EXPLORING SEMANTIC PROSODY AND COLLOCATION NETWORKS IN PAKISTANI AND AMERICAN ENGLISH SONGS THROUGH CORPUS APPROACHES

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Original Article

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Abstract

The current study attempts to bridge the gap between corpus linguistics and semantics by exploring semantic prosody in the corpora of American and Pakistani English songs. The study is based on comparative analysis of the semantic prosodies of lexical patterns in the songs. To achieve the objective of the study, corpora of Pakistani and American English songs are developed and then similar words are extracted from the developed wordlists of the corpus. The study highlights the linguistic contexts encoded in the semantic prosodies of the selected lexical items in the corpora of American and Pakistani English songs. American songs were selected from American Billboard from the year 2000 to 2015; whereas, all the available Pakistani English songs from 2000 to 2015 were selected. Lancsbox was used to explore the semantic association of lexical items. The findings of the study reveal different interesting themes extracted from different lexical patterns and the difference in semantic prosodies of similar lexical items in both the corpora.

Keywords: Collocations; Lexical Patterns; semantic prosody; songs

1. Introduction

Words in any text are primed to occur in specific patterns, which are in the form of networks of words and collocates collectively called lexical patterns (Brezina, McEnery & Wattam, 2015). The patterns are stored in our minds and we repeatedly use them in the communication process. These lexical patterns are called 'lexical entries' (Tyler & Evans 2001). It can be said that frequently occurring lexical patterns convey some meaning. The meaning can be positive, negative or neutral which is referred to as semantic prosody (Hoey, 2005). Stewart (2010) states that semantic prosody is the acquired meaning of a word when it co-occurs with other words, which means words when co-occur create influence on the meaning of each other.

Partington (2004) expressed semantic prosody as something gradable i.e. good or bad associations of words. This positive, negative or neutral aura of the words can be determined when the corpus is large, representative and balanced, (Milojkovic, 2013), but still there remains the need of reference corpora which inform about the correct use of the language in real life. Milojkovic (2013) emphasizes the need of already established reference corpora to determine the semantic prosody of words. To determine the semantic prosody of words in this study, Oxford English Dictionary was used as a reference corpora.

According to Louw and Chateau (2010), semantic prosodies differ in the language of poetry than academic contexts. It implies that

the concept of semantic prosodies is not only applied to the frequently occurring lexical patterns but the rarely occurring word combinations as well. The language of the songs is also poetic that contains lexical patterns which are rarely occurring and create metaphorical meanings with positive, negative or neutral semantic prosodies.

The current study is aimed to analyze semantic prosodies that exist in lexical patterns of Pakistani and American English songs under the framework of lexical priming theory, which according to Hoey (2005) relates lexical patterns with psycholinguistics as the lexical patterns we use in our speech are mentally programmed in our minds called as priming. Same is the case with the lexical patterns used in the discourse of the songs as they depict the mental programming of the song writers. Thus, they use certain lexical patterns in their songs that depict meaning in context. Lexical Priming theory is based on four major components i.e. collocations, colligations, semantic associations, and pragmatic associations. From the four main features of the lexical priming theory, one feature i.e. semantic associations have been used as a base for this comparative analysis. The concept of semantic prosody originates from the concept of semantic associations, as Hoey (2005) states that semantic association deals with meaning and when the meaning becomes positive, negative or neutral, it is named as semantic prosody.

Lancsbox was used to explore the two main aspects of lexical priming theory i.e. collocations and semantic associations. In Lancsbox, there is a tool called GraphColl which is used to explore frequently occurring node words and their semantic prosodies with their strongly associated collocates from both the corpora. Using Lancsbox we can study meanings of the lexical items empirically, how words accompany each other and how the process of meaning-making takes place using graphical data. For this purpose, a wordlist has been created manually consisting the content words which were similar and were frequently occurring in the corpora. Out of those words, only nouns were selected for analysis. The main motive behind conducting this study is that the existing research studies rarely focus on linguistic patterns in Pakistani English songs. The exploration of semantic prosody in the non-academic discourse of the songs will be a new contribution in the field of language research, hence, there is a need to explore this genre of discourse using a corpus-based methodology.

2. Literature Review

Words have the tendency to occur in their frequent combinations and they initiate the addition of more words into the combination (Bartsch, 2004), these combinations are more than just grammatical rules, but the users of any language cognitively use word combinations together repeatedly (Lindquist, 2009). Hoey (2005) names these cognitions as priming, it means that human cognition is involved behind the use of every combination of words in conversations. Corpus linguistics assists the study of words in their natural occurrences, called collocations, the term introduced by Firth (1957). According to Brezina, McEnery, and Wattam (2015) collocates of the words are not isolated; rather they convey some semantic association by combining with other words, called collocation networks. Hoey (2005) further elaborated the concept of semantic association as a positive or negative meaning associated with the words called as semantic prosody.

Sinclair (1987) also elaborated this concept but the term semantic prosody was first introduced by Louw (1993), later different linguists defined it in different ways. Hoey (2005) also elaborated this concept under semantic associations; according to him, some features words' meanings are spread across the surrounding context of that word due to which the user has a limited choice of context

to use that word. It means that the meaning of a single word gets affected by the meaning of the words around it. Guo, X., Zheng, L., Zhu, L., Yang, Z., Chen, C., Zhang, L., ... & Dienes, Z. (2011) labelled semantic prosody as the connotational meaning of a word which is difficult to understand through a dictionary but is derived from the linguistic context.

Compatible with this view some linguists define semantic prosody as the inherent meaning of words, which means that words have in-built positive or negative associations, but that concept is more related to the case of semantically prosodic words with valanced meanings (Ellis, Frey & Jalkanen, 2009). Priming is more involved in the case of semantic prosody; it enables the words to get thickened with the valanced contexts due to the repeated encounter of words in day to day speech (Hauser & Schwarz, 2016).

2.1 Lexical Priming Theory

The theory of lexical priming concentrates on (Hoey, 2005) whatever we speak it is primed to be recognized and reused in certain grammatical contexts with some semantic reference. When a word is used frequently in a language, it becomes enriched with a lot of contexts. Hoey (2005) calls it *nesting*. Due to frequent interaction, we come up with natural combinations of words. We repeatedly use these natural language strings because they get secured in our minds, Hoey calls it Priming. There are four main aspects of lexical priming theory; collocations, colligations, semantic associations and pragmatic associations, only two have been incorporated in the study:

i. Collocations

ii. Semantic Associations

The concept of semantic associations is further categorized into semantic prosody and semantic preference; this study deals with the concept of semantic prosody. The semantic prosody has been extracted in the American and Pakistani English songs by drawing out collocations and collocation network graphs from the Lancsbox. The purpose of this study is to explore collocations and semantic prosody in the discourse of the songs. Different semantically preferred lexical items show different semantic prosody and when they get influenced by other words in the context (Brezina McEnery & Wattam, 2015). Exploring collocations and semantic prosody in songs' discourse may introduce new insights into the study of meaning-making through context, adding to the existing meanings of the words. Such a study is rarely been explored in Pakistani context; therefore, this study will be significant in exploring non-academic discourse using a corpus-based methodology.

3. Research Methodology

This research is a corpus-based study of collocations and semantic prosody in American and Pakistani English songs. We used Lancsbox to take out collocations and collocation network graphs for extracting semantic prosody, followed by qualitative analysis of the findings.

3.1. Data Collection

The data for the research consists of tailor-made corpora of Pakistani and American English songs. The size of the American English songs corpus is 39,436 and the size of Pakistani English songs corpus is 16,879. The data has been collected by transcribing the lyrics of the selected Pakistani and American English songs. American songs were selected from American billboard 2000-2018. Top ranking five songs of the top twenty singers of America from the year 2000-2018, making a total of 100 songs for the corpus of American English songs have been selected. Pakistani English songs came to be less in number, therefore, all of the songs of Pakistani English singers after the year 2000 have been taken for Pakistani English songs corpus. The songs containing switched words, or words from other languages, such as Urdu, Punjabi and Pushto, are not considered for this study. The number of Pakistani songs is 69.

Frequently occurring content words occurring in both the corpora are selected for this analysis. The number of frequently used similar content words was 50. This analysis is delimited to only nouns, which were 20 in number. Every fifth noun is selected for this study. Therefore, the number of words for analysis is 4.To compare and balance the size of corpora, the *frequency normalization formula* (Lindquist, 2009) was used:

Normalized frequency per thousand words = (Raw Frequency x 5000) ÷Corpus size

Lanxbox was used to explore the relationships/semantic prosodies of the lexical items. The graphs showing semantic prosody of the node words with their first most strongly associated collocate have been extracted using the GraphColl tool in Lancsbox.To extract the required data, a particular parameter has been employed in the software. The parameter for using Lancsbox given by Brezina et al. (2015) has been followed to authenticate the findings of the study. The parameter is as follows:

Table 1.1: Parameter for identification of collocations

Notation Categories	Statistic ID	Statistic Name	Statistic cut-off value	L and R Span	Minimum collocate freq. (C)	Minimum collocation freq. (NC)	Filter
Example	3a	MI	5	L10-R10	Not	Not	Function words removed

In-text notation 3a-MI (5), L10-R10, CNot-NCNot; function words removed

Statistic ID refers to the label of the association measure such as MI score, or T-score or Z-score. We selected MI score. It may be based on frequency or association of words. Statistic cut-off value refers to the value of the threshold; we set up to have clear graphs of collocation networks. Minimum frequency of collocates is five while ten lexical items from right and ten lexical items from left from the node words are selected. The last parameter is the filter in which we include and exclude certain words or phrases. We did not apply any filter for this research.

2. Data Analysis

For collocational analysis we used KWIC tool separately for both corpora. Lexical items in different colours show the relationship or semantic association of words. To explore semantic prosody, collocation networks/graphs are extracted and analyzed using GraphColl tool. The graphs present shared collocates for the combination of node words and their collocates; so, the combinations have been analyzed based on the shared collocates.

We selected every forth content word from first twenty frequently occurring words of the wordlist; *love, night, party* and *light*. Oxford English Online Dictionary and Urban Dictionary have been used as reference corpora to look for the meanings of the node words and collocates. We refer Oxford dictionary to get literary meanings and urban dictionary to get colloquial or metaphoric meanings.

2.1 Love

The term love, according to Oxford English Dictionary OED, refers to the feeling of affection, intimacy or attraction between two entities. It also used as physical affection, which means that it refers to the desire of being physically intimate. The word *love* also depicts a feeling of like or dislike, for example,

love to cook, love to dance. In the corpus of American English songs, the frequency of *love* is 302 and in Pakistani English songs corpus, the frequency is 105. The normalized frequency of occurrence of *love* in the corpus of American English songs is 38 times and in Pakistani English corpus is31 times per 5000 words.

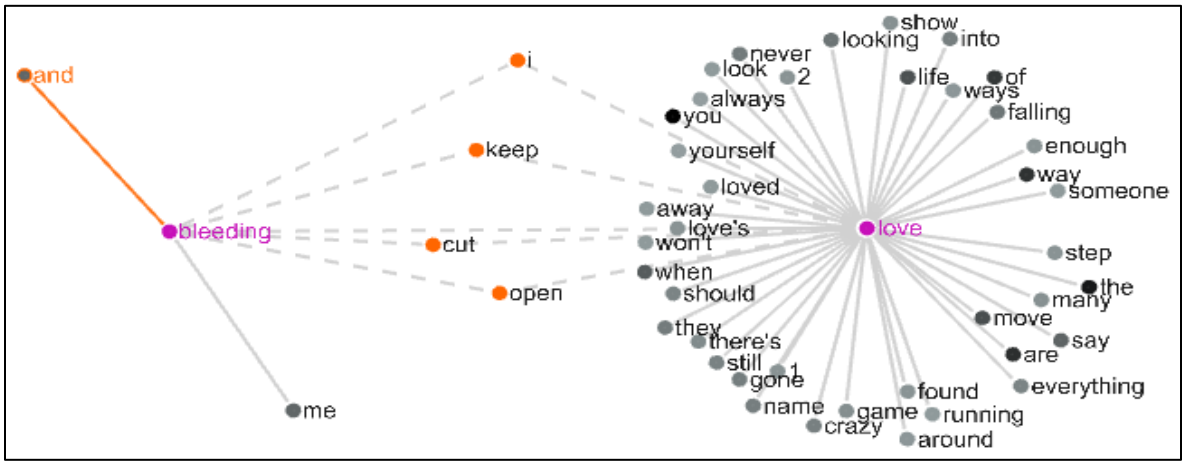

Figure 1(a): Collocation networks of *bleeding-love* in the corpus of Pakistani English Songs

The dotted line in the figure1 (a) represents the association between *bleeding* and *love*. The dotted line also represents shared collocates of love and bleeding i.e., *keep* and *open*. OED shows *bleeding* as an offensive word that is used to emphasize a statement or it is used for aggravation but in the graph in figure 1(a) and concordance in figure1 (b) the combination '*bleeding love*' gives us a metaphorical representation of the word love. In daily life, we cannot say that love bleeds but here in the graph *love* refers to a physical living entity that bleeds. "You cut me open" represents a brutal animate picture of love that it cuts a person's heart open, that person's heart bleeds and all the love pours out of his/her body. The words in the vicinity of the node word *bleeding* and *cut* have negative semantic prosody and they combine with *love* to change its positive semantic prosody into negative.

156	CleanedAm.tx bleeding love I keep bleeding, I keep, keep bleeding	love	Keep bleeding, keep, keep bleeding love You cut me
157	CleanedAm.tep bleeding love Keep bleeding, keep, keep bleeding	love	You cut me open Trying hard not to hear, but

Figure 1(b): Concordance of bleeding-love in the corpus of American English songs

The occurrence line, "I keep bleeding *love* keep bleeding" shows that a person addressing to the entity *love*, that, keep bleeding out of his body. Here love is displayed as an entity that can listen and act according to the commands of the instructor, but later in the concordance "trying not to hear" shows that the love can hear and act but it willingly does not, that gives a poetic touch to this word.

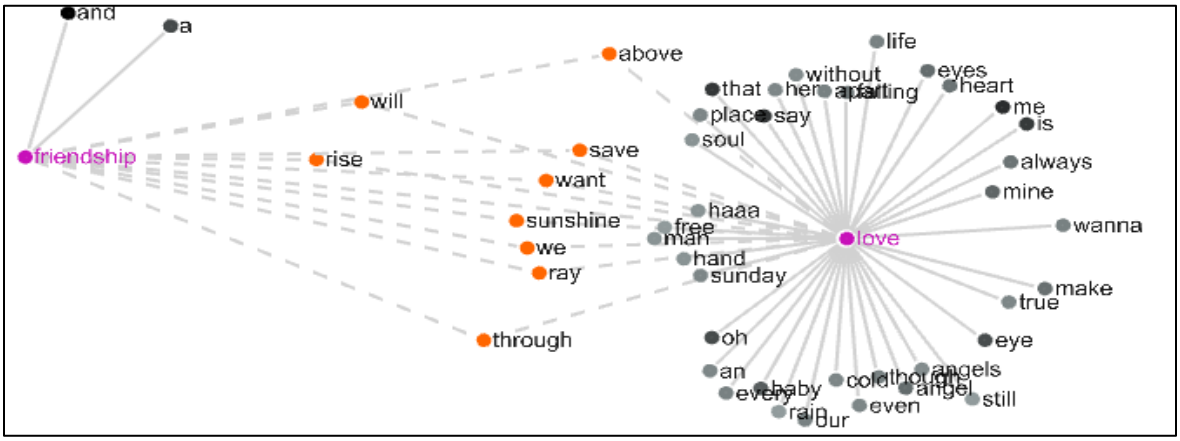

Figure 2 (a): Collocation networks of *love-friendship* in the corpus of Pakistani English songs

In figure2 (a), *friendship* and *love* both show a strong and positive association with one another that have the same semantic environment. The data displays that these are two types of relationships people have with each other in Pakistani contexts. The shared collocates (content words) are *rise, above, save, want, sunshine* and *ray.* If we see love-friendship with *rise* along with collocates of love, it can be interpreted as love and friendship are acting as a source for the humans to rise together and create a sense of brotherhood. The collocate *above* with friendship and love indicates that these two relationships being the source of brotherhood are above all kinds of relationships.

37	PakCorpusCl d will save We will rise above through Friendship and	love	Sunshine a ray we want and will save One ha
38	PakCorpusCl hers meeting brothers, Sisters holding hands And it's	love	we choose to give We will rise above through

Figure 2 (b): Concordance lines of love-friendship in the corpus of Pakistani English songs

The collocates shared by *love* are *sunshine* and *ray* reveal that love and friendship are the rays of sunshine and we want them to be saved. In the concordance, *love* and *friendship* are depicted as signs of medium to rise above. Rise refers to the progress of humankind or we can conclude that rise of unity among people through love and friendship. This friendship and love lead to the rise of humanity. Love and friendship are considered as important elements for flourishment of brotherhood and humanity. Both friendship and love give a sense of togetherness and happiness. The concordance lines reveal that in Pakistani English songs love is mostly used as a sacred sign of humanity.

2.1 Night

The term night simply means the time between afternoon and sunrise, according to OED, its semantic prosody is neutral. Urban dictionary defines night as a time of darkness when activities like robbery, drugs or racing etc. happen. The frequency of occurrence of the term night in the corpus of American English songs is 50 and in the corpus of Pakistani English songs, its frequency is 21. To balance the frequencies of both words, normalized frequency of lexical items are extracted from the corpus of American English songs and the corpus of Pakistani English songs, the normalized frequency of night is 6 times per 5000 words.

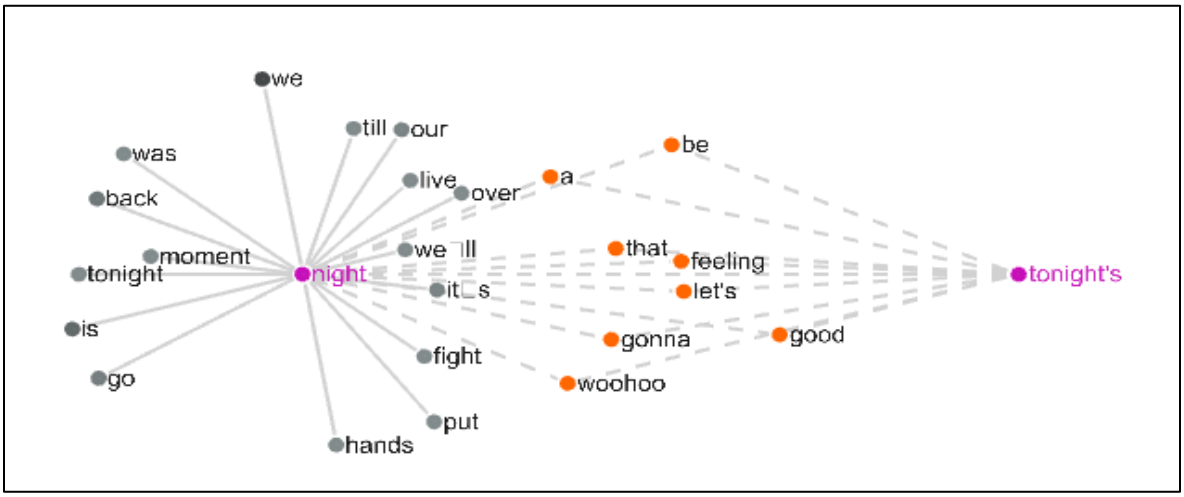

Figure 3 (a): Collocation networks of *night-tonight* in the corpus of American English songs

The combination *night* and *tonight* can be interpreted as *tonight is the night*, means to emphasize on *the night*, as *tonight* in OED means present or upcoming night. The important shared collocates of *night-tonight* in the graph in figure3 (a) include *feeling* and *good*; the direct combination of *feeling* with *night-tonight* is not easily interpreted, therefore, certain words can be added into their co-text in one or two semantic environments to extract meaning. *Good* can be connected with *night-tonight* as *tonight is a good night* within one semantic environment, conveying positive semantic prosody because of the collocate *good*.

10	AmCleaned.b	dance I gotta feeling that	tonight's	gonna be a good	night That tonight's gonna be a good night That tonight's
11	AmCleaned.b	be a good night That	tonight's	gonna be a good	night That tonight's gonna be a good, good night A feeling

Figure 3 (b): Concordance lines of *night-tonight* in the corpus of American English songs

The concordance lines in figure 3(b) reveals positive semantic prosody of *night-tonight* because it has been used in a positive context as the words like *dance* in first concordance line and *good* in both lines are used to give positive context. Both *night* and *tonight* are conveying meaning within one semantic environment. The meaning of *night* can be interpreted in different ways but in the concordance lines, it refers to the dance party, depicted from the first word in the first occurrence of the concordance.

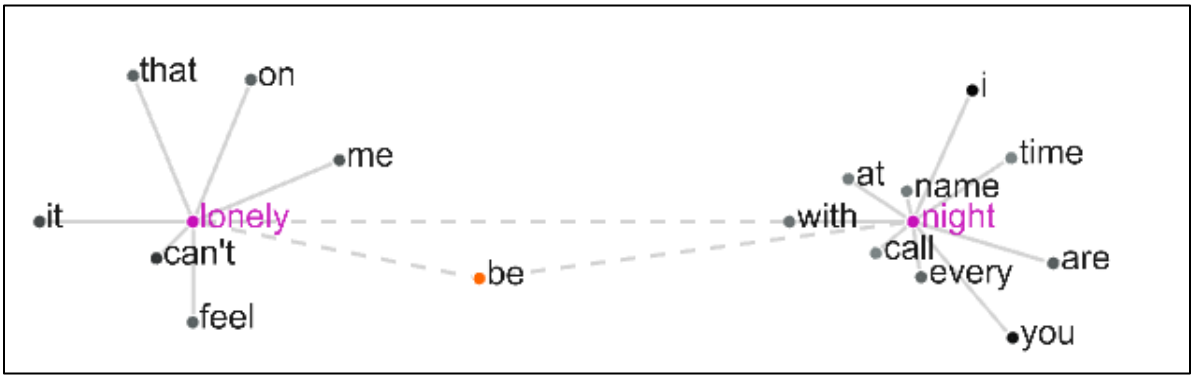

Figure 4(a): Collocation networks of *night-lonely* in the corpus of Pakistani English songs

The term *lonely* in OED means when someone is sad, having no one to accompany, a remote and isolated place etc. The graph in the figure 4(a) reveals a strong association between the node word *night* and the collocate *lonely*; when *lonely* gets attached with *night* we get a combination *lonely night;* it can be interpreted as, a person is sad and has no one to accompany at night depicting negative semantic prosody. The meaning of *lonely* and *night* is same in all the lines i.e. when a person is having no company, displaying negative semantic prosody. In the first line "it keeps you up at *night* when you are *lonely*" shows that loneliness makes a person awake at night which shows negative semantic prosody.

15	PakCleaned.t	feels like for you Does it keep you up at	night	when you are lonely If you feel the same Just
17	PakCleaned.t	be lonely Can't be lonely Can't be lonely through the	night	Every time I see you I pretend that I am
20	PakCleaned.t	I have to leave my life To enter this lonely	night,	I might I have to know, I will scream, Please

Figure 4 (b): Concordance lines of *night-lonely* in the corpus of Pakistani English songs

In the second line, the negative semantic prosody is evident in the phrase "can't be lonely through the night", means that no one likes to be lonely. In the last line "lonely night" may symbolize the death night of a person because "leave my life" signifies death; these phrases can be interpreted metaphorically because "leave my life" may signify leaving all the happiness of the world to enter a *lonely night*. The phrase *lonely night* also refers to a condition when a person is choosing sadness and loneliness away from all the people. The concordance lines in figure 4(b) reveal that *lonely* and *night* has been used in the same semantic environment in all the three concordance lines.

2.1 Party

In OED the *party* means a social gathering that may include drinking, eating and enjoyment of a political group or a group of people having a common interest. The frequency of *party* in the corpus of American English songs is 35 and in the corpus of Pakistani English songs is 17 respectively, using frequency normalization formula to balance the difference between the frequencies, the normalized frequency of party in the corpus of American English songs is 4 times per 5000 words and in the corpus of Pakistani English songs, the normalized frequency is 5 times per 5000 words.

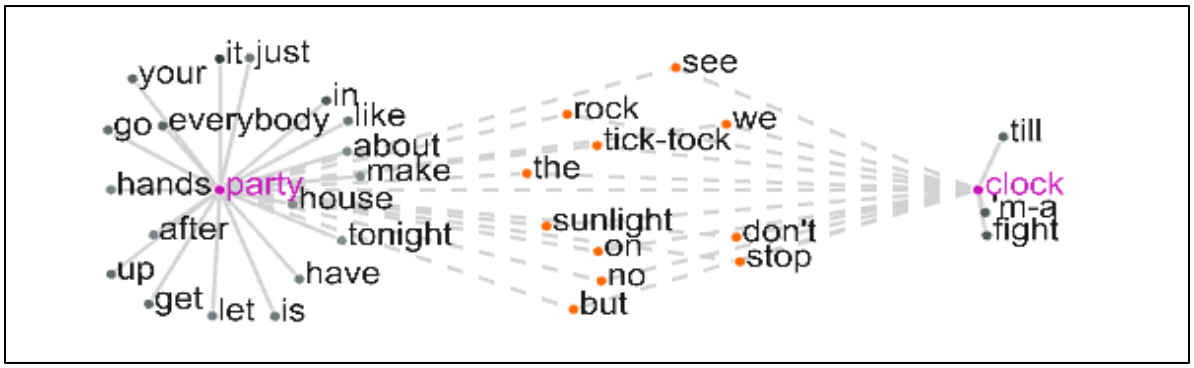

Figure 5 (a): Collocation networks of *party-clock* in the corpus of American English songs

The graph in figure5(a) displays that bond of association between *party* and *clock*; if we join *clock* with *party,* we can interpret that it denotes the time at which party is decided because time is associated with a clock. The shared collocates contributing to the meaning of *clock-party* include *rock, sunlight* and *stop*; *rock* can be associated with *party* but its association is also strong with *the clock. The clock* is associated with time, and there has to be a time decided for the party, so *clock* and *party* are closely associated. One of the meanings of *rock* in Urban Dictionary means that *rock* is

a genre of music, so we can associate it with *party* as *rock* music being played in the party. *Sunlight* and *stop* can be associated with *clock-party* as *sunlight* and *clock* together can depict the time of morning so we can interpret that *party* time *stops* with *sunlight clock*.

21	AmCleaned.b	we see the sunlight Tick-tock on the clock But the	party	don't stop, no Don't stop, make it pop DJ, blow
22	AmCleaned.b	we see the sunlight Tick-tock on the clock But the	party	don't stop, no Picture perfect memories Scattered

Figure 5 (b): Concordance lines of *party-clock* in the corpus of American English songs

The concordance lines in figure 5(b) reveal that *party* and *clock* have been used in two different semantic environments, but they have a close association. *Clock* shows the time of the *party,* that is not ending even there is sunlight. The semantic prosody is positive because party and clock refer to a time of happiness. So, there is a strong semantic association between *clock* and *party.*

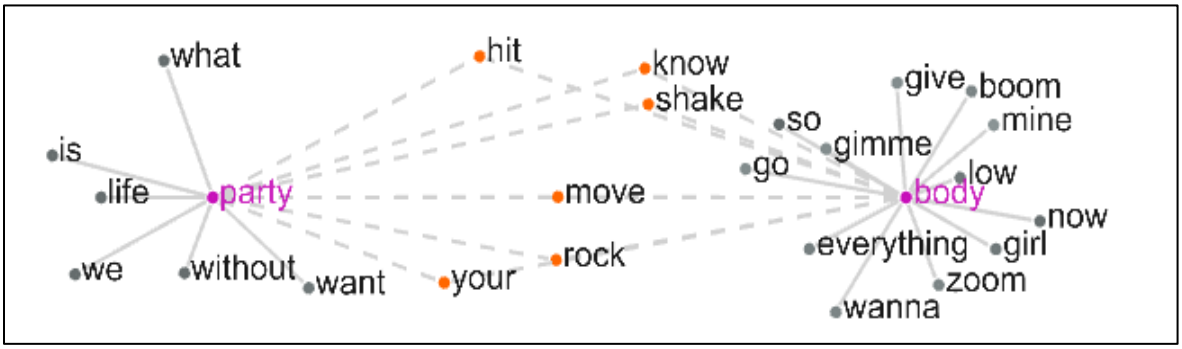

Figure 6 (a): Collocation networks of *party-body* in the corpus of Pakistani English songs

In OED the term *body* refers to human physique including all the organs, the central and important part of anything, a collection of things or a material object. In the graph in figure 6 (a) we noticed a combination of *party* and *body*; there seems no clear association of *body* and *party*, but if we associate *body* with dance taking the help of shared collocates i.e. *shake* and move, then we can see the association between *body* and *party* that *shaking body* or *moving body* means dance is a crucial thing in parties. *Rock* can be associated with *party-body* as a music genre being played and people dancing on it, or it can be associated as a cheering gesture at the party.

14	PakCleaned.t	your body Move your body Rock your body Hit the	party	Shake your body Move your body Now So keep it
15	PakCleaned.t	I wanna give you everything Rock your body Hit the	party	Shake your body Move your body Rock your body Hit

Figure 6(b): Concordance lines of *party-body* in the corpus of American English songs

In the concordance lines in figure 6 (b) *body* and *party* appear in different semantic environments. All the instances of *body* e.g. “move your *body*”, “shake your *body*” and “rock your *body*" is related to the dancing, is an important part of the *party*. Therefore, *body* and *party* are in a part-whole relationship with each other. The combination of *party* and *body* indicates positive semantic prosody because dance and parties are the cause of happiness for people so this combination is used in positive contexts.

2.1 Light

The term light in OED refers to a source of illumination, shows someone's expressions, enlightenment, something of a light burden, flame or any other source of light, the term is also used for less intensity of something etc. The term *light* occur 19 times in the corpus of American English

songs and 20 times in the corpus of Pakistani English songs, the difference between the frequencies of light in both corpora is very less so there is no need to extract normalized frequency.

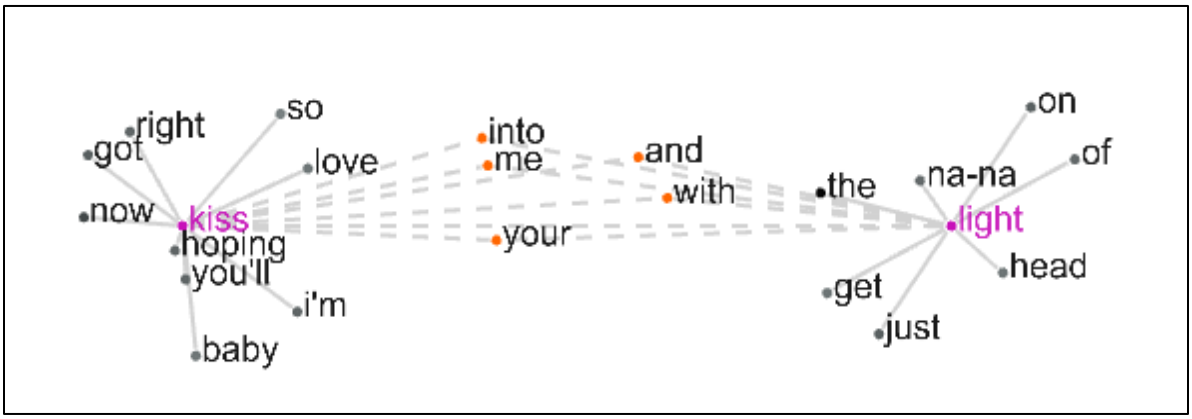

Figure 7(a): Collocation networks of *light-kiss* in the corpus of American English songs

The graph in figure 7(a) presents the combination of *party* and *kiss*; the term *kiss* refers to a touch with lips to express love and affection to someone. If we combine *kiss* with *light* we get *light kiss* which does not show any clear semantic association because the meanings of both words do not correspond directly. If the take the meaning of *light* as something of less intensity so we can deduce the meaning of *light kiss* as a soft touch of lips to show affection to someone.

11	AmCleaned.b	eyes And I'm ready to go, lead me into the	light	Kiss me, kiss me Infect me with your love and
12	AmCleaned.b	eyes And I'm ready to go, lead me into the	light	Kiss me, k-k-kiss me Infect me with your love, and

Figure 7(b): Concordance lines of *light-kiss* in the corpus of American English songs

The concordance lines in figure 7(b), indicates the different semantic environments of *light* and *kiss* that are closely associated; the meaning of *light* in the concordance is of enlightenment, clear from the phrase “lead me into the *light*”. The association of *light* and *kiss* is strong because enlightenment depends on the *kiss* of the lover, *kiss* here refers to the love and affection of the lover, leading the person into enlightenment. The combination *light-kiss* shows positive semantic prosody as *light* and *kiss* represent the optimistic image of love.

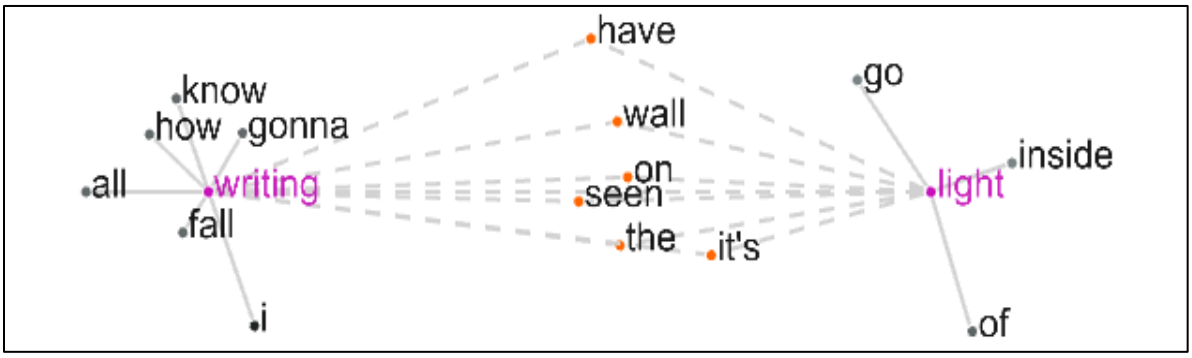

Figure 8(a): Collocation networks of *light-writing* in the corpus of Pakistani English songs

The graph in figure 8 (a) indicates the semantic association of *writing* and *light,* the term *writing* in OED means the art of writing, occupation or some literary works like books and other published

materials etc. The association between the combination of *writing* and *light* can be understood by taking the help of shared collocates like *wall* and *seen*, we can associate it as *writing* on the *wall* which was *seen* in the *light*. The concordance lines in figure 8 (b) provides a strong semantic association of *writing* and *light* used in different semantic environments.

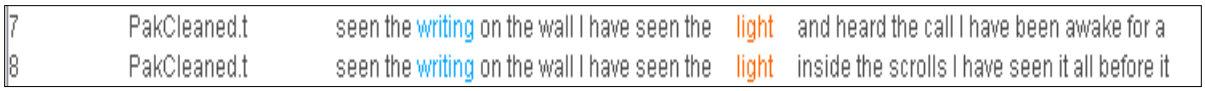

Figure 8(b): Concordance of *light-writing* in the corpus of Pakistani English songs

According to OED the phrase "writing on the wall" means a forewarning that something bad is going to happen. In the concordance lines, the phrase "seen writing on the wall" means prediction about the future. The association between *writing* and *light* becomes strong because "I have seen the light" signifies that something good will happen; it shows positive semantic prosody because the revelation or prophecy has been declared positive for the person by the term *light*.

3 FINDINGS AND ANALYSIS

By analyzing the meanings of the selected words in the target corpora and their (meanings) comparison with the meanings given in the reference corpus OED, we found semantic variations of the node words because of their shared collocates. The words having positive or neutral semantic prosody, have changed into negative, due to their collocates. The basic parameter to extract semantic prosody is, that, if collocates have positive semantic prosody, the semantic prosody of the node word will be positive. If collocates have negative semantic prosody, the semantic prosody of the node word can change into negative.

Sr. no	Node words	Semantic Prosody according to OED
1	Love	+
2	Night	0
3	Party	+
4	Light	+

Table 1.2 (a): Semantic prosodies of node words in reference corpora OED

The + sign shows positive semantic prosody, the - sign shows negative prosody and the 0sign shows neutral prosody. The sign L denotes left collocate and R denotes right collocate.

Table 1.2 (b): Semantic prosodies of node words in target corpora

Sr. no	Node words	Corpus of American English songs		Corpus of Pakistani English songs	
		Collocates	Semantic prosody	Collocates	Semantic prosody
1	Love	Bleeding (L)	-	Friendship (L)	+
2	Night	Tonight (R)	+	Lonely (L)	-
3	Party	Clock (L)	+	Body (R)	+
4	Light	Kiss (R)	+	Writing (L)	+

The semantic prosody of node word *love* came to be positive in the reference corpus, it changed into negative because of its collocate *bleeding* in the corpus of the corpus of American English songs.

Similarly, the semantic prosody of *night* is neutral that changed into negative with the collocate *lonely* in Pakistani songs corpus. However, the semantic prosodies of *party* and *light* did not change because of the positive semantic prosody of their collocates. Based on these results a parameter has been derived to explore semantic prosody of the lexical items.

Table 1.3: Formula for the derivation of semantic prosody

Semantic prosody of left Collocate	Semantic prosody of Nodeword	Semantic prosody of right Collocate	=	Resulting Semantic prosody
-	+	-	=	-
+	+	-	=	-
-	+	+	=	-
+	+	+	=	+
+	-	-	=	-
-	-	+	=	-
-	-	-	=	-
+	-	+	=	-
+	0	-	=	-
-	0	+	=	-
+	0	+	=	+
-	0	-	=	-

The sign +shows positive semantic prosody, the sign - depicts negative semantic prosody and the 0 sign shows neutral semantic prosody. If the semantic prosody of a node word and left and right collocates is positive, the semantic prosody of the node word will remain positive; if semantic prosody of collocates is negative, the semantic prosody of the node will change into negative. The same rule goes for the nodes with neutral semantic prosody.

Some important themes with different semantic prosodies were highlighted by different word combinations and their shared collocates. Most of the highlighted themes were similar in both corpora e.g. the theme of parties and dance, love and affection but the word combinations were occurring in different contexts. The Combination *of bleeding love* is used metaphorically representing love as a brutal living character in an occurrence in the corpus of American English songs. In Pakistani songs, *love* is depicted as a divine relationship like friendship. The theme of loneliness and sadness is present in Pakistani songs through the combination *lonely night* whereas in the corpus of American English songs *night* is the time of parties and fun. The theme of *party* is present in both corpora. An important theme of divine writings and intuition is highlighted by combining *light* with *writing* in Pakistani songs. The purpose of conducting this research is to know, how collocations and semantic prosody can play their part in the identification of meaning. This study also highlights that the association of lexical items may influence the meanings of words in songs that ultimately resulting the change in semantic prosodies.

4 Conclusion

This research demonstrates that node words and collocates in collocations networks play a vital role in meaning making process in American and Pakistani English songs. The study also reveals that lexical items are primed to occur in different contexts with positive, negative or neutral semantic prosody. It is evident from the research that semantic prosodies of words gets affected by other words in the linguistic context. Using reference corpus OED, the change in the semantic prosodies has been observed, for example, the node word *love* shows positive semantic prosody but with the collocate *bleeding*, its semantic prosody changed into negative. It shows that words when co-occur, influence the meaning and semantic prosody of each other.

A metaphorical use of lexical items is also found that adds to the existing meanings of the words and also open new dimensions for future researchers as they may conduct researches on metaphors used in Pakistani and American English songs. For example, *bleeding-love* is not used in daily life, but it is used in the poetic language of the songs. The findings of the study also reveal different themes such as themes of love, life and hope that are communicated by the combinations of the node words and their collocates. Moreover, it is evident from the results that the combinations of the node words and their collocates also affect the semantic prosodies of the node words.

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