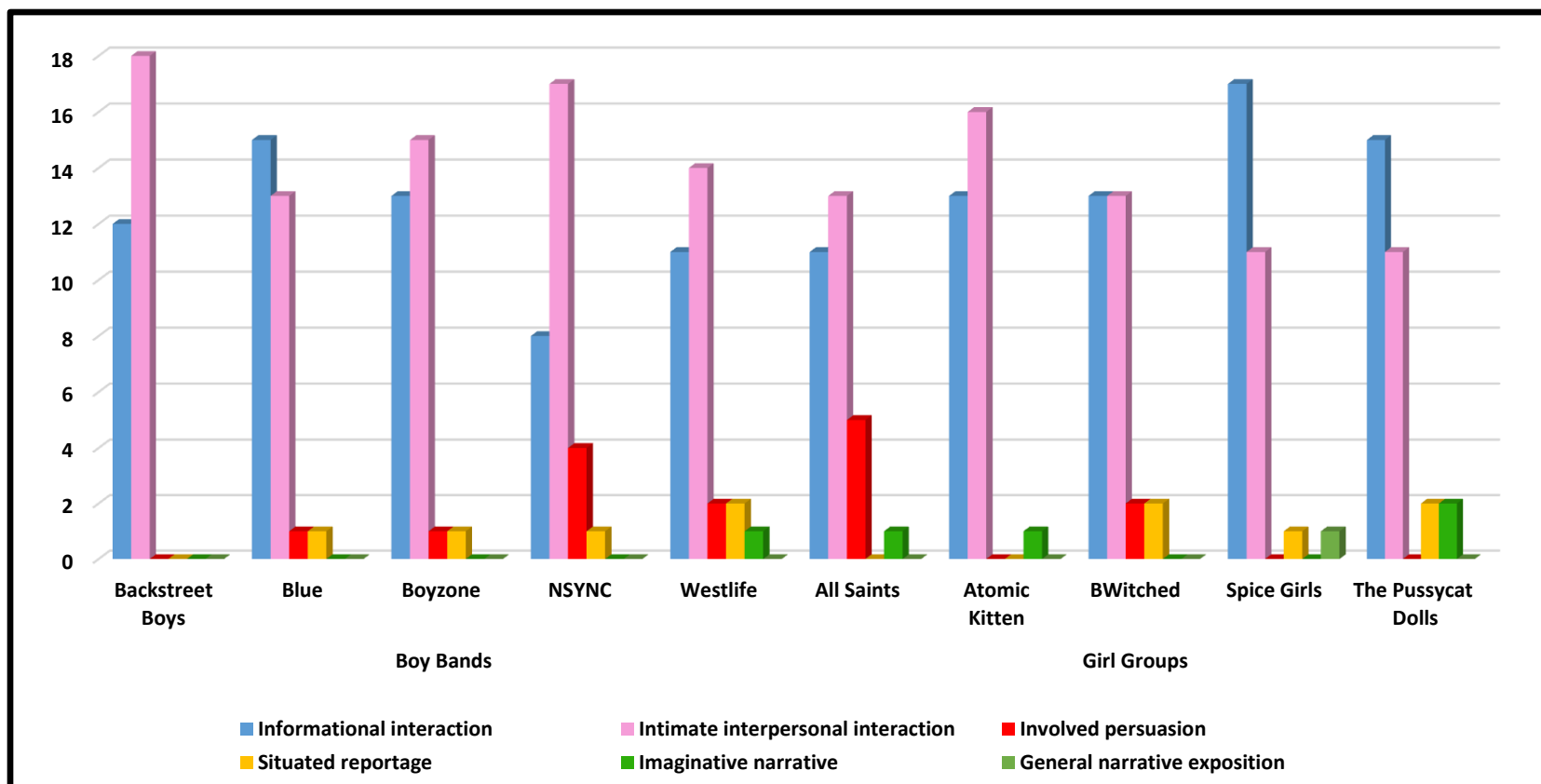


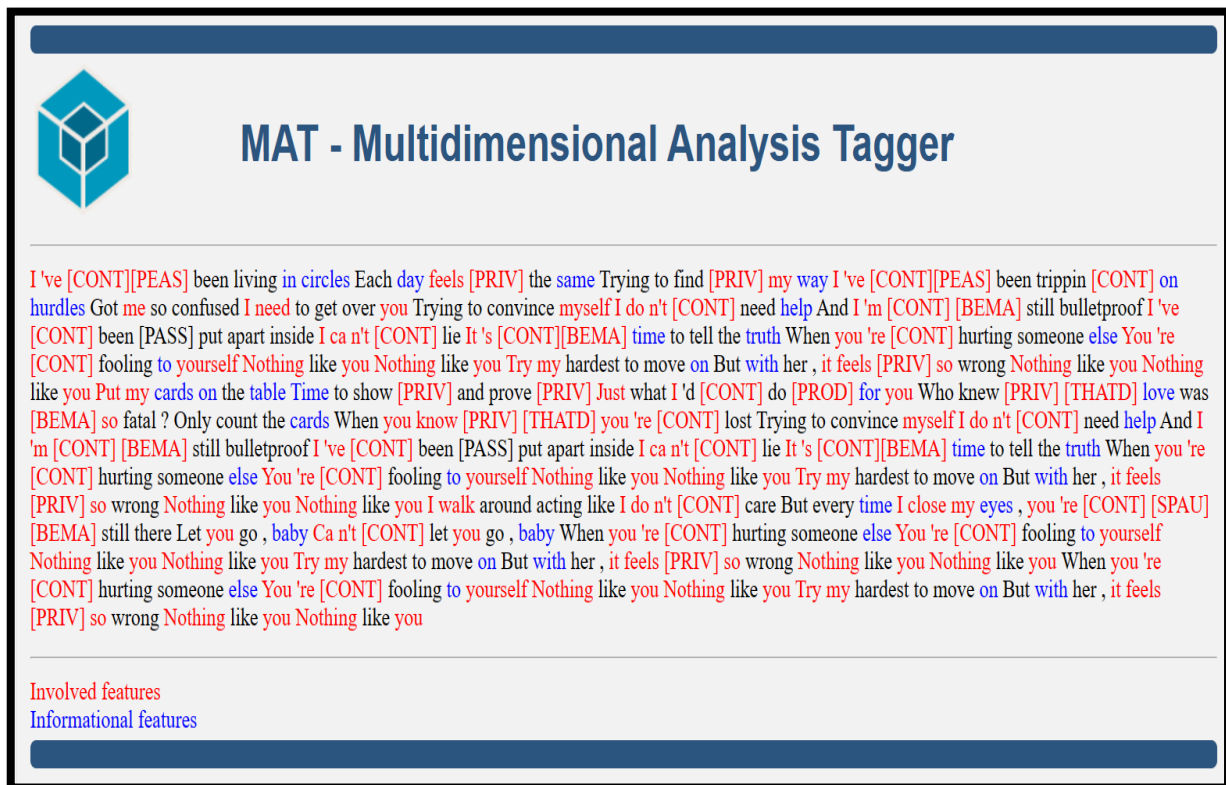
Figure 4. The Number of Song Lyrics each Boy Band and Girl Group Contribute to each Text Type

### 3.2 Characteristic Dimension Scores of Text Types

The major text type of the song lyrics of the WBB&WGGPSL Corpus is Intimate Interpersonal Interaction, which is the text type of Biber's (1989) genre of telephone conversations between personal friends. It is characterized by a high score on Dimension 1, a low score on Dimension 3, a low score on Dimension 5, and unmarked scores for the other Dimensions. An example of a song lyrics that belongs to the Intimate Interpersonal Interaction text type is Blue's song *Nothing Like You* (Figure 5).

Figure 5. MAT's visualization of D1 features in *Nothing Like You* by Blue

The song lyrics in Figure 5 above is characterized by high and positive contribution (D-Score = 57.62) from Dimension 1 features (involvement): the use

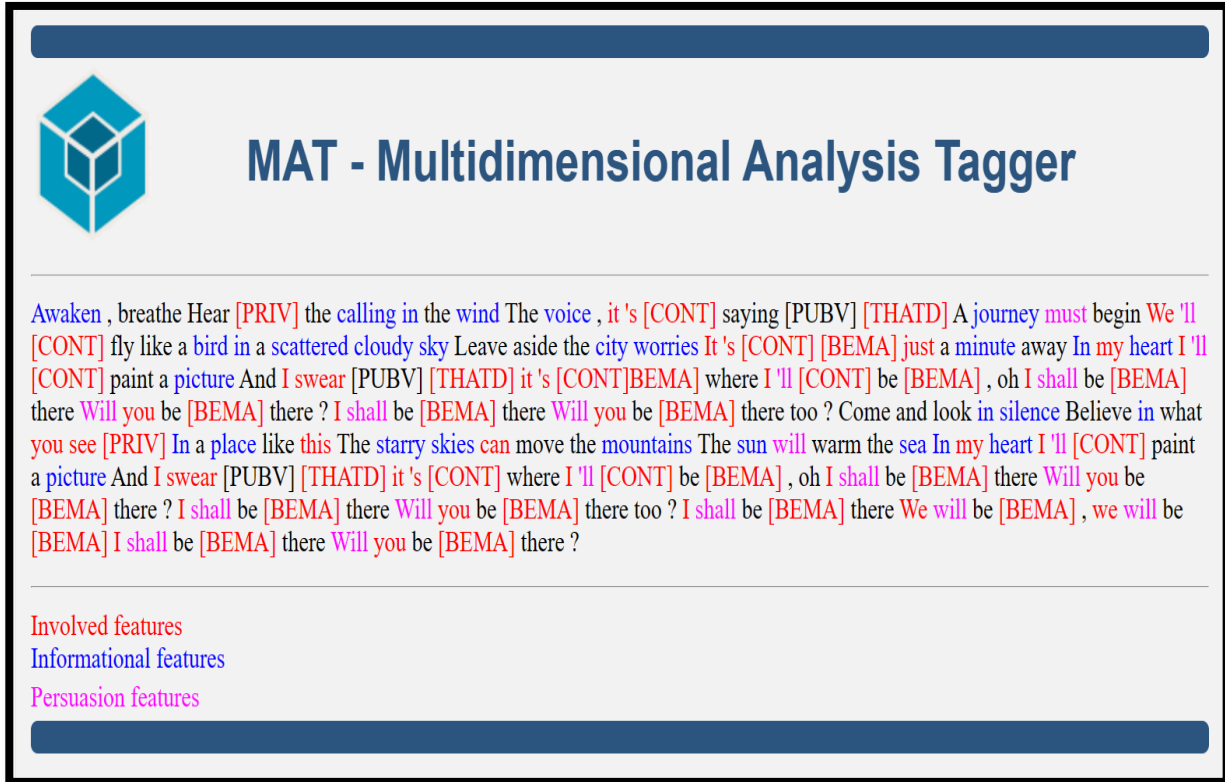


of first person pronouns (Z-Score = 2.11), second person pronouns (Z-Score = 7.62), private verbs (Z-Score = 1.43), indefinite pronouns (Z-Score = 25.6), possibility modals (Z-Score = 1.17), analytic negation (Z-Score = 1.84), contractions (Z-Score = 3.69), present tense verbs (Z-Score = 0.61), pronoun it (Z-Score = 1.32), and that deletion (Z-Score = 0.85). On the other hand, the song is characterized by negative contribution (D-Score = -2.69) from Dimension 3 (situation-dependent reference); and negative contribution (D-Score = -2.42) from Dimension 5 (non-abstractness).



spontaneous speeches, professional letters, and interviews. It has a high score on Dimension 4, a moderately high score on Dimension 1, and unmarked or low scores for the other Dimensions. An example of a song lyrics that belongs to the Involved Persuasion text type is B\*Witched's Song *I Shall Be There* (Figure 7).

Figure 7. MAT's visualization of D1 and D4 features in *I Shall Be There* by



The screenshot shows the MAT - Multidimensional Analysis Tagger interface. It features a blue logo on the left and the title "MAT - Multidimensional Analysis Tagger" in a large blue font. Below the title, there is a text area containing the lyrics of the song "I Shall Be There" by B\*Witched. The lyrics are color-coded with feature tags: red for "Involved features", blue for "Informational features", and purple for "Persuasion features". The tags include [PRIV], [CONT], [PUBV], [THATD], [BEMA], and [WILL]. Below the text area, there is a legend with three items: "Involved features" in red, "Informational features" in blue, and "Persuasion features" in purple.

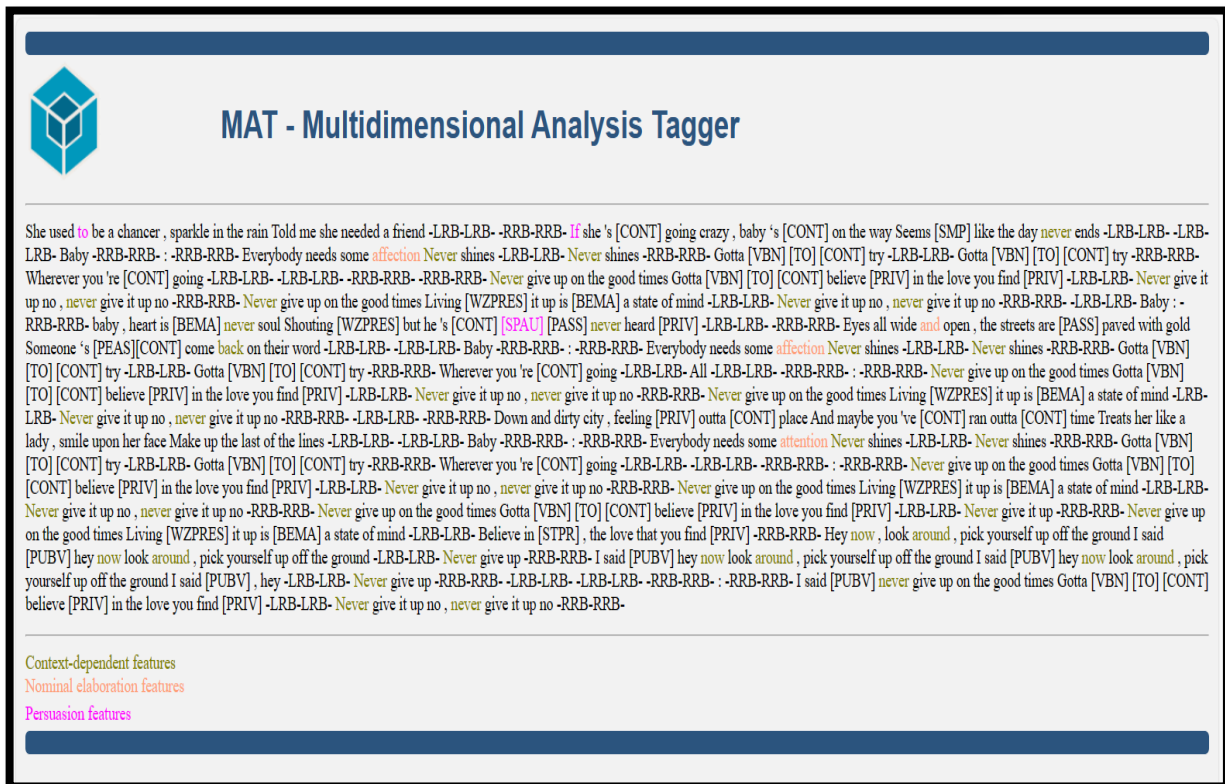
### B\*Witched

The song lyrics in Figure 7 above is characterized by positive contribution (D-Score = 28.96) from Dimension 4 (overt persuasion) features: predictive modals (Z-Score = 32.5) and necessity modals (Z-Score = 1.62); and a moderately high positive score on Dimension 1 (D-Score = 19.03): first person pronouns (Z-Score = 3.36), second person pronouns (Z-Score = 2.85), contractions (Z-Score = 1.92). Concerning the remaining three dimensions, the song has a negative contribution (D-Score = - 4.34) from Dimension 2 (narrative): lack of features; a negative contribution (D-Score = - 4.72) from Dimension 3 (referential explicitness); and a negative contribution (D-Score = -3.92) from Dimension 5 (abstractness): lack of features.



The fourth text type identified in WBB&WGGPSL is Situated Reportage, which is the text type of sports broadcasts in Biber's (1989) typology. It is characterized by a low score on Dimension 3, a low score on Dimension 4, and unmarked scores for the other Dimensions. An example of a song lyrics that belongs to the Situated Reportage text type is Spice Girls' Song *Never Give up on the Good Times* (Figure 8).

Figure 8. MAT's visualization of D3 and D4 features in *Never Give up on the Good Times* by Spice Girls

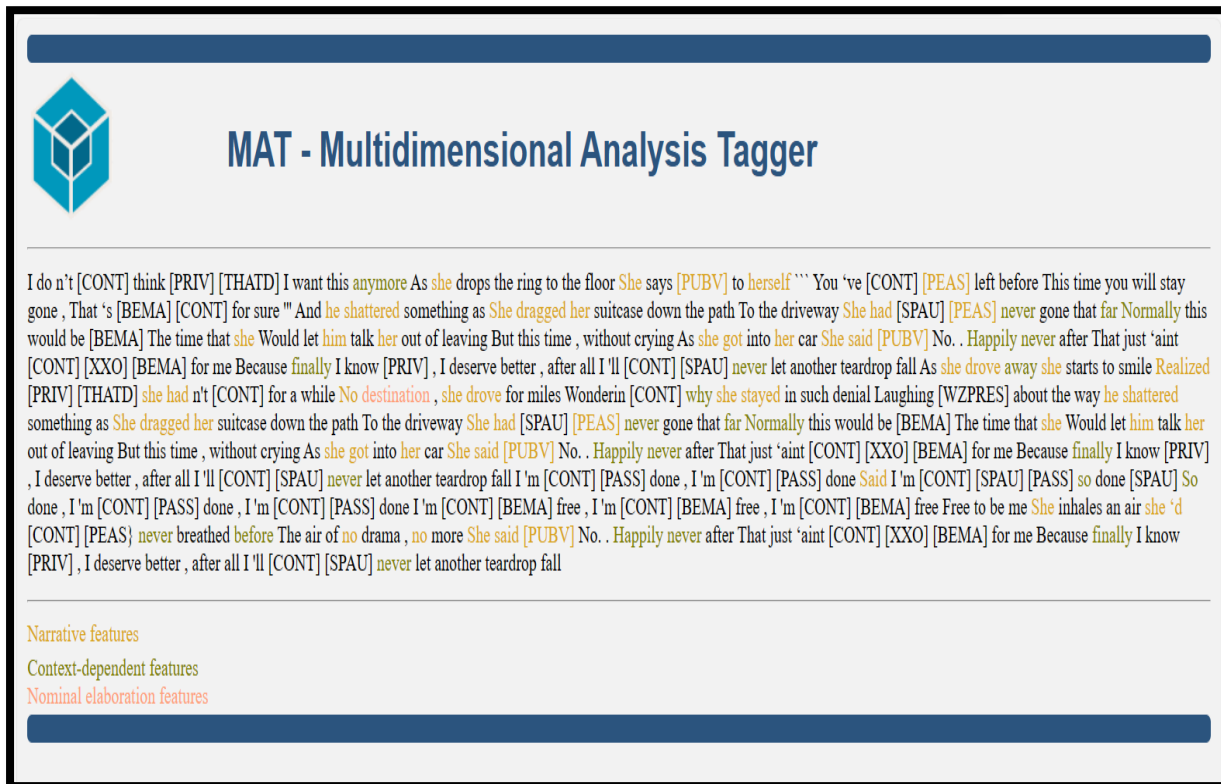


The song lyrics in Figure 8 above is characterized by a negative contribution (D-Score = -7.42) from Dimension 3 (referential explicitness), as there is a lack and infrequency of context-independent features and an existence of the context-dependent features: adverbs (Z-Score = 1.24), place adverbials (Z-Score = 1.94), and time adverbials (Z-Score = 1.29). Moreover, the song has a negative contribution (D-Score = - 6.79) from Dimension 4 (overt persuasion), as some of the features of overt expression of argumentation or persuasion infrequently appear in the text: infinitives (Z-Score = - 2.23), split auxiliaries (Z-Score = - 1.24), and conditional subordination (Z-Score = - 0.05). It is also characterized by unmarked positive contribution (D-Score = 9.82) from Dimension 1. Dimension 2 and 5, on the other hand, have negative contributions (D-Scores = -3.66 and -3.18, respectively).

Imaginative Narrative is one of the least common text types of the WBB&WGGPSL Corpus. It is the text type of romance fiction, general fiction, and prepared speeches in Biber's (1989) study. It is characterized by a high score on Dimension 2, a low score on Dimension 3, and unmarked scores for the other Dimensions. An example of a song lyrics that belongs to the Imaginative Narrative text type is Pussycat Dolls' song *Happily Never After* (Figure 9).

Figure 9. MAT's visualization of D2 and D3 features in *Happily Never After* by Pussycat Dolls

The song lyrics in Figure 9 above is characterized by a relatively high



positive contribution (D-Score = 10.39) from Dimension 2 (narrative features): third-person pronouns (Z-Score = 3.44), past tense verbs (Z-Score = 0.62), perfect aspect verbs (Z-Score = 0.35), public verbs (Z-Score = 1.13), and synthetic negation (Z-Score = 5.44). The song is also characterized by a negative contribution (D-Score = -5.33) from Dimension 3 (referential explicitness), as there is a lack and infrequency of context-independent features and an existence of some of the context-dependent features: adverbs (Z-Score = 0.4) and place adverbials (Z-Score = 2.15). It is also characterized by unmarked positive contribution (D-Score = 18.75) from Dimension 1.

The least common text types of WBB&WGGPSL is General Narrative Exposition. It is the text type of press reportage, press editorials, biographies, non-

sports broadcasts, and science fiction. It is characterized by a low score on Dimension 1, a high score on Dimension 2, and unmarked scores for the other Dimensions. The only song in the WBB&WGGPSL Corpus whose closest text type is General Narrative Exposition is Spice Girls' song *Outer Space Girls* (Figure 10).

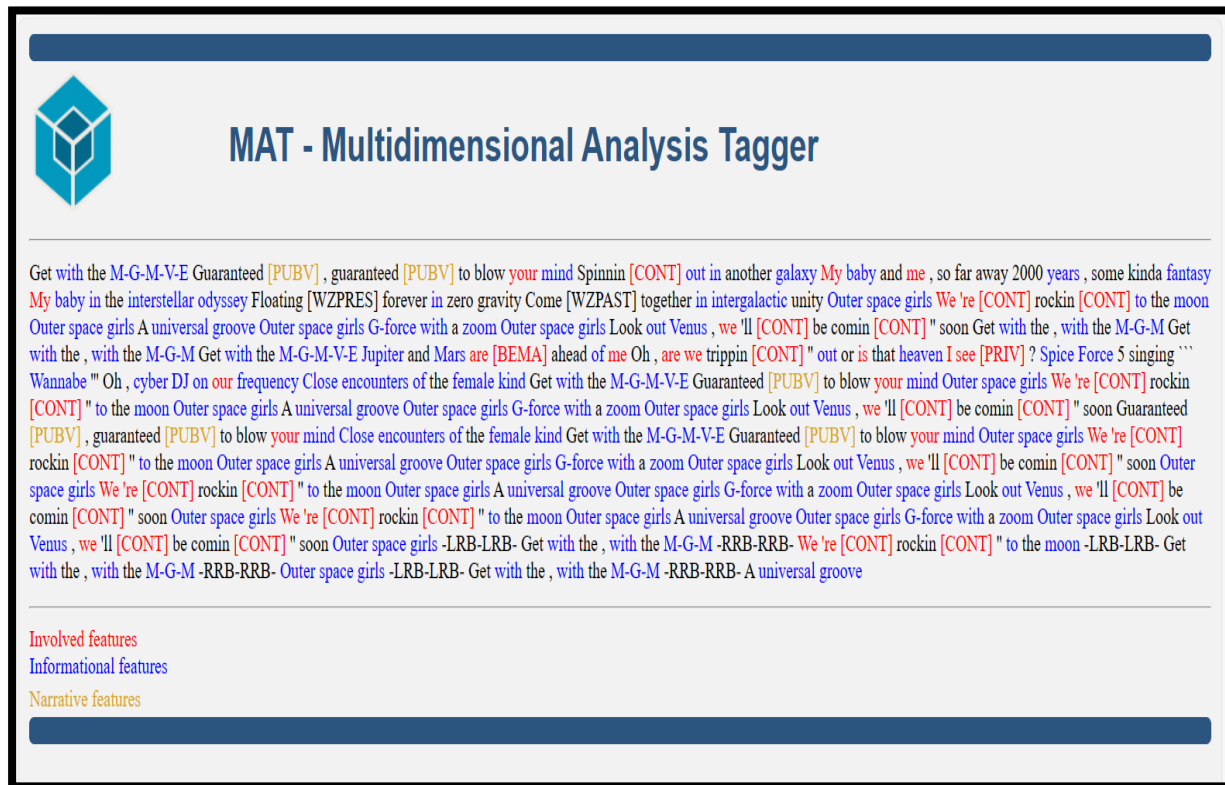


Figure 10. MAT's visualization of D1 and D2 features in *Outer Space Girls* by Spice Girls

The song lyrics in Figure 10 above is characterized by a relatively low negative contribution (D-Score = - 13.84) from Dimension 1 (involved features), as the features associated with informational production overweigh those signaling involved discourse. Even though General Narrative Exposition text type is generally characterized by a high score on Dimension 2, the song *Outer Space Girls* deviates from this pattern with a negative score (D-Score = -3.93) on Dimension 2. This deviation suggests that the features related to narrative discourse are not as prominent in this song as expected for the typical General Narrative Exposition text type. Thus, the dimension score of Dimension 1, which reflects a relatively low negative contribution (D-Score = -13.84), remains the strongest factor in determining the closest text type of *Outer Space Girls* as General Narrative Exposition by MAT.

#### 4. Discussion and Conclusion

The investigation of the text types of the WBB&WGG Pop Song Lyrics Corpus resulted in the emergence of six out of the eight types of English texts specified in Biber (1989). These text types are Intimate Interpersonal Interaction, Informational Interaction, Involved Persuasion, Situated Reportage, Imaginative Narrative, and General narrative Exposition. MAT specified a closest text type to the following: the WBB&WGGPSL Corpus as a whole, the WBBPSL Sub-Corpus, the WGGPSL Sub-Corpus, each boy band and each girl group, and each individual song in the corpus.

The closest text type to the WBB&WGGPSL Corpus as a whole is Informational Interaction. Separately, the WBBPSL Sub-Corpus as well as the WGGPSL Sub-Corpus both belong to the Informational Interaction text type. Regarding each boy band, the closest text type assigned to the Backstreet Boys' song lyrics sub-corpus as a whole is Intimate Interpersonal Interaction; the closest text type assigned to Westlife's song lyrics sub-corpus is Intimate Interpersonal Interaction; the closest text type assigned to Blue's song lyrics sub-corpus is Informational Interaction; the closest text type assigned to Boyzone's song lyrics sub-corpus is Informational Interaction; and the closest text type assigned to \*NSYNC's song lyrics sub-corpus is Informational Interaction. Concerning each girl group, the closest text type assigned to All Saints' song lyrics sub-corpus as a whole is Informational Interaction; the closest text type assigned to Atomic Kitten's song lyrics sub-corpus is Intimate Interpersonal Interaction; the closest text type assigned to B\*Witched's song lyrics sub-corpus is Intimate Interpersonal Interaction; the closest text type assigned to Spice Girls' song lyrics sub-corpus is Informational Interaction; and the closest text type assigned to the Pussycat Dolls' song lyrics sub-corpus is Informational Interaction.

The two text types characterizing most of the song lyrics in the present corpus are Intimate Interpersonal Interaction and Informational Interaction. Intimate Interpersonal Interaction is the closest text type to most of the song lyrics of the WBB&WGGPSL Corpus. 141 (47.0%) out of the 300 song lyrics that make up the WBB&WGGPSL Corpus has an intimate interpersonal interaction text type. Out of the total 141 song lyrics classified within the Intimate Interpersonal Interaction text type, 77 (54.6%) song lyrics belong to the boy bands and 64 (45.4%) to the girl groups. Out of the 77 song lyrics of the boy bands that fall into this text type, 18 (23.4%) belong to the Backstreet Boys, 17 (22.1%) to \*NSYNC, 15 (19.5%) to Boyzone, 14 (18.2%) to Westlife, and 13 (16.9%) to Blue. On the other hand, of all the 64 Intimate Interpersonal Interaction girl groups' song lyrics, 16 (25.0%) belong to Atomic Kitten, 13 (20.3%) to All Saints, 13 (20.3%) to B\*Witched, 11 (17.2%) to the Pussycat Dolls, and 11 (17.2%) to Spice Girls. According to Biber (1989), this text type is characterized by a high score on

Dimension 1, a low score on Dimension 3, a low score on Dimension 5, and unmarked scores for the other Dimensions. Texts belonging to this text type are typically interactions that have an interpersonal concern and that happen between close acquaintances. In Biber's (1989) study, intimate interpersonal interaction is the text type of telephone conversations between friends. The song lyrics whose closest text type is Intimate Interpersonal Interaction, are characterized by high involvement between speakers (songwriters or singers) and listeners (the addressed personas in the lyrics or the listeners of the song), situation-dependent reference, non-abstractness; and are unmarked in narrative concerns and persuasiveness. The most characterizing feature of song lyrics that belong to this text type is that they are extremely involved. These song lyrics have very frequent first-person pronouns, second person pronouns, that deletions, private verbs, contractions etc., plus markedly infrequent nouns, nominalizations, prepositions, etc., resulting in an extremely high score (D-Score > 37) on Dimension 1. Moreover, they have frequent adverbs and time and place adverbials and infrequent WH relative clauses associated with the low score on Dimension 3, indicating the use of inexplicit referents that can be understood only by reference to the immediate situation or shared background of the participants. These songs are also characterized by markedly infrequent conjuncts, agentless passives, past-participial forms, etc.; resulting in the low score on dimension 5, which indicates non-abstractness. They also show relatively few past-tense forms, perfect-aspect verbs, third-person pronouns, etc. (Dimension 2) and few infinitives, prediction modals, suasive verbs, etc. (Dimension 4).

The second most common text type of the song lyrics of the WBB&WGGPSL Corpus is Informational Interaction. The number of songs in the WBB&WGGPSL Corpus that belong to this text type is 128, representing 42.7% of all the song lyrics in the corpus. Out of this number of song lyrics, 59 (46.1%) belong to the boy bands and 69 (53.9%) to the girl groups. Out of the 59 song lyrics of the boy bands that fall into this text type, 15 (25.4%) belong to Blue, 13 (22.0%) to Boyzone, 12 (20.3%) to the Backstreet Boys, 11 (18.6%) to Westlife, and eight (13.6%) to \*NSYNC. On the other hand, of all the 69 Informational Interaction girl groups' song lyrics, 17 (24.6%) belong to Spice Girls, 15 (21.7%) to the Pussycat Dolls, 13 (18.8%) to Atomic Kitten, 13 (18.8%) to B\*Witched, and 11 (15.9%) to All Saints. For Biber (1989), this text type comprises person-to-person interactions that have an informational concern, such as interviews, business telephone conversations, and face-to-face conversations in professional contexts. According to Biber (1989), the informational interaction text type is characterized by a high score on Dimension 1, a low score on Dimension 3, a low score on Dimension 5, and unmarked scores for the other Dimensions. Intimate Interpersonal Interaction and Informational Interaction are quite similar to each

other, except that Informational Interaction is less involved. That is, the song lyrics belonging to both text types are characterized by situation-dependent reference (Dimension 3), a non-abstract style (Dimension 5), and relatively unmarked scores on Dimensions 2 and 4. Even on Dimension 1, the song lyrics belonging to both text types are characterized as involved production. The major difference is that the song lyrics belonging to the Intimate Interpersonal Interaction text type have an extreme characterization on Dimension 1 (Dimension Score > 37), while the song lyrics belonging to the Informational Interaction text type have a more moderate characterization on this dimension (Dimension Score < 37, but > 20 ). Thus, the song lyrics belonging to both text types are ‘involved’ and ‘interactional’, but Informational Interaction song lyrics are less so than Intimate Interpersonal Interaction song lyrics. Some of the positive features of Dimension 1 occur relatively frequently in the Informational Interaction song lyrics, such as, first and second person pronouns, contractions, private verbs, etc. At the same time, though, these song lyrics show relatively frequent nouns, prepositions, attributive adjectives, and long words in comparison to song lyrics belonging to the Intimate Interpersonal Interaction text type, which reflects the less involved and more informational focus of these song lyrics.

Other less occurring text types in the WBB&WGGPSL Corpus are Involved Persuasion, Situated Reportage, Imaginative Narrative, and General narrative Exposition. Out of the 300 song lyrics in the corpus, only 15 (5.0%) belong to the Involved Persuasion text type; with eight (53.3%) belonging to boy bands and seven (46.7%) to girl groups. Out of the eight song lyrics of the boy bands that fall into this text type, four (50.0%) belong to \*NSYNC, two (25.0%) to Westlife, one (12.5%) to Blue, and one (12.5%) to Boyzone. None of the song lyrics belonging to the Backstreet Boys boy band has an Involved Persuasion text type. On the other hand, of all the seven Involved Persuasion text type attributed to the girl groups’ song lyrics, five (71.4%) belong to All Saints and two (28.6%) belong to B\*Witched. The three remaining girl groups, Atomic Kitten, Spice Girls, and the Pussycat Dolls, do not have any song lyrics that belong to this text type. Involved Persuasion is the text type characterizing the following genres in Biber (1989): spontaneous speeches, professional letters, and interviews. According to Biber (1989), this text type has a high score on Dimension 4, a moderately high score on Dimension 1, and unmarked or low scores for the other Dimensions. Thus, the song lyrics belonging to this text type are overtly persuasive, more involved in interaction instead of information giving, non-narrative, referentially explicit, and non-abstract. The two defining characteristics of these song lyrics are being extremely persuasive, in addition to being moderately involved. In the song lyrics belonging to this text type, there is a high frequency of the persuasive features associated with Dimension 4, such as, prediction modals, necessity modals,

possibility modals, conditional subordination, etc. At the same time, these song lyrics are relatively involved, due to the relatively frequent appearance of features such as first- and second-person pronouns, contractions, private verbs, etc.

Situated Reportage is one of the least occurring text types in the present corpus. Out of the 300 song lyrics in the corpus, only ten (3.3%) belong to the Situated Reportage text type; with five (50%) belonging to boy bands and five (50%) to girl groups. Out of the five song lyrics of the boy bands that fall into this text type, two (40.0%) belong to Westlife, one (20%) to Blue, one (20%) to Boyzone, and one (20%) to \*NSYNC. None of the song lyrics belonging to the Backstreet Boys boy band has a Situated Reportage text type. On the other hand, of all the five girl groups' song lyrics assigned the Situated Reportage text type, two (40.0%) belong to B\*Witched, two (40.0) to the Pussycat Dolls, and one (20.0%) to Spice Girls. The two remaining girl groups, All Saints and Atomic Kitten, do not have any song lyrics that belong to this text type. Situated Reportage is the text type of sports broadcasts in Biber's (1989) typology. According to Biber (1989), this text type is characterized by a low score on Dimension 3, a low score on Dimension 4, and unmarked scores for the other Dimensions. The song lyrics that belong to the Situated Reportage text type are extremely situated in their reference, in addition to being markedly non-narrative, non-persuasive, and non-abstract. The most distinctive characterization of the song lyrics that belong to this text type is the frequent use of expressions referring directly to the physical and temporal situation of communication: adverbs, time adverbials, and place adverbials.

Imaginative Narrative is one of the least occurring text types in the present corpus. Out of the 300 song lyrics in the corpus, only 5 (1.7%) belong to the Imaginative Narrative text type; with one (20.0%) belonging to the boy bands and four (80.0%) to the girl groups. The only song whose lyrics fall into this text type belongs to the boy band Westlife. None of the song lyrics belonging to the Backstreet Boys, Blue, Boyzone, or \*NSYNC has an Imaginative Narrative text type. On the other hand, of all the four Imaginative Narrative song lyrics of the girl groups, two (50.0%) belong to the Pussycat Dolls, one (25.0%) to All Saints, and one (25.0%) to the Atomic Kitten. The two remaining girl groups, Spice Girls and B\*Witched, do not have any song lyrics that belong to the text type Imaginative Narrative. Imaginative Narrative is the text type of romance fiction, general fiction, and prepared speeches in Biber's (1989) study. It is characterized by a high score on Dimension 2, a low score on Dimension 3, and unmarked scores for the other Dimensions. The song lyrics that belong to this text type are extremely narrative, situated, moderately involved, non-abstract, and not marked for persuasion. The primary distinguishing characteristic of the song lyrics belonging to the Imaginative Narrative text type is their extreme narrative emphasis, shown by the



high score on Dimension 2. The song lyrics of this text type are simple narration in the past, using frequent past-tense forms, third-person pronouns, perfect-aspect verbs, etc.

General narrative Exposition is the least occurring text type in the present corpus. Out of the 300 song lyrics in the corpus, only one (0.3%) belongs to the General narrative Exposition text type. This song lyrics belongs to the Spice Girls girl group. The other girl groups and boy bands do not have any song lyrics that belong to this text type. In Biber's (1989) classification, General narrative Exposition is the text type of press reportage, press editorials, biographies, non-sports broadcasts, and science fiction. According to Biber (1989), it is characterized by a low score on Dimension 1, a high score on Dimension 2, and unmarked scores for the other Dimensions. Even though General Narrative Exposition text type is generally characterized by a high score on Dimension 2, the only song lyrics in the present corpus that belongs to this text type deviates from this pattern with a negative score on Dimension 2. This deviation suggests that the features related to narrative discourse are not as prominent in this song as expected for the typical General Narrative Exposition text type. Thus, the characterizing feature of the only song whose lyrics belongs to this text type is its negative contribution on Dimension 1, which distinguishes it from all the other 299 song lyrics of the present corpus which have a positive score on this dimension. This negative score is achieved by the frequent presence of features associated with informational production (nouns, prepositions, attributive adjectives) than those signaling involved production (contractions, first and second person pronouns, *be* as main verb, private verbs).

Two of Biber's (1989) text types are not assigned to any of the song lyrics in the WBB&WGGPSL Corpus. These two text types are Scientific Exposition and Learned Exposition. The reason why these two text types do not represent any of the song lyrics in the present corpus is that these two text types are characterized by being extremely informational in production (extremely low scores on Dimension 1), explicit in reference (high scores on Dimension 3), and are characterized by an abstract style (high scores on Dimension 5). These characteristics collectively do not align with the typical features found in the song lyrics of the corpus, as most of the song lyrics are involved rather than informational, situated rather than explicitly referenced, and non-abstract in style.



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