

**SEMANTICITY IN LITERARY GENRE: A
CORPUS-BASED DIACHRONIC STUDY OF
SEMANTIC SHIFTS IN PAKISTANI ENGLISH
NOVELS**

BY

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Semanticity in Literary Genre: A Corpus-Based Diachronic Study of Semantic Shifts in Pakistani English Novels

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ABSTRACT

Title: Semanticity in Literary Genre: A Corpus-Based Diachronic Study of Semantic Shifts in Pakistani English Novels

This thesis investigates semantic shifts in Pakistani English novels published between 1960 and 2020. Drawing upon Bloomfield's (1933) typology of semantic change—including narrowing, widening, amelioration, pejoration, and elevation—the study examines how the meanings of selected lexical items have evolved over time. The analysis focuses on various influencing factors such as technological advancement, socio-political transformation, informalization of language, Westernization, and gendered discourse, all of which contribute to the dynamic and context-sensitive nature of semantic change in literary texts. A corpus of 60 Pakistani English novels authored by both male and female writers was compiled to ensure diachronic and gender-based representation across six decades. Employing a mixed-methods research design, the study integrates quantitative corpus analysis with qualitative interpretation of context-specific usage. The selection of words was not based on a predefined list but rather on the prominence and frequency of semantic change observed in the data. AntConc software was used to examine concordance lines and identify patterns of shifting meanings. A total of 25 lexical items were analyzed in depth to explore the categories and contexts of their semantic change. The findings indicate that semantic shifts in Pakistani English are heavily shaped by evolving cultural norms, digitalization, localized expressions, and shifting gender roles. Additionally, the study observes that male and female authors exhibit different tendencies in semantic usage, highlighting gender-based variation in language change. These semantic developments contribute to the ongoing indigenization and legitimization of Pakistani English as a distinct variety within the broader framework of World Englishes.

Keywords: semantic shift, Pakistani English, Bloomfield's typology, corpus linguistics, AntConc, gender variation, diachronic change

TABLE OF CONTENTS

THESIS AND DEFENSE APPROVAL FORM	ii
AUTHOR’S DECLARATION	iii
LIST OF TABLES	xiii
LIST OF FIGURES	xiv
ACKNOWLEDGEMENTS	xvi
DEDICATION.....	xvii
1. INTRODUCTION.....	1
1.1 Background of the Study	1
1.2 Pakistani English and Literary Expression	2
1.3 Semantics and Semantic Change	3
1.4 Theoretical Framework: Bloomfield’s Semantic Categories.....	4
1.5 Gender and Semantic Variation	6
1.6 Statement of the Problem.....	7
1.7 Purpose of the Study	7
1.8 Significance of the Study.....	8
1.9 Research Objectives.....	8
1.10 Research Questions	9
1.11 Limitations of the Study.....	9
1.12 Delimitation of the Study.....	9
1.13 Organization of the Study	9
2. LITERATURE REVIEW	11
2.1 Philosophical and Theoretical Foundations of Semantic Change.....	11
2.1.1 Philosophical Foundations of Meaning and Semantic Change.....	11
2.1.2 Theoretical Frameworks for Semantic Change.....	12
2.2 Diachronic Linguistics and Semantic Change	13
2.2.1 Diachronic Linguistics and its Relevance to Pakistani English.....	13

2.2.2 Factors Influencing Semantic Shifts	14
2.3 Corpus Linguistics and Semantic Change	15
2.3.1 Corpus-Based and Diachronic Linguistic Studies	15
2.3.2 The Role of Literature in Semantic Change	16
2.4 Pakistani English and Semantic Shift	17
2.4.1 Overview of Pakistani English.....	17
2.4.2 Importance of Studying Semantic Shifts in Pakistani English	19
2.4.3 Studies on Semantic Shifts in Literature.....	20
2.4.4 Recent Studies on Semantic Shift	21
2.5 Theoretical Framework for Present Research.....	23
2.5.1 Bloomfield's Typology of Semantic Categories	23
2.5.2 Semantic Shifts and Sociocultural Context.....	24
2.5.3 Gender-Based Variation.....	24
2.5.4 Relevance of the Framework to the Study	25
3. RESEARCH METHODOLOGY	27
3.1 Research Design.....	27
3.2 Corpus Compilation	28
3.3 Population and Sample	29
3.4 Sample Size.....	29
3.5 Sampling Representativeness.....	30
3.6 Data Collection and Analysis Tool	31
3.7 Selection of Lexical Items	33
3.8 Theoretical Frameworks of Semantic Change	33
3.8.1 Reason for Selecting Bloomfield's Typology.....	34
3.9 Research Framework for Present Research	35
4. DATA ANALYSIS	37
4.1 Cheap	38

4.1.1 Examples.....	38
4.1.2 Semantic Categories.....	40
4.2 Baby	40
4.2.1 Examples.....	40
4.2.2 Semantic Categories.....	41
4.3 Queen	42
4.3.1 Examples.....	42
4.3.2 Semantic Categories.....	42
4.4 Cool.....	43
4.4.1 Examples.....	43
4.4.2 Semantic Categories.....	44
4.5 Chill.....	44
4.5.1 Examples.....	44
4.5.2 Semantic Categories.....	45
4.6 Hot.....	45
4.6.1 Examples.....	45
4.6.2 Semantic Categories.....	46
4.7 Hang Out.....	46
4.7.1 Examples.....	46
4.7.2 Semantic Categories.....	47
4.8 Hit	47
4.8.1 Examples.....	47
4.8.2 Semantic Categories.....	48
4.9 Prince	48
4.9.1 Examples.....	48
4.9.2 Semantic Categories.....	49
4.10 Virus.....	50

4.10.1 Examples.....	50
4.10.2 Semantic Categories.....	50
4.11 Status.....	51
4.11.1 Examples.....	51
4.11.2 Semantic Categories.....	51
4.12 Filter.....	52
4.12.1 Examples.....	52
4.12.2 Semantic Categories.....	53
4.13 Link.....	53
4.13.1 Examples.....	53
4.13.2 Semantic Categories.....	54
4.14 Drive	55
4.14.1 Examples.....	55
4.14.2 Semantic Categories.....	55
4.15 Honey.....	56
4.15.1 Examples.....	56
4.15.2 Semantic Categories.....	57
4.16 Plant	58
4.16.1 Examples.....	58
4.16.2 Semantic Categories.....	58
4.17 Groom	59
4.17.1 Examples.....	59
4.17.2 Semantic Categories.....	60
4.18 Drop	60
4.18.1 Examples.....	60
4.18.2 Semantic Categories.....	61
4.19 Pin	62

4.19.1 Examples.....	62
4.19.2 Semantic Categories.....	62
4.20 Tip.....	63
4.20.1 Examples.....	63
4.20.2 Semantic Categories.....	64
4.21 Rock.....	65
4.21.1 Examples.....	65
4.21.2 Semantic Categories.....	65
4.22 Heavy.....	66
4.22.1 Examples.....	66
4.22.2 Semantic Categories.....	67
4.23 Thumbnail.....	67
4.23.1 Examples.....	68
4.23.2 Semantic Categories.....	68
4.24 Gay.....	68
4.24.1 Examples.....	68
4.24.2 Semantic Categories.....	69
4.25 Mess.....	70
4.25.1 Examples.....	70
4.25.2 Semantic Categories.....	71
5. FINDINGS AND DISCUSSION.....	73
5.1 Cheap.....	73
5.1.1 Gender- Based Variation.....	73
5.1.2 Factors Influencing the Semantic Shift of Cheap.....	74
5.2 Baby.....	75
5.2.1 Gender-Based Variation.....	75
5.2.2 Factors Influencing the Semantic Shift of Baby.....	76

5.3 Queen	77
5.3.1 Gender-Based Variation.....	77
5.3.2 Factors Influencing the Semantic Shift of Queen	79
5.4 Cool.....	80
5.4.1 Gender-Based Variation.....	80
5.4.2 Factors Influencing the Semantic Shift of Cool.....	81
5.5 Chill.....	82
5.5.1 Gender-Based Variation.....	82
5.5.2 Factors Influencing the Semantic Shift of Chill	83
5.6 Hot.....	84
5.6.1 Gender-Based Variation.....	84
5.6.2 Factors Influencing the Semantic Shift of Hot	85
5.7 Hang out.....	86
5.7.1 Gender-Based Variation.....	86
5.7.2 Factors Influencing the Semantic Shift of Hang out.....	87
5.8 Hit.....	87
5.8.1 Gender-Based Variation.....	87
5.8.2 Factors Influencing the Semantic Shift of Hit	88
5.9 Prince	89
5.9.1 Gender-Based Variation.....	89
5.9.2 Factors Influencing the Semantic Shift of Prince	90
5.10 Virus.....	91
5.10.1 Gender-Based Variation.....	91
5.10.2 Factors Influencing the Semantic Shift of Virus.....	91
5.11 Status.....	93
5.11.1 Gender-Based Variation.....	93
5.11.2 Factors Influencing the Semantic Shift of Status.....	94

5.12 Filter.....	95
5.12.1 Gender-Based Variation.....	95
5.12.2 Factors Influencing the Semantic Shift of Filter.....	96
5.13 Link.....	97
5.13.1 Gender-Based Variation.....	97
5.13.2 Factors Influencing the Semantic Shift of Link.....	98
5.14 Drive	99
5.14.1 Gender-Based Variation.....	99
5.14.2 Factors Influencing the Semantic Shift of Drive	99
5.15 Honey.....	100
5.15.1 Gender-Based Variation.....	100
5.15.2 Factors Influencing the Semantic Shift of Honey	101
5.16 Plant	102
5.16.1 Gender-Based Variation.....	102
5.16.2 Factors Influencing the Semantic Shift of Plant	103
5.17 Groom	103
5.17.1 Gender-Based Variation.....	103
5.17.2 Factors Influencing the Semantic Shift of Groom	104
5.18 Drop	105
5.18.1 Gender-Based Variation.....	105
5.18.2 Factors Influencing the Semantic Shift of Drop	106
5.19 Pin	107
5.19.1 Gender-Based Variation.....	107
5.19.2 Factors Influencing the Semantic Shift of Pin	108
5.20 Tip.....	109
5.20.1 Gender-Based Variation.....	109
5.20.2 Factors Influencing the Semantic Shift of Tip.....	109

5.21 Rock	110
5.21.1 Gender-Based Variation.....	110
5.21.2 Factors Influencing the Semantic Shift of Rock	111
5.22 Heavy	112
5.22.1 Gender-Based Variation.....	112
5.22.2 Factors Influencing the Semantic Shift of Heavy	113
5.23 Thumbnail	114
5.23.1 Gender-Based Variation.....	114
5.23.2 Factors Influencing the Semantic Shift of Thumbnail	115
5.24 Gay	116
5.24.1 Gender-Based Variation.....	116
5.24.2 Factors Influencing the Semantic Shift of Gay	117
5.25 Mess	118
5.25.1 Gender-Based Variation.....	118
5.25.2 Factors Influencing the Semantic Shift of Mess	119
6. CONCLUSION	121
6.1 Recommendations for Future Research	123
REFERENCES.....	126
APPENDIX.....	136

LIST OF TABLES

Table 1	Frequencies of Lexical Items.....	40
Table 2	Meta Data of Analyzed Novels.....	165

LIST OF FIGURES

Figure 1:	Use of AntConc Software for Extracting Concordance Lines of Selected Lexical Items.....	34
Figure 2:	Concordance Lines of the Lexical Item “Cheap” in AntConc Showing Left and Right Context.....	41
Figure 3:	File view of the lexical item “thumbnail” showing semantic shifts.....	59
Figure 4:	File view of the lexical item “honey” showing semantic shifts.....	69

LIST OF ABBREVIATIONS

PE: Pakistani English

D: Decade

FM: Female

M: Male

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DEDICATION

With profound gratitude, I dedicate this work to Allah Almighty, whose endless blessings, guidance, and mercy have made this journey possible.

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CHAPTER 1

INTRODUCTION

Language is not a static entity; it is a living, evolving system that reflects the dynamics of human thought, culture, and society. As societies transform, so too does the language they use—adapting to new realities, reshaping meanings, and giving rise to novel expressions. Literature, as a mirror of society, offers a unique lens through which these linguistic changes can be observed and interpreted. In postcolonial contexts such as Pakistan, English has undergone significant semantic and structural shifts, particularly in the realm of creative writing. This study explores the nature of these semantic shifts in Pakistani English novels, examining how meanings evolve over time and how these changes intersect with cultural identity, gender, and localized usage.

1.1 Background of the Study

Language is a dynamic and adaptive system, constantly evolving in response to shifts in social, cultural, political, historical, and psychological contexts. One of the most significant indicators of this evolution is the phenomenon of semantic change, also referred to as semantic shift—the process by which words alter their meanings over time. These shifts may occur due to changes in usage, cultural reinterpretation, language contact, or innovations in thought and technology. Semantic change is not merely a linguistic phenomenon; it reflects broader social transformations, ideological movements, and the ever-changing values of a speech community.

In multilingual, post-colonial societies such as Pakistan, the English language has undergone considerable modification and indigenization. English, originally introduced during the British colonial era, has evolved into a localized variant—Pakistani English—adapted to suit the socio-cultural realities of the country. This indigenization is particularly noticeable in the semantics of English as used in Pakistan, where lexical items may take on new meanings or undergo shifts due to interaction with local languages such as Urdu, Punjabi, Sindhi, and others.

Semantic shifts in such contexts are not random; they are embedded in historical power dynamics, identity construction, and cultural negotiations. Words may be imbued with new connotations reflective of local values, religious ideologies, gender roles, and

socio-political realities. These changes can be subtle or profound, and they often signify deeper transformations within society. As a result, studying semantic shifts becomes a valuable tool for understanding the socio-cultural fabric of a community, especially when examined through the lens of literary production, where language is often employed in nuanced, deliberate, and creative ways.

1.2 Pakistani English and Literary Expression

Pakistani English (PakE) has emerged as a distinct and dynamic variety within the broader spectrum of World Englishes. It has developed through a complex process of indigenization, shaped by the linguistic, cultural, historical, and political landscape of Pakistan. Originally introduced during British colonial rule, English in Pakistan has undergone significant localization, adapting to the communicative needs of its speakers and absorbing influences from regional languages such as Urdu, Punjabi, Pashto, and Sindhi. As a result, Pakistani English has evolved unique features at phonological, syntactic, lexical, and semantic levels (Rahman, 2010; Mahboob, 2009).

This linguistic evolution is especially visible in literary texts, where authors are not only users of language but also active agents in shaping its development. Novels written in Pakistani English provide a rich site for exploring how language is employed to reflect indigenous identities, local ideologies, and cultural sensibilities. Authors often repurpose standard English vocabulary, creating novel semantic expressions that reflect the social, religious, and political realities of Pakistani society. According to Mahboob (2009), this variety reflects the sociolinguistic needs of its speakers and is embedded with localized discourses, values, and cultural references.

For instance, culturally loaded words such as *honour*, *freedom*, or *modesty* may carry nuanced connotations in Pakistani English literature that differ significantly from their usage in Western contexts. Similarly, lexical borrowings and code-switching—such as the insertion of Urdu terms like *mullah*, *izzat*, or *biradari*—not only enrich the texture of the narrative but also contribute to the creation of new semantic meanings. These practices reflect the way language functions as a bridge between cultures, carrying both global legibility and local significance (Rahman, 2011).

This process of semantic shift is often deliberate in literary texts, where language is creatively manipulated to articulate hybrid identities and post-colonial experiences. Writers such as Bapsi Sidhwa, Mohsin Hamid, and Kamila Shamsie navigate between

English and local languages to create linguistic expressions that are culturally embedded yet universally communicable. Through their stylistic choices, these authors challenge dominant linguistic norms and re-inscribe meanings rooted in local contexts (Mahboob & Ahmar, 2009).

Moreover, Pakistani English literature operates within a unique dialogic space. It addresses both national and international audiences, which creates a tension between intelligibility and authenticity. Writers must negotiate meanings that resonate with local readers while also remaining accessible to global readerships. This dual audience compels authors to craft meanings that are culturally specific yet contextually expansive, often resulting in layered semantic expressions that reward closer analysis.

In this way, the semantic shifts observed in Pakistani English novels are not random deviations but are purposeful innovations shaped by the authors' linguistic environment, social background, and cultural consciousness. These shifts contribute to the ongoing evolution of English in Pakistan and serve as a lens through which broader issues of identity, ideology, and hybridity can be examined. Literary expression thus becomes both a reflection and a driver of semantic change in Pakistani English.

1.3 Semantics and Semantic Change

Semantics is a core branch of linguistics concerned with the study of meaning in language. It explores how words, phrases, and sentences convey meaning, and how these meanings are interpreted by speakers and listeners within various contexts. According to Saeed (2016), semantics encompasses multiple dimensions of meaning, including lexical (word-level), sentential (sentence-level), and discourse semantics, each contributing to how language functions as a tool for communication. "We can easily see today that a change in the meaning of a speech-form is merely the result of a change in the use of it and other, semantically related speech-form" (Bloomfield's, 1933, p. 426).

In literary and sociolinguistic contexts, semantics plays a vital role in interpreting how language reflects cultural values, ideological positions, and social identities. Words do not carry fixed meanings; rather, their meanings are context-dependent and subject to historical, cultural, and societal influences. This makes semantics a particularly relevant field for studying literature, where authors often manipulate language creatively to encode complex meanings, cultural references, and emotional nuances. According to Bloomfield

(1933), “The shift into a new meaning is intelligible when it merely reproduces a shift in the practical world” (p. 436).

One key area within semantics is semantic change, which refers to the diachronic evolution of word meanings. Over time, words may undergo a range of changes, such as broadening (*holiday*, originally meaning “holy day,” now refers to any vacation), narrowing (*meat*, once meaning any kind of food, now refers specifically to animal flesh), amelioration (*knight*, once simply meaning servant, now connoting nobility), or pejoration (*silly*, once meaning happy or fortunate, now meaning foolish). Such changes are often driven by sociocultural factors, shifts in worldview, technological innovation, or contact with other languages (Blank & Koch, 1999).

Semantic change is not only a historical phenomenon but also an ongoing process observable in contemporary language use. Particularly in postcolonial settings, where English interacts with indigenous languages and cultural systems, meanings often shift to reflect localized realities. In Pakistani English, for example, everyday English terms may acquire new semantic connotations rooted in local traditions, religious concepts, or socio-political discourse. This process results in a localized semantic system that is intelligible within the cultural context of Pakistan but may diverge from global English usage (Rahman, 2011).

In literary texts, these semantic shifts become even more pronounced and intentional. Authors use language not only to tell stories but to comment on social structures, negotiate identity, and articulate resistance. As Leech (1981) suggests, literary semantics involves the exploitation of meaning potential, where deviations from conventional usage can generate rich interpretive layers. Thus, an analysis of semantic change in Pakistani English novels offers insights not only into linguistic variation but also into the cultural and ideological frameworks embedded in the literature.

1.4 Theoretical Framework: Bloomfield’s Semantic Categories

The present study employs Leonard Bloomfield’s (1933) theory of semantic change as its primary analytical framework. Bloomfield, a foundational figure in structural linguistics, proposed a classification system for different types of semantic shifts that occur in language over time. His model provides a systematic approach to understanding how meanings evolve, making it particularly useful for analyzing diachronic and sociocultural changes reflected in language use.

Bloomfield categorized semantic change into a range of types, including:

- **Narrowing (Specialization):** A word's meaning becomes more specific than its original sense.
- **Widening (Generalization):** A word's meaning broadens to encompass a wider range of referents.
- **Amelioration:** A term acquires a more positive or elevated meaning.
- **Pejoration:** A term adopts a more negative or degraded meaning.
- **Transfer of meaning (including Metaphor and Metonymy):** Words acquire new meanings through figurative, associative, or contextual reapplication.

These categories serve as diagnostic tools to trace and classify changes in word meanings. While Bloomfield's model was initially developed within the scope of historical linguistics, it remains relevant for contemporary semantic analysis, especially in contexts where language is evolving rapidly in response to cultural and social dynamics.

In the context of Pakistani English, these categories offer a framework to analyze how meanings of English lexical items have shifted or been recontextualized due to contact with indigenous languages, sociopolitical history, and local traditions. By applying Bloomfield's categories to selected novels written in Pakistani English, the study will identify recurring patterns of semantic transformation and interpret their cultural and ideological implications.

This framework also facilitates comparative analysis, allowing the researcher to observe whether similar types of semantic change occur across different authors, genres, or gendered voices. Moreover, it enables a structured approach to examining whether certain categories—such as metaphorical extensions or pejorative shifts—are more frequently associated with particular themes, such as gender roles, identity, or power dynamics.

While Bloomfield's theory does not account for all the complexities of modern semantic theory, its descriptive clarity and adaptability to textual analysis make it a fitting choice for the current research. It serves not only to classify types of change but also to guide the interpretive analysis of how semantic shifts function within the narrative and cultural structures of Pakistani English literature.

1.5 Gender and Semantic Variation

Language is deeply intertwined with identity, and among the most influential identity markers is gender. Gendered language use has been widely studied within sociolinguistics, revealing how linguistic choices—whether lexical, grammatical, or semantic—are shaped by the speaker’s gender and the gendered nature of social contexts. Gender not only influences how language is used but also how meanings are constructed, interpreted, and shifted over time. As Holmes and Meyerhoff (2003) argue, gender is both reflected in and constructed through language.

In literary texts, gendered language can manifest in various ways, from the choice of words and metaphors to the semantic roles assigned to characters. Authors may intentionally or unconsciously embed gendered ideologies into their language, which can result in semantic patterns that differ between male and female authors, or in the portrayal of gendered experiences and expectations. This becomes particularly significant in the analysis of Pakistani English literature, where cultural, religious, and traditional norms often influence how gender roles are represented and articulated.

Semantic variation along gender lines may involve differences in how certain words are used or understood depending on the speaker or character’s gender. For example, terms related to honor, shame, freedom, or duty may carry gender-specific meanings in Pakistani society, which are then reflected in literature. In many cultural contexts, including Pakistan, the same word—such as *izzat* (honor)—may imply different social expectations for men and women, contributing to gendered semantic layering within texts (Rehman, 2010).

Additionally, gendered language use often intersects with power dynamics and social hierarchies, influencing how words acquire pejorative or ameliorative meanings over time. Terms associated with women or femininity may undergo pejoration more frequently—a phenomenon well-documented in semantic studies (Schulz, 1975). In the context of Pakistani English novels, this may be observed in how female characters are described or in how their voices are positioned relative to male characters in the narrative structure.

This study explores these dimensions by analyzing semantic shifts not only across the general literary corpus but also through a gendered lens. By comparing works by male and female Pakistani authors, as well as examining how male and female characters are

linguistically represented, the research aims to uncover whether there are identifiable gender-based patterns in semantic usage. This approach also allows for an understanding of how language both reflects and reinforces cultural constructions of gender within Pakistani society.

1.6 Statement of the Problem

Semantic shifts are an essential aspect of language variation and development, reflecting both positive and negative changes in the meanings of lexical items. Although Pakistani English has been widely researched in terms of syntax, morphology, and phonology, the semantic domain—particularly diachronic semantic change—has received comparatively little scholarly attention. There is a notable lack of systematic, corpus-based analyses that trace how lexical meanings have evolved across different decades in Pakistani English literature. To date, no comprehensive study has examined semantic shifts in a large dataset of novels spanning from the early 1960s to 2020, which creates a significant gap in understanding how Pakistani English has transformed over time under cultural, historical, and technological influences. Addressing this gap, the present research undertakes a detailed and diachronic analysis of semantic change, aiming to document how lexical meanings have evolved in Pakistani English novels and to contribute to a deeper understanding of the linguistic and cultural dynamics shaping this variety of English.

1.7 Purpose of the Study

This study aims to clarify the diachronic linguistic variation evident in Pakistani English, with a particular focus on the semantic shifts of lexical items across different historical periods. It examines the factors—such as cultural, social, and technological influences—that contribute to the transformation of word meanings over time. Additionally, the research investigates gender-specific semantic variations, highlighting how male and female authors employ lexical items differently within the broader linguistic framework. By combining these perspectives, the study provides a comprehensive understanding of how Pakistani English evolves as a localized and dynamic variety of English.

1.8 Significance of the Study

This research is significant as it investigates the semantic evolution of Pakistani English, emphasizing its adaptation to local cultural, historical, and social contexts. By analyzing literary texts as a rich source of linguistic innovation, the study demonstrates how English in Pakistan has evolved in response to shifting societal norms, cultural expressions, and technological advancements.

Beyond its theoretical contributions to the fields of semantic change and World Englishes, the study holds substantial practical value for education. It underscores the importance of integrating Pakistani English into language education, curriculum design, and teacher training programs. Recognizing Pakistani English as a legitimate and evolving variety empowers educators to design culturally relevant syllabi that resonate with students' lived experiences, promote linguistic confidence, and foster critical awareness of language diversity.

For curriculum developers, the findings encourage the inclusion of local literary texts and examples of Pakistani English usage, creating more inclusive and representative educational materials. This approach supports the development of language competence that is both globally aware and locally grounded.

Furthermore, the study offers important insights for writers and novelists, enabling them to engage more authentically with the linguistic realities of their audiences. By reflecting the nuanced evolution of Pakistani English, creative writers can contribute to the legitimization and celebration of local voices in global literary discourse.

Ultimately, by bridging literary and linguistic research, this study opens new pathways for comparative studies across South Asian Englishes and contributes to a more inclusive understanding of English in postcolonial and multilingual societies.

1.9 Research Objectives

The present research aims to fulfill the following objectives:

- i. Highlight the lexical items that have undergone semantic shifts over time in Pakistani English novels
- ii. Compare variation in semantic shifts of lexical items
- iii. Analyze the semantic shifts in lexical items via context

1.10 Research Questions

The answers to the following questions will be provided upon completion of the research.

- i. What lexical items do Pakistani novels contain that have undergone semantic change over time?
- ii. What major variation may be seen in Pakistani novels regarding semantic shifts?
- iii. How far does context validate shifts in semanticity in the lexical items over time in Pakistani novels?

1.11 Limitations of the Study

This study is limited to the analysis of semantic shifts in Pakistani English novels published between 1960 and 2020. While the corpus provides a representative sample of the evolving lexicon in this genre, it may not capture semantic shifts occurring in other literary or non-literary forms of writing, such as newspapers, essays, or spoken discourse. Additionally, the findings are confined to the semantic shifts within the selected novels.

1.12 Delimitation of the Study

The study focuses specifically on Pakistani English novels as a literary genre to explore semantic shifts diachronically, with a corpus spanning six decades 1960–2020. The scope is restricted to analyzing lexical items within the novels and does not include other varieties of English used in Pakistan, such as academic or media discourse. Furthermore, the study limits its analysis to the written text, excluding spoken forms of Pakistani English. It employs Bloomfield's typology of semantic categories as the theoretical framework to analyze changes, ensuring a focused examination of semantic shifts based on a well-defined methodology.

1.13 Organization of the Study

This study is structured into six chapters:

- Chapter 1: Introduction

This chapter introduces the study's background, research problem, objectives, significance, scope, and research questions.

- Chapter 2: Literature Review

Reviews key literature on semantic shifts, corpus linguistics, and Pakistani English. It outlines Bloomfield's typology and identifies gaps in previous research, positioning the current study within this context.

- Chapter 3: Research Methodology

This chapter details the research design, including the corpus of 60 Pakistani English novels (1960–2020) and the use of AntConc for lexical analysis. It explains the selection and the application of Bloomfield's framework.

- Chapter 4: Data Analysis

It presents contextual analysis of the selected lexical items, identifying semantic categories such as pejoration, amelioration, broadening, and metaphorical extension. It traces diachronic meaning changes across decades.

- Chapter 5: Findings and Discussion

Chapter of findings and discussion examines broader patterns of semantic change, considering sociocultural influences and chronological variation. It also explores gender-based differences in language use and their reflection of societal norms.

- Chapter 6: Conclusion and Recommendations

It summarizes findings, discusses implications for semantic and corpus-based research, and also offers recommendations for future studies on other South Asian Englishes or literary genres.

CHAPTER 2

LITERATURE REVIEW

This chapter provides a theoretical and practical background on language variation from multiple perspectives. As Cooper (1986) states that researchers summarize and precise widespread themes in the literature review. The review of existing literature offers valuable insights to understand previous studies conducted on Pakistani English and it helps identify the gaps to be addressed by the present researcher. Many studies have been conducted on Pakistani English from various perspectives revealing further research gaps to be explored in the future. The purpose of this research is to add to the current body of knowledge by investigating the semantic shifts across Pakistani English novels over time. An overview of the existing literature on Pakistani English is presented in this chapter to gain a deep understanding of the linguistic variation explored by previous researchers.

2.1 Philosophical and Theoretical Foundations of Semantic Change

2.1.1 Philosophical Foundations of Meaning and Semantic Change

The philosophy of language, particularly as articulated by thinkers like Wittgenstein, Saussure, and Peirce, forms the foundation for understanding semantic shifts. Wittgenstein's (1953) notion of language games emphasizes that meaning arises from use within specific social and cultural contexts. In this regard, the semantic shifts observed in Pakistani English novels can be seen as reflective of changing cultural practices, ideologies, and historical realities within Pakistani society. Language, as a tool of communication, adapts to the lived experiences of its users, embedding shifts in meaning that mirror broader societal transformations.

Saussure's (1983) concept of the arbitrariness of the sign and the dynamic relationship between the signifier and the signified further elucidates the phenomenon of semantic change. The evolution of lexical meanings, as identified in this study, underscores how the relationship between words (signifiers) and their meanings (signified) is not fixed but evolves in response to social, cultural, and contextual factors. This aligns with the idea that language is a social construct, continuously reshaped by its speakers to reflect their realities.

Peirce's (1931) semiotics offers another perspective, particularly his triadic model of the sign, object, and interpretant. From this lens, the semantic shifts in lexical items can be seen as a reconfiguration of the interpretant in response to evolving cultural or emotional contexts. For example, shifts in words like *baby* or *mess* in the analyzed corpus reflect a reinterpretation of their meanings based on new cultural associations or functional usages.

2.1.2 Theoretical Frameworks for Semantic Change

Semantic change has been a central topic in linguistics, with numerous theories offering insights into how and why the meanings of words evolve over time. One foundational framework is Bloomfield's typology of semantic change (1933), which categorizes changes into broadening, narrowing, pejoration, amelioration, metaphorical extension, and subjectification. This typology provides a systematic approach for identifying and analyzing semantic shifts in a structured manner and remains widely used in semantic studies, particularly for examining diachronic language changes within specific contexts such as literature.

Building on Bloomfield's foundation, Ullmann (1962) offers a broader perspective on semantic change by identifying psychological, sociological, and linguistic factors that drive these shifts. Ullmann also highlights figurative processes such as metaphor and metonymy, which play a pivotal role in the evolution of meanings. This approach is particularly relevant for literary analysis, where creative language use often results in significant semantic innovation. Ullmann's framework complements Bloomfield's categories by addressing the motivations and mechanisms underlying semantic change, including cultural influences and societal values.

Lyons (1977) further contributes to the study of semantic change by distinguishing between denotation (the literal meaning of a word) and connotation (the associated or emotional meanings). Semantic shifts often occur in the realm of connotations as cultural and emotional contexts reshape how words are perceived and used. For example, lexical items in Pakistani English novels may acquire unique cultural connotations that differ from their standard meanings in other varieties of English, reflecting localized linguistic practices.

Finally, Jakobson's (1956) theory of metaphor and metonymy provides a detailed account of the figurative processes that drive semantic change. Metaphor, which involves

analogical extensions, and metonymy, based on associations of proximity, are essential mechanisms for understanding how meanings develop in creative contexts. This framework is especially relevant for analyzing literary texts, where figurative language often reshapes the semantic boundaries of words.

Despite the valuable contributions of Ullmann, Lyons, and Jakobson, Bloomfield's typology is the most suitable theoretical framework for the present research. It offers a clear, systematic approach for categorizing and analyzing semantic shifts in a diachronic context, which aligns with the goals of this study. By applying Bloomfield's framework, the research explores the semantic changes observed in the corpus of Pakistani English novels, examining how these shifts reflect the interplay of cultural, literary, and linguistic factors over time.

2.2 Diachronic Linguistics and Semantic Change

2.2.1 Diachronic Linguistics and its Relevance to Pakistani English

Research on diachronic variation in languages across the world is a well-established field of study (Ali & Sheeraz, 2018). Diachronic linguistics is vital for comprehending the evolution of Pakistani English (PakE) as a distinct variety of English. PakE has developed unique characteristics in its syntax, morphology, lexis, and phonology that set it apart from British English. The development of PakE mirrors the broader linguistic trend of recognizing multiple Englishes within and across cultural discourse practices (Khan, 2012). The indigenization of PakE is also demonstrated through code-mixing with Urdu and the alteration of declarative sentences into interrogatives in informal (Halo, Rustamani, & Muhammad, 2024).

Several research works have been conducted in Pakistan on Pakistani English from a diachronic perspective to highlight the variation that Pakistani English has gone through in different aspects, such as syntax, phonology, morphology, semantics, and others. Anwar and Talaat (2011) analyzed the language features of Pakistani English newspapers. Mansoor (2013) conducted gender-based research on Pakistani print media to investigate the Pakistani English language, emphasizing attitudes towards women. Alvi, Mehmood, and Rasool (2016) investigated linguistic variation by analyzing English newspaper editorials. Rasool, Ashraf, and Mahmood (2022) investigated grammatical changes diachronically.

The review of existing diachronic research studies reveals a lack of exploration in terms of shifts in semanticity in Pakistani English diachronically. In the case of Pakistani English novels, the shifts can be witnessed in the use of English words and phrases that have taken on new meanings or associations in the Pakistani context. By studying these shifts, we can gain a better understanding of the cultural and linguistic forces that have shaped Pakistani English literature and how language and culture are intertwined in this region.

2.2.2 Factors Influencing Semantic Shifts

Language change is influenced by a variety of factors that interact in complex ways. Social factors, such as differences in social status, age, gender, and ethnicity, play a significant role in shaping language evolution. Political events, like migration and public debates, can also lead to linguistic shifts, introducing new terms related to current issues such as environmental policies. Technological advancements contribute to language change by introducing new vocabulary, accelerated by the internet and computer slang. Cultural influences, stemming from exposure to diverse cultures through media and globalization, result in the borrowing of words from other languages. Moreover, changing moral values, such as movements for gender equality, impacts language use by promoting gender-neutral and inclusive terms. These factors collectively drive language change, highlighting the dynamic nature of linguistic evolution (Mantiri, 2010).

Different factors affect our language of daily routine. How words and sentence structures are used in our lives becomes part of our language. Social media is one of the major factors that influence our language. Text messaging is a common way of communication between people. The language that people use in text messages affects our language structure directly or indirectly. Ong'onda, Matu, and Oloo (2011) analyzed the data of text messaging in terms of syntax. The researchers analyzed the structure of sentences in the language used by the users. The results showed that the new structure has been permeated by the users. They use different structures in their message writing; sometimes they follow SVO, and sometimes VOV. The researchers concluded that SMS has a great impact on people's language and that they are deviating from the standard sentence structures of the English language.

Daiu (2015) investigated the factors and consequences of semantic change. A comparative approach was adopted for this purpose, and four main factors and

consequences were addressed, such as historical factors, internal linguistic factors, psychological factors, and social factors, to understand the actual meaning of the word. The researcher discovered morphology and word formation, focusing on the structure of words through morphemes. Word formation processes, such as compounding and affixation, were studied to understand how new words were created. The semantic component of language, encompassing vocabulary development and meaning, was also analyzed. This research provided valuable insights into the evolution of languages and the creation of new vocabulary.

2.3 Corpus Linguistics and Semantic Change

2.3.1 Corpus-Based and Diachronic Linguistic Studies

Raclavsky (2014) describes language from a diachronic perspective as "a function from possible worlds and moments to languages in a synchronic sense" (p. 10), emphasizing the temporal and contextual fluidity of linguistic systems. Similarly, Ali and Sheeraz (2018) argue that diachronic analysis enables researchers to systematically trace patterns of variation and semantic transformation over time, thereby illustrating how language continually adapts to meet evolving communicative demands. Many foreign research studies on linguistic variation have been conducted diachronically. Bauer (1994) examined the linguistic variation of newspaper editorials over time. Hyland & Jiang (2016) explored variation in engagement markers in academic writings over the past fifty years. Westin & Geisler (2002) analyzed newspaper editorials of the 20th century to investigate diachronic transformation. Saily (2014) investigated linguistic differences in sociolinguistic perspective from Early Modern English to Existing English.

Mahmood, Asghar, and Asghar (2018) investigated variation in the language of genres of Pakistani Legal English. For this purpose, a corpus of eight Pakistani Legal genres comprising approximately two million words was developed. Biber's (1988) model of multidimensional analysis was applied to analyze the data. The findings revealed notable variation in linguistic patterns across each genre. Data showed differences in all the dimensions, with significant variation observed. The results indicated that legal language is not a uniform phenomenon and exhibits distinguished linguistic features.

Mokal and Abd Halim (2023) explored the linguistic features of Pakistani English newspapers, focusing on how they reflect socio-cultural variation. By analyzing a corpus

of two million words from prominent national newspapers, the study highlighted unique lexico-semantic variation in Pakistani English. The research framework incorporated Kachru's concentric models and prior studies on New Englishes, nativization, and acculturation theories. The analysis revealed how Pakistani English newspapers adapt language to connect with readers and reflect local perspectives, thereby contributing to the evolution of World Englishes.

Aman and Asif (2023) examined linguistic variation in the writings of male and female English writers through a corpus-based study. The primary aim was to explore the functional use of language and highlight linguistic features that differentiate male and female writers. Fatima et al. (2023) studied variation in language by analyzing the abstracts of Pakistani dissertations. Imran and Abdul Wahid (2020) examined Pakistani English to analyze syntactic variation in adjective phrases. Buriro et al. (2023) analyzed grammatical features of Pakistani English. All of these were corpus based studies which were conducted to analyze variation in Pakistani English from different perspectives.

2.3.2 The Role of Literature in Semantic Change

From a literary theory perspective, this study aligns with Bakhtin's (1981) concept of dialogism, which views literature as a site of dynamic interaction between multiple voices and perspectives. Pakistani English novels, as dialogic texts, encapsulate the interplay of linguistic, cultural, and social forces, making them fertile ground for studying semantic change. These novels function not merely as repositories of language but as active participants in meaning-making and cultural negotiation processes.

Bourdieu's (1991) concept of cultural capital further contextualizes the role of language in literature. The semantic shifts identified in this study reflect the socio-political power dynamics shaping language use in postcolonial contexts. As authors navigate dual identities within local and global paradigms, their linguistic choices contribute to the ongoing evolution of Pakistani English, enriching its semantic repertoire and affirming its status as a legitimate variety of English.

Literature, as a product of culture, often functions as a source of linguistic innovation and creativity. Writers build upon established linguistic norms while also expanding the limits of language. By utilizing devices such as metaphor, metonymy, and changes in narrative perspective, literature not only mirrors but also influences the

evolving meanings of words, embedding them within specific cultural and historical contexts that shape their interpretation and usage over time. (Traugott & Dasher, 2002).

2.4 Pakistani English and Semantic Shift

2.4.1 Overview of Pakistani English

The development of Pakistani English as a distinct variety has been comprehensively examined in the literature, particularly through the seminal work of Rahman (1990, 1991). Rahman offers one of the earliest and most thorough analyses of this phenomenon, tracing its origins back to British colonial rule and emphasizing its subsequent indigenization via cultural, social, and linguistic processes. According to his research, the significant influence of Urdu and various regional languages has shaped the vocabulary, idiomatic expressions, and phonological patterns of Pakistani English. Moreover, Rahman (1990, 1991) demonstrates how English in Pakistan has been nativized and creatively adapted, distinguishing it from both British and American varieties while also serving as a medium for literary and formal expression.

Building on this foundation, Mahboob (2004, 2009) examines the sociolinguistic and pedagogical aspects of Pakistani English. He argues that PakE has established its own norms, particularly in education, media, and creative writing, and calls for its recognition as a legitimate and autonomous variety within the World Englishes paradigm. Mahboob's work emphasizes the role of culture, identity, and local communicative practices in shaping the unique lexical, syntactic, and stylistic features of PakE. His research also highlights how PakE challenges the traditional notion of "standard" English by introducing localized expressions and meanings rooted in South Asian socio-cultural contexts.

While Rahman and Mahboob have advanced scholarly understanding of the structural, phonological, and sociolinguistic characteristics of Pakistani English, the semantic dimension of PakE remains underexplored. There is a noticeable gap in research that systematically examines semantic shifts within literary texts, particularly in a diachronic framework. Given that language evolves under the influence of cultural, historical, and technological factors, there is a pressing need to investigate how the meanings of lexical items in Pakistani English have transformed over time. Addressing this gap, the present study conducts a corpus-based diachronic analysis of semantic shifts

in Pakistani English novels spanning six decades, providing deeper insights into the semantic evolution of this variety.

Qureshi, Muhammad, and Jadoon (2023) describe Pakistani English (PakE) as a non-native variety that emerged from the interaction between British English and local Pakistani languages. Similarly, Somroo (2022) characterizes PakE as a non-native, institutionalized variety of English. Informally, the terms "Penglish" and "Paklish" are sometimes used interchangeably with Pakistani English (Zeb & Bashar, 2019). PakE is a unique, non-native, developing, and native form of English with its own established norms. It differs from Standard British English in morphology, syntax, vocabulary, structure, and pronunciation, influenced by socio-cultural, religious, and regional factors.

Pakistani English is widely used in education, business, and science, playing a vital role in its local context. Research has explored its historical evolution, linguistic characteristics, and differences from Standard British English. Employing a mixed-methods approach, Asgher, Shahzad, and Hanif (2023) combined language data analysis and ethnographic observations to understand the intricate relationship between language and culture in PakE. Their findings have significant implications for language and cultural studies, shedding light on how language development impacts cultural identity and communication.

Halo, Rustamani, and Muhammad (2024) investigated the unique development of Pakistani English in Pakistan, where English is an official language, it is often taught without incorporating socio-cultural contexts. Through a thematic analysis of interviews with university students, this study identified distinctive clausal, syntactic, and lexical features of Pakistani English (PakE) that differentiate it from British English. These features include code-mixing with Urdu, unique sentence structures, and the transformation of declarative sentences into interrogatives in informal speech. The findings highlight the importance of integrating native socio-cultural elements into English education. Additionally, the study suggests that a deeper understanding of PakE's linguistic characteristics could inform language planning and policy-making to support regional linguistic identity. Further research on the social, cultural, and linguistic factors influencing the evolution of PakE is recommended. Khan (2012) explored the development of Pakistani English (PakE) as a genuine variety of English. The study examined the indigenization of PakE through various linguistic structures, including phonology, syntax, lexis, and morphology, determining that PakE has its distinctive

norms and standards, making it a recognized South Asian variety of English. The researcher emphasized that PakE is developing a unique identity with linguistic features that set it apart as a separate variety of English.

Anwar, Rasool, and Kamran (2020) investigated the indigenization and development of Pakistani English in written discourse, focusing on variation and adaptations in grammatical and lexical features influenced by Urdu and the local Pakistani context. Their study analyzed data from Pakistani English novels, short stories, and newspapers, revealing indigenized grammatical features through a corpus of written PakE texts. The findings demonstrated that variation extend beyond isolated features, with specific indigenized forms frequently used in PakE. The researchers recommended organizing these features in reference books to preserve them for future use.

Adnan and Tehseem (2022) examined Pakistani English as a multicultural language and the role of intercultural competence in English language teaching in Pakistan. Using qualitative, theory-based content analysis, they analyzed textbooks (including reading texts, dialogues, poems, and essays) for cultural content categorized as native, target, or international culture. The study, grounded in Kachru's Three Concentric Circles model, highlighted that PakE is conceptualized as a multicultural language. The researchers emphasized that representing native culture in textbooks is crucial for developing intercultural competence and promoting PakE as a multicultural language.

Talaat (2002) studied the ongoing changes in Pakistani English due to its interaction with Pakistani languages, particularly Urdu. Using qualitative research methods, the study analyzed texts from Pakistani newspapers and magazines. Findings showed that Urdu's influence on PakE led to structural changes, verbosity, code-mixing, and literal translations. Divergent lexical and syntactic structures were identified, along with proposed sub-varieties of PakE influenced by different sub-varieties of Urdu. The study also discussed PakE's communicative intent and the ambivalent attitude towards English in Pakistan, which impacts language policy and education.

2.4.2 Importance of Studying Semantic Shifts in Pakistani English

Understanding semantic shifts is essential for studying how word meanings change over time, across different cultures, and from various perspectives. Researchers have devised methods to identify and examine these shifts, including the use of distributed word representations (Mou et al., 2015). Barzokas et al. (2020) examined

semantic shifts in Modern Greek words over time by utilizing word embeddings. Their study developed a systematic framework to analyze semantic shifts in Modern Greek words from 1980 to 2020 by applying natural language processing (NLP) techniques to digitized Greek literature. The research presented representative results that showcased actual semantic shifts in Greek words during this period, focusing on tracing semantic changes in the modern form of the Greek language, Demotic or Dimotiki.

The Catalogue of Semantic Shifts (CSSh) provided a framework for identifying and analyzing recurring cross-linguistic semantic shifts. The paper summarized the goals and current state of CSSh, which was designed to catalog recurring semantic shifts across languages. Based on clearly defined principles, CSSh focused on semantic shift as a relation of cognitive proximity between two linguistic meanings. While the typology of semantic shifts overlapped with semantic, lexical, and grammatical typologies, it maintained its distinct domain. The widely accepted idea that synchronic polysemy and diachronic semantic evolution are complementary aspects of the same phenomenon formed the foundation of modern diachronic semantics and underpinned the methodologies within CSSh (Zalizniak, 2018).

By analyzing these semantic changes, this thesis seeks to uncover the cultural and linguistic forces that have influenced the evolution of Pakistani English literature. The research also aims to highlight the dynamic nature of Pakistani English and its adaptation to various societal influences, including globalization, political changes, and cultural shifts. The present research aims to add to the existing literature by conducting a comprehensive study from this particular point of view.

2.4.3 Studies on Semantic Shifts in Literature

Jadoon (2017) investigated the Pakistanization of English in Kamila Shamsie's novel *Kartography* through an analysis of the distinct linguistic features of Pakistani English as an emerging independent variety of English. The methodology of the study involved a qualitative, descriptive analysis of the regional words and expressions used in Kamila Shamsie's novel *Kartography*. The data was categorized based on the structural models developed by Kachru (1983) and Baumgardner (1993) for analyzing linguistic features and contextual areas of South Asian English varieties. The findings revealed that Kamila Shamsie employs techniques of hybrid innovations and lexical borrowing from regional languages to Pakistanize the English language in her novel *Kartography*.

Pakistani English writers, including Shamsie, use regional words and expressions freely in their writings without explanatory notes, reflecting a new confidence in using English in a way that represents their local culture and identity. Shamsie blends English with words, expressions, and sentence structures from regional languages to create a form of English that is more representative of Pakistani society and culture than standard British English.

Jadoon and Ahmad (2022) explored the lexical features of Pakistani English in the works of prominent Anglophone writers, such as Kamila Shamsie and Nadeem Aslam. They argued that English has evolved into a distinct variety in Pakistan's diverse linguistic context. Through qualitative textual analysis, the research highlighted innovative techniques like borrowing and compounding that express Pakistani identity. The findings indicated that the lexicon of Pakistani English is enriched by influences from Urdu and other regional languages. The study contributed to understanding both Pakistani Anglophone literature and the unique characteristics of Pakistani English, advocating for the codification of these features in dictionaries and educational resources. Overall, it underscored the capacity of Pakistani writers to use English to authentically reflect their sociocultural realities.

A research study examined English language variation due to code-switching between Urdu (L1) and English (L2), observing how language differs across cultures and religions, creating an independent variety. It discovered Urdu's role in shaping Pakistani English. A corpus-based study was conducted, and both qualitative and quantitative methods were employed on the text of the postcolonial novel *Twilight in Delhi* by Ahmed Ali. Analysis showed that Pakistani native language and culture influenced English. The study examined sociolinguistic factors, revealing that "borrowing" was more frequent than compounding and hybridization due to Islamic, historical, and societal influences. Edibles were often transferred from Urdu to English due to a lack of direct equivalents. The results indicated that the frequent use of Urdu words in English at the lexical level characterized Pakistani English as an independent variety (Sarfraz, 2021).

2.4.4 Recent Studies on Semantic Shift

Jahan and Irfan (2021) analyzed the semantic shift in the English language resulting from language exchange and highlighted the role of computer-mediated communication (CMC) in this shift. Data was gathered from YouTube, Facebook, and

Twitter using purposive sampling, and neologisms frequently used on these social media platforms were identified. A descriptive qualitative research design was adopted to explore the data in depth. The findings revealed that neologisms were frequently used by speakers in both spoken and written forms. Some neologisms were entirely new words, while others were old words used in new and different senses. The study observed a significant semantic shift in neologisms, influenced by both external and internal language system factors.

Aslam and Chaman (2020) examined semantic changes in English-borrowed words in Urdu from a pragmatic perspective. Data was collected through a questionnaire administered to 100 volunteers from four Pakistani universities, and both quantitative and qualitative analyses were conducted. The results showed new meanings for borrowed words, with 69% of the meanings not aligning with their English definitions. For 11 out of 16 words, over 70% of participants chose meanings in Urdu that were entirely different from their English equivalents. Words such as *light*, *press*, and *paste* were found to mean "electricity," "to iron," and "to brush" in Urdu, respectively. The qualitative analysis highlighted the context-dependent nature of these semantic changes.

Jilani and Anwar (2018) explored lexico-semantic variation in Pakistani English, focusing on its adaptation and innovation within socio-cultural contexts. The study positioned Pakistani English as a "norm-developing" variety within the framework of "New Englishes," contributing to the global evolution of English in non-native contexts. Using Moag's model of "New Englishes," Boas' concept of cultural relativism, and Kachru's ideas of nativization and acculturation, the researchers analyzed corpus data from two leading Pakistani English newspapers. The findings revealed that Pakistani English incorporates local cultural nuances, displaying diverse usages and functions. The study highlighted the need for further exploration of grammar, lexicon, semantics, and pragmatics through corpus construction and comparisons with other English varieties.

Arifin (2021) researched unrecorded words and meanings used by the English-speaking community on Twitter. A semantic change analysis was conducted to define new emerging words and meanings used by Twitter users, which were not yet recorded in the *Advanced Learner's Dictionary* (10th Edition). A descriptive qualitative research method was employed, and 33 new words and meanings were analyzed. New definitions were compared with the original meanings of the words. Using Bloomfield's typology of semantic change, the study found that semantic changes through metaphor were the most

common. Additionally, 14.3% of the data could not be categorized within Bloomfield's typology. The research provided valuable insights for English language learners to better understand evolving English usage and avoid misconceptions in communication.

Qureshi, Jadoon, and Farooq (2023) recently conducted a study on semantic change in Pakistani English, selecting four literary works as the sample for the research. Weinreich's (1968) framework of language contact was utilized for data analysis. There were gaps in the research that can be covered in future research. The sample size was too small to be investigated and the study also lacked diachronic shifts in semantics. Some semantic categories like 'semantic generalization,' 'semantic specialization,' 'semantic amelioration,' 'semantic pejoration,' and 'semantic drift' were concentrated in the research while the present research focuses on other semantic categories as well.

2.5 Theoretical Framework for Present Research

2.5.1 Bloomfield's Typology of Semantic Categories

Bloomfield's (1933) seminal work on the structure of meaning offers a framework for classifying semantic changes, which is applied to the lexical items in this study. According to Bloomfield (1933), words undergo various forms of semantic shifts that change their meanings over time. These shifts can be categorized into the following types:

Pejoration is a process by which a word takes on a more negative or less favorable meaning than it originally had. For example, the word "cheap" originally meant "inexpensive," but it now carries a more negative connotation in many contexts.

Amelioration is the opposite process of pejoration, where a word takes on a more positive or elevated meaning over time. This process reflects societal shifts and cultural transformation. For instance, the term "knight" evolves from a simple "servant" to a highly respected title in Western culture.

Broadening occurs when a word expands its meaning to include more than it originally did. A classic example is the word "holiday," which once specifically referred to a religious day but now encompasses any day of celebration or relaxation.

In contrast to broadening, *Narrowing* occurs when a word's meaning becomes more specific over time. For example, the word *meat* initially referred to any type of food but has since evolved to denote only the flesh of animals.

Metaphorical Extension occurs when a word is used in a metaphorical sense beyond its original meaning. For example, the word "root" refers to the origin of something in a non-literal, metaphorical way.

Subjectification relates to the emotional or subjective overtones that a word can gain over time. For example, the word "baby," which has broadened in meaning to convey affection or an intimate connection, goes far beyond its original reference to a young child. These categories guide the analysis of lexical items in Pakistani English novels, helping to identify and classify the shifts that these words undergo.

2.5.2 Semantic Shifts and Sociocultural Context

The concept of semantic shifts is inherently tied to social, cultural, and historical contexts. Sociocultural changes such as colonial history, globalization, and technological advancements play a significant role in the transformation of meaning in any language. As societal norms and values evolve, so do the meanings of words. In the context of Pakistani English, linguistic shifts reflect the changing political, cultural, and social realities of Pakistan from 1960 to 2020. Additionally, the influence of Westernization and the adoption of globalized technology accelerate changes in meaning, as words adapt to new contexts influenced by global discourse.

For example, technological advancements introduce new meanings for terms like "screen," which historically referred to a physical object used for protection, but now also refers to electronic devices like smartphones, computers, and televisions. Similarly, the term "network" originally meant a system of interconnected people or things, but in the age of technology, it has broadened to include virtual connections via the internet.

2.5.3 Gender-Based Variation

A crucial component of this study is the investigation of gender-based variation in semantic shifts. Language patterns and the evolution of meanings are often shaped by the author's gender, worldview, and socio-cultural positioning. Female authors, for example, may introduce semantic changes that highlight themes of identity, interpersonal relationships, and emotional depth, which can differ from the lexical choices and expressions commonly found in male-authored texts. By analyzing novels written by both male and female authors, this research seeks to uncover potential differences in the nature and frequency of semantic shifts. Understanding these variation helps to reveal how

gendered experiences, cultural expectations, and individual authorial styles contribute to the broader process of meaning change in Pakistani English literature (Lakoff, 2004; Mills, 2012).

2.5.4 Relevance of the Framework to the Study

The theoretical framework outlined above offers a comprehensive lens through which to analyze the semantic shifts observed in Pakistani English novels. By applying Bloomfield's typology of semantic categories, the study classifies and analyzes the shifts in lexical meaning, while also considering the sociocultural and technological influences that contribute to these changes. Additionally, the exploration of gender- and author-based variation adds another layer of depth to the understanding of how language evolves in the context of postcolonial literature. Through this framework, the study contributes to the understanding of language change in South Asian English varieties and specifically in Pakistani English, providing insights into the dynamic interplay between language, culture, and societal transformation. Further detail of the theory has been discussed in the chapter of research methodology.

While significant research has been conducted on Pakistani English from phonological, syntactic, and sociolinguistic perspectives, the area of semantic change—particularly in literary texts—remains underexplored. Scholars such as Rahman (2011) and Mahboob (2009) have examined the structural and sociopolitical dimensions of Pakistani English, yet little attention has been paid to the evolution of word meanings within this variety, especially through the lens of semantic theory.

Existing studies that do focus on semantics in Pakistani English tend to analyze isolated lexical features or borrowings from indigenous languages, often without a systematic theoretical framework for categorizing semantic shifts. Moreover, semantic changes within literary corpora, where language is used creatively and reflectively, have not had been rigorously studied using classical semantic models like Bloomfield's categorization. This leaves a noticeable gap in understanding how Pakistani English, as represented in novels, functions as a site of localized meaning-making and semantic innovation.

Additionally, while there has been increasing interest in gender and language studies in Pakistan, most such research focuses on discourse analysis, gender representation in media, or sociolinguistic variation in spoken contexts. There is a lack of

scholarly attention on gender-based semantic variation in literary writing—that is, how male and female authors (or narrators) may differ in their use of language, and how semantic shifts may be gendered in their orientation or implication.

This study addresses these gaps by offering a twofold contribution: first, by applying Bloomfield's semantic categories to a literary corpus of Pakistani English novels to systematically identify patterns of semantic change; and second, by incorporating a gender-based perspective to examine how these shifts differ across male and female authors or characters. In doing so, the research aims to bridge the divide between structural-semantic theory and sociolinguistic gender analysis within the context of Pakistani English literature.

The gaps identified in the existing literature provide a foundation for this study, which seeks to contribute to the understanding of semantic change by focusing on the unique socio-cultural context of Pakistan and the role of gender, temporal variation, and cultural influences in shaping the meanings of words over time. This research addresses these gaps by employing a diachronic approach to examine semantic shifts in Pakistani English novels spanning six decades. It investigates how lexical items have evolved, analyzing their meanings within the socio-cultural and historical frameworks of Pakistan. By focusing on gender-based differences, cultural indigenization, and the interaction of global and local influences, this study aims to provide a deeper understanding of the dynamic processes shaping Pakistani English. This exploration not only fills the existing research gap but also contributes to the broader understanding of semantic shifts within the framework of World Englishes and post-colonial linguistics.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 Research Design

Creswell states that research designs are systematic plans that guide the entire research process, from establishing broad theoretical assumptions to specifying detailed methods for data collection and analysis. They offer a framework for organizing and conducting the study, ensuring consistency and coherence throughout. The design decisions influence how data is gathered, interpreted, and used to conclude, making them essential for achieving reliable and valid results (Creswell, 2009). He further adds that the method unit is the most actual and definite part of a proposal. The present design that has been implemented for the research is mixed-methods as the aim of this research is to evaluate the diversity in the meanings of the lexical items of Pakistani English over time. Texts of English novels from different periods were selected to analyze the shifts in semanticity in Pakistani English. A mixed-method approach was utilized for the study because it requires both types of analysis qualitative and quantitative. The main purpose of utilizing qualitative and quantitative approaches is to gain a comprehensive understanding of the study's issue, it is essential to explore multiple perspectives rather than relying solely on a single approach. This broader exploration allows for a more nuanced and well-rounded analysis of the subject matter (Flick, 2009).

Qualitative research encompasses a diverse range of methods and approaches aimed at studying social life in its natural context (Saldana, 2011). This type of research is important for discovering the complexities of human experience and understanding the delicacies of language use in context. Qualitative study allows researchers to go beyond simple words or occurrences, facilitating in-depth investigations of data that disclose underlying meanings and cultural shades. By employing qualitative techniques, researchers can collect comprehensive insights and deliver detailed descriptions of the language being studied through different lenses, such as historical, sociolinguistic, and other perspectives. This approach is mainly valuable when a subtle understanding of linguistic variation is required, as it captures

the complexities of how language reveals cultural practices, social identities, and developing norms.

In contrast, quantitative study offers a diverse perspective on data analysis. Quantitative data yields concrete results that can be measured and analyzed directly (Flick, 2009). This approach highlights measurement and numerical analysis, providing solid evidence that can support or disprove hypotheses. Given that this study also demands a quantitative analysis of the text, a large dataset is needed for drawing meaningful conclusions. Therefore, a corpus-based study was conducted, gathering data from Pakistani English novels spanning multiple decades. This comprehensive dataset enabled researchers to analyze shifts in the meanings of words within this particular literary context. Quantitative analysis offers concrete evidence for the results and supports to conclude of results with greater reliability and validity.

The term "corpus" is used by some to define the wholeness of data gathered, suggesting that it is more than just a huge collection of information but a dynamic body for analysis (Saldana, 2011). A corpus serves as an organized source that allows researchers to conduct systematic inquiries into language use over time. By studying patterns in word frequency, collocations, and contextual usage within the corpus, investigators can find significant developments and shifts in meaning that may reflect comprehensive cultural or societal variation.

By combining both qualitative and quantitative approaches, this study aims to provide a comprehensive understanding of the semantic shifts occurring in Pakistani English literature. The blend of these methodologies allows for a richer analysis; qualitative visions can inform quantitative measures, while quantitative outcomes can provide realistic support to qualitative observations. This dual methodology not only increases the depth of analysis but also confirms that the research findings are strong and comprehensive, offering valuable contributions to our understanding of semantic evolution within Pakistani society.

3.2 Corpus Compilation

A corpus of 60 novels was compiled for this study, providing a considerable and diverse dataset for analysis. This selection aimed to represent multiple themes, genres, and periods within Pakistani English literature, ensuring a comprehensive analysis of the texts. Each novel was carefully selected to reflect diverse aspects of

Pakistani culture and society, allowing for a rich examination of semantic shifts in the language used throughout these works.

Once the corpus was compiled, it was processed using AntConc software, a great tool for corpus linguistics. This software enabled the researcher to produce lists of lexical items, which are single words that hold significance within the texts. Moreover, AntConc simplified the analysis of the contexts in which these words occurred, allowing for a deeper understanding of their meanings and usage. By studying the frequency and context of specific lexical items, the researcher could recognize patterns and shifts in semantics, shedding light on how language mirrors societal attitudes and cultural changes in Pakistani English literature over time.

3.3 Population and Sample

In this study, the text of Pakistani English novels was selected via random sampling technique, specifically employing stratified random sampling. This technique is mostly effective because it allows for the selection of data based on different criteria, such as genres, themes and the periods in which the novels were written. By classifying the novels into different strata, the researcher can ensure that each subgroup is represented in the sample. This method not only improves the range of the selected texts but also offers a comprehensive understanding of how language and meanings have changed across different contexts within Pakistani literature.

To ascertain suitable novels for analysis, the researcher piloted an extensive search through multiple literary resources, including libraries, online databases, and academic publications. This thorough search aimed to gather a wide range of novels that mirror the richness and complexity of Pakistani English works. After compiling a list of possible texts, the stratified random sampling technique was applied to finalize the selection of novels that best fit the study's objectives. The selected novels were then analyzed to study shifts in semantics within Pakistani English, permitting deeper understanding of how language interrelates with cultural and societal changes over time.

3.4 Sample Size

The sample for this study was carefully selected to represent a variety of Pakistani English novels published across different decades, specifically from the

1960s to the 2010s. The final corpus covers a total of 60 novels, with varying numbers from each decade: 1 novel from the 1960s, 1 novel from the 1970s, 4 novels from the 1980s, 10 novels from the 1990s, 22 novels from the 2000s, and 22 novels from the 2010s. The complete list of these novels is included in the appendix for reference.

This sampling approach reveals both the historical availability of literature and the growing landscape of Pakistani English literature over time. The choice to include a single novel from the earlier decades (1960s and 1970s) acknowledges that fewer works may have been published during these periods, while still providing a critical perspective on early tendencies in language and themes. As move into the later decades, there is a noticeable rise in the number of novels selected. This increase agrees with a growing body of literature that reflects noteworthy sociocultural variation in Pakistan. For example, the considerable representation from the 2000s and 2010s allows for an in-depth investigation of contemporary themes and language use, capturing shifts that may be influenced by technological advancements, globalization, and changing social norms.

By employing a stratified random sampling technique, this study confirms that each decade is represented according to its literary output while keeping a focus on key themes relevant to semantic shifts in language. This sensible approach not only enhances the reliability of findings but also permits a comprehensive study of how meanings and language expressions have changed within Pakistani English literature over time.

This sample size is justified by its depiction of historical trends in Pakistani English novels and its association with the study's objectives to examine semantic shifts across different periods. The multiplicity within the sample offers a rich groundwork for understanding how language interacts with ethnic and social changes throughout Pakistan's literary history.

3.5 Sampling Representativeness

The study of semantic shifts in Pakistani English novels is an interesting way to understand how language and culture change over time. By looking at these novels from different decades, using a careful sampling method, we can see how the meaning of words and phrases in Pakistani English has changed. These novels give us a glimpse into Pakistani society, including its history, culture, and politics. By studying

how English is used in these novels, we can learn about the relationship between language, culture, and society in Pakistani literature.

To successfully analyze these shifts, it is crucial to use a sampling technique that perfectly represents the variety of the novels. Stratified random sampling is mainly useful, as it allows researchers to classify novels based on characteristics such as publication period, category, and author background. This technique ensures that each subgroup is effectively represented, leading to more reliable decisions about language evolution.

3.6 Data Collection and Analysis Tool

The sample data for this study was composed of a selection of Pakistani English novels published between 1960 and 2020. An inclusive textual analysis was conducted to study the variation that occurred in the meanings of lexical items over this period. The primary objective of this study was to identify and analyze the semantic shifts that these lexical items underwent, as well as to explore the contextual factors that contributed to these changes in meaning.

To assist this analysis, the corpus tool AntConc (version 4.2.3) was used. This software enabled the extraction of lists of lexical items that presented semantic shifts throughout the specified timeframe. By utilizing AntConc, the researcher was able to systematically analyze the frequency and context of these lexical items within the corpus, thereby providing a clearer understanding of how their meanings changed.

Figure 1

Use of AntConc Software for Extracting Concordance Lines of Selected Lexical Items

The screenshot displays the AntConc software interface. The top menu bar includes File, Edit, Settings, and Help. The main window is divided into several sections:

- Target Corpus:** Lists 15 files (D1_1967_M_01.txt to D5_2007_M_15.txt) with a total of 5185306 tokens.
- Search Query:** Set to 'cheap'.
- Results Set:** All hits.
- Context Size:** 10 token(s).
- Sort Options:** Sort to right, Sort 1: 1R, Sort 2: 2R, Sort 3: 3R.
- Search Options:** Words, Case, Regex, Results Set, Order by freq.
- Progress Bar:** 100% complete.

The central table displays the concordance results for the word 'cheap':

File	Left Context	Hit	Right Context
D6_2018_FM_18...	s for my own safety," Rupa said. "Maybe I am	cheap.	I don't know. I just loved that nose
D6_2013_M_11.txt	fun." "Do you have the money? He won't come	cheap.	I had to pay/ve petis for this job.
D6_2018_FM_18...	gave it to me just before —" "You're not	cheap."	I said, and drew her close for a hug
D3_1983_M_01.txt	on losing his virginity even if it meant finding a	cheap	whore. He had talked Simón into having the same
D3_1986_M_02.txt	a young mistress. Some pretty thing she must be. Some	cheap	whore. Sonia did not share her conclusions with anyone,
D3_1986_M_02.txt	and the child she did have is turning into a	cheap	whore. What has been my prize, ha? My little
D4_1991_FM_02...	Mustafa's supporters claimed that the criminal charge was a	cheap	and dirty ploy to malign the Lion of the
D5_2009_FM_21...	was the TCNs. I tried telling him. Sure, they're	cheap.	And no one in their own countries cares what'
D5_2002_FM_05...	Mouvi. I'm telling you, everything on my cart is	cheap.'	But Shabbir wasn't listening to Dilawar any more.
D5_2009_FM_21...	from him were the bargaining skills needed to procure a	cheap	but top-quality cassette-player so that Sajjad Ali
D6_2017_FM_15...	when he could have slipped into such a life—a	cheap	flight, a youth hostel? Why not? In the company
D6_2011_M_03.txt	couldn't change my booking; I couldn't find another	cheap	flight, and I couldn't afford a full fare.
D5_2002_FM_05...	road well, the women's hospital at the corner, the	cheap	hotels across the street, the tiny shops carved into
D2_1978_FM_01...	the spine of Simla into slushy, monkey-infested bazaar lanes,	Cheap	hotels and wayside tea-stalls beckoned, and away from
D3_1986_M_02.txt	forcibly and pushing her toward Mariana's room. "Thrash the	cheap	little bitch before she brings more dishonor to this

3.7 Selection of Lexical Items

The study adopts a mixed-methods approach, incorporating both quantitative and qualitative elements. For the lexical analysis, a corpus of 60 Pakistani English novels published between 1960 and 2020 was compiled and examined using AntConc software. From the corpus of 60 novels, a large number of words showing potential signs of semantic variation were identified during the initial stages of the study.

However, for detailed diachronic and contextual analysis, only 25 lexical items were selected. These words were initially chosen through a random exploratory process without applying strict criteria related to frequency, part of speech, or thematic domain. After preliminary identification, the selected words were examined more closely in their original contexts across different decades. Only those items that exhibited prominent and clearly observable semantic shifts were retained for in-depth analysis.

Although many other words in the corpus also displayed signs of semantic change, the scope of this thesis required a focused and manageable dataset. Limiting the study to 25 words allowed for a more comprehensive and nuanced analysis of each item, enabling the application of Bloomfield's typology of semantic categories and the examination of contextual, sociocultural, and gender-based factors.

Thus, the selection of words was driven by the prominence of semantic shifts rather than statistical representativeness. This approach strikes a balance between data-driven exploration and interpretative depth, ensuring that the findings remain both analytically rigorous and contextually grounded.

3.8 Theoretical Frameworks of Semantic Change

The study of semantic change has been explored extensively by various scholars who have proposed diverse classifications and theoretical frameworks to understand how word meanings evolve over time. One of the earliest contributions was made by Bréal (1897), who is credited with establishing semantics as a formal field of study. He highlighted processes such as generalization and specialization in meaning change. Prior to Bréal, Paul (1880) and later Stern (1931) had also examined semantic shifts from historical and psychological perspectives, offering foundational taxonomies.

A significant development in the field came from Ullmann (1951, 1962), who proposed a widely cited classification system. He categorized semantic change into two principal types: changes based on the nature of meaning—such as widening, narrowing, amelioration, and pejoration—and those based on the motivation of meaning, including metaphor and metonymy. Ullmann's framework is particularly notable for its integration of cognitive and linguistic factors influencing meaning change.

In contemporary scholarship, Geeraerts (2010) and other proponents of cognitive semantics have shifted the focus toward mental representations and cultural cognition. These approaches analyze meaning change through mechanisms such as conceptual metaphor and prototype theory. Additionally, Traugott and Dasher (2002) introduced processes like subjectification and grammaticalization, emphasizing how speakers' perspectives and syntactic developments contribute to the evolution of lexical meaning.

3.8.1 Reason for Selecting Bloomfield's Typology

While these theories offer valuable insights, Bloomfield's typology of semantic change (1933) provides a more structured and linguistically grounded classification, making it particularly suitable for corpus-based studies like the present research. Bloomfield categorizes semantic shifts into clear and manageable types, including broadening, narrowing, amelioration, pejoration, metaphorical extension, and subjectification, which align well with the lexical items identified in the Pakistani English novels analyzed for this study.

The decision to adopt Bloomfield's framework stems from its clarity, comprehensiveness, and adaptability to both qualitative and quantitative analysis. Unlike cognitive theories, which require deeper psychological interpretation, Bloomfield's approach allows for the systematic categorization of semantic changes by focusing on observable patterns in language use. Moreover, his typology has been widely used in diachronic semantic studies, making it both reliable and comparable to previous research.

Additionally, Bloomfield's classification effectively accommodates the cultural and literary context of Pakistani English novels, enabling the analysis of how words have shifted in meaning due to local influences such as cultural values,

traditions, and societal changes. This suitability for exploring both linguistic and socio-cultural dimensions of semantic change justifies its selection as the guiding theoretical framework for this research.

3.9 Research Framework for Present Research

Creswell (2009) states that a theory in a research study can present itself as an argument, discussion, or justification, and it serves to clarify or forecast events or phenomena that happen in the real world. This study employs Leonard Bloomfield's (1933) *Theory of Semantic Change* as its primary theoretical framework to analyze semantic shifts in Pakistani English novels. Bloomfield's framework provides a systematic and structured approach to examining the evolution of lexical meanings over time, offering a typology that categorizes different types of semantic change. This theoretical lens is instrumental in identifying, classifying, and interpreting shifts in meaning within the selected corpus of novels, which span multiple decades.

Bloomfield's typology of semantic change, which includes categories such as narrowing, widening, bleaching, hyperbole, amelioration, and pejoration, provides a comprehensive framework for examining how words evolve within diverse linguistic and cultural contexts. These categories, elaborated in the literature review, serve as effective analytical tools for tracing diachronic shifts in meaning across the selected texts. By applying Bloomfield's classification, this study identifies patterns of semantic change in Pakistani English literature, demonstrating how lexical meanings are shaped by the interplay of local and global influences. The analysis also incorporates external factors, including sociopolitical developments, cultural hybridization, and technological advancements, which significantly impact English usage in Pakistan. This framework enables a systematic and rigorous exploration of lexical evolution, offering valuable insights into the dynamic nature of Pakistani English vocabulary.

In conclusion, the methodology adopted for this study ensures a comprehensive and systematic examination of semantic shifts in Pakistani English novels. By combining a corpus-based approach with both qualitative and quantitative methods, the research effectively captures the diachronic evolution of lexical items across six decades. The application of Bloomfield's typology provides a clear and structured framework for categorizing semantic changes, while tools like AntConc

enhance the precision and reliability of the analysis. Moreover, the inclusion of sociolinguistic variables, such as gender-based variation, allows for a deeper exploration of the cultural and social factors shaping meaning change. This well-rounded methodological framework not only aligns with the study's objectives but also lays a strong foundation for generating findings that contribute meaningfully to the broader discourse on World Englishes and the ongoing evolution of Pakistani English.

CHAPTER 4

DATA ANALYSIS

This chapter presents a detailed analysis of 25 lexical items that have undergone prominent semantic shifts in Pakistani English novels. While the larger corpus revealed numerous words that showed signs of semantic change, only a selected set of 25 words was chosen for in-depth analysis. These words were initially identified through a random exploratory process, but their inclusion in this chapter was based on the clarity and prominence of their semantic transformation across different decades. Each word was analyzed both quantitatively—using AntConc software to examine frequency, concordance patterns, and collocations—and qualitatively, through contextual interpretation within the novels. The analysis draws upon Bloomfield’s (1933) typology of semantic change, categorizing the shifts into processes such as pejoration, amelioration, broadening, narrowing, metaphorical extension, and subjectification. By focusing on a manageable yet representative sample, this chapter aims to highlight how lexical meanings in Pakistani English evolve over time, reflecting broader sociocultural, thematic, and authorial influences present in the literary corpus. The analyzed words are given in the table.

Table 1*Frequencies of Lexical Items*

Lexical Items	Frequency	Lexical Items	Frequency	Lexical Items	Frequency
1. Baby	821	10. Status	178	18. Tip	212
2. Queen	267	11. Filter	20	19. Rock	356
3. Cool	414	12. Link	91	20. Heavy	637
4. Chill	103	13. Drive	650	21. Thumbnail	15
5. Hot	646	14. Honey	175	22. Gay	43
6. Hangout	35	15. Plant	156	23. Mess	201
7. Hit	484	16. Groom	123	24. Pin	80
8. Prince	185	17. Drop	386	25. Virus	41
9. Cheap	130				

4.1 Cheap**4.1.1 Examples**

1. He recalled the discussions in political economy in the cheap Bombay restaurants. *(D1_1967_M_01)*
2. The novel is dead. Ours is the age of the image. The cinema, alas, is vulgar, and television cheap. *(D3_1983_M_01)*
3. My relationship with the man was 'cheap'. Please show me the right path. *(D4_1991_FM_02)*
4. When I draped the shawl around her shoulders she said it made her feel cheap the way I thought I could win her back so easily. *(D6_2012_FM_05)*
5. She thinks it makes me look cheap, like a prostitute. *(D6_2018_FM_11)*

Figure 2

Concordance Lines of the Lexical Item “Cheap” in AntConc Showing Left and Right Context

AntConc
File Edit Settings Help

Target Corpus
Name: temp
Files: 60
Tokens: 5185866

KWIC Plot File View Cluster N-Gram Collocate Word Keyword Wordcloud
Total Hits: 130 Page Size: 100 hits 1 to 100 of 130 hits

	File	Left Context	Hit	Right Context
1	D6_2010_FM_18...	s for my own safety," Rupa said, "Maybe I am	cheap.	I don't know. I just loved that nose
2	D6_2013_M_11.txt	fun." "Do you have the money? He won't come	cheap.	I had to pay ve petis for this job.
3	D6_2018_FM_18...	gave it to me just before I—" "You're not	cheap."	I said, and drew her close for a hug
4	D3_1983_M_01.txt	on losing his virginity even if it meant finding a	cheap	where. He had talked Simón into having the same
5	D3_1986_M_02.txt	a young mistress. Some pretty thing she must be. Some	cheap	where. Sonia did not share her conclusions with anyone,
6	D3_1986_M_02.txt	and the child she did have is turning into a	cheap	where. What has been my prize, ha? My little
7	D4_1991_FM_02...	Mustafa's supporters claimed that the criminal charge was a	cheap	and dirty ploy to malign the lion of the
8	D5_2009_FM_21...	was the TCNs. I tried telling him. Sure, they're	cheap.	And no one in their own countries cares what
9	D5_2002_FM_05...	Mouli. I'm telling you, everything on my cart is	cheap.'	But Shabbir wasn't listening to Dilawar any more.
10	D5_2009_FM_21...	from him were the bargaining skills needed to procure a	cheap	but top-quality cassette-player so that Sajjad Ali
11	D6_2017_FM_15...	when he could have slipped into such a life—a	cheap	flight, a youth hostel? Why not? In the company
12	D6_2011_M_03.txt	couldn't change my booking; I couldn't find another	cheap	flight, and I couldn't afford a full fare.
13	D5_2002_FM_05...	road well, the women's hospital at the corner, the	cheap	hotels across the street, the tiny shops carved into
14	D2_1978_FM_01...	the spine of Simla into slushy, monkey-infested bazaar lanes.	Cheap	hotels and wayside tea-stalls beckoned, and away from
15	D3_1986_M_02.txt	ferociously and pushing her toward Mariani's room. "Thrash the	cheap	little bitch before she brings more dishonor to this

Search Query: cheap
Words ☒ Case ☐ Regex ☐ Results Set: All hits Context Size: 10 tokens
Sort Options: Sort to right Sort 1 1R Sort 2 2R Sort 3 3R Order by freq
Activate Windows
Go to Settings to activate Windows.

Progress 100%

4.1.2 Semantic Categories

4.1.2.1 Literal Meaning.

Example: *"He recalled the discussions in political economy in the cheap Bombay restaurants."*

Shift: There is no shift in meaning; the word retains its traditional sense by maintaining its literal economic meaning without negative connotations.

4.1.2.2 Pejoration

Example: *"The cinema, alas, is vulgar, and television cheap."*

Shift: *Cheap* shifts from its economic sense to signify poor quality or vulgarity, reflecting a cultural critique of modern media. This represents a pejorative shift, where *cheap* conveys inferiority.

4.1.2.3 Figurative Meaning

Examples: *"My relationship with the man was 'cheap'."*, *"She thinks it makes me look cheap, like a prostitute."*

Shift: *Cheap* is used figuratively to describe personal and emotional worthlessness, signifying a moral or emotional judgment. The word conveys feelings of degradation, shame, or humiliation in these contexts.

4.2 Baby

4.2.1 Examples

1. He wondered how the doctor could diagnose a baby's illness when all that a baby communicated to him was an endless wail. (D1_1967_M_01)
2. Tanya wobbled to her room, stretched out on the bed, and told the baby's maid in a faint voice, "Call sahib, I am going to faint." (D2_1978_FM_01)
3. The baby's crying was now continuous. It was coming from a basket that had been placed on the verandah, near the door. (D3_1983_M_01)
4. "He's not your type, baby," she said. "You know he's not your type." Feroza could feel Gwen's heart throb against her temple. (D4_1993_FM_06)
5. I Love You Baby and Kiss Me Darling. (D5_2002_FM_05)

6. When Mehr's face fell, Zaib laughed and hugged her baby sister. "You couldn't have done better, my darling baby." (D5_2009_FM_21)
7. "If you don't come home, baby, I'll come to you. Now stop fighting and let's go. We're done with this world." (D6_2018_M_20)

4.2.2 Semantic Categories

4.2.2.1 Literal Meaning

Examples: "*He wondered how the doctor could diagnose a baby's illness.*" "*The baby's crying was now continuous.*"

Shift: The term *baby* retains its original, literal meaning of referring to an infant. This foundational usage forms the base from which later extensions develop.

4.2.2.2 Metaphorical Extension

Example: "*Tanya wobbled to her room, stretched out on the bed, and told the baby's maid in a faint voice.*"

Shift: While still referring to an infant, the context extends the term's usage by associating it with societal roles, such as caregiving. The term reflects a functional and contextual shift, broadening its meaning to include not just the child but also its dependencies and the ecosystem around it. This marks a subtle metaphorical extension tied to societal constructs.

4.2.2.3 Amelioration and Metaphorization

Examples: "*He's not your type, baby,*" she said. "*You know he's not your type.*" "*If you don't come home, baby, I'll come to you.*"

Shift: The term *baby* is now used metaphorically as a term of endearment in romantic or intimate contexts. The positive connotations associated with affection, closeness, and emotional intimacy mark a shift toward amelioration. This usage reflects the informalization of language, where *baby* transitions from a literal infant to an affectionate address for an adult.

4.2.2.4 Informalization and Subjectification

Examples: "*I Love You Baby and Kiss Me Darling.*" "*When Mehr's face fell, Zaib laughed and hugged her baby sister. You couldn't have done better, my darling baby.*"

Shift: In informal conversations, *baby* can take on a teasing or sarcastic tone, showing a less serious use of the word. This reflects a broader trend of informal speech where traditional meanings are adapted for humor or light-hearted exchanges.

4.3 Queen

4.3.1 Examples

1. Having thus paid homage to the British Empire, established his credentials, and demonstrated his loyalty to "Queen and Crown," Freddy was free to face the future. (D2_1978_FM_01)
2. I examine Queen Victoria's embossed profile with fascination. Despite the difference in the metals, it is the same profile she displays in her statue. (D3_1988_FM_03)
3. "Your Excellency will no doubt agree ...all the victories achieved by our King and Queen in this city will be under threat." (D4_1992_M_04)
4. "You're such a drama queen, Raheen. And 'customs of proper behaviour'...which rubbish wallah sold you that line, Zia?" (D5_2001_FM_03)
5. "You would have been saddened, Pip, to learn of the death of Malika-e-Tarannum, the Queen of Melody." (D5_2003_FM_06)
6. "You know he never bothers to read your column. And open your eyes. The whole world knows you write 'Party Queen on the Scene.'" (D6_2010_FM_02)
7. "It always irritated me when Momo called me a drama queen." (D6_2018_M_20)

4.3.2 Semantic Categories

4.3.2.1 Literal Meaning

Examples: "*Loyalty to 'Queen and Crown,'*" "*Queen Victoria's embossed profile,*" "*Our King and Queen in this city.*"

Shift: *Queen* retains its original meaning of a ruling monarch, emphasizing political and historical authority.

4.3.2.2 Metaphorical Use

Example: "*Malika-e-Tarannum, the Queen of Melody.*"

Shift: The term *queen* moves from its literal royal meaning to a metaphorical use, representing excellence or elevated status in specific domains, such as music or family.

4.3.2.3 Colloquial and Informal use

Examples: "*You're such a drama queen,*" "*Party Queen on the Scene,*" "*Momo called me a drama queen.*"

Shift: The word shifts from its traditional royal connotation to an informal, often playful, or critical term used to describe exaggerated or attention-seeking behavior in everyday interactions.

4.4 Cool

4.4.1 Examples

1. "They could walk briskly in the cool of the morning, but Rafiq chose to walk at a slow pace; for Javed was not yet ten and Rafiq knew he would tire too soon if they walked briskly." (D1_1967_M_01)
2. "At last it was cool. It was the fifth day of December." (D2_1978_FM_01)
3. "I kneel before the altar and touch my forehead to the cool marble step beyond which I cannot go." (D3_1988_FM_03)
4. "Arshad Ali had closed his eyes—enjoying the cool alcohol on his face and inhaling its light vapour." (D4_1993_M_05)
5. "He took my hand in his and twirled me as though we were dancing. 'You're a cool guy, Uncle Ali.'" (D5_2001_FM_03)
6. "Sweat broke out over my forehead and back, but Shireen Khala looked cool in her sari." (D5_2004_FM_09)
7. "I want to earn my own money. As far as taking up a profession is concerned, I think I'd go for interior designing." 'Hmm. Sounds cool.'" (D6_2018_FM_19)

4.4.2 Semantic Categories

4.4.2.1 Literal Meaning

Examples: *"They could walk briskly in the cool of the morning," "It was cool. It was the fifth day of December,"*

"Touch my forehead to the cool marble step," "Enjoying the cool alcohol on his face."

Shift: *Cool* retains its basic meaning related to physical coolness, focusing on environmental temperature sensations.

4.4.2.2 Figurative Meaning

Example: *"Shireen Khala looked cool in her sari."*

Shift: From a literal sense to describing someone's composed, stylish, or calm appearance, extending the meaning to personal presentation.

4.4.2.3 Colloquial Praise

Examples: *"You're a cool guy, Uncle Ali," "Sounds cool."*

Shift: The word takes on a casual meaning, signifying approval, admiration, or trendiness in social interactions, often used to express positive judgment.

4.5 Chill

4.5.1 Examples

1. It was as if the chill evening air had lifted the smog of incense and artifice from his confused mind. (D2_1978_FM_01)
2. Ranna senses the chill spread by the presence of strangers, their unexpected faces harsh and cold. (D3_1988_FM_03)
3. A chill ran up my spine. (D4_1991_FM_02)
4. It wouldn't cost him because I had a card. "Chill out, man," said Benny. (D5_2009_M_22)
5. Let's just chill, okay? Dance with me. Have a vodka-lime. (D6_2010_FM_02)

4.5.2 Semantic Categories

4.5.2.1 Literal Meaning

Examples: *"The chill evening air," "A chill ran up my spine."*

Shift: *Chill* refers to physical coldness or a cool sensation, often linked to environmental factors or bodily reactions like shivering. This use retains the original sense of the word related to temperature.

4.5.2.2 Figurative Meaning

Example: *"Ranna senses the chill spread by the presence of strangers."*

Shift: Here, *chill* is metaphorically used to describe emotional discomfort, fear, or unease. It moves from being a physical sensation to representing an internal emotional reaction, especially in intense or unsettling situations.

4.5.2.3 Informal Usage

Examples: *"Chill out, man," "Let's just chill, okay?"*

Shift: The term *chill* evolves into a colloquial expression indicating relaxation, calmness, or taking things easy. This informal usage reflects a social shift towards casual, laid-back attitudes, especially in modern speech.

4.6 Hot

4.6.1 Examples

1. Even during its dew-time, the morning was excessively hot. (*D1_1967_M_01*)
2. When he drifted off to sleep, he knew the hot air would suck up the moisture in minutes. (*D1_1978_FM_01*)
3. Is there anything to compare with the cozy bliss of snuggling beneath a heavy quilt with a hot-water bag on a freezing night in an unheated room? (*D3_1988_FM_03*)
4. It is the end of March, and already it is hot in the sun. (*D3_1998_FM_03*)
5. "Looks really hot," he said. "Bari tait hai kuri." "She's a hot one, Billoo." (*D5_2002_FM_05*)

6. A few moments later, Ghazala came out looking hot and flustered.

(D6_2012_FM_06)

4.6.2 Semantic Categories

4.6.2.1 Literal Meaning

Examples: *"The morning was excessively hot."*, *"The hot air would suck up the moisture in minutes."*

Shift: Here, *hot* refers to physical temperature, describing environmental or object-based heat. These examples illustrate the original meaning associated with climate and warmth, retaining a straightforward sense tied to weather and physical warmth.

4.6.2.2 Colloquial and Figurative Meaning

Examples: *"Looks really hot," he said. 'Bari tait hai kuri.' 'She's a hot one, Billoo.'"*

Shift: In this context, *hot* has shifted from denoting temperature to describing someone as physically attractive. This figurative use conveys appeal or desirability, reflecting the colloquial usage in social contexts, particularly to express admiration of appearance.

4.7 Hang Out

4.7.1 Examples

1. Bakshi was grinning, or appeared to; for his mouth was always open, his thick lower lip dangling as if about to fall away from his face, his tongue hanging out. (D1_1967_M_01)
2. I beg you, go away before it is too late and you find your eyes hanging out in wonder! (D3_1983_M_01)
3. She saw that the TV wasn't on the table. She was sure someone was still around and she wasn't going to hang out! (D4_1993_FM_06)
4. I mean, if you want to come to New York and hang out, that's fine. (D5_2006_FM_12)
5. We don't have to hang out together every day. I have to go to San Francisco on a business trip next week, so that'll be good. (D6_2015_M_14)

6. From the corner of my eye, I noticed my girlfriends hanging out near the buffet table. (D6_2019_FM_22)

4.7.2 Semantic Categories

4.7.2.1 Literal Meaning

Examples: *"His thick lower lip dangling as if about to fall away from his face, his tongue hanging out."*, *"You find your eyes hanging out in wonder!"*

Shift: In these instances, *hang out* is used in its original, literal sense of something physically hanging or drooping. The description emphasizes the exaggerated physical position of body parts, evoking a sense of extremity or exaggeration related to emotional or physical states. This usage ties back to its literal roots in the description of objects or parts being suspended or out of place.

4.7.2.2 Colloquial Meaning

Examples: *"She wasn't going to hang out!"*, *"If you want to come to New York and hang out, that's fine."*

"We don't have to hang out together every day.", *"I noticed my girlfriends hanging out near the buffet table."*

Shift: In these examples, *hang out* has undergone semantic broadening, moving from its literal meaning to a colloquial idiom for spending time in a relaxed, informal setting. The focus shifts from the physical act of hanging to the social act of casual interaction or companionship.

4.8 Hit

4.8.1 Examples

1. The clouds came nearer, and she thought that there would be a violent impact when the plane hit the clouds. (D1_1967_M_01)
2. Mr. Toddywalla had scored a direct hit. What if they decided to withdraw their patronage? (D2_1978_FM_01)
3. There was oil from parked cars, and I hit against the bumper of one when I fell. (D3_1986_M_02)

4. A group of boys was playing cricket. One of the boys hit a magnificent six.
(D4_1998_FM_10)
5. "And we can even listen to songs while we are here. That way, our film will be complete." "Our time here should be like a box-office hit!" She was excited.
(D5_2008_FM_15)
6. Surprise hit for Pakistani filmmakers. (D6_2010_FM_02)
7. Two aeroplanes hit foreign buildings; this is what people in Mir Ali heard.
(D6_2013_FM_10)

4.8.2 Semantic Categories

4.8.2.1 Literal Meaning

Example: "*The plane hit the clouds.*"

Shift: No shift in meaning; the word retains its traditional sense of a physical collision or contact. *Hit* refers to a literal, physical impact in this context, illustrating the continued use of the word in its basic, non-metaphorical form.

4.8.2.2 Figurative Meaning

Example: "*Our time here should be like a box-office hit!*"

Shift: The term *hit* evolves from its original sense of physical impact to represent something that is widely successful or popular in the entertainment context. This semantic shift reflects the expansion of *hit* to describe metaphorical success, primarily in film, music, and media.

4.9 Prince

4.9.1 Examples

1. The Prince is a dear old fellow, he thought, forgetting his earlier discomfiture in his presence. (D2_1978_FM_01)
2. The prince was confined to the palace. (D3_1988_FM_03)
3. He can speak high-class Urdu. His vocabulary is so advanced he can speak like a Moghul prince. (D4_1992_M_03)

4. "Zarri Bano, I'll take the little prince and keep him with me tonight."
(D5_2003_FM_07)
5. The mistress had brightened her request with the sweet pill, "*Oh, you are so good with our prince.*" (D5_2003_FM_07)
6. She saw Hansel and Gretel, her big daddy prince, her Hassan, who she now called daddy out of love. (D6_2012_FM_07)

4.9.2 Semantic Categories

4.9.2.1 Literal Meaning

Examples: "*The Prince is a dear old fellow.*", "*The prince was confined to the palace.*"

Shift: In these cases, *prince* retains its original sense as a royal title, referring to someone of noble birth or a member of royalty. This traditional usage is associated with historical or cultural settings where nobility plays a prominent role.

4.9.2.2 Metaphorical Broadening

Examples: "*He can speak high-class Urdu. His vocabulary is so advanced he can speak like a Moghul prince.*"

"*Zarri Bano, I'll take the little prince and keep him with me tonight.*"

Shift: Here, *prince* broadens metaphorically to characterize someone with refined qualities, exceptional traits, or affection. It conveys admiration, endearment, or a sense of elevated status beyond the literal royal context.

4.9.2.3 Figurative Extension

Example: "*She saw Hansel and Gretel, her big daddy prince, her Hassan, who she now called daddy out of love.*"

Shift: *Prince* shifts to a figurative term of affection or adoration. It is used to express emotional closeness, love, or admiration in a non-royal, familial, or personal context, reflecting its symbolic significance in intimate relationships.

4.10 Virus

4.10.1 Examples

1. Freddy held Yazdi on a tight leash, and Yazdi carried his sullenness around like Virus. (D1_1978_M_01)
2. Some child with only the symptoms of a severe cold could have passed the virus. (D3_1983_M_01)
3. They would spread the truth like germs spread a virus. (D4_1998_FM_07)
4. *No Virus Detected. Download Now.* The image appeared in small, evenly spaced bursts of color. (D5_2009_M_22)
5. It's a virus death, so quarantine rules apply: *"I want two sets of full gowns, masks."* (D6_2018_FM_18)

4.10.2 Semantic Categories

4.10.2.1 Literal Meaning

Examples: *"Some child with only the symptoms of a severe cold could have passed the virus."*

"It's a virus death, so quarantine rules apply: I want two sets of full gowns, masks."

Shift: In these cases, *virus* retains its original biological meaning, referring to a microscopic pathogen that causes diseases. There is no semantic shift, as the term remains anchored in its scientific definition.

4.10.2.2 Figurative Extension

Examples: *"They would spread the truth like germs spread a virus."*

"Freddy held Yazdi on a tight leash, and Yazdi carried his sullenness around like Virus."

Shift: In these examples, *virus* is used metaphorically to represent negativity or the rapid spread of an idea, behavior, or emotion. The shift reflects the figurative application of *virus* to convey its associative qualities of contagiousness and harmfulness.

4.10.2.3 Technological Specialization

Example: *"No Virus Detected. Download Now. The image appeared in small, evenly spaced bursts of color."*

Shift: Here, *virus* evolves to a specialized meaning within the context of technology, referring to malicious software or a computer virus. This semantic broadening is tied to technological advancements and societal changes in the digital age.

4.11 Status

4.11.1 Examples

1. Mr. Paymaster was an engine driver, a profession invested with much glamour and status. (D1_1978_M_01)
2. He stamped her blue D-status British passport, and Mustakor's fate was sealed. (D3_1989_FM_04)
3. There was no real rational foundation; and did not a superstition ease the mind until it was allowed the status of conviction. (D3_1986_M_02)
4. "What's the status of your visa?" "I'm a student, sir." (D4_1996_FM_06)
5. She has house, social life, money, servants, status, cars, jewellery. What more can anyone want? (D5_2008_FM_18)
6. I would perpetually plug stories on Twitter, Facebook, my Google Talk status and even LinkedIn. (D6_2014_FM_13)
7. He logged onto Skype. Her status was *DO NOT DISTURB*, but that was never meant for him. (D6_2017_FM_15)

4.11.2 Semantic Categories

4.11.2.1 Literal Meaning

Examples: *"She has house, social life, money, servants, status, cars, jewellery."*

"Mr. Paymaster was an engine driver, a profession invested with much glamour and status."

Shift: In these cases, *status* refers to an individual's social or professional standing within a community or society. This traditional usage reflects societal hierarchies and the value placed on certain professions, wealth, or lifestyle.

4.11.2.2 Technical Meaning

Examples: *"He stamped her blue D-status British passport."*, *"What's the status of your visa?"*

Shift: Here, *status* is used in a formal or administrative context to indicate a classification, state, or condition, such as immigration status or document validity. This technical application emphasizes official categorization and bureaucratic processes.

4.11.2.3 Digital/Online Meaning

Examples: *"Her status was DO NOT DISTURB."*

"I would perpetually plug stories on Twitter, Facebook, my Google Talk status and even LinkedIn."

Shift: In these contexts, *status* refers to a digital presence or state, often used in social media or online communication platforms. This modern usage reflects the influence of technology on language, where *status* signifies a user's availability, mood, or updates shared on digital platforms.

4.12 Filter

4.12.1 Examples

1. These wells are full of lime, charcoal, and sulphur and provide an excellent filter. (D1_1978_M_01)
2. Imam Din collapses meekly in his corner and, drawing deeply on the hookah, causing the water in the smoke filter to gurgle, offers her a puff. (D3_1988_FM_03)
3. If the water is polluted, the use of a filter is essential. (D4_1998_M_09)
4. He reached over for my pack of cigarettes and took a short drag from the soggy filter. (D5_2004_FM_09)

5. Crows cawed loudly and, as sunlight began to filter through, breaking up the clouds. (D5_2004_FM_09)
6. "I've never seen a cactus that color. He didn't use a filter. It's—natural." (D6_2012_FM_06)

4.12.2 Semantic Categories

4.12.2.1 Traditional Meaning

Examples: *"If the water is polluted, the use of a filter is essential."*

"These wells are full of lime, charcoal, and sulphur and provide an excellent filter."

Shift: In these instances, *filter* refers to a physical device or substance used to separate impurities or unwanted elements from a substance (e.g., water, smoke). This is a concrete, technical usage that has long been established in scientific and everyday contexts.

4.12.2.2 Metaphorical Meaning

Example: *"Crows cawed loudly and, as sunlight began to filter through, breaking up the clouds."*

Shift: Here, *filter* takes on a metaphorical sense, referring to the process of light passing through or being diffused by a medium. It implies a gentle transformation or gradual effect, shifting the meaning from a physical object to a more abstract process.

4.12.2.3 Digital or Artistic Modification

Example: *"I've never seen a cactus that color. He didn't use a filter. It's—natural."*

Shift: This refers to the use of a digital or photographic filter, which alters the appearance of images or colors. This is a modern extension of the term, influenced by advancements in technology and digital editing tools.

4.13 Link

4.13.1 Examples

1. The easy, loving tone of discourse between God and Zarathustra inspired him to give a series of lectures on the link he saw between Zarathustra and Sufism. (D1_1978_M_01)

2. By now the island had established a basic form of agriculture and had a sufficient flock of goats to feed its inhabitants, but the absence of the link with the other world, (D3_1986_M_02)
3. So his instincts had been right after all. There was some link with the family. (D4_1992_M_04)
4. I clicked on the link for prospective students. (D5_2009_M_22)
5. Send her the link to Kamran's tweet on WhatsApp. (D6_2014_FM_13)
6. Everyone is obsessed with *Humsafar*. I hadn't even heard of it till Kamran sent me a link to a gossip website. (D6_2014_FM_13)
7. Someone sent me a link to your *Al Jazeera* work, I'm glad you're doing so well. (D6_2014_FM_13)

4.13.2 Semantic Categories

4.13.2.1 Literal/Conceptual Meaning

Examples: *"The easy, loving tone of discourse between God and Zarathustra inspired him to give a series of lectures on the link he saw between Zarathustra and Sufism."*

"So his instincts had been right after all. There was some link with the family."

Shift: Here, *link* refers to an abstract connection or relationship between ideas, entities, or concepts. This usage emphasizes intangible associations, such as philosophical, familial, or symbolic connections.

4.13.2.2 Technological Meaning

Examples: *"I clicked on the link for prospective students."*

"Send her the link to Kamran's tweet on WhatsApp."

Shift: In these instances, *link* refers to a digital address or reference that connects users to online content. This is a modern usage, emerging from technological advancements and the growth of the internet.

4.14 Drive

4.14.1 Examples

1. The slow, meaningless drive back to the empty house. A desert to drive through. (*D1_1967_M_01*)
2. It was a short drive through a cool green haze of coconut palms and large-leafed creepers clinging to flaming gulmohur trees. (*D2_1978_FM_01*)
3. The waterman is spraying the drive from the leather pouch slung on his back, and the fine dust clings in little balls to drops of water. (*D3_1988_FM_03*)
4. He doesn't even have an office here, has to drive out to work. (*D4_1993_M_05*)
5. Now all she was taking with her was his laptop, the largest single folder on its hard drive filled with photographs of Kim. (*D5_2009_FM_21*)
6. "No! Don't send them through email. Store them on the USB drive." (*D6_2018_FM_19*)

4.14.2 Semantic Categories

4.14.2.1 Literal Meaning

Examples: *"It was a short drive through a cool green haze of coconut palms."*

"He doesn't even have an office here, has to drive out to work."

Shift: *Drive* refers to the physical activity of operating a vehicle or traveling in one. This represents the traditional and primary usage of the term.

4.14.2.2 Broadening

Example: *"The waterman is spraying the drive from the leather pouch slung on his back, and the fine dust clings in little balls to drops of water."*

Shift: Here, *drive* refers to a driveway or a paved path, shifting from an action (driving a vehicle) to a physical entity. This reflects a broadening of the term's meaning.

4.14.2.3 Metaphorical Extension

Examples: *"Now all she was taking with her was his laptop, the largest single folder on its hard drive filled with photographs of Kim."*

"No! Don't send them through email. Store them on the USB drive."

Shift: In these examples, *drive* has undergone a significant semantic shift, referring to digital storage devices, such as hard drives and USB drives. This represents a metaphorical extension due to technological advancements, diverging from its original connotation of physical movement.

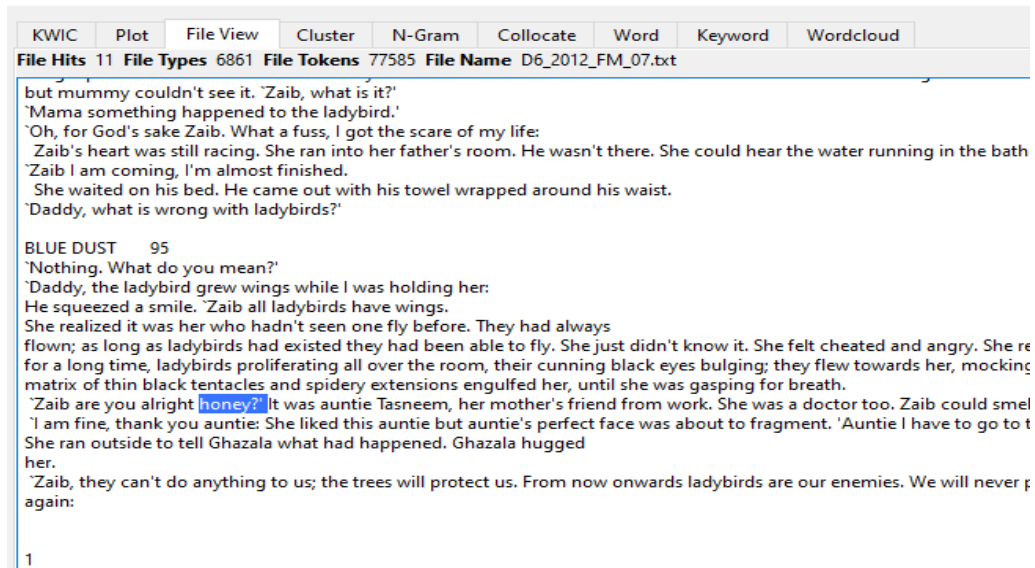
4.15 Honey

4.15.1 Examples

1. You prescribe them the strictest diet of bread and water and they go home and swallow milk and honey. (D1_1967_M_01)
2. Freddy's lilting voice was as rich and mellow as honey. (D2_1978_FM_01)
3. The steam rising out of the milk had a whiff of the honey's fragrance in it, reminding him of Alegria when he took a swallow from the mug. (D3_1983_M_01)
4. "Sure you can, Look all you want," said Sally, busy with the cash register. (D4_1993_FM_06)
5. Austin was transfixed. The poet called him honey, Goody Goody Yearie Yearie, and in general made himself endearing. (D5_2003_FM_06)
6. She was gasping for breath. "Zaib are you alright honey?" It was auntie Tasneem, her mother's friend from work. (D6_2012_FM_07)

Figure 3

File view of the lexical item “honey” showing semantic shifts.



4.15.2 Semantic Categories

4.15.2.1 Literal Meaning

Examples: *"You prescribe them the strictest diet of bread and water and they go home and swallow milk and honey."*

"The steam rising out of the milk had a whiff of the honey's fragrance in it, reminding him of Alegria when he took a swallow from the mug."

Shift: *Honey* is used in its literal sense as a natural sweet substance produced by bees. This represents the traditional and original meaning of the term.

4.15.2.2 Metaphorical Extension

Example: *"Freddy's lilting voice was as rich and mellow as honey."*

Shift: Here, *Honey* is used metaphorically to describe richness and sweetness, often associated with sound or texture. This represents a metaphorical extension of the term, drawing from its literal qualities.

4.15.2.3 Amelioration

Examples: *"Austin was transfixed. The poet called him honey, Goody Goody Yearie Yearie, and in general made himself endearing."*

"She was gasping for breath. 'Zaib, are you alright honey?' It was Auntie Tasneem, her mother's friend from work."

Shift: In these examples, *honey* is employed as a term of endearment, used to express affection or familiarity. This illustrates amelioration, where the word has evolved to take on a more positive and affectionate connotation, diverging from its original literal meaning.

4.16 Plant

4.16.1 Examples

1. He had sowed the seeds himself; if not himself, his father; if not his father, his grandfather; which was the same thing, that is, himself, Aziz Khan; for man, sowing his own seed, also created the plant he has desired. (D1_1967_M_01)
2. The man in the garden, stooped over a tomato plant, grinned back, nodding his head, and said, "Just what I was planning! With olive oil and lime juice." (D3_1983_M_01)
3. The "boys" would plant a bomb, tuned to go off when Zia convened a meeting with the top brass. (D4_1991_FM_02)
4. He would shoot the dolphin dead. Then he'd plant clues to suggest to each person that someone else in the hut had pulled the trigger, and when the accusations turned to violence and everyone was intent on ducking and throwing punches. (D4_1998_FM_10)
5. He managed his father's gas plant in Sui. (D5_2009_M_22)
6. It is partly employed in the industrial processes of an old, rusting, and subscale textile plant. (D6_2013_M_12)

4.16.2 Semantic Categories

4.16.2.1 Literal Meaning

Examples: *"Man, sowing his own seed, also created the plant he has desired."*

"The man in the garden, stooped over a tomato plant, grinned back, nodding his head."

Shift: *Plant* is used in its primary sense, referring to a living organism such as a seedling or tomato plant that grows in soil and is cultivated or found in nature.

4.16.2.2 Industrial Facility

Examples: *"He managed his father's gas plant in Sui."*

"It is partly employed in the industrial processes of an old, rusting, and subscale textile plant."

Shift: *Plant* is used to describe an industrial or manufacturing facility, a common secondary meaning derived from industrialization and technical advancements.

4.16.2.3 Metaphorical Extension

Examples: *"The 'boys' would plant a bomb, tuned to go off when Zia convened a meeting with the top brass."*

"Then he'd plant clues to suggest to each person that someone else in the hut had pulled the trigger."

Shift: In these contexts, *plant* is used metaphorically to mean "strategically place" or "conceal something intentionally." This represents a semantic shift involving metaphorical extension from the literal sense of placing a seed in the soil.

4.16.2.4 Semantic Broadening

Example: *"It is partly employed in the industrial processes of an old, rusting, and subscale textile plant."*

Shift: The broadened application of *plant* to encompass both living organisms and industrial setups reflects its adaptability and the general trend of language evolution toward multifunctional use.

4.17 Groom

4.17.1 Examples

1. Being the father of the groom, Freddy's position was a notch superior. (D2_1978_FM_01)
2. The women from the groom's family lift her ghoongat and comment indulgently on the innocence that permits the child-bride to sleep through her marriage. (D3_1988_FM_03)

3. She sat with Nusrat, sharing her desolation at leaving her family, and teased her with speculations about the charms of the unseen groom. (D4_1990_FM_01)
4. He was light-skinned and thick-lipped, with hollow cheeks that gave him an ageless look, and this attractive ugliness was enhanced by thick black hair that he rarely bothered to groom. (D5_2005_M_11)
5. Sara and Riaz had to do was to groom him in everything to make him perfectly presentable. (D5_2008_FM_16)
6. He takes out a comb and starts to groom his hair. (D6_2011_M_04)

4.17.2 Semantic Categories

4.17.2.1 Traditional Meaning

Examples: *"Being the father of the groom, Freddy's position was a notch superior."*

"The women from the groom's family lift her ghongat and comment indulgently on the innocence that permits the child-bride to sleep through her marriage."

Shift: In these contexts, *groom* retains its traditional meaning of "bridegroom" or "the man about to be married." This reflects the original usage of the term, with no significant semantic shift.

4.17.2.2 Metaphorical Broadening

Examples: *"He takes out a comb and starts to groom his hair."*

"Sara and Riaz had to do was to groom him in everything to make him perfectly presentable."

Shift: In these examples, *groom* refers to personal care, maintenance, or preparation, such as combing hair or refining behavior. This meaning has evolved from the original sense of caring for animals (as in grooming horses) and reflects a metaphorical broadening to human contexts.

4.18 Drop

4.18.1 Examples

1. Again they nibbled a sweetmeat each, catching the crumbs in the palm so as not to drop any. (D1_1967_M_01)

2. Yazdi, she wrote, confirming Freddy's worst fears, had become a college drop-out. (D2_1978_FM_01)
3. "When little girls ask too many questions their tongues drop off!" (D3_1988_FM_03)
4. She declined his offer to drop her off and pick her up from shopping malls. (D4_1993_FM_06)
5. "Police station is no place for a girl. I'll drop you home and go." (D5_2001_FM_03)
6. "I don't want to sit. I want to dance. I want to dance until I drop." (D6_2010_FM_02)
7. "I just drop the goods where she tells me to leave them." (D6_2018_FM_18)

4.18.2 Semantic Categories

4.18.2.1 Literal Meaning

Examples: *"When little girls ask too many questions their tongues drop off!"*

"Again they nibbled a sweetmeat each, catching the crumbs in the palm so as not to drop any."

Shift: In these instances, *drop* retains its literal meaning of falling or letting something fall. This usage is consistent with its original physical connotation, whether referring to objects or metaphorical body parts like "tongues."

4.18.2.2 Metaphorical Extension

Examples: *"I just drop the goods where she tells me to leave them."*

"I don't want to sit. I want to dance. I want to dance until I drop."

Shift: The term *drop* extends metaphorically to mean exhaustion or completing an action with a final gesture. In the first example, "drop" metaphorically describes falling from fatigue. In the second, it indicates the act of delivering something, implying a casual or indifferent action.

4.18.2.3 Specialization

Example: *"Yazdi, she wrote, confirming Freddy's worst fears, had become a college drop-out."*

Shift: *Drop* specializes as part of the compound "drop-out," referring to someone who has left college without completing their studies. This semantic narrowing ties the term specifically to educational contexts, signifying a major life decision.

4.18.2.4 Functional Broadening

Examples: *"Police station is no place for a girl. I'll drop you home and go."*

"She declined his offer to drop her off and pick her up from shopping malls."

Shift: The meaning of *drop* broadens to include transportation, signifying leaving someone at a specific location. This usage demonstrates an evolution from its physical sense to a more abstract, action-oriented meaning in everyday interactions.

4.19 Pin

4.19.1 Examples

1. What had the baby been eating and drinking? Could the baby have swallowed a pin? Was the baby constipated? (*D1_1967_M_01*)
2. He was already boiling in the mustard and green pin-striped suit that hugged his skeletal frame. (*D2_1978_FM_01*)
3. Godmother moves closer to the mirror. As she carefully begins to pin the border to her hair. (*D3_1988_FM_03*)
4. She also wore an intricately carved silver nose-pin. (*D4_1990_FM_01*)
5. It was a toll-free number. I entered the pin, dialed the country code, the city code, the area code and then the number. (*D5_2009_M_22*)
6. When he is next in your city, and it is on him that your ex-wife appears to pin her hopes. (*D6_2013_M_12*)

4.19.2 Semantic Categories

4.19.2.1 Literal Meaning

Examples: *"As she carefully begins to pin the border to her hair."*

"What had the baby been eating and drinking? Could the baby have swallowed a pin?"

Shift: In these examples, *pin* retains its original meaning as a small, pointed object or the act of fastening. This usage remains unchanged, demonstrating semantic stability in practical, traditional contexts.

4.19.2.2 Broadening

Examples: *"She also wore an intricately carved silver nose-pin."*

"He was already boiling in the mustard and green pin-striped suit that hugged his skeletal frame."

Shift: The term *pin* broadens from its original, specific meaning as a small, pointed object to include related but distinct usages like jewelry ("nose-pin") and patterns in clothing ("pin-striped"). This broadening illustrates its adaptability across cultural and fashion-related contexts.

4.19.2.3 Metaphorical Extension

Example: *"...your ex-wife appears to pin her hopes."*

Shift: The meaning of *pin* extends metaphorically from the physical act of fastening to the abstract concept of attaching hopes or expectations. This shift exemplifies how tangible actions develop into figurative meanings, particularly in emotional and relational contexts.

4.19.2.4 Specialization

Example: *"I entered the pin, dialed the country code, the city code..."*

Shift: *Pin* specializes in the technological context as an acronym for "Personal Identification Number." This category represents a narrowed, domain-specific use of the word, adapting to modern needs like security and identification systems.

4.20 Tip

4.20.1 Examples

1. If you're rich enough, you can afford not to give a tip, Afaq thought as he drove away. (DI_1967_M_01)

2. While they watched he dipped the tip of his trunk into the pool and gave himself a shower. (D2_1978_FM_01)
3. He gave me a good tip. He was a good man, always said hello. (D3_1983_M_01)
4. You give them a 500 rupee tip and they do jhuk-jhuk ke salaam. (D5_2008_FM_18)
5. She leaves a huge tip in cash. (D6_2011_M_03)
6. Despite the Sheikh's entreaties about playing straight with him, the tip about the safety deposit box had not brought him closer to discovering the true identity of Eddy Shah. (D6_2015_M_14)

4.20.2 Semantic Categories

4.20.2.1 Literal Meaning

Examples: *"You give them a 500 rupee tip and they do jhuk-jhuk ke salaam."*

"While they watched he dipped the tip of his trunk into the pool and gave himself a shower."

Shift: In these instances, "tip" refers to a monetary gratuity given for services rendered. This usage aligns with its traditional meaning in a social and economic context, showing no significant semantic change. On the other hand, "tip" also refers to the pointed or endmost part of an object, specifically the elephant's trunk. This meaning is one of the original literal senses of the word, indicating no semantic shift.

4.20.2.2 Semantic Broadening

Examples: *"He gave me a good tip. He was a good man, always said hello."*

"Despite the Sheikh's entreaties about playing straight with him, the tip about the safety deposit box had not brought him closer to discovering the true identity of Eddy Shah."

Shift: In these contexts, *tip* refers to a piece of advice, information, or a hint. This reflects a metaphorical extension from its original sense of a small addition (as in gratuity) to a small but valuable piece of information, showing a semantic broadening.

4.21 Rock

4.21.1 Examples

1. Letting the water bounce down like a cataract across the rock-face of his chest, letting the cold tongues in the water lick his body of its heat. (*D1_1967_M_01*)
2. ‘Get out! Get out! Fool!’ she shouted trying to squeeze him from the door. The man stood like a rock. (*D2_1978_FM_01*)
3. Federico found himself squeezed in a tight space next to a young woman, and the car, its stereo drumming loudly with rock music, shot off to overtake the traffic. (*D3_1986_M_02*)
4. She found herself in a crowd of artists and writers, most of them English but several from France, Italy, and Spain—among whom the only allegiance was to the latest trends in the cinema, rock music... (*D4_1992_M_03*)
5. I stopped to look at the rock that was our Stone Woman and whispered my farewell, just as we used to do when we were children. (*D5_2000_M_02*)
6. Please, darling, don’t rock the apple-cart. Give an inch, they’ll take a foot, and they’ll take your best shoes along with it. (*D5_2001_FM_03*)
7. Let the pop and rock music pound down the streets in contrast to everything Pakistani you see around you. (*D6_2010_FM_02*)

4.21.2 Semantic Categories

4.21.2.1 Literal Meaning

Examples: *"Rock-face of his chest," "The rock that was our Stone Woman."*

Shift: Here *rock* retains its literal meaning as a solid object or geological formation.

4.21.2.2 Metaphorical Strength

Example: *"The man stood like a rock."*

Shift: Here, *rock* takes on a figurative meaning, symbolizing strength, resilience, or steadfastness. This is a classic example of metaphorical extension, where a physical characteristic) is applied to describe a person’s emotional or physical endurance.

4.21.2.3 Broadening

Examples: "*Rock music*," "*Pop and rock music pound down the streets*."

Shift: Here *rock* has broadened to signify a genre of music. This semantic broadening occurred through cultural adoption and globalization, where the word *rock* evolved into a musical term representing a genre characterized by rhythm and electric instrumentation.

4.21.2.4 Pejoration

Example: "*Don't rock the apple-cart*."

Shift: In this usage, *rock* is employed as a verb, meaning to cause disruption or instability. Over time, this usage has taken on a slightly negative connotation, aligning with the process of pejoration.

4.22 Heavy

4.22.1 Examples

1. It would create an artificial boom. Besides, it would make too heavy a demand on electricity. There's a shortage of power, as you know.' D1_1967_M_01
2. He glanced every now and then at the heavy-lidded eyes that missed nothing, and drew courage from the benign and understanding expression on Freddy's handsome face. D2_1978_FM_01
3. On another occasion when I stood holding my breath a heavy silence seemed to have fallen over Suxavat but the air about me was not without sounds, D4_1992_M_03
4. She was quick to see, gave to the banalities of the social scientists the aura of heavy-duty physics. D4_1992_M_03
5. I can guarantee you that. But for right now, I like it. It takes me away from the heavy-duty work at NYU. D5_2006_FM_11
6. He operates the six-inch Herbert lathe for the heavy work and the three-and-a-half-inch Myford. D6_2013_M_09

4.22.2 Semantic Categories

4.22.2.1 Literal Meaning

Examples: *"Too heavy a demand on electricity," "the heavy work."*

Shift: It refers to physical weight, and workload without semantic shifts.

4.22.2.2 Metaphorical Extension

Example: *"Heavy-lidded eyes."*

Shift: From physical weight to describing weighted appearance or traits.

4.22.2.3 Metaphorical and Contextual Broadening

Examples: *"A heavy silence," "heavy-duty physics."*

Shift: Shifts from a concrete sense to abstract concepts of seriousness or intensity.

4.23 Thumbnail

Figure 4

File view of the lexical item "thumbnail" showing semantic shifts

The screenshot shows the AntConc software interface. The 'Target Corpus' panel on the left lists various text files. The main panel displays the 'File Hits' for the search term 'thumbnail'. The search results show a list of text files and their corresponding token counts. The 'File Hits' table has columns for 'File Hits', 'File Types', 'File Tokens', and 'File Name'. The search results show a list of text files and their corresponding token counts. The 'File Hits' table has columns for 'File Hits', 'File Types', 'File Tokens', and 'File Name'. The search results show a list of text files and their corresponding token counts.

File Hits	File Types	File Tokens	File Name
1	7562	77498	D6_2019_FM_22.txt

The search results show a list of text files and their corresponding token counts. The 'File Hits' table has columns for 'File Hits', 'File Types', 'File Tokens', and 'File Name'. The search results show a list of text files and their corresponding token counts.

4.23.1 Examples

1. He had begun to chew a piece of bread and was digging his thumbnail into the shell of an egg (*D3_1986_M_02*).
2. Hasan ran his thumbnail down the stitching of a pea-pod and opened up the casing to reveal three perfectly rounded peas inside (*D4_1998_FM_10*).
3. EQ grunted and bit into his thumbnail. He tore it off and spat it out; the under nail was pink (*D5_2009_M_22*).
4. “Oh wait, what about this one?” Tania pointed to a thumbnail image near the bottom of the newly refreshed page. When she clicked it, a detailed profile for ‘Mahmoud’ popped up (*D6_2015_FM_17*).

4.23.2 Semantic Categories

4.23.2.1 Literal Meaning

Examples: *"Digging his thumbnail into the shell of an egg," "Ran his thumbnail down the stitching of a pea-pod."*

Shift: In these cases, *thumbnail* retains its original anatomical meaning as the nail of the thumb. The usage remains unchanged, demonstrating semantic stability in a biological and functional context.

4.23.2.2 Semantic Broadening and Metaphorization

Example: *"Tania pointed to a thumbnail image."*

Shift: Originally referring to a small anatomical feature, thumbnail has broadened to describe a compact, visual digital representation (i.e., a small preview of an image or document). This metaphorical extension stems from the size analogy, where a thumbnail-sized image represents a miniaturized version of a larger file. The shift highlights how technological advancements influence semantic change.

4.24 Gay

4.24.1 Examples

1. Razia had seemed extravagantly gay in comparison and even Zarina's usual silence had a charm about it (*D1_1967_M_01*).

2. He felt light, almost gay. Amina, Amina. The name was at his lips. The hot, airless summer evening was cool to his suddenly intoxicated senses (*D1_1967_M_01*).
3. Suddenly the gay tinkle of ankle-bells filled the room and a short, prettily curved girl came up to them (*D2_1978_FM_01*).
4. I returned to America conscious of my vanity, the gay pretense with which I had believed that I could take a respite from my life (*D3_1989_FM_04*).
5. At one in the morning, the rest of the party wanted to move on to a new gay nightclub, on a side-street off the Kantstrasse (*D4_1998_M_09*).
6. ... the coincidence of crossing Fifth Avenue during a parade and hearing, from loudspeakers mounted on the South Asian Gay and Lesbian Association float, a song to which I had danced at my cousin's wedding (*D5_2002_M_13*).
7. He walks with her towards the ocean, stopping only briefly to run into the beach hut and bring her a glass of water. 'Feeling better now?' 'Are you gay?' 'No.' (*D6_2010_FM_02*).
8. He's gay, Zynah. He won't love you the way you want him to! Dammit, he would never even make love to you!' 'Shut up! You have no right to comment on my personal life!' (*D6_2018_FM_19*).

4.24.2 Semantic Categories

4.24.2.1 Literal Meaning

Examples: "*Razia had seemed extravagantly gay.*", "*He felt light, almost gay.*"

Shift: In these contexts, *gay* retains its original meaning of joy, liveliness, and carefree happiness. However, this older sense has become archaic or rare in modern English due to semantic change.

4.24.2.2 Metaphorical Meaning

Example: "*The gay pretense with which I had believed...*"

Shift: Here, *gay* is used metaphorically to signify artificial or superficial joy, reflecting a shift from an external state to an internal psychological connotation.

4.24.2.3 Semantic Narrowing and Specialization

Examples: *"A new gay nightclub."*, *"He's gay, Zynah."*

"The South Asian Gay and Lesbian Association float."

Shift: The term gay has undergone semantic narrowing and now specifically refers to LGBTQ+ identity. This represents a cultural and social redefinition, demonstrating semantic specialization within the socio-political discourse of gender and sexuality.

4.25 Mess

4.25.1 Examples

1. The girl shrugged her shoulders as if to say that she did not have anything with which to clean up the mess (*D1_1967_M_01*).
2. Mary and Putli got up to clear the dishes. Her stomach full, Jerbanoo sat in slightly mollified umbrage before her mess of bread crumbs and spilled gravy (*D2_1978_FM_01*).
3. She looked at herself in the full-length mirror in her bathroom and said, "You look a mess" (*D3_1986_M_02*).
4. "Let's not involve the mothers in this. They'll only mess things up." (*D3_1986_M_02*).
5. "Here, leave this at the Mess. Take a jeep, and be quick about it. Bring the blanket back." (*D4_1990_FM_01*).
6. Major Mushtaq, with the unit doctor and a few officers, had joined Carol and Farukh in the Mess sitting room (*D4_1990_FM_01*).
7. A waiter wearing a white turban opens the door of the mess (*D5_2008_M_17*).
8. The camaraderie and bond that developed between officers and their men; and the raucous company of one's brother officers in the mess at night (*D6_2013_M_11*).

4.25.2 Semantic Categories

4.25.2.1 Literal Meaning

Examples: *"The girl shrugged her shoulders as if to say that she did not have anything with which to clean up the mess."*

"Her stomach full, Jerbanoo sat in slightly mollified umbrage before her mess of bread crumbs and spilled gravy."

Shift: In these instances, *mess* refers to disorderliness or an untidy state, which aligns with its conventional meaning. No significant semantic shift is observed here.

4.25.2.2 Functional Shift

Example: *"Let's not involve the mothers in this. They'll only mess things up."*

Shift: Here, *mess* is used as a verb meaning *to spoil or create problems*. This represents a functional shift from a noun (state of disorder) to a verb (causing disorder), illustrating conversion (zero derivation) in English.

4.25.2.3 Narrowing

Examples: *"Here, leave this at the Mess. Take a jeep, and be quick about it. Bring the blanket back."*

"Major Mushtaq, with the unit doctor and a few officers, had joined Carol and Farukh in the Mess sitting room."

Shift: In these cases, *Mess* refers specifically to a military dining hall rather than disorder. This is a metonymic shift, where *mess* (originally associated with a disordered collection of food) has been extended to signify a structured communal dining space, particularly in military contexts.

This analysis of 25 lexical items that have undergone semantic shifts in Pakistani English novels has provided a detailed and systematic understanding of how meanings evolve over time within this literary corpus. By employing AntConc for corpus analysis, the study effectively identified contextual patterns that indicate notable shifts in lexical semantics. Applying Bloomfield's typology of semantic change, these transformations were categorized into broadening, narrowing, amelioration, pejoration, metaphorical extension, and subjectification, offering a structured approach to understanding the mechanisms of semantic evolution.

The analysis of selected lexical items across Pakistani English novels from 1960 to 2020 reveals significant semantic shifts influenced by cultural, technological, and socio-political changes. Words such as *baby*, *cheap*, *gay*, *mess*, and *virus* have undergone notable transformations through processes such as pejoration, amelioration, metaphorical extension, narrowing, broadening, and functional shift. These shifts are not arbitrary but are shaped by evolving social realities, including informalization of language, globalization, digital influence, and changing gender roles. The analysis also highlights gender-based variation in usage, with male and female authors often differing in the contextual deployment of certain terms. Female writers, in particular, show a tendency toward metaphorical and emotionally nuanced usages, while male writers more frequently employ literal, institutional, or action-oriented meanings. Overall, the analysis affirms that semantic change in Pakistani English fiction reflects both linguistic creativity and socio-cultural dynamics, demonstrating the adaptability of English within local narratives.

CHAPTER 5

FINDINGS AND DISCUSSION

This chapter critically discusses the findings of the study, focusing on the key dimensions of semantic shifts in Pakistani English novels. Building on the analysis of 25 lexical items, it examines gender-based and chronological variations in meaning change over time. The discussion explores how male and female authors employ specific lexical items differently, reflecting variations in societal roles, lived experiences, and thematic concerns. Additionally, the chronological progression of semantic shifts is analyzed to trace how linguistic meanings evolve in response to cultural, historical, and literary developments. This chapter also identifies the key factors influencing these transformations, including socio-cultural dynamics, globalization, the informalization of language, and literary creativity. By synthesizing these perspectives, the discussion provides a comprehensive understanding of the mechanisms driving semantic change in Pakistani English, reinforcing its status as a distinct and evolving variety within the broader framework of World Englishes.

5.1 Cheap

5.1.1 Gender- Based Variation

The word *cheap* has undergone semantic shifts in Pakistani English novels, influenced by both gender-based and chronological variation. In male-authored novels, *cheap* consistently appears in economic, cultural, or artistic contexts, maintaining its denotative meaning of low cost or inferior quality. This pattern remains relatively stable across decades, with no significant shift in how male writers employ the term. “*He recalled the discussions in political economy in the cheap Bombay restaurants.*” and “*The novel is dead. Ours is the age of the image. The cinema, alas, is vulgar, and television cheap.*” In these instances, *cheap* retains its objective meaning—either as an indicator of economic affordability (cheap restaurants) or aesthetic devaluation (cheap television). The focus remains on material or cultural inferiority, rather than personal character or moral standing.

Unlike male-authored novels, female-authored texts display a clear chronological shift in the use of *cheap*, particularly from the 1990s onward. Earlier

female-authored texts still use *cheap* in its traditional economic sense, but by the late 20th and early 21st centuries, the term increasingly conveys subjective, emotional, and moral implications, often tied to self-worth, societal expectations, and gendered experiences. This aligns with Holmes' (1995) assertion that female discourse often carries a greater interpersonal and affective load, reflecting deeper engagement with emotional and moral dimensions in language.

The semantic shift of *cheap* in Pakistani English novels is both gender-based and chronological: Male-authored texts exhibit semantic stability, consistently using *cheap* in economic and aesthetic contexts without significant change over time. Female-authored texts show a chronological shift, where *cheap* gradually transforms from an economic descriptor to a moral and emotional marker.

5.1.2 Factors Influencing the Semantic Shift of Cheap

The semantic evolution of the word *cheap* in Pakistani English novels reflects broader socio-economic, cultural, and moral shifts. One of the most fundamental and historically persistent meanings of *cheap* is its reference to affordability or low cost. This denotation is evident in sentences like "*He recalled the discussions in political economy in the cheap Bombay restaurants,*" where *cheap* directly refers to the cost of dining establishments, maintaining its traditional meaning related to financial accessibility. However, while this literal usage remains intact, its context within political economy suggests a broader socio-economic implication.

Beyond economic contexts, *cheap* acquires a more evaluative function, signifying poor quality or lack of refinement. This shift is evident in sentences such as "*The cinema, alas, is vulgar, and television cheap.*" Here, *cheap* is no longer limited to affordability; instead, it reflects cultural criticism, implying a lack of aesthetic or intellectual value. This usage stems from a broader societal trend where material cost is metaphorically extended to signify intrinsic worth. In artistic and cultural discourse, the idea of *cheap* as something inferior has become a dominant association, especially in discussions of mass media, literature, and entertainment.

"*My relationship with the man was 'cheap'.*" and "*She thinks it makes me look cheap, like a prostitute.*" In these instances, *cheap* move beyond financial or cultural value judgments to reflect a moral or emotional degradation. The example comparing a person to a prostitute reveals how *cheap* has taken on a moralizing function,

particularly in relation to women's behavior, appearance, and perceived social standing. This extension is not unique to Pakistani English but finds heightened significance in a society where morality is closely tied to public perception. The word's shift from a neutral economic term to a pejorative descriptor of a person's morality illustrates how language encodes cultural norms and gendered expectations. This moral extension of language is a hallmark of subjectification, where speakers use words to express personal evaluation and stance (Traugott & Dasher, 2002).

This transformation aligns with Bloomfield's (1933) notion of pejoration, where a word takes on increasingly negative connotations over time. The emotional weight of *cheap* in these contexts is driven by societal structures that place value on dignity and honor, particularly in gendered discourse. The word thus becomes a linguistic tool for enforcing social norms, reflecting both traditional patriarchal structures and modern anxieties about personal and public reputation.

5.2 Baby

5.2.1 Gender-Based Variation

The word *baby* has undergone significant semantic shifts in Pakistani English novels, influenced by both gender-based and chronological variation. In early male-authored novels, *baby* primarily retains its denotative meaning, referring to an infant within medical or caregiving contexts. For instance: "*He wondered how the doctor could diagnose a baby's illness when all that a baby communicated to him was an endless wail.*". This reflects what Ullmann (1962) called the "primary meaning" stage in semantic evolution, where a word's function is still literal and stable.

However, in more recent male-authored texts, *baby* begins to take on a different shade of meaning, particularly in romantic or persuasive contexts. The shift is evident in the following line: "*If you don't come home, baby, I'll come to you. Now stop fighting and let's go. We're done with this world.*" This extension reflects the subjectification process discussed by Traugott and Dasher (2002), in which speakers encode interpersonal stance, often adding emotional or persuasive value to originally neutral terms. This reflects a gendered shift in male-authored fiction, where *baby* moves from an infantile reference to a romanticized yet authoritative term.

In contrast, female-authored novels exhibit a broader and earlier semantic expansion of *baby*, transforming it into a term of affection and endearment in both

familial and romantic relationships. One of the earliest female-authored examples shows *baby* used in a caretaking role: “*Tanya wobbled to her room, stretched out on the bed, and told the baby’s maid in a faint voice, ‘Call sahib, I am going to faint.’*” Here, *the word still* aligns with the traditional meaning of *baby*.

As time progresses, *baby* in female-authored texts begins to take on romantic and interpersonal significance. In a novel from the 1990s: “*He’s not your type, baby,*” *she said. “You know he’s not your type.” Feroza could feel Gwen’s heart throb against her temple.*” Here, *baby* functions as a playful yet intimate term, conveying closeness between characters. Unlike male-authored examples, the female-authored usage emphasizes emotional warmth and connection. This aligns with Holmes’ (1995) findings that female discourse often foregrounds affective and relational meaning, contributing to semantic shifts through emotional nuance. “*I Love You Baby and Kiss Me Darling.*” And “*When Mehr’s face fell, Zaib laughed and hugged her baby sister. ‘You couldn’t have done better, my darling baby.’*” The first example illustrates *baby* as a romantic phrase, often found in songs, movies, and informal expressions of love. This reflects the growing influence of Westernized romantic language in female-authored Pakistani novels, where such terms are increasingly common.

In both male and female-authored novels, *baby* initially appears in biological or caretaking contexts. By the 1990s and beyond, male authors shift toward romantic and controlling uses, while female authors expand its meaning in familial and emotional relationships. Thus, while gender-based differences dominate the shift, a chronological pattern is also evident, reflecting broader linguistic and cultural changes in how *baby* is perceived and used in Pakistani fiction.

5.2.2 Factors Influencing the Semantic Shift of Baby

The semantic evolution of the word *baby* in Pakistani English novels highlights the interplay between cultural norms, familial structures, language informalization, and the influence of popular culture. The primary meaning of *baby* is its literal reference to an infant, as seen in examples like “*He wondered how the doctor could diagnose a baby’s illness when all that a baby communicated to him was an endless wail.*” and “*The baby’s crying was now continuous.*” In these cases, *baby* is firmly grounded in its biological and developmental context. This stability in core

meaning reflects Bloomfield's (1933) concept of primary reference, where denotative meanings endure even as connotative layers accumulate.

Beyond its literal meaning, *baby* extends to describe close familial bonds. Such as "*Tanya wobbled to her room ... and told the baby's maid in a faint voice, 'Call sahib, I am going to faint.'*" and "*Zaib laughed and hugged her baby sister. You couldn't have done better, my darling baby.*" This semantic extension aligns with Pakistani cultural norms where younger family members, particularly daughters and younger siblings, are often addressed using affectionate diminutives. This interplay between affection and hierarchy aligns with cultural linguistics, where kinship and respect markers are embedded in lexical choices (Mahboob & Ahmar, 2004).

A significant shift in the meaning of *baby* emerges in the examples such as "*He's not your type, baby,*" *she said. "You know he's not your type."* and "*If you don't come home, baby, I'll come to you. Now stop fighting and let's go. We're done with this world.*" illustrate how *baby* functions as a term of endearment, moving beyond its literal association with infancy. This reflects Traugott and Dasher's (2002) theory of subjectification, where lexical items gradually shift to reflect speakers' emotional or evaluative perspectives.

In Pakistani English, as in other varieties of English, this informal usage of *baby* has become increasingly common in romantic relationships. This change can be linked to global linguistic trends where informal and emotionally expressive language is becoming more prevalent in personal interactions. The influence of Western linguistic norms, coupled with a gradual relaxation of formal speech conventions in Pakistani society, has facilitated this semantic broadening.

5.3 Queen

5.3.1 Gender-Based Variation

The word *queen* has undergone a significant semantic shift in Pakistani English novels, influenced by both gender-based linguistic choices and chronological evolution. In male-authored works, *queen* retains its literal meaning. Such as in the examples "*Your Excellency will no doubt agree ... all the victories achieved by our King and Queen in this city will be under threat.*" Similarly, another male-authored novel references Queen Victoria in a purely historical sense: "*I examine Queen Victoria's embossed profile with fascination. Despite the difference in the metals, it is*

the same profile she displays in her statue.” Here, *queen* is associated with historical permanence and authority, reinforcing colonial nostalgia without extending into informal or metaphorical domains. Rahman (1990) highlights that postcolonial male writers in Pakistan often maintain formal registers, reflecting elite, historically rooted language ideologies.

However, in later male-authored novels, we begin to see a limited semantic shift, as *queen* moves toward a more expressive yet still negative connotation as “*It always irritated me when Momo called me a drama queen.*” Here, *queen* is no longer tied to monarchical authority but is instead used in a contemporary, informal sense, describing exaggerated behavior or over-emotional reactions. The negative connotation suggests reluctance in male-authored fiction to fully embrace slang-based, metaphorical shifts in the meaning of *queen*.

In contrast, female authors demonstrate a broader semantic shift, employing *queen* in historical, metaphorical, and cultural contexts. An early instance still maintains its colonial association: ‘*Queen and Crown*’. However, female writers quickly move beyond this traditional sense. “*You’re such a drama queen, Raheen. And ‘customs of proper behavior’... which rubbishwallah sold you that line, Zia?*” This instance illustrates a distinct semantic broadening. This usage, influenced by Western pop culture, is more prevalent in female-authored texts, reflecting a conversational, socially embedded meaning of *queen*. This trend supports Holmes’ (1995) argument that female discourse tends to incorporate interpersonal, emotional, and pop-cultural elements more readily than male discourse.

Female authors also employ *queen* in a cultural and artistic sense, as seen in the following example: “*You would have been saddened, Pip, to learn of the death of Malika-e-Tarannum, the Queen of Melody.*” Here, *queen* functions metaphorically, attributing royalty-like status to a celebrated artist. This adaptation suggests that female authors use *queen* not just in political or dramatic contexts but as a marker of cultural excellence and admiration. A later example extends this popular culture association even further: “*You know he never bothers to read your column. And open your eyes. The whole world knows you write ‘Party Queen on the Scene’.*” Here, rather than referring to monarchical or historical figures, *queen* becomes a label of status, dominance, or prominence in a specific domain. Overall, the semantic

evolution of queen in Pakistani English fiction is shaped by both gender and chronology.

5.3.2 Factors Influencing the Semantic Shift of Queen

The evolution of *queen* in Pakistani English novels illustrates a clear trajectory of semantic broadening and metaphorical extension, reflecting shifts in sociopolitical contexts, cultural representation, and everyday language. This reflects the process of semantic change described by Geeraerts (2010), where lexical items undergo metaphorical extension and functional shift across registers.

“Our King and Queen in this city”, “His loyalty to ‘Queen and Crown’”, and “Queen Victoria’s embossed profile.” In these instances, *queen* is employed in its literal sense. The phrase *“loyalty to ‘Queen and Crown’”* highlights the historical legacy of British rule and its impact on political narratives in the region. Rahman (1991) emphasizes that remnants of colonial vocabulary and ideological framing continue to appear in Pakistani English literature, particularly in references to monarchy and governance.

A significant shift in the meaning of *queen* is observed in its metaphorical use to denote excellence or superiority in non-royal domains. The phrase *“Malika-e-Tarannum, the Queen of Melody”* exemplifies this shift, where *queen* is applied as an honorary title to signify mastery and status in the field of music. This type of semantic extension is common in South Asian culture, where artistic and literary figures are frequently given metaphorical royal titles to emphasize their dominance in a particular craft.

The most pronounced shift in the meaning of *queen* is seen in its colloquial and informal usage, where it moves away from both monarchical authority and metaphorical honor to describe exaggerated behavior. Examples such as *“Momo called me a drama queen,” “You’re such a drama queen,”* and *“Party Queen on the Scene”* illustrate how *queen* has transitioned into a casual, sometimes humorous or critical descriptor for individuals who display attention-seeking tendencies.

The emergence of *queen* in informal settings highlights the increasing role of English slang and colloquialisms in everyday Pakistani discourse. The evolution of *queen* reflects the adaptability of language in response to social and cultural

transformations, demonstrating how words can acquire new meanings while retaining their historical significance.

5.4 Cool

5.4.1 Gender-Based Variation

The word *cool* has undergone significant semantic shifts in Pakistani English novels, evolving from its literal, temperature-related meaning to more figurative, idiomatic, and evaluative uses. A gender-based analysis of *cool* in Pakistani fiction suggests that male authors primarily use *cool* in its traditional, physical sense. In early male-authored works, *cool* is used strictly in its denotative sense. "*I kneel before the altar and touch my forehead to the cool marble step beyond which I cannot go.*" This example maintains *cool* in its sensory role, describing the physical chill of a surface. Even in later male-authored texts, *cool* continues to function descriptively rather than figuratively. This pattern aligns with findings by Holmes (1995), who observed that male language often retains referential and descriptive functions, while female language incorporates interpersonal and evaluative dimensions.

In contrast, female authors diversify the usage of *cool*, incorporating colloquial and metaphorical meanings: "*You're a cool guy, Uncle Ali.*" This figurative extension of *cool*—meaning *stylish or admirable*—illustrates how female authors introduce globalized English slang into their narratives. As noted by Crystal (2003), the global spread of English has popularized informal expressions like *cool*, which often enter postcolonial English varieties through media and youth culture. The shift aligns with Western cultural influences, where *cool* is used as a subjective evaluation rather than a temperature descriptor. A further example solidifies this slang-based transformation: '*Hmm. Sounds cool.*' in shifting *cool* from a literal descriptor to a modern, informal term.

Interestingly, female authors also retain the traditional meaning of *cool*, but they apply it in more nuanced social contexts as "*Sweat broke out over my forehead and back but Shireen Khala looked cool in her sari.*" Here, *cool* still refers to physical comfort, but it also implies composure and grace, subtly blending both literal and figurative meanings. This hybrid usage exemplifies what Kachru (1992) termed the "contextual creativity" of South Asian English, where global terms are reinterpreted through local cultural frameworks.

The analysis of cool in Pakistani English novels shows a chronological progression, particularly in female-authored texts, where cool shifts from its traditional, temperature-related meaning to modern slang over time. However, the primary focus remains on gender differences, as male authors consistently use cool in its literal sense, while female authors introduce figurative, idiomatic, and evaluative meanings. Thus, while there is a chronological element, the analysis is fundamentally gender-based, highlighting distinct linguistic choices between male and female writers.

5.4.2 Factors Influencing the Semantic Shift of Cool

The semantic evolution of *cool* in Pakistani English novels demonstrates how a word can shift from a purely physical description to a broader cultural and social symbol. Initially, in its most fundamental sense, *cool* is used to describe temperature-related sensations, as seen in examples like “*They could walk briskly in the cool of the morning*”, “*Touch my forehead to the cool marble step*”, and “*Enjoying the cool alcohol on his face.*” This usage remains unchanged over time, as the word continues to be employed in descriptions of physical experiences related to weather, surfaces, and objects. This supports Lyons’ (1977) observation that core sensory meanings are more resistant to change due to their universality and dependence on human perception.

The example “*Shireen Khala looked cool in her sari*” illustrates how *cool* has moved beyond its literal sense to indicate elegance, poise, and self-assurance. This shift is culturally significant, as it reflects broader social values regarding appearance and self-presentation. In Pakistani English, where clothing choices—especially traditional attire like saris—are often linked to grace and dignity, describing someone as *cool* suggests a perception of sophistication and confidence rather than merely physical comfort.

Perhaps the most significant and widely recognized semantic shift of *cool* is its adoption as a marker of social status, admiration, and approval. In examples like “*You’re a cool guy, Uncle Ali*” and “*Sounds cool,*” This transition is heavily influenced by the informalization of language and the globalization of slang, particularly from Western pop culture.

The widespread use of *cool* as an informal expression of approval reflects changes in how people interact socially. In contemporary discourse, *cool* is frequently used to affirm something as fashionable, desirable, or socially acceptable. This usage has been reinforced through media, music, and youth culture, where *cool* serves as a short hand for what is perceived as trendy or appealing. The progression of *cool* from a literal descriptor to a marker of admiration and trendiness underscores the adaptability of language in response to societal and communicative changes, illustrating how words evolve to accommodate new meanings and cultural values.

5.5 Chill

5.5.1 Gender-Based Variation

The gender-based analysis reveals that male authors introduce the slang usage earlier, while female authors initially maintain its conventional meaning before later adopting its informal sense. This variation reflects broader linguistic trends, cultural influences, and changing literary styles in Pakistani fiction. This aligns with studies by Romaine (1994), who noted that gender differences in language use often reflect broader patterns of societal change, with men tending to adopt informal speech innovations earlier in literary discourse.

In male-authored novels, *chill* was initially used in its traditional sense, denoting physical coldness. “*It was as if the chill evening air had lifted the smog of incense and artifice from his confused mind.*” Here, *chill* is closely tied to temperature and atmosphere, reinforcing its conventional meaning. Similarly, another male-authored text describes a character’s reaction to unfamiliar faces: “*Ranna senses the chill spread by the presence of strangers, their unexpected faces harsh and cold.*” In this example, *chill* conveys an emotional response, signaling fear or discomfort. As noted by Traugott and Dasher (2002), this type of semantic extension—from physical sensation to emotional metaphor—is a common trajectory in lexical change.

However, male authors later introduced the slang meaning of *chill*, shifting it from a descriptor of physical sensations to an expression of relaxation and ease. In one instance, a character casually remarks: “*It wouldn’t cost him because I had a card. ‘Chill out, man,’ said Benny.*” The phrase *chill out* exemplifies the modern, informal sense of the word, influenced by globalized speech patterns and urban slang. Eble (1996) highlights that slang terms like *chill* spread rapidly through youth culture

and media, often entering literature via characters representing informal or subcultural speech.

On the other hand, female authors maintained the original meaning of *chill* and also use in other sense, “Sweat broke out over my forehead and back but Shireen Khala looked cool in her sari.” Here, *cool* still refers to its modern meaning of confidence or admiration, reflecting a delayed shift in usage. Coates (2004) argues that female writers often preserve more conventional or community-oriented language use, particularly in cultures where linguistic experimentation is more constrained by gender roles.

Eventually, female authors also began incorporating the informal, conversational usage of *chill*. In a more contemporary example, a character encourages another: “Let’s just chill, okay? Dance with me. Have a vodka-lime.” The word now reflects a relaxed and social interaction. This change suggests that as global influences, media, and contemporary speech patterns became more prevalent in Pakistani English, female authors gradually adopted the slang meaning. This trend supports Mahboob’s (2009) observation that Pakistani English evolves through both global contact and internal cultural negotiation, with female authors increasingly reflecting urban and youth linguistic norms in later decades.

This analysis of *chill* in Pakistani English novels is primarily gender-based, as it examines how male and female authors differ in their use of the term. However, it also incorporates a chronological element, particularly in showing how male authors adopted the slang usage earlier, while female authors initially retained the conventional meaning before later integrating the informal sense. The focus remains on gender differences, but the discussion acknowledges a timeline of change, demonstrating that male authors were more experimental with language shifts, whereas female authors gradually adopted the slang meaning over time.

5.5.2 Factors Influencing the Semantic Shift of Chill

The semantic evolution of *chill* in Pakistani English novels reflects how words extend beyond their original meanings due to cultural, social, and linguistic influences. In its primary sense, *chill* refers to coldness. Such as “The chill evening air” and “A chill ran up my spine.” The phrase “A chill ran up my spine” does not merely indicate temperature but also hints at fear or unease. As Traugott and Dasher

(2002) note, such shifts from physical to psychological meanings are a hallmark of subjectification and semantic change in natural languages. This connection between bodily reaction and psychological experience lays the groundwork for the word's later semantic shifts.

The example "*Ranna senses the chill spread by the presence of strangers*" illustrates how *chill* moves beyond a literal description of coldness to metaphorically signify fear, or social discomfort. The extension of *chill* to describe an unsettling social presence emphasizes how coldness metaphorically conveys emotional distance, isolation, or apprehension. This reflects Bloomfield's (1933) category of metaphorical extension, where meanings expand from concrete to more abstract domains over time. This shift is particularly relevant in literary contexts, where authors use sensory imagery to evoke psychological depth.

One of the most noticeable modern semantic shifts of *chill* is its adoption in informal and colloquial speech. In examples like "*Chill out, man*" and "*Let's just chill, okay?*" *chill* no longer relates to temperature or discomfort but instead conveys relaxation, leisure, or an invitation to remain calm. This shift is closely tied to the informalization of language, a process in which conversational speech becomes more casual and expressive, integrating slang and relaxed phrasing into everyday discourse. Eble (1996) emphasizes that slang often emerges in youth culture before diffusing into literature and other formal domains, illustrating how popular usage shapes linguistic evolution. The evolution of *chill* serves as a clear example of how words adapt to reflect new meanings shaped by both universal linguistic patterns and localized cultural influences.

5.6 Hot

5.6.1 Gender-Based Variation

The word *hot* has experienced semantic shifts in Pakistani English novels, moving from its literal meaning of high temperature to figurative and colloquial uses. A gender-based analysis indicates that in male-authored texts, *hot* was primarily used in its literal sense, describing temperature and weather conditions. For instance, "*Even during its dew-time, the morning was excessively hot.*" and "*When he drifted off to sleep, he knew the hot air would suck up the moisture in minutes.*" However, in later decades, male authors began incorporating colloquial meanings of '*hot*',

particularly in reference to attractiveness and desirability. “*Looks really hot,*” he said. “*She’s a hot one, Billoo.*” This shift reflects the influence of Western pop culture, informal speech, and contemporary slang in Pakistani English. According to Lakoff and Johnson (1980), such metaphorical extensions often arise when sensory-based adjectives are adapted to evaluate people or abstract qualities, as seen in the shift of *hot* from temperature to desirability.

Similar to male authors, female writers initially used ‘*hot*’ in its traditional sense but later extended the meaning of ‘*hot*’ to describe emotional intensity and distress.: “*A few moments later, Ghazala came out looking hot and flustered.*” The analysis of *hot* in Pakistani English novels primarily highlights a gender-based variation, as it also explores the chronological aspect, as both male and female authors eventually embraced the figurative and informal meanings of *hot* over time. While gender plays a crucial role in shaping linguistic choices, the evolution of the word follows a timeline, showing how external influences, such as Western pop culture and conversational slang.

5.6.2 Factors Influencing the Semantic Shift of Hot

The semantic evolution of *hot* in Pakistani English novels demonstrates how words extend beyond their original meanings due to cultural, social, and linguistic influences. While *hot* initially denoted physical temperature, it has undergone significant semantic shifts, acquiring metaphorical and colloquial meanings associated with attractiveness, emotional states, and figurative intensity.

In its fundamental sense, *hot* is used to describe high temperatures in environmental contexts. Such as “*The morning was excessively hot*”. A significant semantic shift occurs when *hot* is used to describe physical attractiveness. Instances such as “*She’s a hot one*” and “*Looks really hot*” indicate a departure from the word’s literal meaning, instead signifying desirability or appeal. This shift is largely influenced by cultural and media representations, where *hot* has become an established term in popular discourse to express admiration of physical beauty or sensuality. This transformation reflects the broader process of metaphorical extension.

These shifts are shaped by cultural influences, metaphorical reasoning, and informal language trends, reflecting the interplay between linguistic change and societal perceptions. As seen in its diverse applications, *hot* exemplifies how words

evolve to capture both concrete realities and abstract human experiences, reinforcing the adaptability of language in different communicative contexts.

5.7 Hang out

5.7.1 Gender-Based Variation

The phrase *hang out* has undergone a semantic shift in Pakistani English novels, moving from its literal meaning of something physically hanging to its modern colloquial use referring to socializing and spending time together. A gender-based analysis reveals that in earlier male-authored texts, *hang out* was used in its literal, physical sense. Such as “*Bakshi was grinning, or appeared to; for his mouth was always open, his thick lower lip dangling as if about to fall away from his face, his tongue hanging out.*” Similarly, another male-authored text presents *hang out* in an exaggerated metaphorical sense as in “*I beg you, go away before it is too late and you find your eyes hanging out in wonder!*” This usage still adheres to its literal meaning.

However, in later decades, male authors began adopting the modern, informal meaning of *hang out* in dialogue. For instance, one novel features a character discussing travel plans in a casual tone: “*We don’t have to hang out together every day. I have to go to San Francisco on a business trip next week, so that’ll be good.*” This shift towards informal social interaction indicates the influence of Western cultural expressions and globalization on male-authored writing in Pakistani English. (Crystal, 2003).

In contrast, female authors were quicker to adopt the idiomatic meaning of *hang out* as a reference to socializing and leisure activities. A clear example of this shift appears in a novel where a female character refuses to linger in an uncertain situation: “*She saw that the TV wasn’t on the table. She was sure someone was still around and she wasn’t going to hang out!*” Although this usage carries a slight undertone of avoidance, it moves away from the physical sense of the phrase.

By the mid-2000s, female authors were fully utilizing *hang out* in its modern sense of informal socializing. One novel presents a conversation between characters: “*I mean, if you want to come to New York and hang out, that’s fine.*” Another instance is “*From the corner of my eye, I noticed my girlfriends hanging out near the buffet table.*” This gender-based variation highlights the dynamic nature of semantic shifts,

where interaction with global English, cultural exposure, and narrative styles influence the evolving meanings of lexical items. As Romaine (1995) notes, language change often manifests through socially marked practices, such as gendered stylistic variation, especially in informal or youth-driven lexical innovation.

This analysis of *hang out* in Pakistani English novels primarily highlights a gender-based variation. However, a chronological aspect is also evident, as both male and female authors gradually adopted the colloquial meaning in later decades, reflecting the increasing influence of Western slang and globalized speech patterns.

5.7.2 Factors Influencing the Semantic Shift of *Hang out*

The phrase *hang out* has undergone notable semantic shifts in Pakistani English novels. In its most fundamental sense, *hang out* is used to describe physical states involving suspension or exaggerated positioning. Such as “*His tongue hanging out*” and “*Your eyes hanging out in wonder*” This usage is rooted in direct visual imagery and sensory experience.

A significant semantic shift occurs when *hang out* is used in a social context to mean spending time informally with others. Instances such as “*Come to New York and hang out*” and “*We don’t have to hang out every day*” exemplify this transition from physical suspension to casual socializing. This change is largely influenced by cultural shifts toward relaxed and informal modes of interaction

Another notable extension of *hang out* is its use to indicate social withdrawal or refusal to engage in casual interactions. The example “*She wasn’t going to hang out!*” This reflects the flexibility of figurative language, where words and phrases develop contrasting meanings based on contextual cues. The semantic shifts of *hang out* underscore the broader phenomenon of linguistic adaptation, where words and expressions acquire new meanings to align with contemporary social behaviors and cultural expectations.

5.8 Hit

5.8.1 Gender-Based Variation

The semantic shift of ‘*hit*’ in Pakistani English novels demonstrates its evolution from a literal sense of physical impact to a figurative usage associated with success, media influence, and global events. A gender-based analysis reveals that in male-authored works, *hit* was predominantly used in its literal sense. For instance,

“The clouds came nearer and she thought that there would be a violent impact when the plane hit the clouds.” and *“There was oil from parked cars, and I hit against the bumper of one when I fell.”*

However, a later male-authored text introduces a new dimension of *hit*, *“A group of boys was playing cricket. One of the boys hit a magnificent six.”* This usage, while still denoting physical impact, introduces a metaphorical element of achievement, particularly within the realm of Pakistani cricket culture. This shift suggests that male authors began incorporating ‘hit’ beyond its primary meaning, influenced by sports and performance-based contexts.

In contrast, female authors expanded the use of *hit* into figurative and metaphorical meanings, particularly in entertainment and media contexts. Such as *“And we can even listen to songs while we are here. That way our film will be complete. ‘Our time here should be like a box-office hit!’ She was excited.”* and *“Surprise hit for Pakistani film-makers.”* This usage aligns with Western media terminology, indicating the adoption of global linguistic patterns in Pakistani English novels, especially those written by female authors (Crystal, 2003). Beyond entertainment, *hit* also appears in the context of news and historical events in female-authored texts. *“Two aeroplanes hit foreign buildings; this is what people in Mir Ali heard.”*

However, there is also a chronological element, as both male and female authors gradually incorporated extended meanings over time. Ultimately, the shift in *hit* is gender-based and chronological—male and female authors differed in the pace and domain of semantic expansion, but the overall trend follows a diachronic trajectory where *hit* evolved from concrete physicality to abstract achievement and media-driven usage.

5.8.2 Factors Influencing the Semantic Shift of Hit

The word *hit* has undergone significant semantic shifts over time, extending beyond its original meaning of physical impact to encompass figurative and metaphorical uses. In its most basic sense, *hit* describes a forceful, direct collision between two objects. For instance, in the sentence *“The plane hit the clouds,”* the word retains its core meaning of physical contact. A significant semantic shift occurs when *hit* is used to denote success or popularity, particularly in the entertainment

industry. The example “*Our time here should be like a box-office hit!*” illustrates how *hit* has moved beyond its literal meaning to describe something highly successful. This transformation is largely attributed to cultural shifts, particularly the rise of film, music, and television industries. The influence of media language plays a crucial role in this shift. This process reflects what Crystal (2003) refers to as the influence of mass media in accelerating semantic change and global lexical diffusion.

Beyond entertainment, *hit* has evolved to signify an impactful event or idea, often in abstract contexts. This shift aligns with the broader linguistic trend of using physical action verbs metaphorically to describe influence or significance. For example, phrases such as “*The news hit him hard*” or “*That speech really hit home*” reflect how *hit* conveys cognitive impact rather than physical force. The interplay between media discourse, figurative thinking, and cultural trends has been instrumental in shaping these shifts, making *hit* a versatile and widely applicable term in modern language.

5.9 Prince

5.9.1 Gender-Based Variation

The word ‘*prince*’ in Pakistani English novels demonstrates a semantic shift from its traditional royal connotation to a broader metaphorical and endearing usage. A gender-based analysis reveals that male authors predominantly used ‘*prince*’ in its historical and aristocratic sense, while female authors extended its meaning to affection, admiration, and personal relationships. This shift highlights the influence of cultural narratives, familial ties, and literary evolution in Pakistani English.

In male-authored novels, *prince* primarily retains its classical and historical meanings, often referring to royalty. One such instance describes a character’s elevated language skills: “*He can speak high-class Urdu. His vocabulary is so advanced he can speak like a Moghul prince.*” Here, *prince* conveys a marker of aristocracy and linguistic superiority. Another example maintains the literal royal sense of the term: “*The prince was confined to the palace.*”

In contrast, female authors broaden the use of ‘*prince*’, shifting from its rigid royal identity to a more affectionate, personal, and metaphorical sense. Instead of historical or social prestige, *prince* in female-authored works often represents tenderness, admiration, and familial endearment. For instance, in one novel, a woman

expresses her concern for a child: “*Zarri Bano, I’ll take the little prince and keep him with me tonight.*” Here, *prince* is no longer a reference to actual royalty but rather an affectionate term for a young boy.

Similarly, another female-authored novel reinforces this pattern in a domestic setting: “*The mistress had brightened her request with the sweet pill, ‘Oh, you are so good with our prince.’*” Here *prince* symbolizes a cherished child rather than an aristocratic figure. This semantic broadening aligns with what Traugott and Dasher (2002) describe as subjectification, where lexical items evolve to reflect speakers’ attitudes, emotions, or interpersonal relations.

The analysis of *prince* shows a gender-based semantic variation, where male authors largely preserve its traditional aristocratic and historical meaning, while female authors extend it metaphorically into affectionate, personal, and familial contexts. However, this shift is also chronological, as meanings evolve over time within Pakistani English fiction.

5.9.2 Factors Influencing the Semantic Shift of Prince

The word *prince* has undergone semantic shifts influenced by historical, cultural, and social changes. While its original meaning refers to a royal title, its figurative and affectionate uses have expanded due to evolving linguistic and societal norms. Examples such as “*The prince was confined to the palace*” and “*The Prince is a dear old fellow*” illustrate how the term maintains its original meaning within contexts of monarchy and nobility. As long as monarchies exist, this meaning remains intact, reinforced through historical narratives, literature, and media representations of royalty (Algeo & Pyles, 2004).

Beyond its literal meaning, *prince* has evolved into a figurative descriptor of refinement, grace, or social distinction. Sentences like “*He can speak like a Moghul prince*” and “*Her big daddy prince*” showcase how the term is used to describe individuals possessing noble or admirable qualities, even in non-royal contexts.

A more intimate and emotionally driven shift in meaning occurs when *prince* is used as an affectionate term, particularly for children or loved ones. Phrases such as “*I’ll take the little prince*” and “*You are so good with our prince*” highlight how the term has been adapted to express care and affection within close relationships. This usage aligns with the broader linguistic trend of formal titles. These shifts illustrate

how words adapt to societal and interpersonal changes, demonstrating the fluidity of language in response to evolving human experiences.

5.10 Virus

5.10.1 Gender-Based Variation

The gender-based analysis reveals that male authors primarily use ‘virus’ in its biological and digital contexts, while female authors extend its meaning to metaphorical representations of truth and societal influence. In male-authored texts, ‘virus’ largely retains its literal meanings. One novel presents a medical context: *“Some child with only the symptoms of a severe cold could have passed the virus.”* Here, ‘virus’ maintains its biological connotation. A modern shift in male-authored narratives incorporates technological semantics, as seen in the phrase: *“No Virus Detected. Download Now. The image appeared in small, evenly spaced bursts of color.”* This example demonstrates the extension of ‘virus’ into the digital domain. Such usage mirrors the increasing influence of technology in everyday language, where ‘virus’ now extends beyond physical health to virtual threats. However, a more abstract usage appears in an earlier male-authored novel, *“Freddy held Yazdi on a tight leash and Yazdi carried his sullenness around like Virus.”*

In contrast, female authors incorporate metaphorical extensions of ‘virus’, particularly to symbolize the spread of ideas, truth, or societal influence. One novel uses a striking comparison: *“They would spread the truth like germs spread a virus.”* Here, ‘virus’ is no longer about illness or digital security but serves as a metaphor for the rapid dissemination of information, or truth. Additionally, in another example like *“It’s a virus death, so quarantine rules apply: I want two sets of full gowns, masks.”* this retains its medical meaning. This shift highlights the dynamic interplay between language, culture, and technological advancements in literary discourse.

The analysis of *virus* shows both gender-based and chronological semantic shifts, but the primary distinction appears to be gender-based usage trends rather than a strictly chronological progression. However, a chronological element may still be at play, particularly in how metaphorical extensions of virus develop over time.

5.10.2 Factors Influencing the Semantic Shift of Virus

The word *virus* has undergone significant semantic evolution due to its adaptability across different domains, including biological sciences, technology, and

metaphorical language use. Originally referring to infectious agents causing diseases, *virus* has expanded in meaning due to cultural shifts, technological advancements, and globalization. This analysis explores the key factors driving these semantic changes.

The word *virus* is frequently employed metaphorically to describe undesirable emotions, behaviors, or influences. *Freddy held Yazdi on a tight leash and Yazdi carried his sullenness around like Virus.*" Here, *virus* is used figuratively to represent a psychological burden and this usage reflects how language repurposes medical and scientific terms to describe emotional and social conditions. The cultural perception of a *virus* as something harmful allows it to be extended to intangible traits such as negativity, toxic behaviors, or ideological influences. This metaphorical expansion is reinforced by the way society views emotions and behaviors as contagious, much like diseases. Expressions such as "*negativity is infectious*" or "*fear spreads like a virus*" illustrate this semantic shift, demonstrating how *virus* has moved beyond its literal meaning to describe harmful social and psychological phenomena.

With the advent of the digital era, *virus* has taken on a new meaning in the realm of technology. As in "*No Virus Detected. Download Now. The image appeared in small, evenly spaced bursts of color.*" It illustrates the use of *virus* to refer to malicious software that spreads from one system to another, disrupting digital operations. This shift emerged in the late 20th century with the rise of computing, where the concept of a biological virus was metaphorically extended to a self-replicating code that corrupts computer systems. This new meaning is influenced by technological discourse and reinforced through media, cybersecurity discussions, and everyday interactions with digital devices.

In the example, "*They would spread the truth like germs spread a virus.*" *virus* is used metaphorically to describe the rapid dissemination of information. This usage highlights the word's cross-domain applicability, where its association with contagion extends beyond disease to ideas, rumors, ideologies, and emotions. These shifts illustrate how language evolves in response to societal changes, allowing words to develop new meanings while preserving their core conceptual associations.

5.11 Status

5.11.1 Gender-Based Variation

The word ‘*status*’ in Pakistani English novels has undergone semantic shifts over time, with male-authored texts primarily associating it with social rank, profession, and legal identity, while female-authored texts expand its usage to include wealth, immigration status, and digital identity. These shifts reflect changing societal values, economic developments, and the rise of digital culture (Crystal, 2003).

In earlier male-authored novels, ‘*status*’ is closely linked to professional standing and social hierarchy. It often appears in contexts where a character’s occupation determines their prestige. For example, a railway engine driver is described as having “*much glamour and status*,” reflecting an era where certain professions were symbols of honor and success. Additionally, ‘*status*’ is used to denote legal classification.

In later female-authored novels, ‘*status*’ expands beyond traditional notions of profession and legality to encompass financial success and material wealth. Characters discuss status in terms of luxury possessions—*houses, cars, servants, and jewelry*—indicating a shift toward economic prosperity as a marker of status. With globalization and migration becoming central to many female-authored narratives, visa status emerges as a crucial concern. A character inquires “*What’s the status of your visa?*” illustrating how legal status is now framed within the context of mobility and immigration.

In contemporary female-authored novels, the meaning of ‘*status*’ extends further into the digital realm. Social media and online presence redefine personal identity, as seen in references to Twitter, Facebook, Google Talk, and Skype statuses. A character logs into Skype to see a contact marked as “DO NOT DISTURB”, illustrating how status now signifies virtual availability and online persona, a meaning absent in earlier male-authored works.

The evolution of *status* in Pakistani English novels reveals gender-based and chronological shifts in meaning. This transition reflects broader socioeconomic changes, shifting gender roles, and the increasing influence of technology on identity and communication.

5.11.2 Factors Influencing the Semantic Shift of Status

The word *status* has undergone significant semantic shifts due to changes in social structures, globalization, and technological advancements. Originally associated with social hierarchies and prestige, *status* has expanded to encompass legal classifications, administrative functions, and digital expressions of presence and activity. The following analysis explores key factors driving these shifts.

One of the earliest meanings of *status* relates to an individual's social standing, often determined by wealth, profession, or influence. In the examples, "*Mr. Paymaster was an engine driver.*" and "*She has house, social life, money, servants, status, cars, jewellery.*" the word *status* conveys traditional notions of prestige and societal recognition. As societies evolved, *status* continued to signify one's rank within a structured hierarchy, whether based on financial wealth, occupational prestige, or social influence. The connection between *status* and upward mobility remains particularly relevant in discussions about career growth, elite circles, and social expectations.

As globalization advanced, the meaning of *status* expanded into bureaucratic and legal contexts, where it began to represent an individual's official classification within administrative and governmental systems. The examples, "*He stamped her blue D-status British passport.*" and "*What's the status of your visa?*" illustrate how *status* has come to denote an official standing in legal or immigration processes. This shift reflects the increasing complexity of international mobility, where individuals are categorized based on nationality, residency, or visa status.

With the rise of social media and digital communication, *status* has taken on a new meaning related to online presence and interaction. The examples, "*I would perpetually plug stories on Twitter, Facebook, my Google Talk status.*" and "*Her status was DO NOT DISTURB.*" demonstrate how *status* has shifted to describe an individual's online activity or availability. As Crystal (2006) notes, the digital age has revolutionized the semantics of common words, with terms like *status* becoming key markers of identity in virtual communication. This technological evolution reflects how digital culture reshapes language, repurposing existing words to fit new modes of interaction. The prominence of *status updates* on platforms like Facebook, WhatsApp, and LinkedIn underscores this shift, illustrating how language adapts to technological innovations and evolving communication practices.

5.12 Filter

5.12.1 Gender-Based Variation

The word '*filter*' in Pakistani English novels has undergone notable semantic shifts, reflecting technological advancements, environmental concerns, and evolving cultural perceptions. In male-authored texts, '*filter*' is primarily associated with water purification and physical processes, while female-authored texts extend its meaning to include smoking, photography, and light diffusion. Male authors focus on functional and scientific aspects, whereas female authors incorporate more sensory and artistic elements— a pattern also observed in broader studies of gendered language use, which suggest that men tend to focus on technical or instrumental language, while women are more likely to use expressive and relational language (Tannen, 1990; Coates, 2004).

In earlier male-authored novels, '*filter*' is frequently used in its literal sense. For instance, "*an excellent filter*", emphasizes water purification. Similarly, another male-authored text highlights the necessity of filters for polluted water. This aligns with the more utilitarian, function-oriented usage commonly found in male discourse (Coates, 2004).

In female-authored novels, the word '*filter*' extends into personal habits, photography, and natural imagery. Smoking is a common theme, such as "*soggy filter*" of a cigarette, shifting the meaning of '*filter*' from a purification device to a smoking-related term. Beyond smoking, light and color become central themes in female-authored narratives. Sunlight is described as filtering through the clouds, metaphorically representing gradual illumination or revelation. In contemporary usage, digital and artistic connotations emerge, as seen in a reference to *camera filters*, where a character notes that a cactus's color appears natural because no filter was used. These uses of *filter* exemplify what Lakoff (1975) and Tannen (1990) describe as the female tendency toward more context-sensitive and emotionally nuanced language, especially in creative or domestic settings.

The semantic evolution of '*filter*' demonstrates both gender-based and chronological variation. Male authors, particularly in earlier decades, emphasize functional and scientific filtration processes, while female authors, especially in later years, extend the meaning to include sensory, aesthetic, and technological aspects.

The transition from water filtration to cigarette filters, sunlight diffusion, and digital imagery mirrors cultural shifts, technological advancements, and changing lifestyle influences in Pakistani English fiction. This reflects broader linguistic phenomena in World Englishes, where local and global influences reshape lexical meanings over time (Kachru, 1983; Baumgardner, 1993).

5.12.2 Factors Influencing the Semantic Shift of Filter

The word *filter* has undergone significant semantic evolution, expanding from its original scientific and mechanical applications to metaphorical and digital contexts. Initially referring to the physical process of separation and purification, *filter* now extends to cultural, artistic, and technological domains. This expansion is characteristic of lexical broadening and metaphorical extension, as discussed by Bloomfield (1933), where a word's scope of meaning grows in response to contextual and cultural stimuli.

The earliest meanings of *filter* are rooted in scientific and technological advancements, particularly in fields such as chemistry, water purification, and air filtration. In the examples, "*These wells are full of lime, charcoal, and sulphur and provide an excellent filter.*" and "*If the water is polluted, the use of a filter is essential.*" *Filter* denotes a material or device used to separate impurities, ensuring the purity of substances such as water and air. This usage reflects how technological progress anchors vocabulary in practical, material functions (Trask, 1996).

As smoking culture developed, *filter* acquired a new meaning associated with cigarettes. The example, "*He reached over for my pack of cigarettes and took a short drag from the soggy filter,*" illustrates how *filter* came to denote the small component at the end of a cigarette designed to reduce tar and other harmful substances. This semantic shift aligns with consumer linguistics, where commercial practices influence lexical usage (Fairclough, 1992). The evolution of *filter* in this context also reflects public health discourse, where filtered cigarettes were branded as a safer alternative—a framing that shaped both consumer habits and the lexicon of smoking culture.

Beyond its scientific applications, *filter* has also been used metaphorically to describe natural phenomena, as seen in the example, "*Crows cawed loudly and, as sunlight began to filter through, breaking up the clouds.*" Here, *filter* refers the way light passes through obstacles like clouds, trees, or curtains.

With the rise of digital media and photography, *filter* has taken on a new meaning related to image enhancement and modification. The example, "*He didn't use a filter. It's—natural.*" illustrates this semantic shift, where *filter* no longer refers to a physical barrier but instead to digital alterations applied to photographs or videos. This modern usage emerged alongside the popularity of social media platforms like Instagram and Snapchat, where visual self-representation and aesthetic curation are central to user engagement (Crystal, 2001). The shift from a tangible object to a virtual tool reflects how digital culture drives linguistic innovation, extending familiar words into technologically mediated domains.

The semantic shifts in *filter* illustrate how words evolve in response to scientific progress, cultural practices, and technological advancements. These changes demonstrate how societal transformation and technological mediation act as catalysts for semantic change in modern varieties of English, including Pakistani English (Baumgardner, 1993; Mahboob, 2009).

5.13 Link

5.13.1 Gender-Based Variation

The word *link* in Pakistani English novels has undergone a notable semantic shift over time, reflecting both technological advancements and evolving social frameworks. In earlier male-authored novels, '*link*' appears in discussions about spirituality, history, and relationships. An example "the link between Zarathustra and Sufism," emphasizing an intellectual and philosophical connection. Even in personal contexts, male authors use '*link*' to refer to familial or social ties, as seen in "*there was some link with the family*", underscoring relational bonds rather than digital associations.

By the 21st century, particularly in female-authored texts, '*link*' takes on a technological and internet-based meaning, reflecting the rise of social media and online communication. Instead of philosophical or familial connections, '*link*' now refers to hyperlinks, tweets, and digital content sharing. The modern usage is exemplified by references to viral content and media, as seen in "*Kamran sent me a link to a gossip website*", reflecting contemporary online culture and celebrity discussions. Further examples like "*Kamran sent me a link to a gossip website*" or "*Someone sent me a link to your Al Jazeera work*" reinforce the use of *link* as a tool

for both casual sharing and professional networking in virtual environments. These contexts illustrate how female-authored texts are more likely to reflect digital literacy, technological fluency, and global exposure in their linguistic choices (Crystal, 2001; Mahboob, 2009).

The semantic shift in '*link*' from conceptual and relational meanings in male-authored works to digital and online connotations in female-authored works illustrates both gender-based and diachronic variation. Earlier male-authored texts focus on philosophical, historical, and social connections, while later female-authored works reflect the rise of internet culture, online communication, and social media dynamics. This transition highlights the profound impact of technology on language evolution in Pakistani English fiction.

5.13.2 Factors Influencing the Semantic Shift of Link

The word *link* has undergone significant semantic evolution, transitioning from its original physical meaning of a tangible connection to a metaphorical and digital usage. Before the rise of digital technology, *link* was used metaphorically to describe connections between abstract concepts, as seen in "*The easy, loving tone of discourse between God and Zarathustra inspired him to give a series of lectures on the link he saw between Zarathustra and Sufism.*" This broadening demonstrates how human cognition often repurposes concrete terms to articulate abstract relationships. (Sweetser, 1990).

One of the most prominent shifts in the meaning of *link* is its association with the digital world. In examples such as "*I clicked on the link for prospective students.*" and "*Send her the link to Kamran's tweet on WhatsApp.*" *Link* no longer refers to a physical connection but to a hyperlink—a digital reference that connects web pages, files, or multimedia content. This shift has been driven by the rapid development of the internet, where *link* became a core term in online navigation. The ubiquity of hyperlinks in digital communication, search engines, and social media has reinforced this semantic shift, making *link* an essential part of modern technological discourse. This transformation highlights the adaptability of language in response to changing societal and technological landscapes.

5.14 Drive

5.14.1 Gender-Based Variation

The word ‘*drive*’ in Pakistani English novels has undergone a diachronic semantic shift, influenced by technological advancements and evolving socio-cultural contexts. In earlier male-authored novels, ‘*drive*’ is used to describe vehicular movement and travel experiences. One text describes “*the slow, meaningless drive back to the empty house,*” emphasizing a literal journey intertwined with emotional desolation. Another passage highlights a man driving out for work, reinforcing the traditional association of ‘*drive*’ with transportation. These usages focus on physical space and mobility, showing how male authors of earlier decades primarily used ‘*drive*’ in its conventional sense. This aligns with the principle of semantic retention in historical linguistics, where original meanings persist even as new senses emerge (Blank, 1999).

In later female-authored novels, ‘*drive*’ extends beyond physical travel to incorporate digital storage and computing. One character transfers data to a “*USB drive,*” while another refers to a hard drive filled with photographs, reflecting the modern technological landscape. These examples showcase how female authors, particularly in recent decades, adapt ‘*drive*’ to contemporary digital contexts where it denotes electronic memory, file storage, and data security.

The shift in ‘*drive*’ from physical movement in earlier male-authored works to digital storage in later female-authored works illustrates both diachronic and gender-based semantic variation. This reflects a broader trend identified by Mahboob (2009), who asserts that linguistic choices in Pakistani English often vary based on gendered experiences and domains of use. The semantic broadening of *drive* underscores how language not only adapts to innovations but also mirrors gendered perspectives shaped by evolving roles in technological and domestic spheres (Traugott & Dasher, 2002).

5.14.2 Factors Influencing the Semantic Shift of Drive

The word *drive* has undergone significant semantic shifts, expanding from its original meaning related to physical force and movement to encompass transportation, infrastructure, metaphorical expressions, and digital storage. These shifts have been

influenced by technological advancements, societal changes, and evolving contextual associations. Below are key factors that have contributed to this transformation.

Historically, *drive* was associated with exerting force to propel something forward, often in the context of animals or vehicles. This can be seen in "*The slow, meaningless drive back to the empty house.*" This aligns with Blank's (1999) idea that early meanings grounded in physical experience often become the foundation for later abstract or figurative uses. Over time, this concept expanded to include not only literal propulsion but also metaphorical motivation and effort.

Beyond physical movement, *drive* evolved to express psychological motivation, ambition, and emotional states. This can be seen in phrases like "*She has the drive to succeed.*" This metaphorical shift highlights *drive* as an internal force pushing individuals toward goals, extending beyond its original mechanical or physical associations.

With the advent of computers and data storage, *drive* took on an entirely new meaning in the realm of technology. Examples include: "*Now all she was taking with her was his laptop, the largest single folder on its hard drive filled with photographs of Kim.*" and "*Store them on the USB drive.*" In this context, *drive* no longer signifies movement but rather a device that stores and processes information. This semantic innovation illustrates what Ullmann (1962) referred to as *meaning transfer* through metonymy, where a term associated with movement is reapplied to a static storage object due to conceptual or functional similarity. The evolution of *drive* from physical force to digital storage highlights the dynamic nature of language..

5.15 Honey

5.15.1 Gender-Based Variation

The word '*honey*' in Pakistani English novels demonstrates a diachronic and gender-based semantic shift, evolving from its traditional literal meaning to a metaphorical and affectionate term. In earlier male-authored works, '*honey*' is used in its literal sense, associated with food and sensory qualities. One passage mentions "*milk and honey*" in a dietary context. Another describes a voice "*as rich and mellow as honey,*" metaphorically linking it to a smooth and pleasant auditory experience.

In later female-authored novels, '*honey*' shifts from its literal meaning to a term of endearment used in conversations. Such as "*are you alright, honey?*" This example reflects how female authors adopt the word as a familiar and comforting address, aligning with broader linguistic trends where '*honey*' has become a common affectionate term in English. According to Holmes (1995), women are more likely to use terms of endearment and affective speech, which aligns with the gender-based variation evident in these texts. This supports the idea that sociolinguistic factors, including gender identity and interactional style, influence lexical choices in discourse.

The semantic shift of '*honey*' illustrates both diachronic and gender-based linguistic evolution. Male authors predominantly use '*honey*' in its tangible, sensory context, while female authors extend its meaning to interpersonal relationships. Mahboob (2004) notes that gendered language in Pakistani English reflects broader social functions and expressive needs.

5.15.2 Factors Influencing the Semantic Shift of Honey

The word *honey* has experienced significant semantic shifts, evolving from its original meaning to a widely used metaphor for sweetness, warmth, and affection. This transformation has been driven by cultural symbolism, linguistic trends, and the informalization of language, leading to its modern applications in endearment and casual speech.

Historically, *honey* referred to the thick, golden liquid produced by bees, valued for its sweetness and medicinal properties. This original meaning is evident in contexts such as "*She drizzled fresh honey over warm bread, savoring its natural sweetness.*" and "*The honey from these wild bees is prized for its purity.*" Over time, the qualities of *honey*—its sweetness and smoothness became culturally symbolic of warmth, and charm. This is particularly evident in literature and spoken language: "*Freddy's lilting voice was as rich and mellow as honey.*" and "*Her words dripped like honey, each syllable carefully chosen to soothe and persuade.*"

The positive connotations of *honey* made it a natural choice for affectionate language, particularly in intimate relationships, family settings. This use can be seen in "*Sure you can, honey. Look all you want.*" and "*Zaib, are you alright, honey?*". Holmes (1995) notes that such affective expressions are more commonly used in

female and intimate speech styles, contributing to their increasing normalization in both literature and speech.

With the rise of mass media, entertainment, and global communication, *honey* became a common and widely accepted informal term of address beyond romantic relationships. The informalization of English has allowed *honey* to transcend its traditional intimate settings and enter mainstream communication, making it a universally recognized and commonly used term. The semantic journey of *honey* from a natural sweetener to a metaphor for warmth, and ultimately to a term of endearment and casual address, illustrates the dynamic nature of language.

5.16 Plant

5.16.1 Gender-Based Variation

The word '*plant*' in Pakistani English novels exhibits a semantic shift from its botanical meaning to an industrial and strategic context over time. The shift is primarily chronological rather than gender-based, as both male and female authors contribute to the evolving usage of the word.

In early male-authored texts, '*plant*' primarily refers to vegetation and cultivation. The first example metaphorically associates planting with human lineage and creation, while another describes a tomato plant in a garden. However, in later male-authored works, '*plant*' shifts to an industrial context, referring to facilities like a gas plant and a textile plant. This transition reflects broader socio-economic developments and modernization in Pakistan over time.

In female-authored texts, '*plant*' takes on a more strategic and manipulative connotation. It is used to describe planting a bomb as part of an assassination plot and planting false clues to mislead others. These instances reflect a shift in meaning from physical growth to deliberate placement for deceptive or destructive purposes, aligning with its extended metaphorical use in intelligence and criminal activities. The semantic evolution of '*plant*' in Pakistani English novels is primarily a diachronic shift, moving from botanical references in earlier decades to industrial and strategic meanings in later texts.

5.16.2 Factors Influencing the Semantic Shift of Plant

The semantic shifts of *plant* illustrate how words evolve to accommodate societal changes, technological advancements, and cultural metaphors. Originally, *plant* referred exclusively to a botanical entity—a living organism that grows from soil. This meaning is evident in traditional uses such as *"She watered the plant every morning, ensuring it thrived in the sunlight."* and *"The medicinal properties of this plant have been known for centuries."*

With the rise of industrialization and technological progress, *plant* evolved to describe large-scale facilities involved in manufacturing, production, and energy generation. This shift reflects socio-economic transformations where industrial complexes became central to modern economies. *"He managed his father's gas plant in Sui."* and *"The chemical plant was shut down due to environmental concerns."*

The verb *plant* has similarly expanded its semantic range to describe strategic placement or concealment. *"The 'boys' would plant a bomb."* and *"The journalist suspected someone had planted false evidence in the minister's office."* In these examples, *plant* has evolved from its literal sense of placing seeds in the ground to a more figurative meaning—positioning something deliberately for an intended outcome. The word's metaphorical extension is particularly evident in crime, warfare, and intelligence discourse, where it signifies covert placement or strategic deception. This evolution highlights the flexibility of language in adapting to new realities while preserving its core associations.

5.17 Groom

5.17.1 Gender-Based Variation

The word '*groom*' in Pakistani English novels demonstrates a semantic broadening over time, evolving from its traditional meaning of a bridegroom to include personal care and preparation. This shift is both chronological and gender-based, with male and female authors contributing to different aspects of its usage.

Male-authored texts from later decades show a shift in meaning. '*Groom*' is used in the sense of self-care, as seen in references to grooming hair. Additionally, the term is extended to social and behavioral refinement, where a character is groomed to

become presentable. This evolution aligns with the modern emphasis on personal appearance and social training.

In female-authored novels, '*groom*' primarily retains its conventional meaning of a bridegroom. Early examples depict '*groom*' in wedding-related contexts, referring to the husband in an arranged marriage. This reflects cultural traditions where the groom is central to marriage narratives, particularly in Pakistani society.

The semantic shift in '*groom*' is both diachronic and gender-influenced. Female authors primarily retain its traditional marital meaning, while male authors expand its usage to include personal care and social refinement. As Lakoff and Johnson (1980) suggest, such metaphorical shifts are often shaped by cultural values and societal needs

5.17.2 Factors Influencing the Semantic Shift of Groom

The word *groom* has undergone notable semantic broadening over time, transitioning from its original meanings related to caretaking and marriage to include personal refinement, professional preparation, and even behavioral conditioning. These changes have been influenced by cultural traditions, metaphorical extensions, and evolving societal expectations regarding personal appearance and development.

"Being the father of the groom." and *"The groom arrived at the venue, surrounded by friends and family, his face partially covered with a sehra."* In these examples, *groom* retains its conventional meaning as a term for a man on his wedding day. This enduring usage supports Ullmann's (1962) idea that terms tied to deep-seated cultural rituals tend to resist semantic erosion, maintaining continuity across generations.

As societal structures evolved, *groom* extended beyond its marital association to signify preparation for roles that require refinement, discipline, and training. This shift reflects a broader cultural emphasis on personal and professional development, where individuals are "groomed" for success in various fields. *"To groom him in everything to make him perfectly presentable."* and *"She was carefully groomed for a leadership role, attending etiquette workshops and speech training sessions."* In such contexts, *groom* functions as a verb describing deliberate socialization and training. This metaphorical shift—described by Sweetser (1990) as a movement from the physical to the abstract—is rooted in the idea of caring for animals or appearance and

then applied to social or behavioral development. It also aligns with Fairclough's (1992) analysis of discourse and social roles, where professional presentation becomes a key part of one's identity construction.

"This attractive ugliness was enhanced by thick black hair that he rarely bothered to groom." and *"He carefully groomed his beard before the meeting, ensuring it was neatly trimmed and shaped."* In these instances, *groom* refers to the act of maintaining one's personal appearance. This transformation was driven by the increasing importance placed on personal hygiene, physical attractiveness, and societal expectations regarding self-presentation.

In more recent decades, *groom* has taken on an additional meaning related to psychological and social conditioning, often in a negative context. This meaning shift reflects societal awareness of manipulation tactics, particularly in criminal and exploitative situations. *"Authorities warned that online predators often groom their victims by establishing trust before exploiting them."* Here, *groom* denotes a process of gradual influence and psychological conditioning for harmful purposes. This semantic development aligns with what Blank (1999) categorizes as a case of pejoration, where a word with previously neutral or positive meanings gains a negative connotation. It also demonstrates how language adapts in response to emerging socio-legal discourses, particularly those surrounding digital safety and psychological manipulation. These shifts have been shaped by cultural traditions, metaphorical extensions, and evolving societal norms, demonstrating how words evolve in response to changes in human behavior and perception.

5.18 Drop

5.18.1 Gender-Based Variation

The word *drop* in Pakistani English novels demonstrates both semantic variation and gender-based differences in usage. In male-authored narratives, *drop* is often associated with physical actions. For instance, *"Again they nibbled a sweetmeat each, catching the crumbs in the palm so as not to drop any."* Here, the term retains its literal meaning of falling objects. Additionally, in more figurative contexts, *drop* conveys loss or failure, as seen in *"Yazdi, she wrote, confirming Freddy's worst fears, had become a college drop-out."* This reflects a shift from a physical action to a social and educational outcome.

Female-authored texts, in contrast, employ drop in relational and dynamic settings, often involving movement or dialogue. For example, “*She declined his offer to drop her off and pick her up from shopping malls.*” and “*Police station is no place for a girl. I’ll drop you home and go.*” In these cases, drop is used in the sense of giving someone a ride, aligning with contemporary urban experiences. Additionally, in more idiomatic expressions, drop signifies exhaustion: “*I want to dance until I drop.*” This use highlights the expansion of drop into expressive and hyperbolic language, reflecting a broader trend in informal communication. According to Lakoff and Johnson (1980), such idiomatic extensions are grounded in embodied experiences.

Over time, drop undergoes a semantic broadening, moving beyond its original physical meaning to include idiomatic and metaphorical extensions. While some variations align with gendered narrative styles—where male authors tend to use drop in reference to tangible actions and failures, and female authors employ it in transport and expressive dialogue—the shift is also influenced by evolving linguistic trends and social contexts.

5.18.2 Factors Influencing the Semantic Shift of Drop

The word *drop* has undergone significant semantic changes and one of the most widespread semantic shifts in *drop* occurs in transportation-related contexts. Originally meaning to let something fall, the word has expanded to describe the act of leaving someone at a particular location. “*Police station is no place for a girl. I’ll drop you home and go.*” and “*She asked me to drop her at the bus stop before heading to work.*” Here, *drop* is metaphorically extended from its original meaning of letting something fall to indicate transportation and arrival at a destination. The frequent use of *drop* in casual conversations about travel and logistics has reinforced its modern application.

“*Yazdi, she wrote, confirming Freddy’s worst fears had become a college drop-out.*” and “*After failing multiple courses, he decided to drop out of university and start a business instead.*” Here, *drop* narrows its meaning to signify withdrawal from an academic institution. The phrase *drop-out* has gained a distinct identity, influenced by discussions on career paths, educational expectations, and even cultural

narratives about success and failure. This shift highlights how words adapt to institutional frameworks and public discourse.

Another semantic shift occurs through idiomatic language, where *drop* takes on the meaning of delivering something in a specific place. This usage is common in informal conversations and task-oriented interactions. "*I just drop the goods where she tells me to leave them.*", "*He dropped the letter on my desk and walked away without saying a word.*" This extension simplifies the action of placing or delivering an object, making the term more flexible in everyday speech. Over time, *drop* in this sense has also been linked to activities like package deliveries, secretive exchanges, or casual transactions, reinforcing its widespread idiomatic use.

In cultural narratives and traditional folklore, *drop* often symbolizes sudden and severe consequences. For instance: "*When little girls ask too many questions, their tongues drop off!*" and "*They say if you anger the spirits, your shadow will drop and never return.*" These metaphorical extensions are characteristic of oral traditions, where words gain symbolic or moralistic layers (Blank, 1999). In this context, *drop* is used hyperbolically to denote punishment or transformation, showing how lexical items become embedded in cultural mythologies and storytelling conventions. These shifts have been driven by social, technological, and cultural influences.

5.19 Pin

5.19.1 Gender-Based Variation

The word *pin* in Pakistani English novels exhibits semantic diversification over time, shifting from its literal meaning to more abstract and technological uses. These changes are influenced by both chronology and gender. Male-authored works introduce technological and metaphorical extensions of '*pin*.' A more recent example from 2009 refers to a PIN (Personal Identification Number) for accessing a toll-free number, reflecting contemporary digital advancements. Another instance from 2013 uses '*pin*' metaphorically, describing someone pinning their hopes on another person, extending the meaning to emotional dependence.

In female-authored texts, *pin* appears primarily in reference to physical objects, particularly related to clothing and jewelry. Mahboob and Szenes (2010) observe that gendered linguistic patterns often emerge from everyday experiences,

and in Pakistani English fiction, female authors may prioritize sensory and domestic imagery rooted in social customs.

The semantic evolution of *pin* shows a clear diachronic and gender-based pattern. Female authors largely maintain its tangible, traditional meanings related to clothing and accessories, while male authors extend its usage to digital security and metaphorical expressions. This shift mirrors broader societal changes, particularly technological advancements and evolving communication styles.

5.19.2 Factors Influencing the Semantic Shift of Pin

The word *pin* has undergone various semantic shifts. One significant shift in the meaning of *pin* is observed in its association with traditional jewelry, particularly in South Asian cultural contexts. “*She also wore an intricately carved silver nose-pin.*” and “*Her grandmother’s gold nose-pin had been passed down through generations as a family heirloom.*” This semantic extension demonstrates how objects deeply embedded in cultural traditions acquire specialized meanings. Such usage highlights the interplay between language and social customs in shaping word meanings.

Another notable semantic shift occurs in the fashion industry, where *pin* is used metaphorically in design terminology. “*He was already boiling in the mustard and green pin-striped suit that hugged his skeletal frame.*” In this sense, *pin* no longer refers to a literal fastening device but rather a pattern resembling fine, parallel lines, akin to the thinness of an actual pin.

With the rise of digital security and telecommunications, *pin* has taken on a completely new identity as an acronym for *Personal Identification Number*. This transformation is a clear case of acronymization—a process whereby new semantic identities emerge from the abbreviation of technical phrases (Bauer, 2001). “*I entered the pin, dialed the country code, the city code, the area code, and then the number.*” and “*Without the correct PIN, the transaction could not be processed.*” This shift illustrates how abbreviations and acronyms influence semantic evolution. Unlike its original fastening function, *PIN* now conveys security and authentication, a meaning deeply integrated into modern digital interactions.

Beyond tangible objects, *pin* has also evolved metaphorically to describe acts of attachment, hope, or dependence. “*...your ex-wife appears to pin her hopes.*” and

"He had pinned all his dreams on securing that scholarship." Here, *pin* metaphorically signifies the act of fastening or securing one's expectations onto a person or outcome. This shift illustrates how language repurposes concrete actions into abstract ideas, reinforcing the flexibility of words in conveying complex human emotions and aspirations. The word *pin* has evolved significantly, reflecting cultural practices, industrial influences, technological progress, and metaphorical thought. These shifts highlight how language continuously adapts to societal transformations, ensuring that words remain relevant in diverse and evolving contexts.

5.20 Tip

5.20.1 Gender-Based Variation

The word '*tip*' in Pakistani English novels has undergone semantic shifts influenced by both gender and diachronic trends. In male-authored narratives, *tip* frequently appears in contexts related to financial transactions or advisory information. For example, *"If you're rich enough, you can afford not to give a tip, Afaq thought as he drove away."* Additionally, the term extends to refer to useful advice, as seen in: *"He gave me a good tip. He was a good man, always said hello."* This usage underscores a semantic shift from tangible financial exchange to intangible informational value, signaling an early movement toward metaphorical extension (Baumgardner, 1993).

In contrast, female writers incorporate *tip* in contexts that emphasize social and cultural interactions. For example: *"You give them a 500 rupee tip and they do jhuk-jhuk ke salaam."* Here, *tip* functions as a symbol of deference and ingrained social hierarchies, where tipping becomes a means of asserting dominance or maintaining social order. Over time, *tip* undergoes a semantic broadening, expanding from a purely financial concept to include advisory meanings. The shift in usage is not strictly gender-based but also reflects the evolving socio-economic and cultural landscape in which these narratives are situated.

5.20.2 Factors Influencing the Semantic Shift of Tip

The word *tip* has undergone multiple semantic shifts and one of the most notable semantic extensions of *tip* is its association with gratuities given to service workers. This meaning evolved alongside the rise of tipping cultures in hospitality,

dining, and other service industries, influenced by socio-economic structures and customs. “*You give them a 500 rupee tip and they do jhuk-jhuk ke salaam.*” and “*The waiter lingered expectantly, eyeing the tip left on the table.*” This shift reflects economic hierarchies and transactional relationships between customers and service providers.

Despite its newer meanings, *tip* retains its original function of describing the pointed or extreme end of an object. This meaning remains stable as it is rooted in fundamental spatial perception and physical reality. “*He dipped the tip of his trunk into the pool.*” and “*The tip of the iceberg was visible, but its massive bulk lay hidden beneath the water.*” This usage highlights the word’s consistency in describing physical extremities.

Another significant shift in *tip* is its meaning as a piece of advice or insider information, often associated with informal guidance, gambling, or investigative work. This usage reflects the practical and communicative adaptability of the term in different contexts. “*He gave me a good tip.*” and “*The stockbroker shared an exclusive tip about an upcoming market crash.*” This figurative extension suggests a parallel between financial or strategic advantage and the physical notion of *tip* as something at the edge—just within reach. It aligns with the idea of providing an advantage by offering a small but useful piece of information.

The word *tip* has evolved significantly, reflecting both stable physical meanings and dynamic socio-cultural adaptations. Its shifts illustrate how language responds to economic practices, informal speech, and regional customs. From a physical extremity to a monetary gratuity, from casual advice to strategic information, *tip* continues to adapt, demonstrating the ever-changing nature of linguistic meaning.

5.21 Rock

5.21.1 Gender-Based Variation

The term *rock* in Pakistani English novels exhibits a clear semantic shift, transitioning from its literal meaning to metaphorical and cultural connotations. Additionally, male and female authors demonstrate distinct tendencies in their usage of the word, reflecting different narrative emphases.

Male-authored texts predominantly use rock in its literal and cultural senses. Initially, rock appears in descriptions of physical strength and immovability, such as: *“The man stood like a rock,”* illustrating resilience and steadfastness. In another instance, it is used metaphorically to describe the human body: *“Letting the water bounce down like a cataract across the rock-face of his chest.”* These portrayals emphasize solidity and endurance, reinforcing male authors’ inclination towards depicting strength through tangible imagery.

Over time, male authors begin incorporating rock within cultural contexts, particularly in references to music: *“The car, its stereo drumming loudly with rock rock-music.”* Similarly, another text notes: “The only allegiance was to the latest trends in the cinema, rock music...” These examples indicate an expansion of the term’s meaning.

Female authors exhibit a preference for metaphorical and idiomatic expressions involving rock. In one example, rock appears in a figurative phrase: *“Please, darling, don’t rock the apple-cart.”* Female authors also adopt rock in musical contexts, aligning with male-authored trends: *“Let the pop and rock music pound down the streets.”* This usage demonstrates an engagement with globalized cultural influences, reinforcing rock as a term increasingly tied to music rather than its original geological meaning.

While male authors initially favor rock in physical and metaphorical descriptions of strength, and female authors integrate it into idiomatic and figurative speech, the most significant transformation is chronological rather than gender-based. The term’s progression from a geological reference to a marker of musical culture illustrates the influence of globalization and Western pop culture. Both male and female authors adopt rock in musical contexts over time, underscoring a broader cultural shift rather than strictly gendered linguistic tendencies.

5.21.2 Factors Influencing the Semantic Shift of Rock

The word *rock* has undergone significant semantic shifts, evolving from its original meaning as a solid mineral to metaphorical and cultural extensions. *“I stopped to look at the rock that was our Stone Woman.”* This meaning highlights *rock* as a tangible object, deeply connected to nature. The reference to *Stone Woman*

suggests a cultural or historical significance, where *rock* symbolizes permanence and identity.

The figurative use of *rock* as a symbol of strength, reliability, and endurance is a metaphorical extension of its physical hardness and durability. This semantic shift is reinforced by cultural perceptions of rocks as unyielding and dependable. “*The man stood like a rock.*” and “*Her father had been the rock of the family, the one everyone turned to in times of trouble.*”

The shift of *rock* into the domain of music reflects cultural globalization and the spread of Western musical influences. It denotes a specific genre characterized by amplified sound, strong rhythms, and often rebellious or youthful themes. “*The car, its stereo drumming loudly with rock music.*” and “*Among whom the only allegiance was to the latest trends in cinema, rock music, fashion.*” This usage developed in the mid-20th century, originating from the phrase *rock and roll*. Over time, *rock* became an independent term to define a distinct musical style. Its association with counterculture, modernity, and youth rebellion contributed to its lasting cultural impact.

The use of *rock* in idiomatic expressions reflects metaphorical extensions of its original meaning, often implying instability, disruption, or movement. “*Please, darling, don’t rock the apple-cart.*” and “*He was afraid to rock the boat and lose his position at work.*” In these idiomatic phrases, *rock* conveys the act of shaking or unsettling something, leading to disruption. This meaning is influenced by physical movement, where rocking disturbs balance, and has extended into figurative language to describe causing trouble. These shifts highlight how language adapts to cultural, social, and artistic influences, making *rock* a dynamic and multi-faceted word in English. (Kachru, 1992; Mahboob, 2009).

5.22 Heavy

5.22.1 Gender-Based Variation

The term *heavy* in Pakistani English novels demonstrates a broad semantic range, shifting from its core meaning of physical weight to more abstract and figurative applications over time. Male authors frequently use *heavy* in contexts related to tangible weight, or workload. In one instance, *heavy* describes a significant

demand on electricity: “*It would make too heavy a demand on electricity.*” This usage retains the traditional meaning of *heavy* as something requiring great effort or exertion. Similarly, another male-authored text applies *heavy* to industrial work: “*He operates the six-inch Herbert lathe for the heavy work.*” Male writers also employ *heavy* metaphorically, particularly in descriptions of silence: “*A heavy silence seemed to have fallen.*” Here, *heavy* conveys an emotional or atmospheric weight, illustrating a gradual expansion from its literal sense.

Female writers display a stronger preference for metaphorical and idiomatic uses of *heavy*. Instead of focusing on physical weight, they employ *heavy* to describe intellectual or emotional burdens. For instance, “*She gave to the banalities of the social scientists the aura of heavy-duty physics.*” Here, *heavy-duty* functions figuratively to suggest intellectual rigor rather than physical weight. A similar usage appears in: “*It takes me away from the heavy-duty work at NYU.*” In both cases, *heavy* shifts into a symbolic realm, representing mental exertion rather than tangible mass.

While male authors predominantly use *heavy* in reference to physical weight and work, and female authors favor metaphorical and idiomatic expressions, the primary trend is chronological rather than gender-based. Early instances of *heavy* maintain its conventional meaning, but over time, both male and female writers incorporate metaphorical and abstract applications.

5.22.2 Factors Influencing the Semantic Shift of Heavy

The word *heavy* has experienced semantic broadening, shifting beyond its original meaning of physical weight to describe emotional, atmospheric, and specialized contexts. The original meaning of *heavy* pertains to substantial physical weight, exertion, or demand. “*It would make too heavy a demand on electricity.*” and “*He operates the six-inch Herbert lathe for the heavy work.*” These examples illustrate *heavy* as a descriptor for physical burdens—whether in terms of machinery or energy consumption—aligning with its primary denotation of weight and intensity.

The extension of *heavy* to describe bodily features, particularly facial expressions, reflects metaphorical broadening based on perceived weight or thickness. “*He glanced every now and then at the heavy-lidded eyes.*” Here, *heavy-lidded* conveys a drooping or weighted look, often associated with fatigue, drowsiness, or

emotional burden. This shift demonstrates how sensory perception influences language, transforming a tangible quality (weight) into an aesthetic or physiological descriptor.

The figurative extension of *heavy* to describe mood, silence, or intellectual concepts is driven by metaphorical associations with weight as a signifier of seriousness or intensity. “*A heavy silence seemed to have fallen over Suxavat.*” and “*It gave to the banalities of the social scientists the aura of heavy-duty physics.*”

The idiomatic use of *heavy-duty* reflects its adoption into technical, professional, and everyday language to signify strength, endurance, or importance. “*Heavy-duty work at NYU.*”, “*The aura of heavy-duty physics.*” This phrase originates from industrial terminology, where *heavy-duty* describes equipment or materials built for demanding tasks. Over time, it expanded into metaphorical use, describing complex subjects (e.g., *heavy-duty physics*) or rigorous work, showcasing the influence of technological advancements on language. The evolution of *heavy* demonstrates its ability to move beyond physical weight into metaphorical, aesthetic, and idiomatic domains.

5.23 Thumbnail

5.23.1 Gender-Based Variation

The term *thumbnail* in Pakistani English novels exhibits a clear semantic shift, transitioning from its original anatomical meaning to a modern digital sense. Additionally, male and female authors differ in their use of *thumbnail*, with male writers focusing on actions and tension, while female writers incorporate more descriptive and relational elements (Crystal, 2003; Stockwell, 2002).

In earlier male-authored texts, *thumbnail* appears in its literal sense, associated with physical actions. For instance, one character is described as “*digging his thumbnail into the shell of an egg,*” illustrating a practical, tactile function. Similarly, another passage portrays a moment of physical intensity: “*EQ grunted and bit into his thumbnail. He tore it off and spat it out; the under nail was pink.*”

In contrast, female authors incorporate *thumbnail* within more descriptive and relational contexts. In one instance, the term is used in a delicate, precise action: “*Hasan ran his thumbnail down the stitching of a pea-pod and opened up the casing*

to reveal three perfectly rounded peas inside.” Unlike male authors, who use thumbnail in moments of physical engagement, female authors embed it within character descriptions and social interactions, suggesting a different thematic focus. *“Mansoor-with-the-long-thumbail saw an opportunity to discredit his chief rival for Khalida’s affection.”*

A significant semantic shift occurs in later texts, where thumbnail expands into the digital domain. In one instance, a female character engages with the word in a technological context: *“‘Oh wait, what about this one?’ Tania pointed to a thumbnail image near the bottom of the newly refreshed page.”* This represents a metaphorical extension from its original anatomical meaning to a digital preview image, reflecting advancements in technology and digital culture.

The term’s transition from a bodily reference to a digital term is not confined to one gender but reflects broader technological changes over time. This suggests that while gendered usage patterns exist, the primary driver of the semantic shift is chronological rather than gender-based, shaped by evolving technological influences in contemporary Pakistani English writing.

5.23.2 Factors Influencing the Semantic Shift of Thumbnail

The word *thumbnail* has undergone notable semantic shifts, influenced by physical attributes, cultural associations, and technological advancements. These shifts illustrate how a word rooted in human anatomy has expanded into metaphorical and digital contexts.

The original meaning of *thumbnail* refers to the nail on the thumb, often used for tasks requiring fine motor skills or pressure application. *“Digging his thumbnail into the shell of an egg.”*, *“Ran his thumbnail down the stitching of a pea-pod.”* These examples reflect the word’s early semantic role, emphasizing its tangible and utilitarian function in everyday manual tasks.

The shift of *thumbnail* into a descriptor highlights its role in defining personal style, status, or social identity. *“Mansoor-with-the-long-thumbail.”* Here, the length of a thumbnail serves as a distinguishing characteristic. In various cultures, long nails may symbolize class distinctions, personal aesthetics, or even non-manual labor status, demonstrating how physical traits acquire cultural meanings (Rahman, 2011).

With the rise of digital technology, *thumbnail* has expanded metaphorically to describe small, preview-sized images or file representations. “*Tania pointed to a thumbnail image near the bottom of the newly refreshed page.*” The influence of computing and multimedia has given *thumbnail* a specialized meaning in online browsing, file management, and graphic design. The semantic evolution of *thumbnail* demonstrates how language adapts to societal changes. Initially rooted in anatomy, the word has transitioned into cultural and technological domains.

5.24 Gay

5.24.1 Gender-Based Variation

The term *gay* in Pakistani English novels demonstrates a diachronic semantic shift from its earlier meaning of ‘cheerful’ or ‘lively’ to its modern LGBTQ+ connotation. The shift also exhibits gender-based variation, with male and female writers adopting the term differently across different decades.

In male-authored novels, *gay* initially retained its traditional meaning of ‘cheerful’ or ‘lighthearted’. Characters described as *gay* were depicted as joyful or carefree, reflecting the older usage of the word. For instance, “*Razia had seemed extravagantly gay in comparison and even Zarina's usual silence had a charm about it.*” Similarly, another male-authored novel portrays a character experiencing a moment of elation: “*He felt light, almost gay. Amina, Amina. The name was at his lips.*”

Over time, a shift began to emerge, and male authors started incorporating the contemporary meaning of *gay* in contexts related to LGBTQ+ identity. The term first appeared in reference to specific locations associated with queer communities, such as nightclubs: “*At one in the morning, the rest of the party wanted to move on to a new gay nightclub, on a side-street off the Kantstrasse.*” In another instance, the term appears in a more explicit social and cultural context: “*... the coincidence of crossing Fifth Avenue during a parade and hearing, from loudspeakers mounted on the South Asian Gay and Lesbian Association float...*” Here, *gay* refers to sexual orientation and LGBTQ+ activism.

Female-authored novels exhibit a similar early usage of *gay* as a descriptor of liveliness and beauty. In one novel, the sound of ankle bells is described as “*the gay*

tinkle of ankle-bells filled the room and a short, prettily curved girl came up to them." The term continues to signify vibrancy and energy rather than identity. In another example, a character reflects on their past self-deception, stating, *"I returned to America conscious of my vanity, the gay pretense with which I had believed that I could take a respite from my life."* While this instance leans toward metaphorical usage, *gay* still carries its older meaning of superficial brightness or affected cheerfulness.

Over time, female authors not only embraced the modern meaning of *gay* but also integrated it into personal interactions and emotional relationships. Female authors adopted *gay* to represent an individual's sexual identity in direct conversations. *"Are you gay?" "No."* and *"He's gay, Zynah. He won't love you the way you want him to!"* Here, *gay* is firmly established as an identity marker.

The evolution of *gay* in Pakistani English novels shows a chronological shift from its older meaning ('cheerful') to its modern LGBTQ+ connotation. Male authors were earlier adopters of the newer meaning, but their usage was often external (e.g., nightclubs). Female authors played a crucial role in fully integrating the LGBTQ+ meaning into personal relationships and identity discussions, reflecting broader linguistic and social changes.

5.24.2 Factors Influencing the Semantic Shift of Gay

The word *gay* has undergone a remarkable semantic shift over time. Historically, *gay* was widely used to convey a sense of happiness, liveliness, and a carefree spirit. This meaning was especially prominent in literature, poetry, and daily conversation, where the word evoked an atmosphere of brightness, exuberance, and positivity. *"Razia had seemed extravagantly gay in comparison."* and *"He felt light, almost gay."* These examples illustrate how *gay* was used to describe individuals, emotions, and even sounds.

By the mid-to-late 20th century, *gay* experienced semantic narrowing, shifting from its broad connotation of happiness to a specific reference to homosexuality (Rahman, 2011; Mahboob, 2009). This transition was driven by multiple socio-political factors, including LGBTQ+ activism, changing cultural attitudes, and the need for more inclusive terminology to describe non-heteronormative identities (Cameron & Kulick, 2003).

The widespread use of *gay* in Western media, literature, and popular culture played a significant role in its semantic shift. Globalization allowed this meaning to spread beyond Western contexts into regions like South Asia, where the term became common in urban and activist discourse. Media portrayals of LGBTQ+ characters, advocacy for equal rights, and international dialogues on gender and identity further cemented the new meaning of *gay* (Leap & Motschenbacher, 2012). This evolution illustrates that linguistic change is not only a product of social needs but also of cultural exchange and media influence.

5.25 Mess

5.25.1 Gender-Based Variation

The word *mess* has undergone a semantic shift in Pakistani English novels, demonstrating both chronological and gender-based variation. In male-authored novels, *mess* primarily referred to disorder or disarray. For instance, “*The girl shrugged her shoulders as if to say that she did not have anything with which to clean up the mess.*” *Mess* also appeared in a figurative sense, as seen in “*‘Let’s not involve the mothers in this. They’ll only mess things up.’*” here it conveys disruption or confusion. However, from the 1990s onward; a shift becomes noticeable in male-authored texts, where *mess* increasingly refers to the military officers’ dining hall. By 2008, *mess* is firmly established in this military context: “*A waiter wearing a white turban opens the door of the mess.*” This semantic broadening suggests a growing association of *mess* with military culture in male-authored literature, reflecting Pakistan’s strong institutional and social ties to the military.

In contrast, female-authored novels consistently maintain the original meaning of *mess*—untidiness, disarray, or figurative disorder. In a novel, a female author describes a dining scene where *mess* refers to leftover food scraps: “*Her stomach full, Jerbanoo sat in slightly mollified umbrage before her mess of bread crumbs and spilled gravy.*” While male authors began shifting toward military-specific meanings, female writers continued to use *mess* in everyday contexts. However, an exception appears, when a female author briefly references the military mess: “*Here, leave this at the Mess. Take a jeep, and be quick about it. Bring the blanket back.*” Thus, while *mess* retains multiple meanings, its military connotation has become a distinctly male-

oriented usage, whereas female authors continue to use it in its traditional sense of disorder or confusion.

5.25.2 Factors Influencing the Semantic Shift of Mess

The word *mess* has undergone significant semantic shifts in Pakistani English novels, evolving from its original meaning of disorder to more specialized institutional and figurative uses. One of the most enduring meanings of *mess* is its association with physical disorder and untidiness. For example, in *“The girl shrugged her shoulders as if to say that she did not have anything with which to clean up the mess.”*

Over time, *mess* has also expanded metaphorically to describe problematic or complicated situations. This reflects a broader linguistic pattern where concrete terms evolve to express abstract concepts. An example of this can be seen in *“She looked at herself in the full-length mirror in her bathroom and said, ‘You look a mess.’”* The figurative extension of *mess* is also evident in *“Let’s not involve the mothers in this. They’ll only mess things up.”* where it conveys the idea of creating confusion or complications in a situation. This broadening of meaning illustrates how *mess* has shifted from denoting physical chaos to encompassing emotional, social, and situational disorder as well.

One of the most distinct semantic shifts of *mess* is its specialized institutional usage in military contexts. This meaning, borrowed from British English, refers to a designated dining or social area for military personnel and is deeply embedded in Pakistani English due to historical influences. For instance, *“Here, leave this at the Mess. Take a jeep, and be quick about it. Bring the blanket back.”* In this example, *Mess* (capitalized) is a proper noun referring to a specific military establishment. Similarly, *“Major Mushtaq, with the unit doctor and a few officers, had joined Carol and Farukh in the Mess sitting room.”* highlights the institutional use of *mess* as a gathering place for military officers. Other example further reinforce this highly specialized meaning: *“A waiter wearing a white turban opens the door of the mess.”* Here, *mess* refers exclusively to a military dining facility and social space. This semantic narrowing reflects the influence of colonial-era military traditions, which continue to shape language use in Pakistani English.

The evolution of *mess* in Pakistani English novels illustrates the multifaceted nature of semantic change. Additionally, it has undergone semantic narrowing in military discourse, where it has acquired a specialized institutional meaning. These shifts demonstrate how language adapts to changing social, cultural, and professional contexts, ensuring that words remain relevant across different domains of communication (Rahman, 2011; Mahboob, 2009; Baumgardner, 1998).

Building on the detailed analysis of semantic shifts, this discussion has explored the various factors influencing lexical change, including cultural influences, sociolinguistic dynamics, and contextual usage in Pakistani English novels. The examination of gender-based variation has further highlighted how language evolves differently based on social and authorial perspectives. By analyzing these semantic shifts through a diachronic lens, the study has provided insights into the transformation of lexical items over time. The findings underscore the interplay between language, identity, and historical context in shaping meaning. Based on this discussion, the subsequent chapter presents the study's overall conclusions, summarizing key findings, addressing research questions, and highlighting implications for future research in semantic change within Pakistani English literature.

CHAPTER 6

CONCLUSION

Through the successful completion of this research, this thesis has thoroughly examined semantic shifts in Pakistani English novels using a diachronic corpus-based approach, covering a substantial period from 1960 to 2020. The study was designed to achieve several key objectives, including identifying lexical items that have undergone semantic change over time, categorizing these shifts based on established linguistic typologies, and exploring the variation influenced by factors such as gender and authorship. By systematically analyzing a carefully compiled corpus of 60 novels written by Pakistani authors, this research effectively traced the semantic evolution of specific lexical items, providing empirical evidence of language change within the context of Pakistani English. The identification of 25 lexical items that have undergone notable semantic transformations highlights the extent to which linguistic meaning adapts to cultural, social, and contextual influences. Furthermore, the study sheds light on how Pakistani English, as a dynamic and evolving variety, reflects the unique linguistic creativity and identity of its speakers.

Considering the first question, a comprehensive analysis of lexical items in Pakistani English novels revealed significant semantic shifts over time, demonstrating the dynamic nature of language change within this literary corpus. Through an in-depth examination of 60 novels spanning six decades, 25 lexical items exhibiting notable semantic transformations were identified. These lexical items were systematically analyzed within their textual contexts to determine the nature and trajectory of their evolving meanings. Applying Bloomfield's typology of semantic change, these shifts were categorized into broadening, narrowing, amelioration, pejoration, metaphorical extension, and subjectification, providing a structured framework for understanding their semantic progression. This classification not only elucidates the mechanisms through which words acquire new meanings but also highlights the broader linguistic and socio-cultural influences shaping Pakistani English. The findings reinforce the notion that language is continuously evolving, reflecting the creative and adaptive tendencies of its users within a localized yet globally connected linguistic landscape.

Considering the other objective, the analysis revealed that these semantic shifts were influenced by multiple intersecting factors. Key among them were cultural influences, including the impact of Westernization, the informalization of language in literature, the expression of local traditions and values, and changing social dynamics. The shifts also reflected the growing role of emotional subjectivity and technological advancements in language use, illustrating how authors employed lexical items to convey nuanced meanings shaped by their unique sociocultural and historical contexts. This interplay between language, society, and culture underscores the indigenization of English in Pakistan, as it adapts to local realities and perspectives while maintaining connections to global English norms.

Answering the last question, the study's examination of gender-based variation in semantic shifts revealed that male and female authors often used specific lexical items in distinct ways, reflecting differing societal roles, lived experiences, and thematic priorities. For instance, certain words associated with familial or relational contexts carried more emotive connotations in works by female authors, while male authors tended to employ lexical items with broader or more metaphorical meanings. Beyond this variation, some shifts in meaning were found to follow a chronological trajectory, indicating that language evolution within the corpus was not only shaped by authorial and gender influences but also by temporal factors. These findings underscore the complexity and richness of Pakistani English as a literary medium, highlighting its dynamic and evolving nature within a broader historical and sociolinguistic framework.

The findings of this research carry significant implications, broadening our understanding of semantic shifts in Pakistani English and offering valuable insights into language variation and change. By analyzing lexical items across decades and identifying their semantic shifts within cultural, historical, and contextual frameworks, this study highlights the dynamic nature of Pakistani English as a legitimate variety of language. The shifts in meaning were found to be influenced by multiple factors, including cultural traditions, social transformations, emotional subjectivity, and the impact of technological advancements, which introduced new contexts and extended the meanings of certain words (e.g., *link* shifting from familial or social connections to digital and online associations). By situating Pakistani English within the larger framework of World Englishes and semantic change, this

research not only contributes to the scholarly understanding of linguistic diversity but also reaffirms the need to recognize and value the unique identities of localized English varieties.

The study also contributes to the growing body of literature on World Englishes by providing empirical evidence of the unique ways in which Pakistani English has developed its linguistic and semantic identity. By focusing on semantic change in literary texts, this research bridges the gap between language studies and literary analysis, offering a nuanced perspective on how English has been localized and adapted to reflect Pakistan's complex cultural and linguistic landscape.

In addition to its linguistic significance, this study contributes to curriculum design by highlighting the importance of incorporating contextually rich and culturally relevant materials into English language education in Pakistan. By examining semantic shifts in Pakistani English novels, the research underscores the dynamic and evolving nature of language use in local literary texts. This insight can inform the selection of literary content for textbooks and classroom discussions, encouraging curriculum developers to move beyond standardized, decontextualized language models. The findings support the integration of Pakistani English as a legitimate variety in English syllabi, promoting linguistic awareness and critical thinking among learners. By bridging linguistic research and pedagogical application, the study opens new avenues for designing curricula that reflect local usage patterns while aligning with global standards.

Finally, this thesis emphasizes the importance of studying language as a living, evolving phenomenon. By analyzing semantic shifts through the lens of literature, it highlights how authors play a critical role in documenting and shaping linguistic change. Pakistani English novels serve not only as creative works but also as archives of cultural and linguistic history, reflecting the evolution of societal values, attitudes, and identities over time. This research underscores the need to continue studying Pakistani English, recognizing it as a vibrant and dynamic variety of English that reflects the voice of a nation.

6.1 Recommendations for Future Research

These findings pave the way for future research in several directions. The findings of this study open multiple avenues for future research in the field of

semantic change within Pakistani English and other regional varieties of English. One potential direction is to investigate semantic shifts across a broader range of lexical fields beyond the literary domain. Future studies could explore how semantic change manifests in political, technological, educational, or social discourses. These domains are increasingly relevant in a globalized and digitally connected world, where language evolves rapidly in response to societal transformations, technological advancements, and global communication patterns.

Another fruitful area for further investigation is the analysis of contemporary Pakistani English novels and emerging genres, such as digital literature, graphic novels, blogs, and online storytelling platforms. As these mediums grow in popularity, they provide rich contexts for analyzing how digital culture, new media, and informal modes of writing contribute to language innovation and lexical shifts. These platforms often allow for more immediate and diverse expressions of identity, culture, and ideology, making them a compelling site for studying modern semantic evolution.

Comparative studies between Pakistani English and other South Asian varieties—such as Indian English, Bangladeshi English, or Sri Lankan English—also hold great promise. Such research would provide deeper insights into how historical, cultural, and sociopolitical contexts shape the semantic development of English in these regions. Comparative analyses could identify both shared patterns of change and unique, localized innovations, thereby contributing to the broader understanding of World Englishes and regional variation in language use.

In addition, future studies may benefit from conducting diachronic comparisons of semantic shifts across multiple genres within Pakistani English literature. Examining genres such as historical fiction, contemporary realist fiction, speculative fiction, and postcolonial narratives could reveal how shifts in meaning are influenced by literary style, narrative voice, and thematic focus. A genre-based approach may highlight how specific discourses (e.g., nationalism, gender, modernity) shape the usage and interpretation of key lexical items over time.

Expanding the corpus to include non-fictional texts—such as political speeches, media discourse, journalistic writings, and academic publications—would further enrich our understanding of how semantic shifts are not confined to literature

but occur across a variety of communicative settings. This extension would allow researchers to trace the movement of lexical items across formal and informal registers, offering a more comprehensive picture of language change in Pakistani English.

An important complementary approach would be the integration of sociolinguistic methodologies, such as ethnographic fieldwork, structured interviews, or perception-based surveys. These methods can provide valuable insight into how contemporary speakers of Pakistani English perceive and interpret semantically shifted words. Such empirical investigations would offer evidence of how meaning is actively constructed, negotiated, and reshaped in everyday communication and how cultural identity, education, age, gender, and social background influence language perception.

Finally, interdisciplinary research combining linguistics with fields like media studies, education, and sociology could offer a more holistic understanding of semantic shifts. For instance, examining the role of English language education, bilingualism, and media consumption habits in shaping semantic awareness among Pakistani youth could yield important implications for curriculum development and language planning.

In summary, future research can expand both the depth and breadth of inquiry into semantic shifts by exploring new domains, genres, and methodologies. Such work would not only deepen our understanding of Pakistani English as a dynamic and evolving variety but also contribute to global discussions on language change, identity, and the pluralization of English in postcolonial contexts.

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APPENDIX

List of Analyzed Novels

Table 2*Metadata of Analyzed Novels*

Sr.	Decades	Year	Novels	Author's Name	Gender	File Name
1.	D1	1967	Murder of Aziz Khan	Zulfikar Ghose	Male	D1_1967_M_01
2.	D2	1978	The Crow Eaters	Bapsi Sidhwa	Female	D2_1978_FM_01
3.	D3	1983	Don Bueno	Zulfikar Ghose	Male	D3_1983_M_01
4.	D3	1986	Figures of Enchantment	Zulfikar Ghose	Male	D3_1986_M_02
5.	D3	1988	Cracking India	Bapsi Sidhwa	Female	D3_1988_FM_03
6.	D3	1989	Meatless Days	Sara Suleri	Female	D3_1989_FM_04
7.	D4	1990	The Pakistani Bride	Bapsi Sidhwa	Female	D4_1990_FM_01
8.	D4	1991	My Feudal Lord	Tehmina Durrani	Female	D4_1991-FM_02
9.	D4	1992	The Triple Mirror of the Self	Zulfikar Ghose	Male	D4_1992_M_03
10.	D4	1992	Shadow of the Pomegranate Tree	Tariq Ali	Male	D4_1992_M_04
11.	D4	1993	Season of the Rain Birds	Nadeem Aslam	Male	D4_1993_M_05
12.	D4	1993	An American Barat	Bapsi Sidhwa	Female	D4_1993-FM_06
13.	D4	1998	Blasphemy	Tehmina Durrani	Female	D4_1998_FM_07

14.	D4	1998	The Book of Saladin	Tariq Ali	Male	D4_1998_M_08
15.	D4	1998	Fear of Mirrors	Tariq Ali	Male	D4_1998_M-09
16.	D4	1998	In the City by the Sea	Kamila Shamsie	Female	D4_1998_FM_10
17.	D5	2000	Salt and Saffron	Kamila Shamsie	Female	D5_2000_FM_01
18.	D5	2000	The Stone Woman	Tariq Ali	Male	D5_2000_M_02
19.	D5	2001	Karthography	Kamila Shamsie	Female	D5_2001_FM_03
20.	D5	2001	The Holy Woman	Qaisra Shehraz	Female	D5_2001_FM_04
21.	D5	2002	The Scent of Wet Earth in August	Faryal Ali Gohar	Female	D5_2002_FM_05
22.	D5	2003	Boys will be Boys	Sara Suleri	Female	D5_2003-FM_06
23.	D5	2003	Typhoon	Qaisra Shehraz	Female	D5_2003_FM_07
24.	D5	2003	Trespassing	Uzma Aslam Khan	Female	D5_2003_FM_08
25.	D5	2004	Black Wings	Sehba Sarwar	Female	D5_2004_FM_09
26.	D5	2004	Maps for Lost Lovers	Nadeem Aslam	Male	D5_2004_M_10
27.	D5	2005	A Sultan in Palermo	Tariq Ali	Male	D5_2005_M_11
28.	D5	2006	The Colour of Mehndi	Nausheen Pasha	Female	D5_2006_FM_12
29.	D5	2006	Water	Bapsi Sidhwa	Female	D5_2006_FM_13
30.	D5	2006	The End of Innocence	Moni Mohsin	Female	D5_2006_FM_14

31.	D5	2007	The Reluctant Fundamentalist	Mohsin Hamid	Male	D5_2007_M_15
32.	D5	2008	A Matter of Detail	Muniza Naqvi	Female	D5_2008_FM_16
33.	D5	2008	A Case of Exploding Mangoes	Muhammad Hanif	Male	D5_2008_M_17
34.	D5	2008	The Diary of Social Butterfly	Moni Mohsin	Female	D5_2008_FM_18
35.	D5	2008	The Wasted Vigil	Nadeem Aslam	Male	D5_2008_M_19
36.	D5	2009	The Blue Room	Nafisa Rizvi	Female	D5_2009_FM_2
37.	D5	2009	Burnt Shadows	Kamila Shamsie	Female	D5_2009_FM_21
38.	D5	2009	The Wish Maker	Ali Sethi	Male	D5_2009_M_22
39.	D6	2010	Slum Child	Bina Shah	Female	D6_2010_FM_01
40.	D6	2010	Beautiful from this Angle	Maha Khan Philips	Female	D6_2010-FM_02
41.	D6	2011	The Cloud Messenger	Amer Hussein	Male	D6_2011_M_03
42.	D6	2011	Our Lady of Alice Bhatti	Muhammad Hanif	Male	D6_2011_M_04
43.	D6	2011	Wandering Falcon	Jamil Ahmad	Male	D6_2011_M_05
44.	D6	2012	Thinner Than Skin	Uzma Aslam	Female	D6_2012_FM_06
45.	D6	2012	Blue Dust	Ayesha Salman	Female	D6_2012_FM_07
46.	D6	2012	Between Clay and Dusk	Musharraf Ali Farooqi	Male	D6_2012_M_08
47.	D6	2013	Blind's Man Garden	Nadeem Aslam	Male	D6_2013_M_09

48.	D6	2013	The Shadow of the Crescent Moon	Fatima Bhutto	Female	D6_2013_FM_10
49.	D6	2013	The Prisoner	Omer Shahid	Male	D6_2013_M_11
50.	D6	2013	How to get filthy Rich in Rising Asia	Mohsin Hamid	Male	D6_2013_M_12
51.	D6	2014	Karachi you're Killing Me	Saba Imtiaz	Female	D6_2014_FM_13
52.	D6	2015	The Spinner's Tale	Omer Shahid	Male	D6_2015_M_14
53.	D6	2017	Home Fire	Kamila Shamsie	Female	D6_2017_FM_15
54.	D6	2017	Our Story Ends Here	Sara Naveed	Female	D6_2017_FM_16
55.	D6	2017	The Golden Legend	Nadeem Aslam	Male	D6_2017_M_17
56.	D6	2018	Before She Sleeps	Bina Shah	Female	D6-2018_FM_18
57.	D6	2018	All of my Heart	Sara Naveed	Famale	D6_2018_FM_19
58.	D6	2018	Red Birds	Muhammad Hanif	Male	D6_2018_M_20
59.	D6	2019	Beyond the fields	Aysha Baqir	Female	D6_2019_FM_21
60.	D6	2019	The Marriage Clock	Zara Raheem	Female	D6_2019_FM_22