

UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL
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**THE IDENTIFICATION OF STYLE IN BEYONCÉ'S *LEMONADE*: A
CORPUS-BASED ANALYSIS**

Porto Alegre

2019

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Trabalho de conclusão de curso de graduação
apresentado como requisito parcial para a
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Orientadora: Prof^a. Dr^a Rozane R. Rebechi

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ABSTRACT

This study compares Beyoncé's *Lemonade* (2016) to its contemporary albums and to Beyoncé's previous albums, in order to determine its distinctive semantic fields. *AntConc* (ANTHONY, 2019), a corpus analysis software, is used to determine what words are key in *Lemonade* when compared to its contemporaries (59th *Grammy* nominees in the Urban Contemporary category) and to the other five solo studio albums by Beyoncé. The keywords and their concordance lines are then analyzed to identify semantic fields in the song lyrics. Eleven semantic fields are identified and commented, and examples are taken from the concordance lines to illustrate the analysis and explain cultural features in the song lyrics. The findings are then compared to critics' reviews of *Lemonade* in order to identify similarities and differences between their comments and this analysis that takes quantitative data into consideration.

Keywords: Corpus Linguistics; Corpus Stylistics; Beyoncé; *Lemonade*

RESUMO

Este trabalho compara o álbum *Lemonade* (2016), da cantora Beyoncé, a álbuns contemporâneos e aos outros álbuns da cantora, a fim de determinar seus campos semânticos característicos. *AntConc* (ANTHONY, 2019), um software de análise de corpora, é usado para determinar quais palavras são chave em *Lemonade* quando comparado aos seus contemporâneos (indicados ao 59º *Grammy* na categoria Urban Contemporary) e aos outros álbuns solo de Beyoncé. As palavras-chave e suas linhas de concordância são então analisadas para que seja feita a identificação de campos semânticos nas letras de canções. Onze campos semânticos são identificados e comentados, trazendo exemplos das linhas de concordância para ilustrar a análise e explicar aspectos culturais das letras de canção. Os resultados são então comparados às resenhas de críticos sobre *Lemonade*, visando identificar semelhanças e diferenças entre seus comentários e essa análise que leva em conta dados quantitativos.

Palavras-chave: Linguística de corpus; Estilística de corpus; Beyoncé; *Lemonade*

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1. INTRODUCTION

Lemonade (2016) is Beyoncé's latest solo studio album. When "Formation", its first single and music video, was released, it was pointed out that it was politically engaged and supported the Black Lives Matter movement¹. After the whole album was dropped, Beyoncé's marriage to Jay-Z was subject to speculation, since betrayal is heavily addressed in *Lemonade*. It was a consensus among album reviewers that *Lemonade* represented a shift in Beyoncé's discography (BALE, 2016; PETRIDIS, 2016; SHEFFIELD, 2016).

Because Beyoncé is considerably involved in the creative and executive aspects of her album production, it is interesting to analyze her discography and whether *Lemonade* represents a change in the themes explored by the artist. Song lyrics are important components of an album, and determining their dominant aspects leads to discovering the album's main themes.

Corpus Linguistics presents itself as a suitable approach to empirically identify patterns in language (MCCARTHY; O'KEEFE, 2010). Its tools are able to generate lists containing all the words in a corpus, which can be then compared to other corpora in order to find what linguistic features are distinctive in the corpus under study.

This chapter introduces the study as well as the motivation to pursue this subject (1.1). Then, its aims and research questions are presented (1.2). Finally, the organization of the study is explained (1.3)

1.1 Motivation:

A personal interest in *Lemonade* (2016) and Corpus Linguistics led to the merging of the two in order to analyze the patterns in the album's song lyrics. This union also addresses an identified gap in knowledge, since searching for the words "corpus linguistics", "beyonce" and "lemonade" returned no papers similar to what this study proposes to do. According to Li (2017), "despite Beyoncé's growing influence, there have been relatively few academic studies devoted to her artistry and image" (p. 108). Furthermore, a belief that both black artists and popular culture deserve more attention from the academia motivated this analysis as well.

¹ Black Lives Matter has as its goal to combat violence towards Black communities by the state and vigilantes. More information can be found at <https://blacklivesmatter.com/>.

1.2 Aims

Although mentioned in reviews of *Lemonade*, the change in album theme has not been identified quantitatively. The statements made by reviewers seem to be grounded strictly in general perceptions or in song verses that call their attention. Corpus Linguistics can provide a more solid foundation for album descriptions, since the identification of semantic fields in song lyrics is based on statistically determined differences in word frequency. Therefore, this analysis aims at answering two research questions:

- i. Are the differences between *Lemonade* and Beyoncé's previous albums perceived by reviewers statistically reflected in the song lyrics?
- ii. What semantic fields are characteristic of *Lemonade* when compared to Beyoncé's previous albums and to its contemporaries?

1.3 Organization of this study

This study is divided into six chapters. In chapter 2, the theoretical background that guides this analysis is presented. Chapter 3 explains the study context, providing information about Beyoncé and *Lemonade*. Chapter 4 details the methodology employed in data collection and analysis. The results and analysis are discussed in chapter 5. Finally, chapter 6 summarizes the conclusions that were reached.

2. THEORETICAL BACKGROUND

This chapter presents the theory that supports this study. It defines Corpus Linguistics (2.1) and one of its specific applications, Corpus Stylistics (2.2). It also addresses musical terms that are used in this study, such as song and album (2.3). Then, the role of reviews is discussed (2.4).

2.1 Corpus Linguistics

According to Biber and Reppen (2015), Corpus Linguistics - henceforth referred to as CL - "is a research approach that facilitates empirical investigations of language variation and use, resulting in research findings that have much greater generalizability and validity than would otherwise be feasible" (p. 1). CL has a variety of applications, such as in language teaching and learning, discourse analysis, literary studies, translation studies, forensic linguistics, pragmatics, sociolinguistics, media discourse and political discourse (MCCARTHY; O'KEEFFE, 2010).

Although CL has diverse uses, Biber and Reppen (2015) establish some features that are common to all of them, which are (i) being empirical, (ii) being based on analysis of representative corpora, (iii) using computer tools for analysis, and (iv) using quantitative and qualitative techniques for analysis. For CL, a corpus is a collection of texts stored in digital format that represents the variation of language that is set to be investigated (MCCARTHY; O'KEEFFE, 2010). Representativeness - and, therefore, size - varies from corpus to corpus: a corpus that aims at representing general language needs texts from many sources, contexts, and genres, thus it will be very big; a corpus that aims at representing a particular author is composed of his/her entire work, so it will not be as big (REPPEN, 2010). An example of large corpora is COCA, the Corpus of Contemporary American English, which currently includes texts from 1990 through 2017. Available online, it is genre-balanced (texts are divided into five categories, i.e. spoken, fiction, popular magazines, newspapers and academic journals) and contains over 560 million words. An example of small corpora, on the other hand, can be found in Rebechi and Silva's (2018) study on obituaries. Since it is a prototypical genre that has a considerably fixed structure, two small corpora containing less than 100,000 words each were able to reveal relevant results, despite their limited size. According to Koester (2010), "what is more important than the actual

size of the corpus is how well it is designed and that it is ‘representative’” (p. 66). The author states that there is not an ideal size a corpus should have. Rather, its purpose will drive the corpus compilation, and hence, its size.

CL softwares offer a variety of tools of quantitative analysis, i.e. wordlists, keyword lists and concordance lines. The tools used are further explained in the Methodology chapter.

2.2 Corpus Stylistics

According to Mahlberg (2007), Corpus Stylistics is a branch of CL that narrows the gap between the study of language and literature by combining corpus methodology with more intuitive approaches. Beyond providing quantitative data, Corpus Stylistics offers numerous options of groups of texts to which compare the corpus under study depending on the research purposes. These comparisons lead to the features that are prominent and should be closely analyzed (MAHLBERG, 2007).

Corpus Stylistics aims at describing and analyzing style - that is, what is distinctive in the way language is used by a specific author, or in a specific work, or in a specific period. In order to establish the features that are distinctive in a corpus, the descriptive categories that are used in a Corpus Stylistics analysis must be flexible enough to accommodate the meanings found in the texts (MAHLBERG, 2007). These factors make such approach particularly relevant to the present study. Because Corpus Stylistics allows for the identification of tendencies, intertextual relationships, and reflections of social and cultural contexts, it is an appropriate approach to the analysis of Beyoncé’s style in her album *Lemonade*.

2.3 Songs and albums

Caretta (2011) defines song as a multimodal secondary speech genre - multimodal because they are composed of lyrics and melody, and secondary because they are not regular everyday communication, but complex artistic expression. The association between verbal and musical language is fundamental to songs. Eventually, songs are accompanied by music videos, adding yet another dimension to its multimodality. However, this corpus-based analysis focuses exclusively on song lyrics; the musical dimension of the genre is not part of the scope, nor are music videos.

Another characteristic common to any piece of music, according to Margulis (2014), is repetition. It is not particular to an artist or a genre, but rather a fundamental feature of music. In songs, repetition can be identified in melody as well as in lyrics. An example of repetition that is characteristic of the structure of song lyrics, which are the object of this study, is the chorus, “a set of lines that are sung at least twice in the course of a song, usually being repeated after each verse” (ANDERSON et al., 2006, p. 39).

An album, in its turn, is “a set of songs that work together to make a united whole” (SUMMERS, 2004, p. 8). There is, therefore, a sense of unity that characterizes an album, which is corroborated by the definition provided by the Dictionary of Media Studies (ANDERSON et al., 2006), which states that an album “is issued and marketed as a single product” (p. 7), emphasizing its consumption aspect as well.

Caretta (2011) states that historical elements are indispensable to the understanding of a song, since they determine the style of a period. This statement can be extended to albums, since they are composed of songs. Summers (2004) argues that an album defines an artist’s musical sensibilities at a particular moment in history, also asserting the importance of the release date of an album and how it must be synchronized with marketing, touring and television appearances. Considering that the production and release contexts are crucial when an album is examined, information about Beyoncé, including her career, discography, and awards, as well as about *Lemonade*’s release dates and reviews, is key to this analysis and is presented in the Study Context chapter.

2.4 Reviews

A review is a public mechanism that summarizes and evaluates a product or performance (BLANK, 2007). It can assist readers in making informed choices or in appreciating a piece of art more fully. Reviews are part of contemporary society and they can evaluate a variety of businesses, works of art and consumer goods, such as restaurants, books, and cars. According to Blank (2007), there are two questions that a review answers: “what is it?” and “is it any good?” (p. 7). Reviews must be credible, and credibility might be constructed on basis of expertise (connoisseurial reviews) or tests (procedural reviews). The former relies on reviewers’ knowledge and experience, while the latter relies on a systematic procedure. Although reviews usually cannot be

completely placed into one category, reviews about songs and albums tend to be mostly connoisseurial, since they are written by specialists and/or issued in music-centered publications.

3. STUDY CONTEXT

Because the production and release contexts are essential to examine an album, this chapter gives a brief overview of Beyoncé's career and her discography (3.1). Then, *Lemonade's* (2016) context of production and critical reception are presented (3.2).


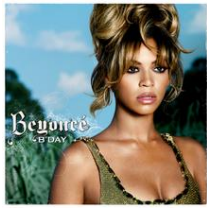


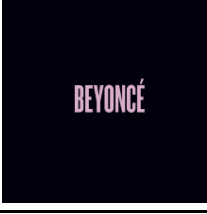

3.1 Beyoncé

Beyoncé Giselle Knowles was born on September 4, 1981, in Houston, Texas, USA (LARKIN, 2007). She has been married to Jay-Z, a famous rapper and producer, since 2008. The couple has been collaborating since 2002 and has three children. Beyoncé is a black woman who, according to Li (2017, p. 106), is “one of the most significant cultural and media icons of our time”. Her career began in the late 1990s, as a member of the group Destiny's Child, which ended in 2005. Her first solo studio album, *Dangerously in Love*, was released in 2003, and according to Li (2017, p. 107),

since her solo career began in 2003, Beyoncé has moved far beyond the familiar boundaries of Destiny's Child to reinvent herself again and again through record setting albums, transformative songs and videos, and visionary marketing strategies. Her songs are not just global hits. They are rife with slogans that simultaneously direct and reflect contemporary culture

Beyoncé is, therefore, recognized by her ability to identify and adhere to trends as well as to set them herself. She has become the pop culture icon she is today due to marketing strategies that encompass her songs, albums and music videos. In this process, she is not only involved as singer and performer, but also as composer and producer. Table 1 below shows Beyoncé's six solo studio albums, their covers, their release years, the artist's involvement in them as producer, and the amount of tracks in which she was cited as composer:

Table 1: Beyoncé's solo studio albums

Album	Year	Executive Production	Song Composition
<i>Dangerously in Love</i> 	2003	Beyoncé and Mathew Knowles	13 out of 15
<i>B'Day</i> 	2006	Beyoncé and Mathew Knowles	10 out of 10
<i>I am... Sasha Fierce</i> 	2008	Beyoncé and Mathew Knowles	15 out of 16
<i>4</i> 	2011	Beyoncé	11 out of 12
<i>BEYONCÉ</i> 	2013	Beyoncé	14 out of 14
<i>Lemonade</i> 	2016	Beyoncé	12 out of 12

It can be seen that the album in which Beyoncé participated less in the composition was *Dangerously in Love*, her first one, in which she was still credited as composer in 13 out of the 15 tracks. In *I am... Sasha Fierce* and *4* she is credited as

composer in over 90% of the songs, and in *B'Day*, *BEYONCÉ* and *Lemonade* she is listed as composer in the entirety of the tracks. These proportions reveal another level of her artistic and creative involvement in her own work. Also, while her first three albums were co-produced with her father, Mathew Knowles, in the last three she is credited as solo producer. Gallagher (2008) states that a producer is “responsible for managing the production of a piece of music or an album” and is “involved with coaching, organizing, and scheduling the production” (p. 164). Summers (2004) adds that the producer “guides the creative direction of a project” (p. 101), comparing them to film directors. Besides being another factor adding to her creative input in the albums, Beyoncé’s participation in the executive production adds a managing aspect to it as well.

All of Beyoncé’s solo studio albums have reached the top position in the *Billboard 200*². *Billboard* is a weekly publication that specializes in entertainment and is closely connected to the recording industry (HOFFMAN, 2005). The *Billboard 200* is a chart that ranks the most popular albums every week, taking into consideration album sales and streaming as factors to calculate their popularity and place them in the ranking. The fact that all six of Beyoncé’s albums have peaked at number one in a chart that considers sales and streaming attests to the artist’s popularity among the general public.

Beyoncé has received not only popular appreciation but also peer recognition: she is the most-nominated female artist in *Grammy* history, with a total of 66 nominations, of which she has won 23 (RECORDING ACADEMY, 2019). The *Grammy* Awards are presented annually to celebrate artistic excellence. They are “music’s only peer-recognized accolade and highest achievement” and have been granted since 1959 (RECORDING ACADEMY, 2019). Beyoncé has been receiving such recognition ever since *Dangerously In Love*, her 2003 debut solo studio album which won the *Grammy* for Best Contemporary R&B Album in 2004, a feat she accomplished again with *B'Day* and *I am... Sasha Fierce* in 2006 and 2010, respectively. *Lemonade*, the album in which this analysis focuses, is further commented in the next section.

² Beyoncé’s *Billboard* chart history is available at <<https://www.billboard.com/music/beyonce/chart-history/billboard-200>> Accessed on 21 may 2019.

3.2 *Lemonade* (2016)

The remarks made by Summers (2004) and Caretta (2011) concerning the importance of the context in which a work of music is produced and released leads to examining *Lemonade* in more detail.

Lemonade was launched on April 23, 2016. It is composed of 12 songs, which are shown in table 2 below in their tracklist order in the album:

Table 2: *Lemonade*'s tracklist

Track number	Song title
1	Pray You Catch Me
2	Hold Up
3	Don't Hurt Yourself
4	Sorry
5	6 Inch
6	Daddy Lessons
7	Love Drought
8	Sandcastles
9	Forward
10	Freedom
11	All Night
12	Formation

Its first single, "Formation", was released on February 6 of the same year - one day before Beyoncé's presentation on the 50th *Super Bowl* halftime show, when she performed said song for the first time. *Super Bowl* is the most watched television broadcast in the United States, according to Nielsen ratings³ (2016), and it even has a worldwide audience, with live exhibitions in Brazilian movie theaters, for example⁴, clearly an ideal event in which to release music due to the amount of people it reaches.

³ Nielsen ratings are audience measurements carried out by A.C. Nielsen, a US company, and they are considered the "best-known and most influential ratings information business" (HILL; WATSON, 2012, p. 207).

⁴ More information can be found at <<https://guia.folha.uol.com.br/cinema/2019/01/super-bowl-sera-trasmitido-ao-vivo-nos-cinemas-brasileiros.shtml>> Accessed on 20 jun. 2019.

Another key factor in *Lemonade*'s release is that February is the Black History Month in the USA, and during the Super Bowl performance, Beyoncé wore an outfit that resembled the Black Panthers uniform. Founded in 1966 and dissolved in 1982, the Black Panthers were an anti-imperialist political organization that fought police abuse against black people in the US (BLOOM; MARTIN, 2013). Hence, *Lemonade*'s release date was not random, but meaningful.

Figure 1: Beyoncé's *Super Bowl* performance



Source: BBC⁵

It is important to highlight that *Lemonade* is Beyoncé's second visual album - "a hybrid medium between film and music video" (HARRISON, 2014, p. 1) - even though this dimension is not addressed in this study. Her first visual album was *BEYONCÉ* (2013). It is an art form that has surfaced as a result of audiovisual combinations that

⁵ Available at <https://ichef.bbci.co.uk/news/624/cpsprodpb/D9DF/production/88157755_88156860.jpg> Accessed on 10 jun. 2019.

strongly emerged in pop culture with the advent of music videos on MTV in the 1980s (HARRISON, 2014).

Lemonade was well received by the critics. It was considered the best album of 2016 by both *Billboard* and *Rolling Stone*⁶. Examining *Lemonade*'s reviews more closely is especially relevant for this study because they bring information that helps understanding the social and cultural context of the album, since they were written by professionals who have knowledge and experience on the music industry. Three reviews about *Lemonade* are commented next.

Bale (2016), in her review published on *Billboard*, suggestively entitled "Beyonce's 'Lemonade' Is a Revolutionary Work of Black Feminism", made remarks similar to Li's (2017) about Beyoncé's innovative practices, stating that the artist redefines authorship in the album. Even though Bale focuses on the imagery of the visual album, she comments on it as a whole too. She argues that *Lemonade* is "made by a black woman, starring black women, and for black women", calling it a work of Black Feminism and emphasizing that union among women is central to the album. Bale claims that *Lemonade* is more political than Beyoncé's previous albums, as it engages in racial issues that had not been previously addressed by the artist in her productions.

Sheffield's (2016) review of *Lemonade* for *Rolling Stone* praises Beyoncé throughout the whole text, calling her the most creative and respected artist in pop music currently. The review describes the album's main theme as "emotional discord and marital meltdown", emphasizing a shift in Beyoncé's opus because the artist had never addressed heartbreak, betrayal and infidelity in the harsh way she does in *Lemonade*. Like Bale, Sheffield also mentions blackness as a topic present in the album, specifically in the tracks "Freedom" and "Formation".

Petridis (2016), *The Guardian*'s lead rock and pop critic who has a fixed column called 'Album of the week' in said newspaper, believes that *Lemonade* makes a statement, differing from contemporary pop albums which tend to be inane. He points marital crisis as the most prominent topic in the album, similarly to Sheffield. The reviewer adds that the political dimension that criticizes police brutality is secondary.

⁶ *Rolling Stone* is a periodical that has been published since 1967 and that specializes in influential record reviews (HOFFMAN, 2005)

All three reviews seem to recognize that *Lemonade* is different from Beyoncé's previous albums. Additionally, marriage problems and racial matters seem to be accepted as general features of *Lemonade*.

Concerning awards, in 2017, *Lemonade* was nominated for the 59th *Grammy* Awards in two categories, Album of the Year and Best Urban Contemporary Album. It won the latter but not the former. Urban Contemporary is the latest development of R&B, and receives that name because it is a very commercial music genre linked to the urban lifestyle of nightclubbing (MUSICMAP, 2016). The Best Urban Contemporary Album is a *Grammy* category that was instated in 2013 and is intended for R&B artists who might sample from other music genres such as pop, urban and alternative. The other four albums nominated for Best Urban Contemporary Album in 2017 are all by black artists. They are (i) *We Are KING*, by We Are KING; (ii) *Malibu*, by Anderson .Paak; (iii) *Ology*, by Gallant; and (iv) *ANTI*, by Rihanna.

4. METHODOLOGY

This chapter explains the methodology used in this study. First, it describes the corpora used as well as the criteria for their compilation (4.1). Next, the text analysis tools are presented and the data collection is described (4.2).

4.1 Corpus compilation

The corpus design and analysis were based on Fischer-Starcke's (2009) study on Jane Austen's *Pride and Prejudice*. The author used two reference corpora to create two different keyword lists. One of these corpora, named *Austen5P&P*, contained Austen's books except *Pride and Prejudice*, so that features that are specific to *Pride and Prejudice* could be identified. The other contained works by various authors that were contemporary to Austen, in order to identify differences between *Pride and Prejudice* and books which were contemporary to it, and was named *contempLit*. Using more than one reference corpora is useful because words or topics identified as dominant on more than one keyword list are doubly legitimized as relevant for analysis (FISCHER-STARCKE, 2009).

Here, this methodology is replicated. *Lemonade*'s song lyrics are compared to two reference corpora. The first reference corpus contains the song lyrics in Beyoncé's five preceding albums, which allows for the identification of what is characteristic to *Lemonade* inside her oeuvre. The second reference corpus contains the song lyrics in the other four albums that were nominated for Best Urban Contemporary Album in the 59th *Grammy Awards*, which allows for the identification of what is particular to *Lemonade* and not to albums of the same genre that were produced in the same period of time and received a similar degree of peer recognition. This double comparison adds to the reliability of the results, giving the analysis a sounder basis on which to decide what keywords should be studied in depth.

In order not to confuse the album *Lemonade* with the corpus that contains its song lyrics - since the album has its musical and visual dimensions and should not be reduced to its song lyrics -, the corpus is called *Lmnd* to avoid misunderstandings. *Lmnd* contains the song lyrics to the twelve tracks that compose said album. The two reference corpora are *Beyoncé5Lemonade* and *contempAlbums*. *Beyoncé5Lemonade*, thus named because it contains the song lyrics of Beyoncé's

solo studio albums except *Lemonade*; *contempAlbums* contains the song lyrics of the albums that were nominated for the Best Urban Contemporary Album category on the 59th *Grammy Awards*.

The song lyrics were retrieved from *Genius*, a website focused on music knowledge. Among many other song lyrics websites, it was chosen because, besides its substantial database, it offers insights into song lyrics. It provides slang definitions and explains culturally charged words and expressions. It is also used by the audio streaming service *Spotify* as the lyrics provider for the platform. Some of the content on *Genius* is verified by artists themselves, which adds to its reliability. Using an open source such as *Genius* also makes replicability of data collection easier, because all song lyrics are available online and can be readily assembled in a corpus by copying and pasting.

This analysis used only the original versions of Beyoncé’s six studio albums. Live albums, soundtrack albums, and re-releases containing bonus tracks were not considered, for they would interfere with the results by (i) failing to meet the criteria of being a solo studio album or (ii) making some song lyrics repeated in the corpus. This means that Destiny’s Child’s discography is not considered, nor are Beyoncé’s live albums such as *I am... World Tour* (2010) and *Homecoming* (2019). *EVERYTHING IS LOVE* (2018), which she recorded with Jay-Z, and released under the artistic name The Carters, is also excluded from the analysis, for it is not a solo album.

Table 3 summarizes the three corpora.

Table 3: Corpora sizes

Corpus	Content	Size
<i>Lmnd</i>	Beyoncé’s sixth studio album	4,145 tokens
<i>Beyoncé5Lemonade</i>	Five of Beyoncé’s six studio albums; <i>Lemonade</i> is excluded	28,768 tokens
<i>contempAlbums</i>	59th <i>Grammy</i> nominees for Best Urban Contemporary Album; <i>Lemonade</i> is excluded	15,928 tokens

The three corpora compiled for this study are classified as small specialized corpora because they are focused on specific registers and genres (KOESTER, 2010), i.e., they aim at representing song lyrics and are centered on a specific artist and music

genre. The findings do not intend to describe the English language as a whole, only *Lemonade* when compared to the rest of Beyoncé's opus and to its contemporaries.

4.2 Corpus tools and data collection

The software used in this analysis was *AntConc* version 3.5.8 (ANTHONY, 2019). It is a free software that contains all the tools that were necessary for this study - namely wordlist, keyword list and concordance. Each of them is explained in the paragraphs that follow.

Wordlists determine the amount of types and tokens in a corpus. A type is a single word form, while a token is a single occurrence of a word - for example, supposing the word "singer" occurs two times in a corpus, it will be counted as one type but two tokens. The list generated contains all the words in the corpus and their frequency (i.e. how many times they are in the corpus).

A keyword list is generated when the wordlist from a corpus under study is compared to a bigger corpus in order to identify frequency differences between the corpora. This bigger corpus to which the corpus of study is compared is called a reference corpus (RAYSON, 2015). Keywords may not be the most frequent words in a corpus, but their frequencies in the study corpus are statistically higher than their frequencies in the reference corpus (EVISON, 2010). According to Fischer-Starcke (2009), keywords indicate topics that are dominant in a corpus. By identifying semantic fields on a list of keywords, the dominant meanings of the data can be revealed.

Traditionally, keyness has been calculated with statistical significance measures. Simply, they show whether an observed difference between two corpora is dependable or not, but they do not show the size of that difference. Recently, however, effect size measures have become more common for establishing keyness in corpus studies, as they are able to determine how big the observed difference is. Statistical significance metrics and effect size metrics measure different aspects of a frequency, and Gabrielatos (2018) recommends combining the two of them (p. 16):

the level of keyness of an item needs to be established via the combination of two metrics, which complement each other. The effect size score will enable the ranking of the items returned from the automated frequency comparison according to the size of the frequency difference. The statistical significance score will provide

information regarding the level of confidence we can have that the observed frequency difference is dependable

It is also possible to identify key keywords, which are “keywords shared across multiple lists of keywords” (PRINSLOO, 2011, p. 102). Different keyword lists can be generated for a same corpus, provided it is compared to two or more reference corpora. Words that are key in two or more keyword lists are called key keywords.

Finally, the concordance tool displays in lines all occurrences of a word or group of words. The word or group of words in question is preceded and followed by text, which reveals the context in which it is used (RAYSON, 2015). They are essential for the qualitative analysis, especially for determining semantic fields after the keywords have been retrieved.

AntConc 3.5.8 (ANTHONY, 2019) was used to create both keyword lists. In both cases, the keyword statistics used was log likelihood and the threshold was set to $p < 0.05$. Log likelihood is a statistical significance test that verifies the dependability of an observed frequency difference, i.e., how likely it is that a frequency difference is not random. It uses word frequency and corpus size values in its calculations. By setting $p < 0.05$, *AntConc* returns only words that have a log likelihood score higher than 3.84, which means that there is a 95% chance that the difference is significant. Because it is recommended that both statistical significance and effect size are used to determine keyness, the effect size measure used was Hardie’s Log Ratio. According to this measure, if the effect is 0, it means the relative frequency of a word is the same between the corpora being compared. If the value is 1, it means the word at hand is two times more common in the corpus under study than in the reference corpus.

The comparison of *Lmnd* to *Beyoncé5Lemonade* returned a total of 385 keywords, and the comparison of *Lmnd* to *contempAlbums* returned a total of 180 keywords. Figures 2 and 3 show how these keywords can be sorted differently by keyness (i.e. statistical significance) or effect. Figure 2 shows an excerpt of the keyword list generated when comparing *Lmnd* to *Beyoncé5Lemonade*. On the left, the 385 keywords are sorted by keyness, while on the right they are sorted by effect. There are clear differences in the ranks. For instance, ‘she’ ranks number two when the list is sorted by keyness, but is not among the top 20 when it is sorted by effect.

Figure 2: top 20 keywords *Lmnd* - *Beyoncé5Lemonade*

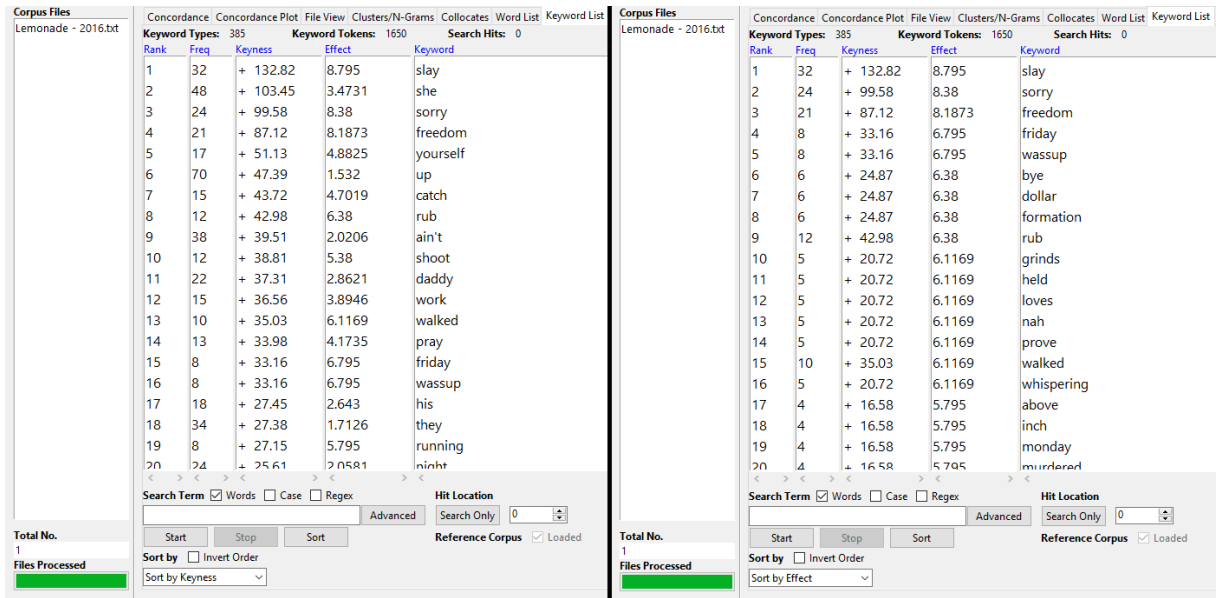
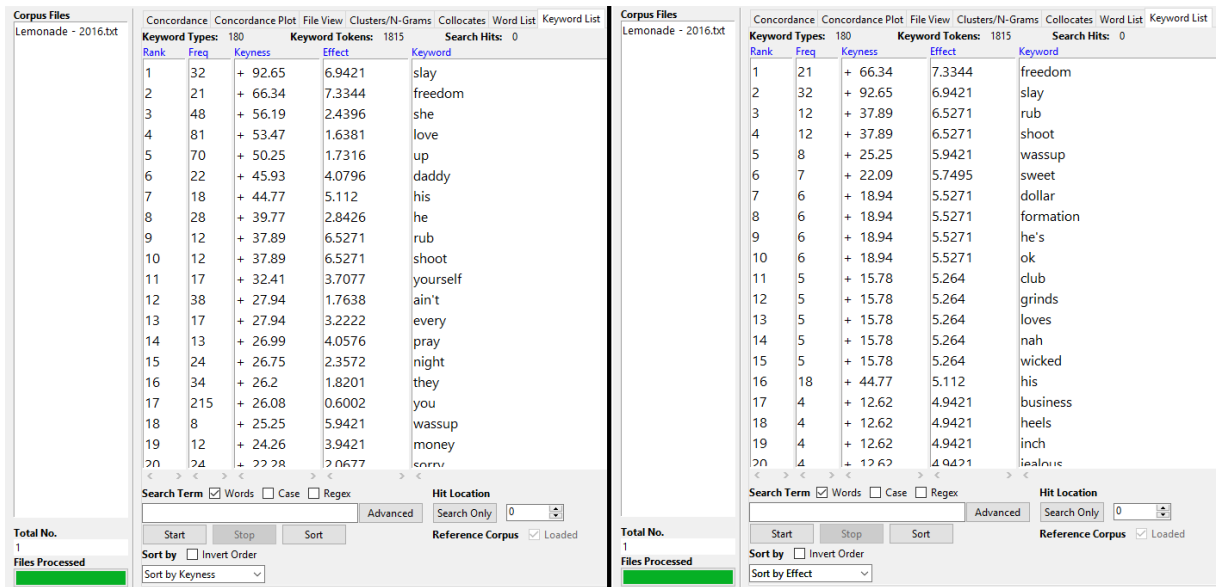


Figure 3 has the same arrangement, but for *Lmnd* being compared to *contempAlbums*: on the left, the 180 keywords are sorted by keyness, and on the right, they are sorted by effect. Once again 'she' demonstrates differences between the two measures, ranking number three when sorted by keyness and not present in the top 20 when sorted by effect.

Figure 3: top 20 keywords *Lmnd* - *contempAlbums*



Next, these two keyword lists were sorted in alphabetical order and compared to reveal key keywords, i.e., keywords which recur in both lists. Since the keyword lists

generated when comparing *Lmnd* to *Beyoncé5Lemonade* and to *contempAlbums* were small, this comparison was done manually in a Microsoft Excel (MICROSOFT, 2013) file. A VLOOKUP function was used because it allows for checking information that is common between two columns. Figure 4 below shows a fragment of the Excel file in which the two keyword lists were compared. Column A contains the words that were key when *Lmnd* was compared to *Beyoncé5Lemonade*, column B contains the words that were key when *Lmnd* was compared to *contempAlbums*, column C contains the raw results after applying a VLOOKUP function that recognized the key keywords, and column D contains the clean version of the key keyword list.

Figure 4: Manual key keyword analysis

	A	B	C	D
1	above	above	above	above
2	ace	ain't	#N/D	ain't
3	achacha	albino	#N/D	albino
4	afros	all	#N/D	alligators
5	against	alligators	#N/D	aware
6	ain't	aware	ain't	away
7	alabama	away	#N/D	becky
8	alarms	becky	#N/D	bout
9	albino	bill	albino	business
10	alligators	blind	alligators	bye
11	although	bout	#N/D	camino
12	always	boy	#N/D	catch
13	amendment	breath	#N/D	cause
14	and	business	#N/D	chains
15	aqueducts	bye	#N/D	chaser
16	ass	camino	#N/D	club
17	average	catch	#N/D	commas
18	aware	cause	aware	co-ordination
19	away	chains	away	crave
20	backwards	chaser	#N/D	cuervo

The list containing the words that were key when the study corpus was compared to both corpora, that is, that were common to both keyword lists, totalizes 140 keywords.

5. RESULTS AND ANALYSIS

This chapter shows the 140 key keywords that were sorted into semantic fields and how the classification was carried out (5.1). Then, each semantic field is commented in detail, describing the key keywords' context that led to their placement in the categories (5.1.1 through 5.1.11). Finally, the semantic fields distribution among *Lemonade*'s tracks is analyzed, as well as their connection to the reviewers' comments about the album (5.2).

5.1 Key keywords and semantic fields

The key keyword list consists of 140 types, which are presented in the table below.

Table 4: Key keyword list

Above	every	listening	promise	sweet
ain't	fat	lobster	promised	swore
Albino	fight	loose	prove	texas
alligators	fingers	love	rain	them
Aware	finish	loves	recipe	themselves
Away	flames	lying	recreate	they
Becky	formation	made	reign	thinking
Bout	forward	material	rifle	thru
Business	freedom	men	riot	treat
Bye	friday	mexico	rot	trick
Camino	gates	middle	rub	trying
Catch	goddamn	monday	running	twirl
Cause	grinds	money	said	up
Chains	gun	move	sake	wade
Chaser	haters	moving	seat	walked
Club	he	murdered	she	war
Commas	heels	nah	shoot	warned

co-ordination	held	negro	sipping	wasn't
Crave	hell	night	slay	wassup
Cuervo	her	nobody's	slow	whispering
Cut	herself	oh	smart	wicked
Daddy	he's	ok	sorry	winner
Decimals	hide	okay	spend	witness
Diss	his	other	stacking	works
Dollar	hurt	paper	station	worse
don't	i'ma	playing	step	worth
El	inch	pray	stunt	yellow-bone
eliminated	lifeline	professional	sunday	yourself

Corpus Stylistics combines corpus methodologies with intuitive approaches. The process of identifying semantic fields in the key keyword list is the intuitive aspect of this study. This process demanded that concordance lines were considered from the beginning of the analysis, since some of the key keywords would be misleading if considered in isolation. For example, the word 'business' could be wrongly interpreted as being related to a professional activity, but the concordance lines shown in figure 5 below reveal that it is only used in the expression "nobody's business", meaning absence of involvement with something.

Figure 5: Concordance lines for 'business'

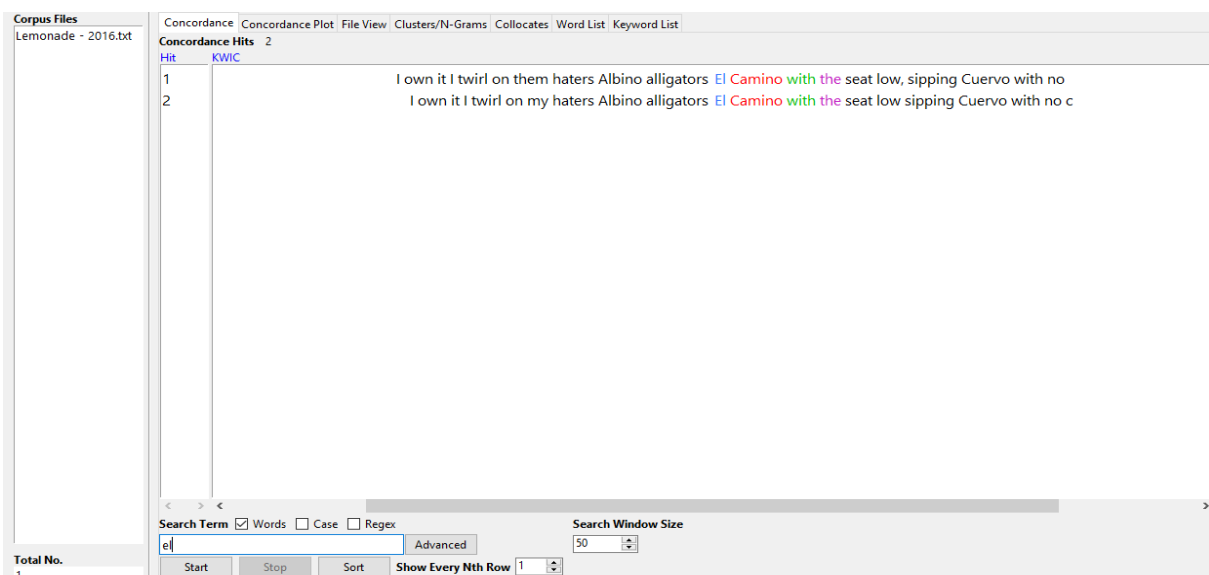
The screenshot shows a software interface for analyzing text. On the left, a sidebar lists 'Corpus Files' with 'Lemonade - 2016.txt'. The main window displays 'Concordance Hits 4' for the search term 'business'. The results are as follows:

Hit	KWIC
1	inch heels She walked in the club Like nobody's business God damn She murdered everybody and I was her
2	inch heels She walked in the club Like nobody's business Goddamn She murdered everybody and I was her with
3	inch heels She walked in the club Like nobody's business Goddamn She murdered everybody and I was her with
4	inch heels She walked in the club Like nobody's business Goddamn She murdered everybody and I was her with

At the bottom, the search settings are visible: Search Term: business, Search Window Size: 50, and Show Every Nth Row: 1.

Additionally, some keywords always occurred together but were separated in the keyword list. This happens because the software interprets strings of letters preceded and followed by a blank space as words, therefore it does not join the parts that belong to a compound word when creating a wordlist. An example of this is the car model 'El Camino': 'El' and 'Camino' were both in the key keyword list as separated items, but they were joint in all their occurrences, as shown in figure 6 below.

Figure 6: Concordance lines for 'El'



It is also worth mentioning that figures 5 and 6 both illustrate the keywords in question occurring more than once in the same context, that is, in verses that appear more than once in the song lyrics. Most key keywords reveal this same pattern of having all their occurrences in a same verse that is repeated in a song. This was expected due to the repetitive quality which is ubiquitous to music, as was discussed in the Theoretical Background chapter.

Eleven semantic fields were identified in the list, comprising 73 of the 140 key keywords. They are listed in table 5 below. Some key keywords were not placed into any category, while others were put into two or more categories because (i) they fit into more than one, e.g. 'José Cuervo', which is used to express both alcohol consumption and success, or (ii) they were used in different contexts, e.g. 'gates', which is used in the strings 'Bill Gates' and 'correctional gates'. Necessary insertions are between brackets, marking additions that were (i) retrieved from the concordance lines (e.g.

‘Red’ in ‘Red Lobster’), (ii) gathered from context but non-existent in the corpus (e.g. ‘José’ in ‘José Cuervo’) or (iii) not present in all the occurrences of the word (e.g. ‘trick’ as an optional intensifier for ‘slay’). They are signalled with brackets because they are not originally in the key keyword list but are necessary for comprehension.

Table 5: identified semantic fields

Semantic field	Key keywords
brand names	El Camino, [José] Cuervo, [Red] Lobster
alcohol consumption	chaser, [José] Cuervo, sipping, recipe
Success	El Camino, commas, crave, decimals, dollar, [José] Cuervo, [Bill] Gates, [Red] Lobster, material, money, paper, reign, slay [trick], stacking, stunt, twirl, winner, worth
Lifestyle	El Camino, club, [José] Cuervo, [six] inch heels, [Red] Lobster, seat
effort	fight, finish, Friday, grinds, Monday, professional, Sunday, trying, wade, works
crime and violence	gun, hurt, murdered, rifle, riot, shoot, walked [over], war, witness
Injury	albino alligators, diss, middle fingers, haters, playing [you]
racial identity	Becky, [black Bill] Gates, negro, yellow-bone
boundaries	chains, cut loose, freedom, [correctional] gates
ways of speaking	diss, lying, promise, promised, said, swore, warned, whispering
relationship	love, loves, rub, sweet, treat, wicked

These categories do not intend to be absolute splits, since many of them are related to each other. Rather, they are used to identify dominant semantic fields in the album. Each semantic field is further explained and commented in the subsections that follow.

5.1.1 brand names

Three brand names were identified among the 140 key keywords. They are (i) El Camino, a car model; (ii) José Cuervo, a brand of tequila, and (iii) Red Lobster, a restaurant chain. ‘El Camino’ has already been commented above (see figure 6). ‘José’ does not occur in *Lmnd* - that is, ‘Cuervo’ is not preceded by it in any of its instances.

It was understood by the context that it refers to the alcoholic beverage because all its occurrences are in the verse “sipping Cuervo with no chaser”, always capitalized and preceded and followed by words that are related to consumption of alcoholic beverages. ‘Red’ is not identified in the key keyword list, only ‘Lobster’, but all instances of ‘Lobster’ are capitalized and preceded by ‘Red’ in the song lyrics, so it has been considered jointly. ‘Red’ was probably not retrieved as a keyword because it is a common color - it occurs six times in *Beyoncé5Lemonade* and nine times in *contempAlbums*.

All these brand names were put into more than one category because they are related to other semantic fields, namely alcohol consumption, success and lifestyle. Their uses are expanded in the following subsections.

5.1.2 alcohol consumption

Four key keywords were sorted into this semantic field: (i) chaser, (ii) José Cuervo, (iii) sipping and (iv) recipe. The first three always occur together in the verse “sipping Cuervo with no chaser”, as shown in figure 6. ‘Recipe’, which could be wrongly interpreted as related to food, actually refers to a mixture of two alcoholic beverages, as can be seen in the verses “She mixing up that Ace with the Hennessy/ She love the way it tastes, that's the recipe”. The verse reveals two other brand names, ‘Ace’ - colloquial name for the Armand de Brignac champagne - and ‘Hennessy’ - a brand of cognac. It is worth mentioning that *Genius*’ song lyrics annotations were a valuable source for learning some of the vocabulary, such as ‘chaser’ - a non-alcoholic beverage consumed with an alcoholic one - and the popular form of referring to the champagne previously mentioned. Although it does not receive much academic recognition, *Urban Dictionary* was also essential for the analysis. Since renowned conventional dictionaries cannot keep up with how fast slang changes, more informal sources such as this proved to be an asset.

5.1.3 success

Containing 18 words, this is one of the most expressive semantic fields identified. The category was divided into two sub-categories: financial success and personal success. The 11 key keywords expressing financial success are (i) El

Camino, (ii) commas, (iii) crave, (iv) José Cuervo, (v) decimals, (vi) dollar, (vii) Red Lobster, (viii) material, (ix) money, (x) paper and (xi) stacking. The seven key keywords expressing personal success are (i) Bill Gates, (ii) reign, (iii) slay trick, (iv) stunt, (v) twirl, (vi) winner and (vii) worth. This is not a clear-cut division, but rather an attempt to deal with words from different domains that are used to express success.

The brand names were inserted in this category because they help express ability to afford products - which are not referred to by the hypernym of an object, substance or restaurant, but by the specific brands, emphasizing the acquisition of goods. 'Commas' and 'decimals' convey capital accumulation, which is further expressed by 'stacking' and its variation 'stackin'⁷. These two also reveal that such capital accumulation is performed by a woman, as they appear in the verses "Stacking her paper" and "Stackin' money everywhere she go". 'Paper', meaning monetary bills, is also in the verse "Best revenge is your paper", expressing that wealth is a manner of getting revenge. Besides being stacked, 'money' is also what a woman works for ("She work for the money") but, despite accumulating it, she does not leave her roots behind ("I earned all this money but they never take the country out me"). Despite the numerous displays of wealth, both occurrences of 'material' are linked to 'crave' in the phrase "too smart to crave material things". Finally, 'dollar' occurs with 'worth', linking financial success to personal success in the verses "She worth every dollar/ And she worth every minute". These verses equate money and time as valuable elements to qualify a woman.

'Bill Gates' is used as an example of success to be achieved ("might be a black Bill Gates in the making"), and will be further commented in subsection 5.1.8. 'Reign' is used as a verb, followed by the preposition 'on', meaning control over something ("I'ma reign on this bitter love" and "Trying to reign on the thunder"). 'Slay' is used in the sense of doing something extremely well, and is followed in two instances by 'trick', which works as an intensifier. It is important to highlight that 'slay' is always in the first or second position in the keyword lists whether they are sorted by keyness or by effect, which means it is particularly characteristic of *Lemonade*. Figures 7 and 8 below show four screenshots of the keyword lists on *AntConc*. Figure 7 contains the keyword list generated when comparing *Lmnd* to *Beyoncé5Lemonade*. On the left, it is sorted by keyness, and on the right, by effect. Figure 8 contains the keyword list generated

⁷ Only 'stacking' was retrieved as a key keyword. 'Stackin' was noticed during the qualitative analysis as a variation, and therefore considered for the discussion.

when comparing *Lmnd* to *contempAlbums*. Again, on the left, it is sorted by keyness, and on the right, by effect. ‘Slay’ is highlighted in all of them.

Figure 7: position of ‘slay’ in the keyword list *Lmnd - Beyoncé5Lemonade*

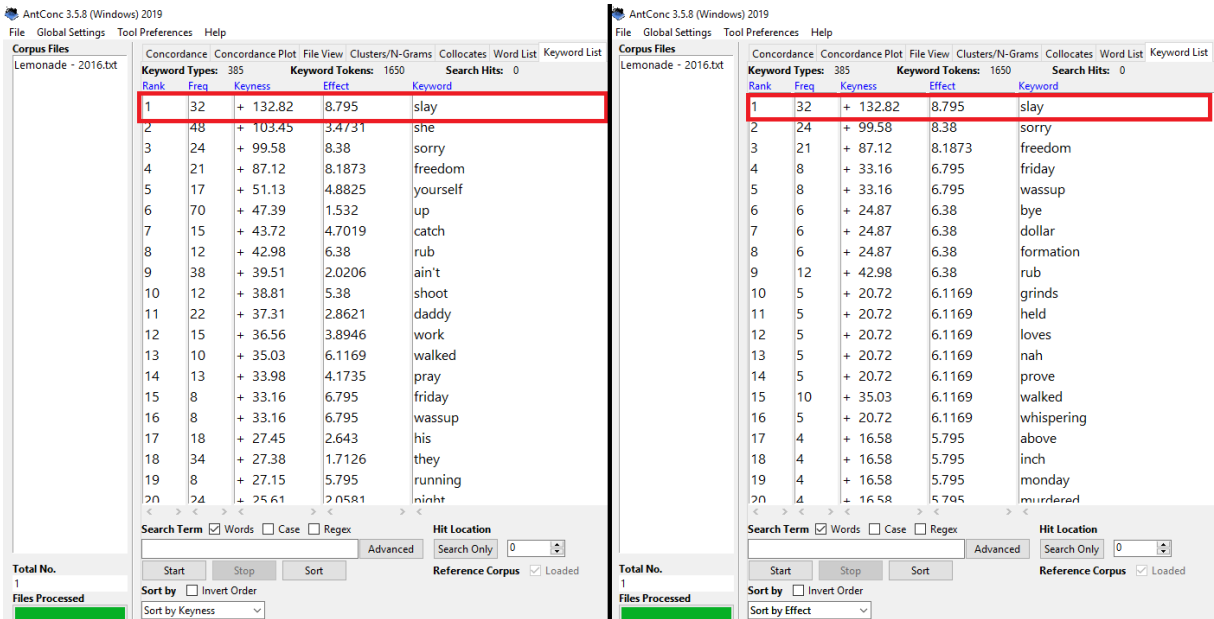
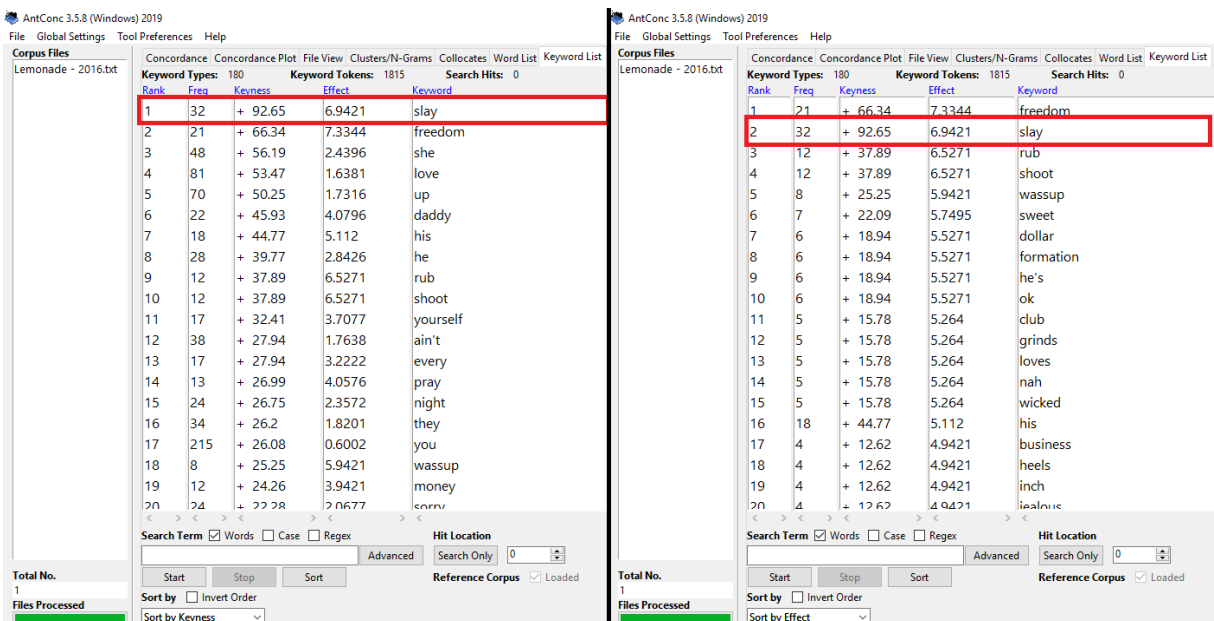


Figure 8: position of ‘slay’ in the keyword list *Lmnd - contempAlbums*



‘Stunt’ is used in the sense of showing off. ‘Twirl’ was inserted in the success semantic field because it only occurs in the phrase “twirl on haters”, as in prevailing upon an enemy. ‘Winner’ is in the verse “I'ma keep running cause a winner don't quit on themselves”, which is related to the effort semantic field.

5.1.4 lifestyle

There are six words in this semantic field: (i) El Camino, (ii) club, (iii) José Cuervo, (iv) six inch heels, (v) Red Lobster, and (vi) seat. The brands were once again inserted in this category because what people consume helps understand their style and social class. 'Seat' expresses a preference for low suspension in the verse "El Camino with the seat low". 'El Camino' was originally a muscle car - that is, a car used for drag racing. Low suspension made cars more efficient for drag racing. Once again Genius was essential to classify this expression because it explains its cultural implications. 'Six inch heels' expresses clothing choice, linked with 'club' in the verses "6 inch heels/ She walked in the club/ Like nobody's business". 'Club' also occurs in the verse "Headed to the club". Both instances corroborate the definition of the Urban Contemporary genre, which targets an urban audience that goes to clubs.

5.1.5 effort

Another very prominent semantic field in the key keyword list, the effort category contains 10 words: (i) fights, (ii) finish, (iii) Friday, (iv) grinds, (v) Monday, (vi) professional, (vii) Sunday, (viii) trying, (ix) wade, and (x) works. 'Professional' is given as a reason for persistence in the verses "She don't gotta give it up cause she professional". The days of the week are in the verses "She grinds from Monday to Friday/ Work from Friday to Sunday", intensifying the frequency of 'grinds' and 'work'. Although only 'grinds' was identified as a keyword, 'grind' and 'grinding' also occur in *Lmnd*, in the verses "She loves the grind", "Stop interrupting my grinding", and "I dream it, I work hard, I grind till I own it". Besides expressing hard work to reach a goal, these verses also reveal that such effort is enjoyed and should not be interrupted. 'Works' is in verses modified by 'finish': "She works for the money/ From the start to the finish". 'Finish' is another word that intensifies the effort put towards an end, similarly to the days of the week. Lastly, 'fights' occurs in the verses "She fights and she sweats thru sleepless nights" and "She fights for the power", once again expressing work as a means to reach an end (power) and a demanding task (sleepless nights).

5.1.6 crime and violence

Nine words were identified in this semantic field: (i) gun, (ii) hurt, (iii) murdered, (iv) rifle, (v) riot, (vi) shoot, (vii) walked over, (viii) war, and (ix) witness. 'Gun', 'rifle' and 'shoot' all refer to gun possession and use. 'Hurt' has most of its occurrences in the sequence "When you hurt me/ You hurt yourself/ Don't hurt yourself", which leaves margin for interpreting it as physical violence or not. The only other occurrence of 'hurt' is in the sequence "Nothing else ever seems to hurt like the smile on your face/ When it's only in my memory", in which it is clearly not physical violence. 'Murdered' and 'witness' occur together in all their instances, in the verse "She murdered everybody and I was her witness". 'Riot' occurs in the verse "I'm a riot, I'm a riot through your borders" - and even though 'borders' was not identified as a key keyword, it is related to the semantic field of boundaries, further commented on subsection 5.1.9. The phrases "being walked all over lately" and "war caused by pain", containing 'walked over' and 'war', respectively, both use figurative meaning. 'War' is also used in the verse "you and me could calm a war down", acquiring a more positive connotation.

5.1.7 injury

Related to the violence category, the words placed here have a less physical/ destructive characteristic to them. They are five items: (i) albino alligators, (ii) diss, (iii) middle fingers, (iv) haters, and (v) playing you. The expression 'albino alligators' was inserted in this category because both its occurrences are in the sequence "I twirl on them haters/ Albino alligators", in which they are equated to 'haters'. Besides the aforementioned verse, 'haters' also occurs in "Ya'll haters corny with that illuminati mess", and its singular variation in the verse "Fuck you hater", both criticizing or confronting the 'haters'. 'Diss' occurs in a construction similar to 'hurt', explained in detail in the previous subsection: "When you diss me/ You diss yourself". 'Middle fingers' are shown four times in the verse "Middle fingers up". Finally, 'playing you' is something that a girl is warned about ("He said baby girl he's playing you").

5.1.8 racial identity

This category contains four items: (i) Becky, (ii) black Bill Gates, (iii) negro, and (iv) yellow-bone. 'Becky' is used to refer to a white woman in the verse "He better call Becky with the good hair". Besides 'Bill Gates' being a model of success to be achieved, as discussed in subsection 5.1.3, the phrase "black Bill Gates in the making" establishes this model specifically for black people. 'Negro' occurs in the sequence "My daddy Alabama/ My mama Louisiana/ You mix that negro with that Creole make a Texas-bama", expressing the artist's origins, and also in "I like my negro nose with Jackson 5 nostrils", in which appreciation towards this racial identity is evident. "Yellow-bone" is used as a verb close to a series of verbs that express desire, showing off and effort: "I see it, I want it/ I stunt, yellow-bone it/ I dream it, I work hard, I grind till I own it".

5.1.9 boundaries

The four words in this category express boundaries and their rupture: (i) chains, (ii) cut loose, (iii) freedom, and (iv) correctional gates. Verses such as "Open correctional gates in high deserts", "I break chains all by myself" and "Freedom, cut me loose" - containing 'correctional gates', 'chains' and 'cut loose' - express breaking free from boundaries. 'Freedom' composes verses by itself most times, but it is also in "Won't let my freedom rot in hell" as something that is to be fought for.

5.1.10 ways of speaking

Eight words expressing speech or qualifying it in a particular way were identified: (i) diss, (ii) lying, (iii) promise, (iv) promised, (v) said, (vi) swore, (vii) warned, and (viii) whispering. 'Diss', 'lying' and 'whispering' all have negative connotations. 'Diss' has already been mentioned in the injury semantic field. 'Lying' occurs in "Now I'm the one that's lying", "I know you're lying" and "You only lying to yourself". 'Whispering' occurs only in "catch you whispering", as in an activity that should not be done so it is done in secret. 'Promise', 'promised' and 'swore' all express some kind of vow. 'Promise' and 'promised' express a vow made but not gone as expected ("I promised/ That I couldn't stay/ Every promise don't work out that way"), and 'swore' has a religious connotation

(“He swore it on the bible”). Finally, ‘said’ and ‘warned’ express instruction given by a father in “He said baby girl he's playing you”, “he said girl it's your second amendment”, “before he died he said remember”, “my daddy said shoot”, “He said take care of your mother”, and “My daddy warned me about men like you”.

5.1.11 relationship

The six words in this category - (i) love, (ii) loves, (iii) rub, (iv) sweet, (v) treat, and (vi) wicked - vary considerably in expressing positive and negative connotations to a relationship. ‘Love’ occurs 81 times in *Lmnd*, both as a verb and as a noun. It is worth mentioning that it is the first lexical word in the word list, as shown in Figure 9.

Figure 9: ‘love’ in *Lmnd*'s word list

Corpus Files		Concordance	Concordance Plot	File View	Clusters/N-Grams	Collocates	Word List	Keyword List
Lemonade - 2016.txt		Word Types: 788		Word Tokens: 4145		Search Hits: 0		
Rank	Freq	Word						
1	215	you						
2	210	i						
3	102	me						
4	92	and						
5	90	the						
6	82	to						
7	81	love						
8	71	my						
9	70	up						
10	54	it						

Twenty-four of the occurrences of ‘love’ are in the verse “they don’t love you like I love you”, expressing a comparison that puts the singer in a superior position to other people in terms of loving a significant other. The verses “When you love me/ You love yourself/ Love God herself” also are repeated in *Lmnd*. ‘Love’ is preceded by ‘true’ in three instances: “True love breathes salvation back into me”, “true love never has to hide” and “They say true love's the greatest weapon/ To win the war caused by pain”. ‘Love’ characterizes ‘drought’ in the verse “you and me could stop this love drought”, repeated twice in the corpus. ‘Love’ is also preceded by the adjectives ‘sweet’ (a key keyword) and ‘good’, that bring it a positive connotation, in the verses “Sweet love/ All night long/ Good love/ All night long” that are repeated in the chorus of one of the

songs. 'Good', however, is also in a verse that portrays a relationship negatively: "it's such a shame/ You let this good love go to waste". Other adjectives preceding 'love' are 'bitter' and 'shallow' ("I'ma reign on this bitter love" and "I'ma wave through your shallow love"), once again bringing a negative connotation to the word, which happens in "Blindly in love/ I fucks with you, till I realize / I'm just too much for you", "All the love I'm giving is unnoticed", and "You don't love me deep enough" too. 'Love' is a vocative in the verses "What are you doing, my love?" and "How I missed you, my love". There is one verse that in which 'love' expresses an idea dissonant to the centrality that financial and professional success occupied in the examples in subsection 5.1.3. In "I love you more than this job", financial and professional success are secondary to the singer's love for a significant other. Overall, the relationship in question seems to be portrayed in a negative light more than in a positive one. 'Loves', 'treat' and 'wicked' occur together in the verse "What a wicked way to treat the girl that loves you" four times, another example of negative portrayal of relationships. Finally, 'rub' brings a physical dimension to relationships in the verse "Kiss up and rub up and feel up on ya", repeated five times.

5.2 Overview of the identified semantic fields

Considering the 11 identified semantic fields, some are exclusive to one song while others are more widely spread among the 12 tracks that compose *Lemonade*.

Some key keywords occur only in one song, but because they are repeated many times in that one song, their frequency is enough for them to be identified as key, despite an uneven distribution. This was expected due to the genre's intrinsic repetitive characteristic. For instance, all of the key keywords in the 'brand names' semantic field occur in the song "Formation", and all of the key keywords in the semantic field of boundaries occur in the song "Freedom". These semantic fields are not evenly spread throughout the corpus, but rather concentrated in one song only.

On the other hand, other semantic fields were more evenly distributed. Key keywords belonging to the semantic field of relationships are present in seven of the songs ("Pray You Catch Me", "Hold Up", "Don't Hurt Yourself", "Love Drought", "Forward", "Freedom", and "All Night"). As discussed in subsection 5.1.11, negative depictions of love are more common than positive ones, and "All Night" concentrates all of the latter. Considering the distribution of the semantic field of relationships (key

keywords distributed in seven out of the 12 tracks), and the fact that it mostly portrays love in a negative way, it seems that the reviewers' assertions that crisis in marriage is the album's main theme is corroborated by the findings. The violence and injury key keywords might also help express relationship issues, considering verses such as "When you hurt me/ You hurt yourself/ Don't hurt yourself", "Nothing else ever seems to hurt like the smile on your face/ When it's only in my memory", "Middle fingers up/ Put them hands high/ Wave it in his face/ Tell him 'boy, bye'" [...] Middle fingers up/ I ain't thinking 'bout you". 'Crime and violence' was the most balanced semantic field, present in eight of the 12 songs, while injury was present in four of them.

Some key keywords in the 'ways of speaking' category express relationship issues, as explained in depth in subsection 5.1.10. Some examples are "I know you're lying", "catch you whispering" (an activity that should not be done but is witnessed), and "I promised/ That I couldn't stay/ Every promise don't work out that way" (a vow made but not kept).

Furthermore, Petridis' (2016) remarks about racial discussion being present but not central to the album seem to be corroborated as well, since the racial identity semantic field does not contain many key keywords and it is present only in two of the songs. However, bearing in mind that black people were enslaved for years in the US, the semantic field of boundaries - and, therefore, the song "Freedom" - is related to racial issues due to historical reasons.

The semantic fields of success and effort were surprising findings, since they were not extensively brought up by any of the reviewers. Although both occur in three songs only - success-related words in "Six Inch Heels", "Freedom" and "Formation", and effort-related words in "Sorry", "Six Inch Heels" and "Formation" - the amount of words belonging to those categories was expressive, and thus deserve to be mentioned.

6. CONCLUSION

This study aimed at identifying and describing the main semantic fields in *Lemonade* and comparing it to its contemporaries and to Beyoncé's previous solo studio albums. In order to do so, two research questions guided the analysis:

i. Are the differences between *Lemonade* and Beyoncé's previous albums perceived by reviewers statistically reflected in the song lyrics?

ii. What semantic fields are characteristic of *Lemonade* when compared to Beyoncé's previous albums and to its contemporaries?

The findings demonstrate that the song lyrics reflect the changes identified by reviewers, such as an expressive focus on relationship issues, addressing the first research question. Subsection 5.1.11 demonstrated how relationships are portrayed mostly in a negative way, corroborating reviewers' remarks. Regarding the second question, a total of 11 semantic fields were identified: (i) brand names, (ii) alcohol consumption, (iii) success, (iv) lifestyle, (v) effort, (vi) crime and violence, (vii) injury, (viii) racial identity, (ix) boundaries, (x) ways of speaking and (xi) relationship. Some of them were not identified by reviewers as dominant themes in the album. The categories 'success' and 'effort', which contained a substantial amount of key keywords, were not discussed in any of the reviews, unnoticed by the critics. Therefore, this analysis provides a deeper insight into *Lemonade's* song lyrics.

CL proved to be an adequate and useful approach to conduct the analysis and identify *Lemonade's* style. Using two reference corpora made it possible to affirm with more certainty that the identified key keywords are characteristic of *Lemonade*. Nevertheless, it is important to concede that, although corpus approaches lessen human bias, they do not completely erase it (BAKER, 2012). Those same key keywords could have been sorted into different semantic fields, for example. Another researcher could have focused on grammatical words - for example, there are three reflexive pronouns among the key keywords ('herself', 'themselves' and 'yourself'), three pronouns referring to women ('her', 'herself' and 'she') and three referring to men ('he', 'he's' and 'his'). The selection of reference corpora itself is a biased choice, because different reference corpora would generate different keyword lists.

Further expansions of this study could focus on the grammatical words mentioned in the previous paragraph, or could examine the reference corpora more deeply, checking for words that are exclusive to *Lemonade*, that is, that do not occur

at all in the other corpora, or investigating how words that occur in all three corpora are used differently or similarly among them. Additionally, a joint study with Music and Cinema researchers could prove fruitful to analyze the instrumental and visual aspects of the album, linking them to the linguistic features observed in this study. Such partnership could produce a more thorough and complete analysis of the album, taking into consideration all of its dimensions.

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