Address Forms and Vocatives-Diminutives in Emily Brontë's *Wuthering Heights*

Veronika Esther Diah Kurniawati[1][✉], Emanuel Sunarto[2]
[1] *English Language Studies, Universitas Sanata Dharma, Yogyakarta, Indonesia*
[2] *English Language Studies, Universitas Sanata Dharma, Yogyakarta, Indonesia*

✉ email: estherdiah16@gmail.com

ABSTRACT

This present study is devoted to exploring the use of address forms and vocatives-diminutives in *Wuthering Heights* by Emily Brontë, with a focus on the way the use of language portrays the dynamic between the main characters and their emotions as well as their interpersonal relationships. With the help of a framework introduced by Klaus P. Schneider (2003) that captures diminutives as pragmatic speech act modifiers, the aim of the study is to identify specific types of vocative-diminutives and how they are used, with particular attention paid to Heathcliff, Catherine Earnshaw, and Edgar Linton's utterances. Through the use of a qualitative analysis method and library research, this study examines the chosen chapters of the novel by looking closely at the text and categorizing them according to their uses of diminutives in vocative, synthetic, and analytic forms. According to the results of the study, 27 diminutive forms are identified, and the most prevalent use of diminutives is the use of vocative full names, with seven instances. Following this, analytic vocative-diminutives are present six times, and synthetic vocative-diminutives could be found five times. In the meantime, vocative first names, vocative kinship terms, and vocative titles are all present twice, respectively. In addition, diminutive first names occur twice as well, whereas diminutive full names do not occur nearly as frequently, with only one instance.

Keywords: *vocative-diminutives; address forms; pragmatics; Wuthering Heights; Klaus P. Schneider; qualitative analysis*

INTRODUCTION

The very notion of language does not simply fulfill a functional pursuit of permitting communication to occur (Fionasari & Saputra, 2024). Nevertheless, it also serves as an integral part of the process of establishing and negotiating social relationships that arise from and are determined by the existence of language. It occurs because language engages the individual in a means of expressing themselves and influencing their interpersonal interactions. Hence, it is fair to assert that language is deemed as the foundation on which daily interactions are established, as it facilitates communication, the expression of feelings, as well as the exchange of information that surfaces in an intricate web of relationships among human beings (Holmes & Stubbe, 2015). As the inclusion of a variety of linguistics components is also a critical aspect that contributes to the facilitation of this function of language, it must be emphasized that certain linguistic features, such as address forms that are expressed in vocatives-

diminutives, have an extremely substantial role to perform regarding the identification of roles within a social system, proximity of emotion, as well as the dynamics of interpersonal relations. The reason behind this is that their marking can be used to deliver other kinds of information in a systematic manner, including the nature of the speaker-addressee relationship and their physical proximity (Maché, 2025). Therefore, as a form of linguistic choice, it is noteworthy to bear in mind that they are deeply ingrained in both understandings of culture and society, specifically in the context of communication, as they reflect the way interlocutors relate to one another as well as dictate how they communicate (Almashour, 2024).

It is of utmost significance to underscore that, in the body of literary discourse, most notably in novels, the utilization of address forms that are presented through the use of vocatives-diminutives extends well beyond merely describing how the characters interact with one another. It takes place because their function in literature is not limited to the establishment of an implied relationship; rather, it is also a way of determining social identity as well as providing a discursive position for the characters that partake in the interaction (Asprey & Tagg, 2019). Aside from that, the application of address forms in the form of vocatives-diminutives utilized in the dialogue of the characters carries the intention of giving the reader a more complete picture of what each character's social role, intentions, and attitude are in relation to the situation (Mintsys & Kulchytska, 2022). In this sense, it is conceivable to assert that, as address forms embodied by vocatives-diminutives are implemented in a nuanced form, they equip the author with a subtle means of conveying the complex dynamics of relationships between characters, as well as societal structures, in a manner that enables the reader to gain a deeper understanding of the inner world of the characters as well as the social surroundings in which they live.

Wuthering Heights (1847) by Emily Brontë stands out from other books for various reasons (Fabdriah & Zakrimal, 2017). It is considered to be one of the finest instances of a work of literature in which address forms in the shape of vocatives-diminutives are integrated in an incredibly intricate manner into the narrative flow of the text. It ensues because the novel itself is filled with a wealth of relationships, all of which are rife with passion, revenge, social mobility, as well as transgression, which are evidently reflected in the choices the characters make with regard to their language (Maheswari & Priyadharshini, 2024). In this sense, the manner in which the characters address one another gives rise to a profound understanding of their emotional states, their position in society, and the development of their relationships. The reason for this is that human behavior and language reflect their assessment of themselves and, at the same time, reflect the assessment of the others who may be speaking with them (Abdullah & Fitriansal, 2024).

During the course of *Wuthering Heights*, the application of the address forms as represented by vocatives-diminutives also comes to the fore, most noticeably when it comes to the interactions that take place amongst a number of the main characters, most noticeably Heathcliff, Catherine Earnshaw, and Edgar Linton. By way of example, the way in which Catherine refers to Heathcliff in the manner of her usual approach, without

incorporating any diminutives or affectionate modifiers, continually expresses the intensity of her feelings towards him. In contrast, the adoption of the phrase "dear Edgar," exploited by her as part of her address to Edgar, indicates a less passionate relationship, however, one which is more acceptable in social settings. Aside from that, the range of address forms that are depicted through the vocatives-diminutives throughout the novel is also representative of the dynamic shifts in power relations between the characters as well as their social hierarchy. As an illustration, the transformation of Heathcliff from being an orphan, a marginalized character, and eventually becoming one of the wealthiest landowners has a direct linkage to the alterations in regards to how he is addressed, as well as the manner in which he addresses other characters in the novel. These shifts in linguistic expression are indicative of the change in social status (Ullah et al., 2024), along with the reorganization of relationships in the narrative as a whole. It happens because the social standing of a person contributes to being a decisive determinant in the choice of language made by that person (Sodah, 2019, p. 960).

Subsequently, it is important to point out that one of the most pertinent facets of the pragmatic analysis of address forms itself revolves around the notion of vocatives-diminutives, since they can be construed as manifestations of address forms. This occurs because of the fact that vocatives-diminutives serve the purpose of retaining or highlighting the connection that exists between the speaker and the recipient of the speech (Mintsys, 2023). Apart from that, vocatives-diminutives have always been seen as one of the features of linguistics that retain an appealing universality (Mendoza, 2005). In this light, in order to discuss the vocatives-diminutives that appear in literary texts such as *Wuthering Heights*, one must be guided by a pragmatic framework that takes into consideration both the formal aspects of language and the social functions that they serve. Therefore, the model proposed by Schneider (2003) presents an encompassing approach to understanding diminutives through the convergence of the domains of morphology, semantics, and pragmatics, thus providing a more comprehensive understanding pertaining to diminutives and their usage under the conditions of the context in which they are used.

With reference to his theory, Schneider (2003) contends that vocatives-diminutives also have the function of operating as evaluative modifiers in that they provide an indication of the speaker's attitude towards the addressee, as well as presenting an indication of their relationship. In terms of the application of diminutives in vocative acts, Schneider (2003) distinguishes four categories of diminutive: diminutives as "titles, names (first and last name), kinship terms, and descriptors (pp. 144-152). Moreover, Schneider (2003) provides a further classification of diminutives on the basis of their synthetic and analytical forms. Synthetic diminutives are characterized by morphological modifications, which include the insertion of suffixes to the root of the word, such as "-ie, -ette, -let, -kin, -een, -s, -er, -poo and -pegs" (Schneider, 2003, p. 2). On the other hand, analytic diminutives are constructed using a separate lexical item, such as "small, little, tiny, teeny, teensy, teeny-weeny, teensy-weensy, wee, diminutive, minute, miniature, minimal, lilliput, and petite" (Schneider, 2003, p. 124). It is also vital

to recognize that diminutives in both forms are used extensively in English and have strikingly different pragmatic implications, often indicative of affection, intimacy, or humility, according to the context in which they are employed.

Furthermore, from a functional standpoint, vocatives-diminutives behave in a variety of pragmatic ways and perform a wide range of purposes. The reason behind this is that they are capable of expressing multiple meanings under various circumstances (Ombati & Onchieku, 2021, p. 1). As a consequence, it is possible for them to convey a sense of endearment, reducing the severity of directives, but they are also able to imply a sense of sarcasm, disdain, or a sneer. In addition, through the effective use of vocatives-diminutives, it also becomes achievable for the speaker to minimize what arises from the speaker's requests, in this way making them appear less obtrusive as well as more friendly (Saeed & Hussien, 2023, p. 3). This implies that, since vocatives-diminutives have the potential to diminish the speaker's desire to offer directives, it is also possible for them to lessen the hearer's sense of obligation to accept the speaker's offer as well as soften the burden of blame placed on the hearer (Ho, 2023, p. 112). However, the interpretation of vocatives-diminutives, as mentioned previously, depends to a considerable degree on context, which is determined largely by contextual factors such as what the speaker intends to convey, how the speaker is related to his or her interlocutors, as well as the context in which the speaker speaks. In light of this complexity, it is necessary to emphasize the significance of identifying and scrutinizing these forms of expression in the context of the discourse settings in which they are embedded.

A holistic application of Schneider's (2003) framework in the examination of *Wuthering Heights*, thereby, has the potential to not only improve one's knowledge of the complexity of the linguistic structure of the novel but, at the same time, provide valuable insight into a wider field of literary pragmatics as a whole. It is demonstrated in this study that with the use of pragmatic theories, it is possible to unravel as well as interpret in a precise way the subtleties of language, in particular in texts of literature, thus providing a bridge for the analysis of linguistics and literary criticism to come together in a coherent manner.

Henceforth, in relation to the research related to this subject, in a number of formerly published studies, the discussion related to address forms, diminutives, and *Wuthering Heights* is investigated to some extent from several distinct points of view by several scholars. To start with, Jumaa (2019), through his journal article, presents an examination of address forms and honorifics that are used in the Fur society. In his research, he approaches the issue from the point of view of sociolinguistics, rather than pragmatics. Second, there is scholarly discussion of diminutives, such as those authored by Bystrov, Mintsys, and Mintsys (2021) in their journal article that is devoted to discussions of English diminutives in the context of children's literature, with a particular emphasis being placed on the use of them in directive speech acts that take the form of orders, demands, requests, and pleadings, whereas they do not address the use of vocatives-diminutives in the context of adult fiction. Third, Oparnica and Cerovski (2022) have published a journal article in which they provide an analysis of how diminutives are used in communication on a daily basis, for which they provide valuable

insight that can be put to use for the sake of an improved comprehension of the pragmatic implications of diminutives in various cultures; nonetheless, literary contexts are not included in this analysis. Fourth, Saeed and Hussien (2023) have authored a journal article that offers a thorough discussion that entails an exploration of how diminutives can be analyzed from a pragmatic perspective in the context of the plays that Shawqi has written, with the purpose of finding out Shawqi's strategic use of diminutives with a view to fetch distinct meanings, induce emotional reactions, as well as formulate character interactions towards one another. Fifth, the last one, Jassim et al. (2023) have written a well-researched journal article in which they perform an analysis based primarily on a pragmatic framework to assess the extent to which bullying takes place in *Wuthering Heights*; despite this, the main focus of their discussion is on discourses related to aggression, with no emphasis placed on vocatives-diminutives in the context of address forms in particular. Nevertheless, in spite of arguably a number of notable contributions that these scholars have made to the field, there is one important research gap that remains unresolved in their work. In other words, while these studies furnish evidence of the widespread substance of address and diminutive forms, no studies have attempted, from a pragmatic point of view, to isolate and analyze the vocatives-diminutive in relation to address forms as they appear in canonical works of English literature.

In this regard, it is the intention of this present study to bridge that void left by the previous studies by concentrating all the attention on the address forms that are indicated by vocative-diminutives in terms of their pragmatic functions as embodied in a number of characters that are central to *Wuthering Heights*. Through the use of Schneider's (2003) theory of vocatives-diminutives, the present study explores distinctively the role played by such forms of linguistic expression in executing evaluation and relationship strategies during the course of the interpersonal dynamics in the novel. There are several factors that define the relevance of this present study, not only in terms of the theory it encompasses and how well it aligns with the field of pragmatics but it is also characterized by its linguistic-literary specificity as well, which provides a comprehensive analysis of this issue that has not yet been tackled in earlier studies. Therefore, in addition to contributing to the body of knowledge regarding pragmatics in literature, it goes a long way in equipping further insight concerning vocative-diminutives' function in the construction of meaning in canonical literature.

METHOD

An integral aspect of this present study can be attributed to the fact that its foundation is solidly established in qualitative research. The notion of qualitative research, as it is described by George (2008), in essence, refers to any research in which findings are documented in a form that relies upon "words, images, or non-numeric symbols" (p. 7). Additionally, it is consistent with Creswell and Creswell's (2018) view that qualitative methods are dependent upon text and image data, are characterized by specific steps in the data analysis, and incorporate a range of approaches. With regard to the manner in which the findings in this study are presented in the textual form, along

with the particular steps taken during the analysis of the data, one could rightly classify it as a qualitative study.

Furthermore, this study takes advantage of library research to assist in the examination of the data acquired through the reading of the novel and to relate it to the theory that has been put forth in the study. In the words of George (2008), library research "involves identifying and locating sources that provide factual information or personal/expert opinion on a research question" (p. 6). Additionally, the application of library research is necessary as a means of gathering definitions, theories, and other information relevant to this topic, as well as supporting the findings with a convincing argument.

Afterward, as part of the process of gathering data, a number of steps are performed by the researcher. As a first step, a careful reading of the novel is conducted by the researcher, with particular attention paid to the narration and dialogue parts in which the main characters interact with one another. In the subsequent step, the address forms, specifically those that appear in the form of vocative-diminutives, that occur in the form of narration and dialogue that are uttered by the main characters (Heathcliff, Catherine Earnshaw, and Edgar Linton) from the first to the tenth chapter, are recorded. A focus is placed on the main characters and only the first through tenth chapters of the novel because these chapters are the ones that possess a lot of significance in terms of interactions and are in a position to be analyzed in a way that is manageable. Taking such a focused approach makes it attainable to scrutinize in detail the address forms that are expressed by way of the vocatives-diminutives that the main characters use within the text. In the final step, the classification of data is accomplished by the researcher on the basis of the types of address forms encountered, which comprise diminutives of vocative forms (titles, names (first and last names), kinship terms, and descriptors) as well as non-vocative diminutives, irrespective of whether they are synthetic or analytic diminutives.

As an additional point, it is also crucial to underscore the fact that when it comes to the process of analyzing the data, multiple steps are involved in the process as well. At the start of the process, the theory of diminutives formulated by Schneider (2003) is implemented in order to identify the address forms that are characterized by the use of vocatives-diminutives in the novel. Subsequently, all the data that has been identified is classified using Schneider's (2003) categorization of diminutives as a classification tool. In addition, as part of the third step, pattern analysis is executed in order to determine the frequency with which each of the categories occurs. As the final step, investigate the implications of these patterns for understanding the relationships among the characters, their power dynamics, and their emotional characteristics.

FINDINGS AND DISCUSSION

It is within the scope of this section that a thorough investigation of the address forms expressed within vocatives-diminutives in *Wuthering Heights* is presented in an effective and comprehensive manner. Furthermore, as part of this analysis, attention is

drawn to the frequency and context in which these forms are used, emphasizing the role that they play in the interaction between characters as well as the emotional undertones they convey. In spite of this, it is important to note that the display of data is not a complete representation of the data because the remainder is contained in the appendices.

Table 1. Heathcliff's Vocative-Diminutive Utterance

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Pragmatic Function(s)	Evidence from Text
Mr. Lockwood	Lockwood	Vocative title (title + last name)	Mr. Lockwood	Formal address with detached familiarity; minimal affect.	"Joseph, take Mr. Lockwood's horse; and bring up some wine." (Brontë, 1847, p. 6)

In his first encounter with Mr. Lockwood, Heathcliff appears to be using the title "Mr. Lockwood" to address him, which is illustrated in table 1. In the opinion of Schneider (2003), the function of vocative expressions is to act as modifiers of speech acts with the function of denoting the dynamics of relationships, the proximity of social relations, and attitudes toward other people. In spite of the fact that "Mr. Lockwood" has the formal title of a person who is associated with a given name without being identified morphologically as such by the suffix of a diminutive, the use of "Mr. Lockwood" as a vocative title corresponds to Schneider's (2003) identification of titles as vocative elements capable of exhibiting socio-pragmatic significance. In this case, it is apparent that Heathcliff employs "Mr. Lockwood" in a formal manner without showing excessive affection, placing some distance between the two of them and sticking to the naturally reserved personality of Heathcliff. As such, it implies that politeness is the default form of communication that is commonly implemented during initial introductions, in preference to demonstrating intimacy or even endearment.

Table 2. Heathcliff's Vocative-Diminutive Utterance

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Pragmatic Function(s)	Evidence from Text
Joseph	Joseph	Vocative (first name)	Joseph	Direct vocative to subordinate; neutral tone.	"Joseph!" (Brontë, 1847, p. 7)

Taking a look at table 2, the fact that Heathcliff uses the word "Joseph" in the act of ordering his servant implies that it is a direct first-name vocative. It should be cited that even though the form "Joseph" does not undergo synthetic diminution (for instance, Joey), there is still a theoretical justification for its inclusion. Schneider (2003) highlights that, regardless of how their names are spelled, first names, which may take their full form, are considered to be the main instruments of vocative expression (p. 144), particularly when applied in the context of asymmetrical relations between individuals. Here, Heathcliff utilizes "Joseph" to demonstrate authority in his position as head of the household. There is no diminutive suffix on the word, and there is no affective tone attached, creating the impression that the word is being used in an objective manner or as a status cue without regard for affection or familiarity. Hence, all these vocative instances in the first chapter have no morphological diminutive form, but, on the other hand, they contain pragmatic indications of both roles and relationships, which indicate that Schneider's expanded typology recognizes them as vocatives-diminutives.

Table 3. Heathcliff's Vocative-Diminutive Utterance

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Pragmatic Function(s)	Evidence from Text
Cathy	Catherine	Synthetic Vocative (name shortening)	Catherine Earnshaw	Intimacy, grief, deep emotional attachment.	"Cathy, do come. Oh, do - ONCE more! Oh! my heart's darling!" (Brontë, 1847, p. 19)

The manner in which Heathcliff addresses Catherine can be in several ways. One of the names, as it can be seen in table 3, he uses is "Cathy," which is a shortening of the name "Catherine." It is considered to be one of the most well-known examples of a synthetic diminutive, which is produced by truncating the word and suffixing it with -y, which Schneider (2003) identifies as a typical method of creating affective diminutives in English. "Cathy" is an emotional term that Heathcliff uses when he is coping with deep emotions of distress when he is standing at the window, wailing as if he is desperately hoping to hear Catherine's ghost returning: "Come in! Come in!" he sobbed. "Cathy, do come. Oh, do—once more!" It demonstrates the characteristics of a vocative act, augmented by the addition of a synthetic diminutive, signaling serious feelings of intimacy and emotional dependency, as well as grief. As noted by Schneider (2003), the use of diminutives in the construction of vocatives not only conveys a sense of closeness but also enhances its emotional impact. This context implies that "Cathy" is intended to be utilized as an intimate address form to expose Heathcliff's profound feelings of attachment, even in the face of supernatural and irrational circumstances. Hence, the vocatives-diminutive "Cathy" here has two functions, one being pragmatic, the other being psychological.

Table 4. Heathcliff's Vocative-Diminutive Utterance

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Pragmatic Function(s)	Evidence from Text
Catherine Linton	Catherine Earnshaw	Vocative (full name)	Catherine Earnshaw (ghost)	Emotional recall, grief, spectral invocation.	*"And that minx, Catherine Linton, or Earnshaw, or however she was called."* (Brontë, 1847, p. 18)

The second way Heathcliff addresses Catherine, as presented in table 4, is by pronouncing her full name. The form of full personal names is not considered a synthetic diminutive. However, Schneider (2003) argues that the use of full personal names vocatively, particularly in emotional situations, is advantageous since it serves as a pragmatic speech act modifier, especially in cases where the names are a reflection of one's interpersonal history or emotional state. As Heathcliff states in his speech, "That minx, Catherine Linton, or Earnshaw, or however she was called", he is expressing the sentiment that he has for the memory of her. Although the vocative force is intrinsically rooted in his speech, despite not being grammatically labeled with a diminutive suffix, the impact of the vocative is in accordance with Schneider's (2003) assertion that names are capable of acquiring diminutive or augmentative effects as a result of how they are pronounced, how they are framed, and how they are used in context, necessitating its qualification as vocatives-diminutives.

Table 5. Heathcliff's Vocative-Diminutive Utterance

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Pragmatic Function(s)	Evidence from Text
Wicked little soul	wicked soul	Analytic	Catherine Earnshaw (ghost)	Scorn and bitterness.	"And that minx, Catherine Linton, or Earnshaw, or however she was called—she must have been a changeling—wicked little soul!"

	(Brontë, 1847, p. 18)

As exhibited in table 5, the third manner in which Heathcliff addresses Catherine is by employing an analytic diminutive, as can be observed in the phrase "wicked little soul," which refers to Catherine's ghost. In this context, "little", despite being an analytically diminutive adjective, does not serve as a spatial describing adjective, but instead, it serves as an evaluative adjective that signifies moral judgments, bitterness, and a distaste for the subject. Schneider (2003) identifies "little" as one of the analytic diminutives that possess a diverse range of meanings: depending on the context, it may convey affection or scorn (pp. 127–128). In this case, it serves clearly as the latter, "little" serving as a modifier of "soul", thereby exposing the psychological conflict experienced by Heathcliff, at once devastated by Catherine's memory yet resentful of her haunting presence all the same. The use of this phrase emphasizes the emotional contrast between his earlier request ("Cathy, do come") and his current statement ("wicked little soul"), which can be seen as a demonstration of how diminutive forms differ from discourse to discourse based on their pragmatic function.

Table 6. Catherine's Vocative-Diminutive Utterance

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Pragmatic Function(s)	Evidence from Text
father	Mr. Earnshaw	Vocative (Kinship)	Mr. Earnshaw	Familial address, warmth, habitual child-to-parent reference	"Why cannot you always be a good man, father?" (Brontë, 1847, p. 27)
father	Mr. Earnshaw	Vocative (Kinship)	Mr. Earnshaw	Final act of closeness, emotional farewell	"I shall bid father good-night first," said Catherine. (Brontë, 1847, p. 27)

Catherine Earnshaw, who occupies one of the leading roles in the novel, utters two vocatives-diminutives that are expressed as a form of kinship when she refers to her father, Mr. Earnshaw, and all of them are listed in table 6. As a vocative term for kinship, Catherine Earnshaw makes use of the term "father", which she applies in contexts where it is emotionally relevant. As the first evidence indicates, "Why cannot you always be a good man, father?" Catherine makes a direct address to her father in an intimate context with a playful streak of defiance, conjuring a highly charged emotional mood within the

statement. As pointed out by Schneider (2003), the kinship vocative, such as "father", serves an important function in modifying the speech act, whereby it signals explicitly what a speaker's relational role is, how they feel, and the position they are in. As for the second evidence, "I shall bid father good-night first," it reinforces the presence of a tender and final relationship between Catherine and her father, especially since it occurs before the discovery that Mr. Earnshaw has passed away. This is a context in which "father" performs both the function of a denotative of interpersonal relations, in addition to its function as a piece of ritualized goodbye to the family, which qualifies it as a vocative-diminutive with an extremely high emotional resonance.

Table 7. Catherine's Vocative-Diminutive Utterance

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Pragmatic Function(s)	Evidence from Text
Edgar darling	Edgar Linton	Analytic Vocative	Edgar Linton	Persuasion, playfulness, emotional manipulation	"Oh, Edgar darling! Heathcliff's come back—he is!" (Brontë, 1847, p. 56)

It can be clearly observed in table 7 that in this particular context, Catherine Earnshaw applies an analytic vocative-diminutive "darling" in her statement, "Oh, Edgar darling!" This statement constitutes a prime example of a vocative that performs affectively and persuasively. In Schneider's view (2003), analytic diminutives in the form of "darling" are used as a modulating mechanism to convey a speaker's position from an emotional point of view, usually in order to convey affection or a sense of intimacy. Nevertheless, Catherine's use of the word "darling" is more complex than it appears at first glance: rather than being merely affectionate, it also has a pragmatic significance, which is meant to soothe Edgar by deflecting attention away from Heathcliff's return.

Table 8. Catherine's Vocative-Diminutive Utterance

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Pragmatic Function(s)	Evidence from Text
Love	Edgar Linton	Analytic Vocative	Edgar Linton	Appeasement, pacification, emotional softening	"Don't stand there, love!" (Brontë, 1847, p. 56)

Moreover, as can be witnessed in Catherine's statement in the table 8, "Don't stand there, love!" she persists in the use of an analytic vocative-diminutive "love", which, in this case, serves as a device that attempts to soften Edgar's emotional response thereby making him more inclined to comply with her wishes. As Schneider (2003) clarifies,

terms such as "love", when used in a vocative manner, are intended to convey mild affection or appeasement, which is especially true in social situations where there is sharp tension.

Table 9. Catherine's Vocative-Diminutive Utterance

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Pragmatic Function(s)	Evidence from Text
Dear	Edgar Linton	Analytic Vocative	Edgar Linton	Irony, sarcasm, challenge to social propriety	"Will that please you, dear?" (Brontë, 1847, p. 56)

A further pragmatic shift can be observed in Catherine's use of "dear" in her sarcastic manner, "Will that please you, dear?" which is depicted in table 9. The latter constitutes a mock-affective diminutive, as defined by Schneider (2003). In spite of the fact that they share the same structural characteristics as sincere diminutives, they are often employed in an ironic manner with the purpose of subverting authority or revealing hypocrisy. There is no mistaking Catherine's tone here; it is undoubtedly caustic, with "dear" being used as a means of highlighting Edgar's perceived frailty as well as his obsessive social consciousness. In this sense, the diminutives do not function as tokens of warmth but rather as rhetorical devices to evoke resistance, a position that is in line with Schneider's (2003) focus on the significance of diminutives when it comes to interpersonal conflict.

Table 10. Catherine's Vocative-Diminutive Utterance

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Pragmatic Function(s)	Evidence from Text
Little monkey	Isabella	Analytic Descriptor	Isabella Linton	Insult, contempt, moral judgment	"You are an impertinent little monkey!" (Brontë, 1847, p. 60)

In this context, as evidenced in table 10, Catherine's insulting exclamation, "You are an impertinent little monkey!" addressed to Isabella Linton, is a perfect representation of the combination of analytic diminutive, which combines "little" with "monkey" as the descriptor. As Schneider (2003) highlights, analytic diminutives may also serve as an indicator of evaluative judgments or derogatory remarks, in which the use of the term "little" communicates an intensified moral judgment or condescension. It is clear from Catherine's language that "little" serves as an intensifier of belittling, further demonstrating Isabella's immaturity on both a social and emotional level.

Table 11. Edgar's Vocative-Diminutive Utterance

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Pragmatic Function(s)	Evidence from Text
Love	Catherine	Analytic Vocative	Catherine Earnshaw	Admiration, emotional shock, romantic appeal	"Catherine, love! Catherine!" (Brontë, 1847, p. 42)

It is evident in table 11 that, as expressed in the sentence, "Catherine, love! Catherine!", the vocative "love" is used by Edgar Linton in order to soothe and calm Catherine in the midst of one of her irascible outbursts. Even though "love" is not a morphological diminutive, Schneider's (2003) framework lends itself to the idea that it may be considered an analytical diminutive, modifying speech acts in a way that, to a certain extent, balances out the illocutionary power of his speech. The use of this expression indicates Edgar's desire to express his loving, caring, and containing sentiment at a time when tensions are rising psychologically. Through the combination of "love" and her full name, he successfully brings together formality as well as intimacy, balancing respect for her authority and the urgency of her feelings at the same time. This is consistent with Schneider's (2003) contention that the use of these terms serves a function related to relational alignment intended to rebalance emotional dynamics during conflict situations.

CONCLUSION

This present study identifies a total of 27 occurrences of vocatives-diminutives forms that are used in the speech of the three main characters, Catherine Earnshaw, Heathcliff, and Edgar Linton, of Wuthering Heights, using the framework offered by Klaus P. Schneider (2003). It is estimated that the findings consist of seven vocative full names, six analytic vocative-diminutives, five synthetic vocative-diminutives, two vocative first names, two vocative kinship terms, two vocative titles, two diminutive first names, and one diminutive full name. It should be pointed out that, of these categories, the type with the highest frequency is the vocative (full name), which appears seven times, whereas the type with the least frequency appears in the diminutive full name, which appears only once. It is important to understand that each type of expression is pragmatically contextualized in terms of a speech act modifier in accordance with Schneider's criteria. This may be achieved through the expression of emotional intensity, the alignment of relationships, the imbalance of power, or the appeal of interpersonal relationships.

In terms of the speaker distribution of diminutive usage, Catherine Earnshaw is the speaker with the largest percentage of diminutive occurrences, represented by 16 out of 27 occurrences. Heathcliff contributes only ten diminutives throughout the analyzed chapters, whereas Edgar Linton contributes only one diminutive throughout all the

analyzed chapters of the book. The dominance of both synthetic and analytic diminutives that Catherine uses, along with the use of vocative forms, emphasizes the importance of her role as a mediator between emotional relationships as well as the ability to navigate power dynamics effectively through language use. It is noteworthy that the frequency and variety of diminutives not only demonstrate how she employs affective language strategically to convey affection and persuasion but also to manipulate and assert her emotional aspirations. Based on these findings, it can be concluded that diminutives in *Wuthering Heights* are not merely stylistic ornaments in the novel but actually serve as pragmatic devices used to construct identity, establish intimacy, and influence one another within the novel's emotionally charged interpersonal relationships.

ACKNOWLEDGMENTS

REFERENCES

Abdullah, A. R., & Fitriansal. (2024). Address terms in English and Konjonese: A sociolinguistic study. *Deiktis: Jurnal Pendidikan Bahasa dan Sastra, 4*(2), 52–59. https://dmi-journals.org/deiktis/article/view/638/523

Almashour, M. (2024). Bridging worlds with words: Translanguaging and its impact on identity formation among Jordanian graduate students in Ontario. *Frontiers in Education, 9*, Article 1464741. https://doi.org/10.3389/feduc.2024.1464741

Asprey, E., & Tagg, C. (2019). The pragmatic use of vocatives in private one-to-one digital discourse [PDF]. Open Research Online. https://oro.open.ac.uk/61765/2/61765.pdf

Brontë, E. (1847). *Wuthering Heights* [E-book]. Project Gutenberg. https://www.gutenberg.org/ebooks/768

Bystrov, Y., Mintsys, E., & Mintsys, Y. (2021). English diminutives in children's literature: A case study of directive speech acts. *SKASE Journal of Theoretical Linguistics, 17*(5), 77–96. www.skase.sk/Volumes/JTL47/pdf_doc/05.pdf

Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). SAGE Publications.

Fabdriah & Zakrimal. (2017). The analysis of Heathcliff's character in *Wuthering Heights* by Emily Brontë: A Sigmund Freud's theory. *Jurnal BASIS, 4*(2), 29–42. https://ejournal.upbatam.ac.id/index.php/basis/article/view/529

Fionasari, R., & Saputra, E. (2024). Language and power: Analyzing discourse and communication dynamics in political and social contexts. *Social Studies & Humanities Journal (SOSHUM), 1*(1), 90–96.

George, M. W. (2008). *The elements of library research: What every student needs to know.* Princeton University Press.

Ho, V. (2023). Research on (Mandarin) Chinese. In X. Chen & D. D. Wu (Eds.), *East Asian pragmatics: Commonalities and variations* (pp. 105–117). Routledge. https://doi.org/10.4324/9781003053163-9

Holmes, J., & Stubbe, M. (2015). *Power and politeness in the workplace: A sociolinguistic analysis of talk at work* (2nd ed.). Routledge. https://doi.org/10.4324/9781315750231

Jassim, I. N., Ibrahim, H. M., Naeem, A. T., Saad, T., & Ali, A. (2023). A pragmatic analysis of bullying in Emily Brontë's *Wuthering Heights. Res Militaris, 13*(1), 1681–1692. https://resmilitaris.net/uploads/paper/e9a9157a5876f5e69e4f6d26e69c94f9.pdf

Jumaa, A. D. O. (2019). Address forms and honorifics encoding in the Fur society. *Advances in Social Sciences Research Journal, 6*(8), 13–29. https://doi.org/10.14738/assrj.68.6668

Maché, J. (2025). The diversity of vocative formation across languages. *Catalan Journal of Linguistics, 24*(1). https://revistes.uab.cat/catjl/article/download/v24-n1-mache/475-pdf-en/2233

Maheswari, D., & Priyadharshini, A. (2024). Power and inequality in Emily Brontë's *Wuthering Heights. Shanlax International Journal of Arts, Science and Humanities, 11*(S5), 1–5. https://doi.org/10.34293/sijash.v11iS5-Mar.7639

Mendoza, M. (2005). Polite diminutives in Spanish: A matter of size? In R. T. Lakoff & S. Ide (Eds.), *Broadening the horizon of linguistic politeness* (pp. 163–173). John Benjamins Publishing Company.

Mintsys, E. Ye. (2023). Vocative functions of diminutives in English prose literature for children. *Folium, 1*, 56–62. https://doi.org/10.32782/folium/2023.1.8

Mintsys, E., & Kulchytska, O. (2022). Diminutives in representative speech acts in English prose literature for children and young adolescents. *International Humanitarian University Herald. Philology Series, 53*(1), 120–123. https://doi.org/10.32841/2409-1154.2022.53-1.27

Ombati, J. M., & Onchieku, P. N. (2021). A morpho-pragmatic analysis of diminutives in Ekegusii language, Kisii, Kenya. *International Journal on Studies in English Language and Literature (IJSELL), 9*(6), 1–11. https://doi.org/10.20431/2347-3134.0906001

Oparnica, M., & Cerovski, N. P. (2022). The use of diminutives in everyday communication. *Belgrade Linguistics Days (BeLiDa), 1*, 327–345. https://doi.org/10.18485/belida.2022.1.ch13

Saeed, N. M. S., & Hussien, K. H. (2023). A pragmatic study of diminutives in Ahmad Shawqi's plays. *Manar Elsharq Journal for Literature and Language Studies, 1*(3), 1–12. https://meijournals.com/ara/index.php/mejlls/index

Schneider, K. P. (2003). *Diminutives in English* (Linguistische Arbeiten, 479). Max Niemeyer Verlag.

Sodah, N. (2019). The impact of social status on language shift: A case study on family domain language in Lembar. *International Journal of Multicultural and Multireligious Understanding, 6*(3), 959–967. https://doi.org/10.18415/ijmmu.v6i3.891

Ullah, S., Ahsan, M., & Yousuf, M. (2024). Impacts of socio-economic factors on language shift: A case study of Siraiki L2 learners. *International Research Journal of Management and Social Sciences, 5*(1), 374–389. https://irjmss.com/index.php/irjmss/article/view/251

APPENDICES

APPENDIX 1. Vocatives-Diminutives in *Wuthering Heights* – Chapter 1

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Who Uses It	Pragmatic Function(s)	Evidence from Text
Mr. Lockwood	Lockwood	Vocative title (title + last name)	Mr. Lockwood	Heathcliff	Formal address with detached familiarity; minimal affect.	"Joseph, take Mr. Lockwood's horse; and bring up some wine." (Brontë, 1847, p. 6)
Joseph	Joseph	Vocative (first name)	Joseph	Heathcliff	Direct vocative to subordinate; neutral tone.	"Joseph!" (Brontë, 1847, p. 7)

APPENDIX 2. Vocatives-Diminutives in *Wuthering Heights* – Chapter 2

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Who Uses It	Pragmatic Function(s)	Example from Text
Mr. Lockwood	Lockwood	Vocative title (Title + Last Name)	Mr. Lockwood	Heathcliff	Formal address, social distance	"Now, sir, bring forward your chair." (Brontë, 1847, p. 11)

APPENDIX 3. Vocatives-Diminutives in *Wuthering Heights* – Chapter 3

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Who Uses It	Pragmatic Function(s)	Example from Text
Cathy	Catherine	Synthetic Vocative (name shortening)	Catherine Earnshaw	Heathcliff	Intimacy, grief, deep emotional attachment.	"Cathy, do come. Oh, do - ONCE more! Oh! my heart's darling!" (Brontë, 1847, p. 19)
Catherine Linton	Catherine Earnshaw	Vocative (full name)	Catherine Earnshaw (ghost)	Heathcliff	Emotional recall, grief, spectral invocation.	"And that minx, Catherine Linton, or Earnshaw, or however she was called." (Brontë, 1847, p. 18)
Wicked little soul	wicked soul	Analytic	Catherine Earnshaw (ghost)	Heathcliff	Scorn and bitterness.	"And that minx, Catherine Linton, or Earnshaw, or however she was called—she must have been a changeling—wicked little soul!" (Brontë, 1847, p. 18)

APPENDIX 4. Vocatives-Diminutives in *Wuthering Heights* – Chapter 5

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Who Uses It	Pragmatic Function(s)	Example from Text
father	Mr. Earnshaw	Vocative (Kinship)	Mr. Earnshaw	Catherine Earnshaw	Familial address, warmth, habitual child-to-parent reference	"Why cannot you always be a good man, father?" (Brontë, 1847, p. 27)
father	Mr. Earnshaw	Vocative (Kinship)	Mr. Earnshaw	Catherine Earnshaw	Final act of closeness, emotional farewell	"I shall bid father good-night first," said Catherine. (Brontë, 1847, p. 27)
Heathcliff	Heathcliff	Vocative (full name)	Heathcliff	Catherine Earnshaw	Panic, intense emotional identification, loss	"Oh, he's dead, Heathcliff! He's dead!" (Brontë, 1847, p. 27)

APPENDIX 5. Vocatives-Diminutives in *Wuthering Heights* – Chapter 6

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Who Uses It	Pragmatic Function(s)	Example from Text
Cathy	Catherine	Synthetic Vocative (name shortening)	Catherine Earnshaw	Heathcliff	Intimacy, alliance, shared rebellion	"Cathy and I escaped from the wash-house to have a ramble at liberty." (Brontë, 1847, p. 29)
Cathy	Catherine	Synthetic Vocative (name shortening)	Catherine Earnshaw	Heathcliff	Protective concern, emotional urgency	"I had Cathy by the hand, and was urging her on, when all at once she fell down." (Brontë, 1847, p. 29)
Heathcliff	Heathcliff	Vocative (full name)	Heathcliff	Catherine Earnshaw	Alarm, distress, interpersonal closeness	"Run, Heathcliff, run!" she whispered. "They have let the bull-dog loose, and he holds me." (Brontë, 1847, p. 29)

APPENDIX 6. Vocatives-Diminutives in *Wuthering Heights* – Chapter 7

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Who Uses It	Pragmatic Function(s)	Example from Text
Heathcliff	Heathcliff	Vocative (full name)	Heathcliff	Catherine Earnshaw	Emotional appeal, reconciliation, suppressed affection	"Heathcliff, shake hands at least! What are you sulky for?" (Brontë, 1847, p. 32)
Edgar	Edgar Linton	Vocative (first name)	Edgar Linton	Catherine Earnshaw	Scolding, emotional tension, suppressed empathy	"Why did you speak to him, Edgar?" (Brontë, 1847, p. 35)

APPENDIX 7. Vocatives-Diminutives in *Wuthering Heights* – Chapter 8

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Who Uses It	Pragmatic Function(s)	Example from Text
Cathy	Catherine	Synthetic Vocative (name shortening)	Catherine Earnshaw	Heathcliff	Affection, frustration, possessiveness	"You never told me before that I talked too little, or that you disliked my company, Cathy." (Brontë, 1847, p. 41)
Heathcliff	Heathcliff	Vocative (full name)	Heathcliff	Catherine Earnshaw	Accusation, irritation, emotional strain	"What are you on the point of complaining about, Heathcliff?" (Brontë, 1847, p. 41)
Love	Catherine	Analytic Vocative	Catherine Earnshaw	Edgar Linton	Admiration, emotional shock, romantic appeal	"Catherine, love! Catherine!" (Brontë, 1847, p. 42)
Edgar Linton	Edgar Linton	Vocative (full name)	Edgar Linton	Catherine Earnshaw	Mixed emotion—remorse, defensiveness, and manipulation	"No," she persisted, grasping the handle; not yet, Edgar Linton: sit down; you shall not leave me in that temper." (Brontë, 1847, p. 42)

APPENDIX 8. Vocatives-Diminutives in *Wuthering Heights* – Chapter 9

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Who Uses It	Pragmatic Function(s)	Example from Text
Edgar	Edgar Linton	Diminutive (first name) Not vocative	Edgar Linton	Catherine Earnshaw	Romantic address, formal proposal context	"To-day, Edgar Linton has asked me to marry him, and I've given him an answer." (Brontë, 1847, p. 46)
Edgar	Edgar Linton	Diminutive (first name) Not vocative	Edgar Linton	Catherine Earnshaw	Romantic familiarity, emotional tension	"Edgar must shake off his antipathy, and tolerate him, at least." (Brontë, 1847, p. 49)
Heathcliff	Heathcliff	Diminutive (full name) Not vocative	Heathcliff	Catherine Earnshaw	Love declaration, emotional unity, spiritual identification	"My love for Heathcliff resembles the eternal rocks beneath: a source of little visible delight, but necessary." (Brontë, 1847, p. 49)

APPENDIX 9. Vocatives-Diminutives in *Wuthering Heights* – Chapter 10

Diminutive Form	Base Form	Type of Diminutive	Character(s) It Refers To	Who Uses It	Pragmatic Function(s)	Example from Text
Cathy	Catherine	Synthetic Vocative (name shortening)	Catherine Earnshaw	Heathcliff	Affection, intimacy, emotional reconnection	"I heard of your marriage, Cathy." (Brontë, 1847, p. 57)
Edgar darling	Edgar Linton	Analytic Vocative	Edgar Linton	Catherine Earnshaw	Persuasion, playfulness, emotional manipulation	"Oh, Edgar darling! Heathcliff's come back—he is!" (Brontë, 1847, p. 56)
Love	Edgar Linton	Analytic Vocative	Edgar Linton	Catherine Earnshaw	Appeasement, pacification, emotional softening	"Don't stand there, love!" (Brontë, 1847, p. 56)
Dear	Edgar Linton	Analytic Vocative	Edgar Linton	Catherine Earnshaw	Irony, sarcasm, challenge to social propriety	"Will that please you, dear?" (Brontë, 1847, p. 56)
Little monkey	Isabella	Analytic Descriptor	Isabella Linton	Catherine Earnshaw	Insult, contempt, moral judgment	"You are an impertinent little monkey!" (Brontë, 1847, p. 60)
Darling	Isabella	Descriptive diminutive	Isabella Linton	Catherine Earnshaw	Soothing, maternal irony, manipulation	"I call her a darling, and flatter her into a good temper." (Brontë, 1847, p. 58)