

Decoding the Semantic Fabric of Pakistani Drama Titles: A Corpus Driven Study

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Abstract

The study aims to throw light on the exploration of corpus-based semantic analysis of the titles of Pakistani drama. The objective of the research is to find out the semantic features of these titles. For this purpose, the study adopts the mix method approach in order to find out the frequency of these tags. For the study Conceptual Metaphor theory by Lakoff and Johnson (1980) was employed. For the analysis of the tags, USAS tagger tool was used to tag the titles. The data set consisted on 400 titles of four dominant channels of Pakistani media which were HUM TV, ARY, Har Pal Geo and Green Entertainment as per channel 100 dramas titles were collected from online sources. The analysis was done manually with the collection of the tags. The findings reveal that the highest used tag was Z5 that was dominant in all channels, with different frequencies as HUM TV got 89, ARY got 69, Har Pal geo got 49 and Green got 60. Thus the results show that the predominance of this tag indicates the important role of grammatical structures in the selection of the titles. Thus this study provides a pave path for the future researchers to explore other linguistic features in this domain of the titles of the dramas.

Keywords: Decoding, Semantic Fabric, Pakistani Dramas, Titles, Corpus-based, USAS Tagger.

Introduction

Language of the title is considered as a gateway into the depth of the story as the title of any story is more than the name of the story. Basically title plays the role of a solid narrative that formulates the expectations of the audience before the proper starting with the exposure of any scene in a play. In case of Pakistani dramas, titles carry the semantic weight with the reflection of the cultural values, emotional struggles as well as the ideologies of the society. For any media text, the most fundamental element of representation is based on the title as it serves the purpose to be in contact with the viewers and the work. In case of Pakistani dramas, titles play the role to show the core themes, arise emotions as well as to provide depth into the cultural narratives along with the revelation of the social themes. Pakistani dramas are well-known for their rich story telling along with the cultural representations and significance that they offer the paved ground for the

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cultivation of analysis at linguistic and semantic level. Specifically, with the use of the titles, social values, the emotional states and the ideologies are exposed (Mushtaq et al., 2021). Titles play dual role, one as the titles are way of communication and on the other hand these are the means to grab the attention of the audience. Fundamentally, the titles are the verbal elements which provide an initial point to make a connection between a drama and its viewers. The titles play the role of assumption that frames the receptions of the audience along with their expectations even before the proper beginning of the play (Genette, 1997; Frandsen, 2002).

The titles of dramas are not only composed or made by any single person rather directors, producers and the marketing team plays its role in its formulation. Titles are a powerful linguistic tools as the essence of the narration of the dramas along with themes and cultural contexts are encapsulated in the titles. In the context of Pakistani media, the titles are not merely considered the labels rather they play the role of the expressions of semiotic signs weighted with symbolic, emotional as well as ideological meanings that resound deeply with the viewers (Saleemi, 2003; Mushtaq et al., 2021).

The titles of the dramas embrace a variety of types which are enriched in semantic depth and the attraction of the audience. Some titles expose straightforwardness in their nature and they are described as the direct subject of the dramas such as “Hamsafar” is the example of this category while some titles are symbolic titles which use figurative language to suggest the broader themes or the expressions of the emotions as “Shehr-e-Zaat” is its appropriate example and the interrogative titles also pose curiosity and commitment as “Kya Hoga Nimmo Ka?” as well as the evocative titles which are framed as to create specific mood or atmosphere as the title “Zindagi Gulzar Hai” shows the example of such category. The identification and the analysis of these types of titles is crucial for exposing the prominent semantic patterns which mirror the cultural values and echo with the audience of Pakistan.

Semantics is the branch of linguistics that deals with the meanings of the words in any language as it deals with the idea that how sentences, words and phrases convey their meanings and ideas (Grammarly, 2025). The patterns of semantics refer to the regular structure of meaning which appear across texts and it reveals how the users of language manage and express ideas methodically. In the titles of media, the semantic patterns basically deal with the themes of love, fate, hatred, struggle and achievements which convey the spirit of the dramas (Ekstein, 2019). These titles often are wrapped with the basic themes, the cultural traditions and the expressions of the emotions in dramas. The semiotic signs reflect the ideologies of the society and attracts the attention of the audience (Saleemi, 2003; Mushtaq et al., 2021).

The qualitative and quantitative analysis of the linguistic patterns is the approach in which large collection of the language data is structured and this approach is known as corpus linguistics. The corpus based studies helps the researchers to highlight the use of the frequent words, collocations, the sequences of the semantic patterns which provide realistic evidences beyond the observations (Hunston, 2002). This approach is specifically appropriate to analyze the titles of the dramas as it directs towards the systematic recognition of the patterns of semantic across wide dataset (Sfeir, 2024). Corpus linguistics offers vigorous tools for the discourse and semantic analysis that has become an important paradigm in theoretical and applied linguistics (Leech, 1992; Stubbs, 1993; Teubert, 20025). It lays stress on the point that meanings often reside in frequent multi-word units, not in isolated form (Sinclair, 1992; Thompson, 2006).

The study of onomastics (about names) and semantic analysis of titles of dramas and media has been used to comprehend that how the ideologies of culture and social ideologies are encoded by the names of the characters (Robert, 1999; Ekstein, 2019). The semantic analysis of the titles of

Pakistani dramas and the images of the cover pages expose how the textual foundations are used to present the cultural and social ideologies along with the roles of gender and power dominance (Mushtaq et al., 2021; Kubra et al., 2017).

In the research of linguistic studies the corpus linguistics has become a fundamental approach to analyze the large collection of authentic texts methodically (Meyer, 2023). Particularly this approach is important to explore the semantic patterns that allows the researchers to highlight the structures and meanings across different languages (Partington, 1998). Furthermore, the effectively used corpus-based analysis to the text of media demonstrates its utility to examine cultural narration which are deep-rooted in titles (O'Sullivan, 2023).

The purpose of the study is to identify the prominent semantic patterns in the titles of the dramas along with the question that how the cultural values, social themes and ideologies are constructed with these patterns. Along with this the study enhances the comprehension of the communicative power of the titles of the dramas to shape the perception of the audience as well as their expectations.

The titles of Pakistani dramas occupy a dominant place in the cultural landscape of the country as these titles have a great influence on the perception of the audience and social communication at national and international level. The analysis of the semantic forms in the titles of the dramas presents a valuable insight into the cultural values along with the ideologies of the societies. This study contributes greatly to the fields of linguistics and media by exposing that how meanings are framed and constructed through titles and develop understandings through persuasive language of the titles. The implementation of corpus-based approach confirms that the outcomes are based on valid data at large-scale as well as the reliability of the analysis of the data that is based on the titles.

Research Questions

1. What are the dominant semantic features present in the titles of the Pakistani dramas?
2. How social and cultural values are reflected in Pakistani dramas titles?

Literature Review

One of the most compulsory thing in the life of every human being is language Purba et al. (2020). Thus the language performs multiple roles to express the idea either in written form or in spoken. Likewise the titles also play a vital role in presenting anything and the most fundamental feature of the drama is its title. As explained by Anne Ubersfeld (1999) the playwright gives the names to the characters and also explains who is to speak; the discourse and the dialogues of the characters, thus the title is "marked by its name." A statement that encapsulates the importance of the names of the dramas as Nina Ekstein (2019) considers that the various classification of names as these name represent cultural attitudes. Roberts (1999) recognizes the value of proper names as they direct both the audience and the practitioners. The title aims to focus the attention of the receiver as it is a label with the literary work and indication of the whole script (Halifi, 2004, p.9). As explained by Al-Mutairi, DS, and p.1554), the choice of a story teller about the title is not random rather it is closely related to the vision of the story teller as title may indicate the objective of the story or it may include the conclusion of the play and a solution of its knots or problems.

Titles have semantic weight and suggestive symbols just like any text. As Gerard Gentzler (2000) says that the title is like a parallel text. Likewise Kattous 2001, (p.37) explains that if the text is the system of semantics and not the meanings are well-versed then the title is also known as the system of semantics. The significance of the title is concealed in its meaning and connotations.

The title is nominated as the second text of the original text. The importance of the title along with its meanings results in the expressions of the ideology that a playwright wants to express. The title is basically a message that is conveyed through the language and is exchange between the sender and the addressee. Both groups take part to the aesthetic and cognitive communication and this message is conveyed through the linguistic code (Mohammed, 2002, p.29).

The article with the title of film discourse and the semantic interpretation of the titles of the films by Kurkimbayeva (2024) explores the dimensions of paralinguistic features of the titles of the film. The main purpose of the study is access how the titles of the films play the communicative role in the discourse of the film by influencing the perception of the audience as well as reflecting their cultural ethics. The objectives of the study is to examine the features of the titles of the films with the identification of their aesthetic role and to categorize them semantically. For the research, the discursive analysis was done.

A fascinating work based on the title of from script to screen and the role of transcreation in the titles of the movies by Anwar and Khan published in 2024 explores the role of transcreation in adjusting the titles of English for Urdu and Hindi speaking audience. The purpose of the study is to investigate the strategies of translation that play the role of bridge to fill up the cultural gaps. The data for this study was collected from fifteen movie titles. For this study the purposive sampling method was chosen and the content was analyzed qualitatively. The study concludes that the transcreation of the titles of the movies reflects the cultural dimensions.

An interesting study with the title of grammatical errors in the titles of the movies with the syntactic and semantic analysis by Qadriah and Heryono (2022) explore the types of and categories of the errors which are found in the titles of the movies. The study shows that the errors are found at semantic and syntactic level and particularly at grammatical level such as the use of article, adjectives, capitalization and the purpose of the study lies in the same point of the exploration of these elements in the titles of the movies and the objective of the study is to highlight that what kinds of errors are present in the titles. The data collection is based on the collection of different titles across different genres and types.

The article with the title of structural and semantic features of titles in the text of newspaper and fiction with the authorship of Iroda (2025) explored the titles in newspaper and in the text of the novels with the lens of the linguistic features as the structural and semantic characteristics were observed with reference to the culture. The purpose of the study is to find out how the titles work in a unique way in newspaper and comparatively in the genre of fiction with the analysis of the semantic and structural features. The real objective of the study is to evaluate the structural elements of the titles of the newspaper as well as the titles of the fiction on semantic grounds. For this study the model of Van Dijk (2013) along with two others was used with qualitative approach. A work with the title of precedent sources of allusive titles in fiction and newspaper texts with the authorship of Babayeva (2025) investigates the semantic, structural as well as inter textual features of titles of the genre of the newspaper. The study basically focuses on allusion. Intertextuality as well as the aesthetic function of the titles. The main objective of the study is to investigate that how titles play a communicative function and what are the suggestions to engage the audience. For the study the qualitative research method was adopted along with the theory of Barthes and Kristeva.

The article with the title of the importance of titles in the collection of the short story with the authorship of Hariz (2024) explore a variety of linguistic features which include the titles of semantics and pragmatic with implied connotations as well as their role in delivering the hidden

meanings of the intention of the author. The study wants to explore the title of the short story to encode the message and to serve as a way to the deeper meanings of the narratives to the readers. A work based on the title of the functions of the story titles in Iranian short stories authored by Dehkordi and Foruzandeh (2023) explores various linguistic features including the role of intertextuality along with the references of the culture and rhetorical strategies like brevity, questioning and norm-breaking. The purpose of the study is to explore multiple functions of the titles of the short stories by the prominent writers of Iran before the revolution of Islam. The study aims to highlight that how these titles mirror the content of the story with deep cultural and ideological meanings. For this study, a qualitative research method was adopted to classify the titles of the story by analyzing the significance of content related vs. form related titles. The results show that the titles which are connected to the content are more dominant than those which are found in addressing form. The study concludes that the titles of the story of Iran are reader oriented and the core themes are concealed in it.

The article with the title of semiotic analysis of non-communicative features in title texts of two renowned Pakistani dramas through the framework of multimodality with the authorship of Siddique, Abbasi and Shah (2023) explored non-communicative functions of the text of the titles, the signs of visual semiotics and the connotations which are derived from image to text. The purpose of the study is to highlight the themes of Pakistani dramas with the focus on how non-verbal communication depicts the passive role of women in the society of Pakistan and this study adopted the framework of multi-modality.

The article entitled as the emotions at the end of life and semantic annotation in a pilot study with the authorship of Rodriguez (2022) explored the semantic annotation of the emotions as well as the lexical representation of the emotional talk along with the use of corpus tools. The purpose of the study is to evaluate the emotional expressions with the method of corpus based study. This provides the psychological insights to the readers. The study provides the relevance of the emotional words with other semantic categories as well as the limitations of the semantic annotations by manual analysis. The results of the study show that the emotions of fear, sadness, happiness, hope and confidence are used frequently. The findings lay stress that the value of corpus tool is more effective to show the emotional discourse. Shaukat et al. (2024) conducted a meta discourse analysis on TED talks which is an emerging electrical media genre. The analysis focused on gender-based differences.

A study with the title of semantic analysis in the lyrics of Coldplay's songs with the authorship of Puspita (2023) explore the lexical and contextual meanings along with the personal and situational context. The purpose of the study is to analyze the meanings of the context in the lyrics of the song while the objectives of the study direct towards the identification of the words which have lexical and contextual meanings. For this study the qualitative research method was adopted along with Parera's theory of lexical meanings. The results show that the song is enriched with the semantic representation as they deliver deeper meanings of the words. This shows that how the lyrics of the songs serve as the significant source for the exploration of the semantic phenomenon especially when there is the interaction between lexical and contextual meanings of the literary texts.

The article with the title of the relevance of titles in Nollywood movies with the authorship of Joseph and Udoh (2021) explores the linguistic features such as semantics and pragmatics in the titles of the movies. Furthermore the relationship between the titles of the films and the delivery of the message is also explored. The purpose of the study is to highlight the importance of the titles of the movies and how they convey the message to the viewers and how the titles are selected to perceive the attention of the audience. The objective of the study is to evaluate the impacts of the

unsuitable titles on the understandings of the audience and the receptions of the films. The study was done with the use of Linguistic Film theory. The results show that the accurate titles often deliver the message clearly to the audience whereas the unclear and ambiguous titles cause confusion among the viewers. The study concludes that the conscious and careful selection of the titles is essential for the effective communication.

The article with the title of cultural narrative with the exploration of the impact of the movie titles on the perceptions of the audience with the authorship of Gladwin (2025) explore the semantic features in the titles of the movies. The study also aims to highlight the use of proverbs, idioms and native language along with the cultural and social indications in titles. The purpose of the study is to explore that how the titles of the movies influence the perceptions of the audience and how these titles play the role of a cultural narratives in the society of Nigeria. For this study the qualitative research method was adopted along with the focus that how the titles encode the cultural meanings and interpret those meanings socially. The results show that the titles of the movies contribute largely in the cultural representations as the titles play the role of strategic instrument for filmmakers for the purpose of attracting the audience as well as to participate in the construction of the cultural identity of Nigeria through cinema.

A study with the title of the approach of for Onomastic in dramas and the proper names and the naming in Edward Childs Carpenters with the author of Sfeir (2024) explore the patterns of the names, proper names and the frequency and the functions of the names' distributions. The objective of the study is to explore proper names in the texts of the dramas with the use of the techniques of corpus linguistic along with the analysis of the function and the frequency of the names in the text. The results of the study show that how names in stage directions as compared to the different audiences are revealed through traditional analysis based on corpus studies and how these methods provide a new way to study onomastic in dramas.

Another work with the title of computational analysis of the film titling practices: A polished case study with the authors of Holobut et al. (2024) highlight the length of the title, the frequent use of the content words and lexical diversity. The purpose of the study is to identify that how titles evolved over time and how the titles are translated. The results of the study show that the titles have undergone the significant changes over time..

Another significant study with the title of Semiotic Analysis of Pakistani Drama Cover Pages with the authorship of Arslan et al. (2023) explore the visualized semiotics such as symbols, signs, indexes and icons along with their denotative and connotative meanings. The discourse features of color, size, dress, hairstyles are exploring in this study. The purpose of the study is to highlight the multiple aspects of the cover pages of Pakistani dramas and to comprehend how these visualizations are associated with culture and how they communicate large masses at the same time. For this study the multimodality model of Kress and Van Leeuwen (2006) was used. The cover pages of six prominent dramas were taken as data source. The results show that the cover pages of the dramas are enriched and many concealed meanings are found in those titles. The study concludes that semiotic approach is significant in exposing the multiple meanings regarding the understanding of the themes, the characters as well the commentaries of the society which are deep-rooted in the cover pages of the dramas of Pakistan.

Another significant work entitled as exploring title images of "Fitrat" and "Muqaddar": A semiotic analysis of title images of Pakistani dramas with the authorship of Mushtaq, Shah and Naureen (2021) explores the semiotics and its visualization. This study is related to the study that is based on the semiotic analysis of the titles of Pakistani dramas by Arslan, Fatima and Haroon (2023) as

the same features are explored in both of the studies. This study portrays the societies of Pakistan with the help of the multimodal discourse analysis.

Another significant work by Arslan et al. (2023) with the title of semiotic analysis of the cover pages of dramas explained that the cover pages of the titles of the dramas are not the visual representation to attract the audience rather they convey the message related to the culture and society as these titles are embedded in the web of the social conventions.

In the observance of many researches of the recent past years, the recent study claims that the titles of the dramas have been analyzed with the lens of semiotics but there is no any study related to the semantic analysis of the titles of Pakistani dramas. Rather the studies with semiotic analysis are found in the field of linguistics.

Research Methodology

Research Design

In order to conduct this study mix method approach is adopted as it involves both qualitative and quantitative analysis. This study focuses on the identification of the titles of the dramas of different channels which are analyzed in the context of semantics. Particularly this study analyzes that which patterns of language are used in the titles of the dramas of the well-known channels. The rationale for this study is that the design that is chosen is appropriate to address the questions of the research as it permits for the deep exploration of the meanings of the titles semantically. It enables the identification of the dominant patterns as well as their connectivity to the cultural values along with the social themes as culture is the deep rooted in the society as it is appeared in different forms in the society.

Data Collection

For this study, the data collection was based on the collection of the different channels with these links for each dramas as HUM Channel dramas list was collected from this link (https://en.wikipedia.org/wiki/Hum_TV) while the dramas of Har Pal Geo were collected from this link (https://en.wikipedia.org/wiki/List_of_programs_broadcast_by_Geo_Entertainment). On the other hand the dramas list of ARY was taken from this mentioned link of Google app and then WIKI PEDIA (https://en.wikipedia.org/wiki/List_of_programs_broadcast_by_ARY_Digital) Green(https://en.wikipedia.org/wiki/Category:Green_Entertainment_original_programming). With these sources the data was collected on the basis of the 100 episodes from each channel. Thus collectively 400 titles were collected. The choice of these channels is based on the broad viewership as these channels are dominant Pakistani Channels of the drama Industry.

The selection of the titles of the episodes

For this research, the approach of random sampling was used systematically. As all the recently broadcasted dramas titles were selected for the sampling of the research. Thus this random method aims to lessen the bias and to make sure a wide representation of the titles of the dramas.

The extraction of data

The titles were taken from the mentioned links and were translated from Google translator. Then that data was saved on Notepad after the cleaning of the text file. Then this file was given to USAS (tagger <https://ucrel.lancs.ac.uk/usas/>) and a file was saved on Excel sheet for each channel individually for manual analysis.

Theoretical Framework

Language is a powerful medium of communication through which cultural, emotional and social meanings can be delivered. In the perspective of the titles of Pakistani dramas, language plays the role of ideological and symbolic representation. These titles mostly possess figurative language to deliver the abstract themes based on love, hatred, fate as well as identity and many more. In order to explore that how meanings are delivered and communicated with the help of language, this study adopts the theory of Conceptual Metaphor theory (CMT) that is proposed by Lakoff and Johnson (1980). This theory explains that people comprehend and talk mostly about the abstract ideas and relates them to the most known experiences. This phenomena helps to expose the concealed metaphorical patterns that give meanings to the language. This theory explains that the metaphor is the basic instrument or tool of human cognition beyond mere linguistic representation. In accordance with this theory, any individual understand the abstract ideas by mapping them into more concrete way.

In the context of the exploration of the titles of Pakistani dramas, this theory provides vigorous framework for assessing that how the themes based on the society, emotions and cultural identity are presented metaphorically. The titles of the dramas are often wrapped in complicated narratives as well as the values of the society in brief phrases that consists on the language of metaphors and is attracted by the audience.

This study employs the corpus-based approach to identify the titles of the dramas on semantic grounds. In spite of the reliance solely on the quantitative corpus tools, the approach of semantic analysis lays stress on the meanings of the words and phrases which aims to uncover the hidden meanings. The analysis with semantic lens exposes the in-depth understanding of how various themes are presented through the expressions of metaphors which are presented in the form of the titles.

Relevance to the Theory

The theory of Conceptual Metaphor (CMT) by Lakoff and Johnson (1980) relates highly to the current study as it provides a framework for comprehending that how metaphorical language is used to express complex ideas. This theory shows that the human cognition depends largely on metaphorical mapping in which abstract ideas are conveyed in the concrete representation. This process of cognition is basic as how the concepts of emotions, societal values and relationships are portrayed in the form of titles which are the basic themes of the titles of Pakistani dramas.

This theory lays stress on metaphors which are systematic and pervasive features of the language of daily use and this idea aligns with the aim of the study to analyze the semantic patterns in the titles of the dramas. Metaphors are not merely the representations of the decorative language but they organize the hidden conceptual structure that shapes the meanings (Imre, 2010; Lakoff & Johnson, 1980). This makes the theory appropriate for semantic analysis as it enables the semantic patterns more understandable with the exposures of the cultural ideologies as well as the emotional themes which are embedded in the titles of the dramas. Thus Conceptual Metaphor Theory presents a stout framework to expose the titles of Pakistani dramas through the lens of metaphors. Its semantic focus provides important tools to analyze the structures of metaphors which develop deeper understanding to the cultural and linguistic dimensions of the media of Pakistan.

Analytical Discussion

In this section the major findings are presented which are found from the analysis of 400 titles of different channels as for this purpose, the study adopted mix method approach in order to know

the frequency as well as how these semantic patterns reflect the society and culture. The basic focus of the analysis lies on the identification of the semantic patterns which are present in the titles as well as how metaphorical associative links and the references of cultures are present in these nominations.

Findings

With the extraction of the data through systematic process as mentioned in the section of Methodology, the following details will elaborate the details. The findings of HUM TV channels are represented in the tabular form as in these findings the most prevalent finding tag is Z5 and its frequency is 89 that is considered the Grammatical Bin that shows that rather than conveying the meanings for some specific purposes, the titles of HUM TV carry the weightage of grammatical concerns. Although they contain on grammar yet their presence shows their inclination towards the grammar rather than conveying particular meanings as the table below shows all the details.

Figure 1: HUM TV channels tagged data

TAGS	FREQUENCY	MEANING	TAGS	FREQUENCY	MEANING	TAGS	FREQUENCY	MEANING
A1.1.1	1	General actions, making etc.	I1.1	2	Money: Affluence	S1.1.1	1	General
A1.5.2	1	Usefulness	I1.2	1	Money: Debts	S1.2.1	1	Approachability and Friendliness
A1.7	1	Constraint	I1.3	1	Money: Price	S1.2.2	1	Avarice
A2.1	1	Affect: Modify, change	I3.1	1	Work and employment: Generally	S1.2.3	1	Egoism
A3	15	Being	I4	1	Industry	S2.1	1	People: Female
A4.1	1	Generally kinds, groups, examples	K1	1	Entertainment generally	S3.1	2	Relationship: General
A4.2	1	Particular/general; detail	K2	1	Music and related activities	S3.2	11	Relationship: Intimate/sexual
A5.1	1	Evaluation: Good/bad	K4	2	Drama, the theatre & show business	S4	7	Kin
A5.2	2	Evaluation: True/false	L1	4	Life and living things	S5	2	Groups and affiliation
A5.3	1	Evaluation: Accuracy	L3	1	Plants	S6	3	Obligation and necessity
A6.1	2	Comparing: Similar/different	M1	6	Moving, coming and going	S7.1	1	Power, organizing
A7	1	Definite (+ modals)	M2	1	Putting, taking, pulling, pushing	S8	1	Helping/hindering
A9	2	Getting and giving: possession	M3	1	Movement/transportation: land	S9	3	Religion and the supernatural
A10	1	open, closed/hiding, showing	M6	1	Location and direction	T1.1.3	1	Time: General: Future
A12	1	Easy/difficult	M7	1	Places	T1.2	1	Time: Momentary
A13.7	1	Minimizers	N3.2	2	Measurement: Size	T1.3	1	Time: Period
B1	11	Anatomy and physiology	N3.8	1	Measurement: Speed	T2	1	Time: Beginning and ending
B5	2	Clothes and personal belongings	N4	2	Linear order	W1	8	The universe
E2	2	Liking	N5	3	Quantities	W3	4	Geographical terms
E3	2	Calm/Violent/Angry	N5.1	1	Entirety; maximum	W4	1	Weather
E4	2	Happy/sad	N6	1	Frequency etc	X2.1	5	Thought, belief
E4.1	4	Happy/sad: Happy	O1.3	2	materials generally: Gas	X2.5	1	Understand
E4.2	1	Happy/sad: Contentment	O2	2	Objects generally	X3.2	5	Sensory: Sound
E6	4	Worry, concern, confident	O4.2	1	Judgement of appearance, pretty etc	X3.4	1	Sensory: Sight
F1	2	Food	O4.3	3	Colour and colour patterns	X3.5	1	Sensory: Smell
F2	1	Drinks	O4.6	1	Temperature	X4.1	1	Mental object: Conceptual object
G2.1	1	Crime, law and order: Law & order	P1	1	Education in general	X5.2	1	Interest/boredom/excited/energetic
G2.2	1	General ethics	Q1.2	2	Paper documents and writing	X7	1	Wanting; planning; choosing
G3	1	Warfare, defence and the army	Q2.1	2	Speech etc: Communicative	X9.2	5	Ability: Success and failure
H5	1	Furniture and household fittings	Q2.2	4	Speech acts	Z1	7	Personal names
						Z3	1	Other proper names
						Z4	1	Discourse Bin
						Z5	89	Grammatical bin
						Z6	4	Negative
						Z7	2	If
						Z8	35	Pronouns etc.
						Z99	13	Unmatched

The tagging of the titles also informs about grammar as after the highest category there is the presence of the 2nd highest category that is tagged as Z8 that shows the usage of pronoun etc. While discussing about the another highly located tags of this specific channel it shows that the largest frequency belongs to the grammar where as many words frequency falls under the small number of tags which shows that a little attention is paid for the selection of these titles of the dramas

which belong to general meanings, food, avarice etc (as shown in the table). On the other hand the tags which fall under the 3rd high from others are B1 and S3.2 which indicate that there are some titles of the dramas which indicate the Anatomy and Physiology and relationships Intimacy as relationships show the emotional attachment of the persons and the use of physiological titles shows the strong bond of the relationships.

Here is the description of Har pal Geo TV channel of Pakistan in tabular form. This shows that the highest frequency of the used tags belongs to the tag of Z5 that has been used in the same way as in HUM TV channel that maximum number of the occurred frequency belongs to the Grammatical Bin as it got the frequency of 49 whereas the 2nd highest frequently used tag is Z8 with the frequency of 16 shows the meanings of pronouns etc in its evaluation. While at the 3rd number, the tag that has been nominated is Z1 that got its frequency 14 shows that the selection of the titles also based on the names of the persons that shows that such persons are nominated as the struggler of the society and thus they are considered as the central figures of the plays and they play a vital role in the society. As the plot of the story may discuss about the internal conflicts and the character representation and that particular character sometimes presents the major role of the society but symbolically the representation of such characters shows the particular class of the society.

Figure 2: Har Pal Geo

TAGS	FREQUENCY	MEANING	TAGS	FREQUENCY	MEANING	TAGS	FREQUENCY	MEANING
A1.1.1	7	General actions, making etc.	I1.3	3	Money: Price	S7.3	1	Competition
A1.1.2	1	Damaging and destroying	I2.1	7	Business: Generally	S7.4	1	Permission
A1.7	2	Constraint	I2.2	8	Business: Selling	S9	6	Religion and the supernatural
A1.8	2	Inclusion/Exclusion	I3.1	4	Work and employment: Generally	T1.1.1	1	Time: General: Past
A2.1	4	Affect: Modify, change	I3.2	4	Employment: Professionalism	T1.1.2	1	Time: General: Present; simultaneous
A2.2	8	Affect: Cause/Connected	K4	2	Drama, the theatre & show business	T1.1.3	1	Time: General: Future
A3	6	Being	K6	2	Children's games and toys	T1.3	4	Time: Period
A4.1	1	Generally kinds, groups, examples	M1	8	Moving, coming and going	T2	4	Time: Beginning and ending
A5	1	Evaluation	M2	1	Putting, taking, pulling, pushing	T3	1	Time: Old, new and young; age
A5.1	1	Evaluation: Good/bad	M3	1	Movement/transportation: land	W1	2	The universe
A5.2	2	Evaluation: True/false	M6	2	Location and direction	W5	1	Green issues
A5.3	2	Evaluation: Accuracy	N3.1	2	Measurement: General	X2.1	5	Thought, belief
A5.4	1	Evaluation: Authenticity	N3.8	1	Measurement: Speed	X2.3	1	Learn
A6.1	2	Comparing: Similar/different	N4	3	Linear order	X2.5	2	Understand
A6.2	1	Comparing: Usual/unusual	N5	2	Quantities	X2.6	1	Expect
A6.3	2	Comparing: Variety	N5.1	2	Entirety; maximum	X3	1	Sensory
A7	1	Definite (+ modals)	N6	2	Frequency etc	X3.4	2	Sensory: Sight
A8	1	Seem	O1.1	1	materials generally: Solid	X4.1	1	Mental object: Conceptual object
A9	9	Getting and giving; possession	O4.2	3	Judgement of appearance, pretty etc	X4.2	1	Mental object: Means, method
A11.1	4	Important	Q1.2	2	Paper documents and writing	X5.2	5	Interest/boredom/excited/energetic
A11.2	1	Noticeability	Q2.1	2	Speech etc: Communicative	X6	1	Deciding
B1	4	Anatomy and physiology	Q2.2	1	Speech acts	X7	3	Wanting; planning; choosing
B2	1	Health and disease	Q4.1	2	The Media: Books	X9.2	4	Ability: Success and failure
C1	1	Arts and crafts	S1	1	Social actions, states & processes	Z1	14	Personal names
E1	2	General	S1.1.1	5	General	Z2	2	Geographical names
E2	9	Liking	S1.2	1	Personality traits	Z3	10	Other proper names
E3	3	Calm/Violent/Angry	S2	9	People	Z5	49	Grammatical bin
E4.1	4	Happy/sad: Happy	S2.2	4	People: Male	Z6	1	Negative
E5	1	Fear/bravery/shock	S3.2	5	Relationship: Intimate/sexual	Z8	16	Pronouns etc.
G2.1	4	Crime, law and order: Law & order	S4	11	Kin	Z99	11	Unmatched
G2.2	3	General ethics	S5	2	Groups and affiliation			
G3	1	Warfare, defence and the army	S6	3	Obligation and necessity			
H1	1	Architecture, kinds of houses	S7.1	1	Power, organizing			

On the other hand, the tags of Z3 and its occurrence with 10 shows that a few numbers also belong to other proper names shows the particular person reference. While E2 (Liking) and A9 (getting and giving possession) S2 (people) fall with the frequency of 9 that shows that any individual holds the right to possess his own property as this is the basic element of human rights and laws of

property. It shows that an individual possesses an object and living people shows the ownership with different legal means. In order to show possession and ownership, any living being needs commonly to have legal capacity. Possession also means to get the custody of something but it is not confined to any particular type of possession as some titles expose the power and status by their wealth.

Fundamentally, all these tags with the same frequency level fall under the related things. This shows that the titles of these belongings are interrelated and their sameness shows that they have been used equally in the selection of the titles of the plays as living possession and people, which are the interpretations of the different tags, direct towards the same things as living belongs to the people and possession is related to the people. Thus these are co-related tags and their usage at the same frequency shows their interrelatedness.

The next important channel of Pakistani media is ARY Channel that is given below with the frequencies in details.

Figure 3: ARY TV Channel

TAGS	FREQUENCY	MEANING	TAGS	FREQUENCY	MEANING	TAGS	FREQUENCY	MEANING
A1.1.1	11	General actions, making etc.	I1.1	2	Money: Affluence	S1.1.1	2	General
A1.1.2	1	Damaging and destroying	I1.3	2	Money: Price	S1.2.2	1	Avarice
A1.5.1	1	Using	I2.1	7	Business: Generally	S1.2.6	4	Sensible
A1.7	2	Constraint	I2.2	6	Business: Selling	S2	18	People
A2.1	3	Affect: Modify, change	I3.1	7	Work and employment: Generally	S2.1	1	People: Female
A2.2	7	Affect: Cause/Connected	I3.2	4	Employment: Professionalism	S2.2	4	People: Male
A3	21	Being	K2	2	Music and related activities	S3.1	3	Relationship: General
A4.1	1	Generally kinds, groups, examples	K4	1	Drama, the theatre & show business	S3.2	11	Relationship: Intimate/sexual
A5.1	2	Evaluation: Good/bad	K5.1	2	Sports	S4	6	Kin
A5.2	3	Evaluation: True/false	K5.2	3	Games	S5	4	Groups and affiliation
A5.3	4	Evaluation: Accuracy	K6	1	Children's games and toys	S6	2	Obligation and necessity
A5.4	1	Evaluation: Authenticity	M1	2	Moving, coming and going	S7.1	1	Power, organizing
A6.1	3	Comparing: Similar/different	M2	2	Putting, taking, pulling, pushing	S7.4	1	Permission
A7	1	Definite (+ modals)	M4	1	Movement/transportation: water	S8	5	Helping/hindering
A9	4	Getting and giving: possession	M6	5	Location and direction	S9	6	Religion and the supernatural
A10	6	open,closed/hiding ,showing	M7	1	Places	X2.1	2	Thought, belief
A11.1	6	Important	N1	2	Numbers	X2.2	2	Knowledge
A12	1	Easy/difficult	N3	2	Measurement	X3.2	4	Sensory: Sound
A13.3	2	Boosters	N3.6	1	Measurement: Area	X4.1	1	Mental object: Conceptual object
B1	4	Anatomy and physiology	N4	1	Linear order	X5.1	1	Attention
B2	6	Health and disease	N5	9	Quantities	X5.2	1	Interest/boredom/excited/energetic
B3	1	Medicines and medical treatment	N6	4	Frequency etc	X6	1	Deciding
C1	1	Arts and crafts	O1	1	Substances and materials generally	X7	1	Wanting; planning; choosing
E1	8	General	O1.2	2	materials generally: Liquid	X9.2	1	Ability: Success and failure
E2	17	Liking	O2	3	Objects generally	Z1	6	Personal names
E3	2	Calm/Violent/Angry	O3	2	Electricity and electrical equipment	Z2	2	Geographical names
E4.1	14	Happy/sad: Happy	O4.2	3	Judgement of appearance,pretty etc	Z4	6	Discourse Bin
E5	1	Fear/bravery/shock	O4.3	1	Colour and colour patterns	Z5	69	Grammatical bin
E6	1	Worry, concern, confident	O4.6	2	Temperature	Z6	4	Negative
			Q2.1	5	Speech etc: Communicative	Z7	1	If
			Q2.2	6	Speech acts	Z8	25	Pronouns etc.
			Q4	2	The Media	Z99	17	Unmatched
			Q4.1	1	The Media: Books			

The analysis of this data shows that like other dramas, the tag of Z5 got the same dominance among other tags as it is 69 in number in its total count. This tag gives the meaning of grammatical bin

that shows that the titles which are selected for the dramas belong to the use of grammar while at the 2nd number there is the presence of the tag of Z8 that gives the meaning of the utilization of Pronoun and it has been occurred for 25 times as this also indicates that the selection of most of the dramas titles depends on the pronoun in the nominations. This shows that the use of pronoun is a powerful semantic device that basically serves the purpose to create a direct sense, universality, mystery or any particular focus without explicit names, characters and groups. While the tag of S2 that shows the meanings of people takes the frequency of 18 among all others as this exposes that the drama is character centered and this shows that the whole story revolves around the character, who is nominated in the title. The struggles, trials, relationships of that particular character are shown and all these things are explored to show a particular group that locates in the society. All these show that the usage of these titles explores the grammar, pronoun and people. Along with these there are also others which show family relations, kins etc. Here is the table representation of Pakistani channel that is Green Entertainment.

Figure 4: Green Entertainment Channel

TAGS	FREQUENCY	MEANING	TAGS	FREQUENCY	MEANING	TAGS	FREQUENCY	MEANING
A1.1.1	11	General actions, making etc.	I1	1	Money generally	S1.1.1	8	General
A1.1.2	1	Damaging and destroying	I1.1	4	Money: Affluence	S1.1.2	1	Reciprocity
A1.7	1	Constraint	I1.3	1	Money: Price	S1.2	3	Personality traits
A1.8	3	Inclusion/Exclusion	K1	3	Entertainment generally	S1.2.2	5	Avarice
A2.1	5	Affect: Modify, change	K4	1	Drama, the theatre & show business	S1.2.3	4	Egoism
A2.2	3	Affect: Cause/Connected	K5.1	1	Sports	S1.2.5	7	Toughness; strong/weak
A3	9	Being	K5.2	5	Games	S1.2.6	2	Sensible
A4.1	3	Generally kinds, groups, examples	L1	10	Life and living things	S2	3	People
A5.1	1	Evaluation: Good/bad	L2	2	Living creatures generally	S2.1	5	People: Female
A5.2	4	Evaluation: True/false	L3	1	Plants	S2.2	1	People: Male
A5.3	1	Evaluation: Accuracy	M1	10	Moving, coming and going	S3.1	6	Relationship: General
A5.4	2	Evaluation: Authenticity	M2	3	Putting, taking, pulling, pushing	S3.2	60	Relationship: Intimate/sexual
A6.1	5	Comparing: Similar/different	M3	2	Movement/transportation: land	S4	14	Kin
A6.3	1	Comparing: Variety	M6	10	Location and direction	S5	9	Groups and affiliation
A9	4	Getting and giving: possession	M7	4	Places	S7.1	12	Power, organizing
A10	1	open, closed/hiding, showing	M8	1	Remaining/stationary	S7.3	5	Competition
A11.1	11	Important	N1	10	Numbers	S7.4	2	Permission
A12	2	Easy/difficult	N2	1	Mathematics	S8	10	Helping/hindering
A13.3	1	Boosters	N3	1	Measurement	S9	12	Religion and the supernatural
B1	10	Anatomy and physiology	N3.3	3	Measurement: Distance	T1.1.2	2	Time: General: Present; simultaneous
B2	1	Health and disease	N3.5	3	Measurement: Weight	T1.2	7	Time: Momentary
B3	2	Medicines and medical treatment	N3.8	2	Measurement: Speed	T1.3	12	Time: Period
B4	1	Cleaning and personal care	N4	1	Linear order	T2	3	Time: Beginning and ending
B5	2	Clothes and personal belongings	N5	9	Quantities	T3	9	Time: Old, new and young; age
E1	5	General	N5.1	1	Entirety; maximum	W1	2	The universe
E2	38	Liking	O1.1	2	materials generally: Solid	W3	1	Geographical terms
E3	5	Calm/Violent/Angry	O2	5	Objects generally	X2.1	2	Thought, belief
E4.1	6	Happy/sad: Happy	O3	1	Electricity and electrical equipment	X2.2	7	Knowledge
E6	1	Worry, concern, confident	O4.2	3	Judgement of appearance, pretty etc	X2.4	2	Investigate, examine, test, search
F1	4	Food	O4.3	4	Colour and colour patterns	X3.1	1	Sensory: Taste
G1.1	2	Government etc.	P1	6	Education in general	X3.2	1	Sensory: Sound
G2.1	8	Crime, law and order: Law & order	Q1.2	3	Paper documents and writing	X3.3	1	Sensory: Touch
G2.2	12	General ethics	Q1.3	2	Telecommunications	X4.1	1	Mental object: Conceptual object
G3	1	Warfare, defence and the army	Q2.1	5	Speech etc: Communicative	X5.2	4	Interest/boredom/excited/energetic
H1	3	Architecture, kinds of houses	Q2.2	10	Speech acts	X8	1	Trying
H2	2	Parts of buildings	Q4	1	The Media	X9.1	2	Ability: Ability, intelligence
H5	1	Furniture and household fittings	Q4.1	2	The Media: Books	X9.2	11	Ability: Success and failure
						Y2	1	Information technology and computing
						Z1	5	Personal names
						Z2	4	Geographical names
						Z3	6	Other proper names
						Z4	7	Discourse Bin
						Z5	60	Grammatical bin
						Z6	10	Negative
						Z8	28	Pronouns etc.
						Z99	12	Unmatched

The above mentioned table shows that the frequencies of Z5 (Grammatical bin) and S3.2 (relationships) are same with 60 numbers in both of these categories and it shows that the titles are of equal structure and these both belong to the human beings and their connections. Basically the maximum use of grammatical bin shows that the use of such type of words makes the title correct and coherent. Their higher frequencies reflect that the titles of the dramas are formed well and are well-structured. On the other hand the relationships between the characters and the usage of

grammar shows the relationship of the character with the society. This category shows the strong focus on the connectivity between the people, their contradictory conflicts as well as their shared experiences in the dramas. This shows that the titles are formulated to convey their clear and vivid meaning to the audience. While the high frequency of the human relationships expresses the core of human interactions, their conflicts and their bonding with each other. Thus this shows that the equality of the frequency of these titles shows the well-structured part of the semantic focus and such titles aim to express complicated human relationships. On the other hand, the 2nd highest tag is E2 (Liking) with the frequency of 38 in number. In the context of semantic analysis of the titles of the dramas if the tag appears with the meaning of liking, it shows such titles have been used to convey the central ideas, emotions or the related actions in the dramas. The dramas with these tags basically explore the strong relationships, romanticism, familial terms as well as positivity among the characters. Meanwhile Z8 (Pronoun) with the frequency of 28 at 3rd number shows that the title employs specific linguistic strategy to deliver the message and such titles set the expectations of the audience without expressing the character name explicitly.

Discussion

This study that is based on the semantic analysis of the titles of the dramas as these titles reveal the vivid trends towards the character centered conventions along with the strong emphasis on the themes of the relations and a constant usage of the grammatical structures. The study aimed to analyze the titles semantically as these offer the insights of the dramas as how these titles engage the audience textually and deliver the thematic depth. The analysis of these titles expose many key patterns such as the names of the characters, the emphasis on the relations in some other channels as well as a strategic balance between grammatical coherence and semantic depth in the construction of semantics. These findings suggest that the titles of the dramas are not only based on the mere labeling rather these are the linguistic tools which convey the content of the narratives. This section provides the answer of q#1 that is based on the dominant patterns in the titles of the Pakistani dramas. Here is the presentation of Hum TV titles in details. The study examined that total 629 tags are revealed in the titles of Pakistani dramas. The most prominent and striking tag in all the channels, which are mentioned above, is Z5 that is meant as Grammatical bin that occurs in Green Entertainment with 60 and in Har Pal Geo 49, in ARY 69 and in HUM TV 89 in their frequency. The frequent use of this tag represents the dominance of the structural and functional purposes in the language of the titles rather than possessing the strong, specific meanings about the content or the central idea of the drama. The in-depth analysis of the grammatical bin not only involves the one or two terms rather it includes the articles, prepositions, conjunctions, common pronouns etc. This indicates that the prevalent use of grammatical bin shows the linguistic building blocks which are required to formulate the coherent and correct titles. Basically these titles are not just the words rather these are the building blocks of the society that indicate some specific purposes. Here the high frequency tells the titles formulators have clarity of the syntax as well as the sound structures. It shows that the selection of the title is very crucial step or the dramas.

On the other hand the lowest of all the dramas titles is not confined to the single tagging rather multiple tags are there which fall in the frequency of 1 in number in all the channels as in HUM TV, there are 51 tags in total which are mentioned in figure 1 that certain tags which are based on 'household fitting,' 'usefulness,' and others were less frequently used. This less frequently used titles may show the less commonly addressed in the dataset. Likewise the category of the study related is the niche area that receives less attention. The less use of these tags in the data reflects the possible gap in the media as these areas are needed to pay attention. Meanwhile it is important

to think that the scope of dataset tags practice could affect the results. Furthermore, the analysis of the frequency of these tags shows that less attention is paid to the tags such as ‘constraints,’ ‘cause and effect,’ ‘medicine and medical treatment,’ ‘mathematics,’ ‘money,’ ‘money generally,’ ‘entertainment,’ ‘power organizing,’ ‘old and young age,’ and several important categories as mentioned in figure 2. The evolution of these less-frequently used tags suggest that although the dataset is highly focused yet less relevant to the context of the investigation. The availability of such type of less frequent used tags show that there are potential gaps in the semantic attention for the selection of the titles as these tags are under attention. The wide range of occurrences of these tags draws the attention towards the filling of this gap that is needed to be focused in the framework of the tags.

With the integration of the results, this section will answer Q#2 that is related to the cultural values and social themes which are reflected in Pakistani dramas titles. As the largest frequency of Green channel is Z5 and its frequency is 60 that shows that the usage of pronoun is at its maximum level of use and its highest value shows that the use of personal references are used at its highest level. While discussing about its cultural significance it directs towards the narratives which are individual centered. On the other hand the tag with A3 shows the existence and identity and culturally it reflects the themes of existentialism.

The semantic analysis of the titles of Pakistani dramas reveal the unique semantic patterns in the field of semantics. It provides the insight to the thematic importance as well as cultural orientation in the titles of the dramas of Pakistani media. The analysis of the 400 titles of the dramas from USAS category shows the vivid picture of the emerging semantic field frequency and distribution. The analysis explores that the titles of dramas of Pakistan are the basic orientation of Pronouns (Z8) as it consists on the high frequency with 25 occurrences as it indicates that these narratives give respect to the personal experiences. It explores that Pakistani dramas built the meanings in the viewer’s perspectives through subjective presentations as well as abstract frameworks. The dominance of the personal references highlights the importance of the culture as the identity of any individual reflects the identity of an individual within the context of Pakistani culture.

Moreover, the use of the tags which are meant as ‘being,’ and ‘existence’ with the tag of (A3) emerges as the 2nd most frequent category with 51 occurrences indicates that the titles of Pakistani dramas are engaged with the fundamental question of identity and existence. If this thing is used to relate with the theory of Lakoff and Johnson (1980) that is Conceptual Metaphor Theory, it shows that the metaphorical use of the titles shows that inner meanings are always set behind the selection of the titles. The existentialism shows that the narratives explore their identity in the cultural environment.

Furthermore, the use of the metaphor theory informs about how human beings use solid and authentic ideas to build the abstract ideas which are mostly expressed as life, meaning and identity. Metaphors as “Life is a journey” helps an individual to face the challenges of life. Implicitly it exposes the challenges of life as this title has been used metaphorically.

The theory of conceptual metaphor shows that the apparent titles of the dramas basically have in-depth meanings. as the title of a drama ‘*kuch an kahi*’ shows the metaphorical meaning of the cultural meanings as it has been used metaphorically, that means that an individual has lots to say as it also shows the cultural significance as in Asian culture, the blunt utterances are not considered the right one. likewise many abstract ideas have been conveyed through the titles usually as the drama with the title of ‘*Khuda or Mohabbat*’ shows metaphorically the connection of God with the love as with the use of such titles, the spiritual meanings have been conveyed. As it also shows the cultural significance as this title is the clear indication of the culture as in Asian cultures, the

presence of such things show the purity as well as the inclination of an individual towards his origin.

Metaphors are not only the linguistic markers but also these are the indicators of the social and cultural attitudes. For example, in a culture in order to show any social or cultural significance, the metaphors of war might be considered to show the cultural theme while the same metaphor might be considered negatively in any other culture. Likewise in Pakistani culture, the theme of repentance, love, life, fate, destiny are very commonly used as all these things reflect the culture as well as cultural representation.

Conclusion

In summary, the titles of the dramas of Pakistani media are not merely the words rather they indicate the hidden concepts and these things are explored with the use of the Conceptual Metaphor theory (1980) by Lakoff and Johnson. This theory indicates that metaphors are basically used for the identification that has been found in the background of that selection. These titles shape that how people comprehend the society as well as the culture. The study explores that with the help of the tagging many hidden meanings have been exposed as how these titles help to shape the society as well as how culture is represented with the selection of these titles.

The study revolves around the identification of the titles that what is the nature of these selections as with the help of USAS tagger the data was tagged and the semantics were highlighted with the tag set. There was the variation in the findings as different channels represented different things in their titles. But the dominance of the tag of Z5 among all indicates that major part of the titles is based on the grammatical bin as HUM TV took its frequency at 89 while ARY at 69 whereas Green Entertainment took 60 and lastly Har Pal Geo 49 among all. Thus the titles of the dramas are needed to be polished for social representation and cultural influence. These titles help to explore the particular society and culture and its significance. This also shows that these nominations are the reflection of the society and culture. Thus it can be said the cultural values and social attitudes are reflected in the titles. In short, the titles are a gateway to enter in the domain of society and culture.

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