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HYPOCORISTICS
IN ENGLISH AND SERBIAN LANGUAGE

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УНИВЕРЗИТЕТ У БЕОГРАДУ
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ХИПОКОРИСТИЦИ
У ЕНГЛЕСКОМ И СРПСКОМ ЈЕЗИКУ

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СЕРБСКОМ ЯЗЫКАХ

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<i>Kaži mi, kaži,</i>	<i>"snago"</i>	<i>Ime da ti dam!</i>	<i>Čitav jedan vek,</i>
<i>Kako da te zovem</i>	<i>Ili ću "lane"</i>	<i>Sve su to mila</i>	<i>Tražeći lepše,</i>
<i>Kaži mi, kakvo</i>	<i>Ili "moje blago"</i>	<i>Imena i lepa</i>	<i>Dičnije i slađe,</i>
<i>Ime da ti dam,</i>	<i>Hoću li "dušo"</i>	<i>Kojima Srbin</i>	<i>Milije ime,</i>
<i>Hoću li reći:</i>	<i>Ili "moje drago"</i>	<i>Svome zlatu tepa</i>	<i>Što još ne ću svet,</i>
<i>"Diko", ili</i>	<i>Kaži mi, kakvo</i>	<i>Al" ja bih proveo</i>	<i>Da njim nazovem</i>
			<i>Moj rumeni cvet.</i>

Abstract

This dissertation studies hypocoristics in English and Serbian language in the form of contrastive analysis from various angles. The focus of the research is based on morphological, pragmatic, lexical and sociolinguistic analysis of 1174 sentences taken from different corpora with a view to answering key questions related to the nature of this linguistic phenomenon as well as some similarities and differences which may exist between the two languages.

The dissertation aims to use the quantitative results and interpret them so as to obtain valuable qualitative explanations of why certain speakers, of a particular gender, with a set intention, decides to use a particular hypocoristic work in a particular setting. Therefore, besides analyzing frequency, parts of speech, word formation processes and collocations, the true intention of the research is to understand the correlation between concepts such as age, gender, context, entailment, and the relationship between the speakers/interlocutors.

With the aim of comparing and contrasting English and Serbian hypocoristics, we put forth several hypotheses which proved to either confirm or deny the existence of any resemblance in terms of usage and meaning of the hypocoristics selected for this the research in this dissertation.

Key words: hypocoristics, contrastive analysis, pragmatics, sociolinguistics, corpus analysis, gender, context, entailment, relationship

Scientific field: contrastive linguistics

Scientific subfield: sociolinguistics, pragmatics, morphology, lexicology

Резиме

Ова дисертација проучава хипокористике у енглеском у српском језику кроз контрастивну анализу из различитих углова. Фокус овог истраживања је на морфолошкој, прагматичкој, лексичкој и социолингвистичкој анализи 1174 реченице преузете из различитих корпуса са циљем да пружимо одговоре на кључна питања која се односе на овај лингвистички феномен, као и неке сличности и разлике које могу да постоје између ова два језика.

Ова теза има за циљ да објасни квантитативне резултате и тиме пружи квалитативна објашњења зашто се одређени говорници, одређеног пола, са одређеним намерама, одлучују на употребу одређених хипокористика у одређеном контексту. Стога, поред анализе учесталости употребем врсте речи, грађења речи и колокација, главни циљ овог истраживања је разумевање корелације између концепата попут узраста, пола, контекста, намере и везе између говорника и саговорника.

Зарад контрастирања енглеских и српских хипокористика, поставили смо неколико хипотеза која су истраживањем или потврдила или негирала постојање икаквих сличности у значењу између хипокористика које смо наменили за истраживање у оквиру ове дисертације.

Кључне речи: **хипокористици, контрастивна анализа, прагматика, социолингвистика, корпусна лингвистика, пол, контекст, намера, однос**

Научно поље: контрастивна лингвистика

Уже научно поље: социолонгвистика, прагматика, морфологија, лексикологија

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1. Introduction

1.1 Outline of the Thesis

Language does not exist outside context – a sentence commonly quoted in research papers which researchers of language appear to firmly believe in – proves how the correlation between the society and language is deemed indeed essential for the study of linguistic phenomena. Nevertheless, it appears that this connection is more than a one-way street as both language and its speakers weave this intricate network of interconnected elements. As Sapir-Whorf's theory suggests, language does impact the reality of its speakers, it shapes it and defines it which only proves how all aspects of language ought to be analyzed contextually, including all other available (but relevant) criteria such as some social parameters (e.g. age, gender etc.) or psychological factors (e.g. stage of development).

Naturally, some other exterior influences at times also affect language – migrations, technological advancements, and globalization have all impacted the way we communicate in every possible sense. Newspaper articles advise parents against allowing their children to use mobile phones, a plethora of scientific studies discuss psychological and sociological implications of these changes and, as it seems, change is all we hear or read about.

While we all know that language always changes, there have always been such language phenomena which persist because of their connection to people's lives and certain behavioral patterns. This dissertation focuses on one of such linguistic concepts whose forms may undergo certain transformations with time, but their nature remains the same - they offer valuable information on human psychology, as in people's intentions and needs, as well as their interactions with other members of the society.

This dissertation aims to reveal the multifaceted nature of hypocoristics as seen through the analysis of English and Serbian speech corpora from the perspective of morphology, pragmatics, and sociolinguistics. Hypocorisms, words which may raise doubt in the study of linguistics, hardly fall short of scientific standards or overall importance and relevance to human life as the concept naturally connects quite a few linguistic branches as well as concepts.

The English language poses as fertile ground for various forms of linguistic analyses which is partially due to the fact that it is a remarkably motivated language, but even more so because of its geopolitical importance as well as its role as a globalization vehicle. Serbian language, on the other hand, being much less widely spread and bearing a lesser degree of cross-cultural influence and morphological productivity, may at times lack quantity in terms of materials and online data, yet its distinct bold richness of expression surely prevents it from taking a back seat in the arena of sociolinguistic research.

The ability to express oneself accompanied by relevant social and cultural facets attuned to these expressions, the tendency to diversify and beautify one's speech, and finally the conscious/subconscious intention(s) of the speaker together with various pragmatic markers including paralinguistics make linguistic research even more appealing and descriptive of numerous aspects of human life regardless which language the study concerns.

All of the above-mentioned facts call for an interdisciplinary approach this doctoral thesis assumes in the attempt to raise questions and provide answers in the following order: The opening section above introduces general research setting, the choice of topic, the author's motivation behind that choice, history review, the structure of this dissertation as well as research aims, hypotheses, data collection strategy, and expected results; the second and the third section discuss Serbian and English hypocoristics respectively while the fourth one compares and contrasts the two; the fifth section gathers conclusions and implications whereas the remaining three sections comprise corpus data and references.

1.2 History Review

People's way of expressing emotion may differ as much as their languages, yet as it appears all languages share the same feature – they are vessels people use to communicate their feelings. As Wierzbicka (1997) explains in her book "Understanding Cultures through Their Key Words", some words simply do not exist in other languages. German, apparently, even lacks an equivalent for the word *emotion* (Wierzbicka, 1999); nonetheless, no one assumes Johann Wolfgang von Goethe did not feel any emotion when he wrote all those love poems. The words which are commonly thought to express affection, hypocoristics, certainly inspire some thinking; for some the mental image of a chivalrous 18-century knight is the projection

of a best-seller's main character while for others these words are reminiscent of a caring grandmother evoking early-childhood memories dear to their heart.

Literature, art, and dictionaries serve as an abundant source of information on words people commonly used in the past for all kinds of purposes. Although some hypocorisms such as *sweetheart*, which dates back to 888 AD (“A list of endearments from poppet to pussums”, 2015), have survived quite a few epochs, the term itself first appeared in the English language around mid-19th century (Hypocoristic, 2018).

Even though new words are constantly created, naturally, not all hypocorisms fall under the category of neologisms; for some of them we even know the origin because they were borrowed from another language – for example the 16th-century Italian loan words *inamorato* and *inamorata*, which refer to a male and female lover respectively (Inamorato, 2018; Inamorata; 2018), are one of the lesser-known hypocoristics used to convey romantic feelings (“Lesser-known Terms of Endearment”, n.d.). Nevertheless, because of their omnipresence in various aspects of life, distinguishing between novel and some older expressions may be difficult. (Bardsley, 2010)

From the perspective of etymology, some expressions are shared between two communities because they also happen to share a portion of history – New Zealand and Australia for example have a shared “colonial experience” (Bardsley, 2010) – a context which can also be applied to the Balkan region.

In addition, history shows how certain periods and social contexts were more prolific than some other ones as they led to a boom in the number of hypocoristics which quickly found their way into common use. According to Bardsley (2010), periods around World Wars I and II were especially fruitful for New Zealander lexicon owing to local and Australian soldiers.

The acquisition theories suggest that hypocoristics are acquired early on in life and how children learn how to use a particular word in terms of pragmatics sooner than they make semantic connection such as the relation to the size of something (Dressler, Lettner and Korecky-Kröll, 2012). Despite the fact that we use these words on a daily basis (as did our ancestors, apparently) and the fact that this linguistic term is introduced relatively early not only in in our very own lives, but also education system (even indirectly – through literature for example), it is hard to believe that only few resources offer a detailed background to the study of this linguistic concept.

It is probably because of hypocoristics' ubiquitous nature that researchers are interested in studying these words in real-life context such as sports (Kennedy and Zamuner, 2006) and fishing (Connor, 2011). Interestingly enough, we may be completely unaware of the fact that some words we commonly use store hidden information about culture, history, or some other aspect related to the origin of the words, e.g. *Perunika* (which stands for a female name if written capital and a flower if written lower case) could represent a hypocoristic used in the past to address the child of Perun (Novak, 2007), a pre-Christian deity glorified in Slavic mythology.

Despite being closely-related to hypocoristics, it seems that diminutive (and even augmentative) is a significantly more researched topic. Although, this connection between the two terms is typically acknowledged in papers (see Jovanović, 2010), the interest in diminutives prevails.

A special focus has been placed on particular affixes used to form diminutives and affixes with hypocoristic meaning (Connor, 2011, Peco, 1999; Schneider, 2012) which in itself presents a divergence in thought among researchers. At times, linguists seem to have conflicting ideas regarding where they should place their focus. Bjelanović (2006) for example stated how previous attempts to analyze hypocoristics lack depth in terms of word formation analyses. Bosanac, Likin and Mikolić (2009), Croatian linguists, criticized the amount of attention given to morphological properties of diminutives.

Other linguists were more concerned with the connotation-denotation paradigm (Simpson, 2004, as cited in Bardsley, 2010) although it appears that no study covered the topic of entailment, presupposition and other pragmatic features which, apparently, have yet to be researched with respect to this linguistic phenomenon.

While English linguists appear to lack interest in phonology in regard to hypocoristics, researchers from other countries such as France (e.g. Nelson, 1998) and Japan (e.g. Poser, 1990) seem to be more attentive to this area of research. Accents and dialects also play a large part in the studies conducted by Serbian linguists, yet these are mostly related to onomastics (see Peco, 1999).

Based on the above-mentioned properties of the two languages, it would seem only natural to expect abundant research material to refer to. In Serbian language there seems to be another PhD thesis conducted at the University of Novi Sad and some Master's thesis concerning the topic of hypocoristics carried out at the University of Belgrade which, unfortunately, were out of reach at the time of writing this paper. Materials written in the English language are greater in numbers, more available, and more diverse.

Hypocoristics have great research potential as they can be analyzed across almost all levels of linguistics analysis – Phonology, Morphology, Lexicology, Semantics, and Pragmatics¹. The diversity of perspectives linguists chose in the attempt to analyze them proves this statement. However, it is interesting to note how grammarians somehow avoid fully dealing with this concept.

Some grammar books completely disregard the word hypocoristic and all its existing synonyms². This unfortunately is not only seen in older publications, such as the Serbo-Croatian grammar published in 1986 (Stevanović, 1986), but the newer ones as well. Stanojčić and Popović's (2016) grammar designed for students lived to see its 15th publication, yet it only briefly mentions hypocoristic affixes used to form some diminutives and personal names. Klajn (2005) similarly only lists hypocoristic suffixes without analyzing the term.

Researchers from our neighboring countries appear to be facing the same challenge. Bosnian and Croatian grammars only seem to discuss certain phonetic alterations without fully addressing the topic (see Jahić, Halilović, and Palić, 2000; Babić, 1991). Currently, the most detailed information on hypocorism is offered in Barić et al.'s (1997) Croatian grammar and Čirgić, Pranjković and Silić's (2010) Montenegrin grammar which provide definitions of the term and numerous examples regarding morphology and phonetic changes.

English grammar books seem to offer little, if any, definitions, rules, or examples even at more advanced levels. Whether they were written for ESL/EFL students or for proficient level/native speakers does not change the fact that grammar and course books in general either entirely skip this topic (Eastwood, 2002; *Advanced Learner's Dictionary*, 2008) or offer an incredibly small amount of information. Quirk, Greenbaum, Leech and Svartvik (1985) for example mentioned

¹ See Prčić (2008) for more information on different levels of language analysis.

² The synonymous terms will be discussed in the section concerning the definition of hypocoristics.

the word *hypocoristic* in two instances – to briefly discuss compound nouns and to list certain affixes which typically mark familiarity in some words used informally. Downing and Locke (2006) also selected a few hypocoristic words, listed under a synonymous term – *endearment*, solely for the purpose of describing what vocative is.

Hypocoristic meaning is obviously something people are familiar with as we will demonstrate later. At times, it appears that even researches take it for granted. Studies of diminutives, for example, often include hypocoristic meaning without using the term, and it seems that a great number of research papers which deal with various aspects of this language phenomenon completely ignore the word *hypocoristic* or *hypocorism* (see Kempe, Brooks, and Gillis, 2007). Some of rare exceptions of this tendency include a doctoral dissertation on diminutives written by Ševa in 2006 which mentions the term 125 times in total and provides some very useful insight in terms of diminutive-hypocoristic relation and morphological properties.

Despite some difficulties we have faced in the search for credible and useful sources, hypocoristic terms had been used by people even before the term was coined. The interest in this area of linguistics research is definitely growing even outside strictly English-speaking communities which the rise in the number of research papers across the globe demonstrates. Why this trend has not reached Serbia yet is a puzzling question considering the number of literary works which use hypocoristics as well as our linguistic and cultural heritage. Of course, there may be a possibility that local research papers were simply unavailable and that the author could not form a clear picture of the local research scene. Nevertheless, there is obviously a greater number of papers written in English probably due to it being so widespread and such a commonly used³ and generally preferred research language.

1.3 Definition of the Term

As discussed above, hypocoristics as a term entered the English language around mid-19th century. According to Webster's 1979 dictionary, the term originates from Greek *hypokoristikos* (*hypo* – meaning *under* + *korizesthai* – *to caress*) which it defines as follows

³ This prevalence has been the topic of discussion for a very long time and from various perspectives. The internet alone provides numerous resources regarding English as lingua franca – both in the sense of its general influence on a community (see Luján-García, 2012) and in the sense of its predominance in the research papers (see Swales, 1985).

“of, or having the nature of, a pet name, as a diminutive or term of endearment”. The dictionary of the Serbian language published by Matica Srpska (Vujanić et al., 2011) offered a similar definition saying that a hypocoristic word is a word of Greek origin which concerns names and nouns used for displaying “fondness”, “closeness”, and “affection” to the recipient as in “*deka, seka, sunašce*” which mean *grandpa, little sister/sis, little sun* respectively.

Although hypocoristics are often formed quite spontaneously – some of them “such as *subbie* (subcontractor) and *corro* (corrugated iron)” are now used rather frequently (Bardsley, 2010), hypocoristics are sometimes defined as words which reveal the speaker’s intentions. Vujaklija’s Lexicon of foreign words and expressions (Vujaklija, 1980) for example sees hypocoristics as flattering, adulatory, sweet-talking names, words, euphemisms and diminutives. This stance is supported by Marečetić’s (1886) research of hypocoristics in Serbian language which proved that hypocoristics are at times formed deliberately as well. This study revealed how intentional (yet sometimes subconscious) use of certain roots in the formation of appellatives with hypocoristic meaning signal the parents’ wish for their child to adopt a specific property or their relationship towards the birth or the child. P. Skok (1928-1929) who researched personal names in Jurkovo Selo almost one century ago also found that there always existed a reason behind every choice of a hypocoristic.

Hypocoristics appear not to be much different from other words or words they derive from. A study of connotation and denotation revealed how a hypocoristic always shares a part of the word it originates from, yet how connotation and degrees of formality differ. (Simpson, 2004, as cited in Bardsley, 2010) These differences are probably related to the affective aspect hypocoristics are known for as it is generally considered the overall reason why people seem to use them.

Apparently, the most common reference to hypocoristics was precisely related to affection or “loyalty” embedded in these words and directed to the addressee; therefore, the fact that the synonymous terms we use for hypocoristics are “*odmilica*”, “*umiljenica*”, “*riječ odmila*”, and “*imenica od dragosti*” (Bjelanović, 2006), which correspond to *term of endearment* in English, probably does not come as a surprise.

Some researchers may offer a simplified view of the term such as Crystal whose traditional definition sees hypocoristics as pet names (Crystal, 1999, as cited in Bardsley, 2010).

Nevertheless, other researches view hypocoristics as a significantly broader term. Bjelanović (2006) for example says how hypocoristics pose as a metalinguistic marker for a number of language phenomena, and it appears that the width of this topic of research is quite similar to Professor Edwin Lawson's description of onomastics – “[...] the range is from art to zoology with everything in between [...]” (Lawson, 1988).

Hypocoristics can be found everywhere around us – on billboards, in everyday communication, in TV commercials, in books and even obituaries and fishing. They come in various forms such as common nouns, names of people, pets or places (Bjelanović, 2006). And, while we know that the use of hypocoristics is indisputable, the question is why hypocoristics exist in both Serbian and English⁴? While some languages are more motivated than others, a tendency to produce words which are necessary for the speaker to express his/her beliefs and desires or to comment on his/her reality is what has allowed hypocoristics to blossom and appear more and more creative. Similar to Boas's observation of Eskimos' words for snow, we strive to be more creative in our everyday conversations adding value to our personal relationships and beautifying our surroundings with words.

1.4 Aims and Methods

This dissertation aims to carry out a pragmatic and sociolinguistic research of 11 English and 20 Serbian pre-selected hypocoristics, that is 1174 corpus-generated sentences, so as to measure, assess, compare and contrast their usage in both qualitative and quantitative sense.

The analysis of Serbian hypocoristics relies on the sources provided by the Corpus of Contemporary Serbian (version SrpKor2013), created by Duško Vitas and Miloš Utvić, while the English hypocoristic words were obtained from British National Corpus (BYU-BNC) (Davies, 2004-).

As the corpus language sources vary in type and style, they may range from interview transcripts to book excerpts, or appear to be in any other form of language. Nonetheless, since the focus of this research is to assess the word usage regardless of medium or style, our main criterion is that all data selected for the analysis convey a hypocoristic meaning.

⁴ The thesis acknowledges the fact that hypocoristics exist in other languages as well yet, as the study revolves around these two languages, the author decided to narrow down the focus.

Metaphors, diminutives, impersonally used songs, book titles, lyrics and verses and various article headlines are thus considered inapplicable and ineligible as well as any other word or phrase which does not fulfil the above-mentioned condition. The same rule applies to exact repetitions within the corpus which have not been included in statistical measurements.

Certain cases which appear challenging for the analysis have been partially included, that is to say, the cases which bear a hypocoristic meaning but lack intention or an intended recipient have been included in the statistical, lexical and morphological analyses, yet such instances cannot be measured properly in terms of certain pragmatic and sociolinguistic properties as we will see later.

To better understand the nature and the usage of hypocoristic words, this dissertation intends to answer the following questions:

1. What is the meaning of a specific word and if the word is polysemantic or acts as a figure of speech, which meaning exactly serves as a hypocoristic?
2. What is the ratio between male and female speakers and what are the potential reasons behind any possible discrepancies?
3. What are the common and predominant relationships types and how are these connected to the meaning of the word in question?
4. What are some key morphological and lexical properties of the selected words in terms of part of speech, word formation and common collocates and can these point towards any meaningful patterns?
5. Which emotions and intentions are (deliberately or accidentally) expressed through a particular usage?
6. What is the overall impact of contextual situation on the usage and understanding by the recipient and by the author as well (since these two may differ)?

In order to obtain answers for the above-mentioned questions and contrast any existing translations from English to Serbian and vice versa, we have attempted to acquire an original source of the corpus entry we should analyze which is the reason behind a surprisingly vast number of electronic sources in the reference section. For such cases which are unavailable in their original form, we have relied on the information contained in the corpus excerpt. All

sentences we have gathered and used for the research in this dissertation have been listed in Appendix 1 and Appendix 2.

Finally, all 1174 sentences, that is 20 Serbian and 11 English hypocoristics, we have gathered have been used in order to confirm or deny the hypotheses which make the foundation of this research. Firstly, we assume that in terms of semantic meanings, we will find less absolute and more partial similarities between the two languages. Secondly, we will strive to prove how English hypocoristics are present in Serbian, yet not more frequently used. Thirdly, we wish to find proof that hypocoristics can bear pejorative meanings. And last, with regard to politeness, we will aim to prove how speakers use hypocoristics so as not to lose face.

2. Serbian Hypocoristics

2.1 Introduction

This research analyzes 528 excerpts which contain 20 different Serbian hypocoristics. Each hypocoristic will be analyzed individually in accordance with the research aims and methods which we discussed earlier in the thesis.

The hypocoristics will be listed in the order they were researched together with their descriptions and analyses. All excerpts we have taken from the Corpus of Contemporary Serbian (version SrpKor2013) have been added to Appendix 1 together with tables we used for the analysis and discussion of results.

2.2 The Analysis

The hypocoristics we have selected and for which we were able to find matching sentences in the corpus are the following:

- | | |
|----------------------------------|-----------------------------------|
| 1. <i>Sunce moje/ moje sunce</i> | 11. <i>Lepoto</i> |
| 2. <i>Sunašce</i> | 12. <i>Kuco</i> |
| 3. <i>Anđele</i> | 13. <i>Sekice</i> |
| 4. <i>Moj anđeo</i> | 14. <i>Jabuko</i> |
| 5. <i>Srećo</i> | 15. <i>Bebice</i> |
| 6. <i>Dušo</i> | 16. <i>Zvezdo</i> |
| 7. <i>Bebo</i> | 17. <i>Moje zlato/ zlato moje</i> |
| 8. <i>Kolačiću</i> | 18. <i>Cvetiću</i> |
| 9. <i>Ćerkice</i> | 19. <i>Pametnica</i> |
| 10. <i>Ćerkica</i> | 20. <i>Srculence</i> |

The above-mentioned hypocoristics as well as the results of the analysis will be discussed below in the same order.

2.2.1. Sunce moje (10/10)/ moje sunce (4/1)

The Serbian corpus listed 4667 instances of the word *sunce* which means *sun* in English. The search started by entering the key word *sunce*; however, when the search reached the number of 600 sentences which didn't contain a single hypocoristic, the author concluded that for the purpose of finding the samples which included hypocoristic meaning it was necessary to remain true to the original format in which this word appears in everyday situations and contexts; therefore, the input was changed from the single noun *sunce* to the combination of possessive adjective + noun – *moje sunce* – as well as *sunce moje* which both mean *my sun* in English⁵.

The word *sunce* was used most in its basic meaning to describe an astronomical object, a source of light, and a provider of warmth without any reference to another person as a figurative speech. However, with regard to other semantic forms and figures of speech, it was used as a metaphor as shown in the following example sentence which talks about a woman who was like a sun to one man: “*Njegova gospodarica, čiji je nerazumljivi jezik postao i njegov jezik, njegov je vetar i njegovo sunce; za njega su njene noge od dijamanta, a čelo obasuto zvezdama; ona korača okružena svetlim i belim oblakom, glas joj prati muzika; ona ima dar da postane nevidljiva.*” *Sunce* also appeared in some sentences as an interjection as in “*Ah, sunce ti!*” which has a similar meaning as the English expression *Holy smokes* which obviously lacks hypocoristic sentences containing the word *sunce* was produced by a child while all others are produced by adults. These examples also show how hypocoristic *sunce* is used slightly more among men (6 sentences; 54.55%) than women (4 sentences; 34.36%).

With regard to the relationship between the speakers, we have discovered that three sentences (27.27%) talk about family members involving parents (one entry, 9.09%), grandparents (one entry, 9.09%) and siblings (one entry, 9.09%). It is used among spouses in 18,18% of cases (2 sentences) while we have only one entry we marked as ‘special’ since it reveals a master-servant relationship. We could not grasp the gender only in one sentence due to the fact that the hypocoristic is a part of a movie title.

Sunce is used in vocative only in roughly 50% of the cases whereas the other 50% of cases are directed to people who are who are not present at the time of the speech or they mostly address a third person in a conversation (two cases of apostrophe). While direct speech is a more dominant communication style, we also have a few instances of written communication (two entries; 18.18%).

⁵ *Sunce* has the same nominative and vocative form.

The analysis of the neighboring words has shown how *sunce moje/ moje sunce* is mostly combined with a possessive/reflexive (eight entries; 72.73%) while in a few cases we also find this hypocoristic to be a part of phrase which numbers more than two words.

Finally, we managed to compare the translations of Pushkin's book *The Captain's Daughter* from which two excerpts were shown in the corpus results; while the Serbian version uses the word *sun*, the English version either uses a phrase *light of my life* or the word *light* alone (Pushkin, 2012) although both *sun* and *sunshine* are used in this sense in the English language.⁶

2.2.2. Sunašce (21/21)

Sunašce, which literally means *little sun* in English, is derived from the words *sunce* analyzed above. This word required a lot of focus as the Serbian version is a diminutive with an almost certain hypocoristic meaning while the English version can be both *sun* and *sunshine*.⁷ Another interesting fact we discovered while searching for this particular hypocoristic is the use of this word as a nickname as in the name of a historical figure⁸ and a character in a musical⁹. A few cases involving this word sparked further interest regarding the tests we can use to determine which word has a hypocoristics meaning and which does not. We know how certain suffixes can be used equally for diminutives and hypocoristics, in this case we were dealing with the suffix *-ance* (see Stanojčić and Popović, 2016), but the problem was related to the question whether the word in the sentences below could pose as a hypocoristic at all.

meaning.

In the combination *moje + sunce*, the corpus offered just four excerpts among which only one was used as a hypocoristic: "*Ti, moje sunce, moja ljubav, od koje su svi uvek tražili pomoć, da se ti, Terencijo moja, sada tako mučiš i ležiš uplakana i ponižena.*" that is a part of Cicero's letter to his wife in which he tells her how she is his sun (Ciceron, 1996). Moreover, since the initial expectation for all sentences containing this combination to also possess hypocoristic

⁶ "You are my sunshine", a poem with an incredible number of covers, uses a word which is close to the Serbian word *sunce*, but the poem "You are my Sun, My Moon, and All My Stars", written by E. E. Cummings, is the proof of the fact that the exact equivalent is also used in English;

⁷ An example of these differences is Terry Pratchett's book "Guards! Guards!" (Pratchett, n.d.) – the original uses the word *sunshine* (which is commonly used in derogatory sense) while its Serbian translation (Pračet, n.d.) contains the word *sunšaće* that is *little sun*. The sentence alone was not enough so we had to compare the broader context of the story.

⁸ "[...] Vladimir umire 15. jula 1015. godine. U narodnoj poeziji nazvan je Rumeno **Sunašce**, a Crkva ga je proglasila za svetog."

⁹ "[...] Mamu Morton igraju Hana Jovčić i Zinaida Dedakin, a Meri **Sunašce** Elizabeta Đorevska i Nebojša Babić [...]"

meaning was not met, it led to the idea of testing whether a word, or a phrase is a hypocoristic which we discussed before.

The reversed positions of the possessive and the noun created more sentences. The search of *sunce moje* resulted in ten excerpts which led to interesting conclusions. First of all, all ten sentences contain hypocoristics¹⁰; secondly, together with the previous construction *moje sunce*, all sentences reflect affection and/or closeness, thirdly, although we do not possess exact information regarding the age of all speakers, we can conclude that only one in all 11 sentences refers to children.

1. “*Najmlađi sugrađani iz dečjeg hora ‘Sunašce’ pozdravili su posetioce pesmom [...]*”
2. “*Na jednoj strani pisalo je: “ Sunašce ” - prihvatilište za bolesne zmajeve. Početni obilazak privredio je četiri dolara i trideset [...]*”
3. “*[...] pomisle da je stvorenje postalo suviše veliko i smrdljivo, i sledeće što urade ili je to Morporčko Sunašce - prihvatilište za izgubljene zmajeve [...]*”

The first example talks about the name of a children's choir while the other two refer to a place – a fictional sanctuary for dragons (Terry Pratchett, n.d.). The main questions we relied on in order to analyze these three problematic sentences were: *Do they only refer to a smaller size?* and *Can they not involve any feelings at all?* Both answers were negative which pointed to the fact that this word *sunašce* is charged with emotion despite the context. Furthermore, this word is rarely used in the sense of *little sun*; the examples tend to reveal its hypocoristics layer rather than its diminutive meaning.

The meaning was also at times shared between two objects based on similarity as we can see in the alternative name used for *cowslip* (primrose family), namely the yellow flower (and even possibly its shape) and the sun share certain properties such as color which explains why this hypocoristic is commonly known as this flower's name (2002). Its English equivalents do not assume any resemblance to the sun though (Cowslip, n.d.; Cowslip, 2018).

The words *sunašce* is undoubtedly one of those words which always carry hypocoristic meaning, and this emotive connotation was most-likely the underlying reason why people chose to nickname some historical figures using this particular words. Nevertheless, this word does not always have to reflect positive or warm feelings which is even more transparent in its source language where the word *sunshine* is used (Pratchett, n.d.). Also, as the highest number of sentences deal with verses of traditional poems, (nick)names (of people, plants and other),

¹⁰ Sentence 10 in Appendix 1 – section *Sunce* is slightly ambiguous due the the lack of broader context, the speaker either addresses Serbian poets in his unique literary review of the achievements of a few national poets or he uses apostrophe (figure of speech) to express his excitement.

as well as the object it stands for in its literal meaning – the sun, this research focused only on those words which were directly or indirectly used to talk and write to/about someone as the expression of warm feelings.

While the word was used more-or-less equally by different sexes, almost 50% of the excerpts revolves around such instances which were mostly used out of context or they simply contained a quote; thus, in such cases gender analysis was redundant and inapplicable.

In terms of relationship, only three examples involve family members while the remaining 17 involve people of various connections and relations such as servant and master, future spouses etc. Again, the largest portion of sentences (66,67%) are in fact ambiguous examples which are used impersonally and reflect little to no existing bond between the speaker and the audience.

Finally, the word appeared on its own the most (in more than 50% of cases) while the remaining 10 sentences (i.e. 47.62%) include other determiners.

2.2.3. *Anđele* (234/59)

Translated into English, this hypocoristic means [*you*] *angel*. Although its nominative form is *anđeo*, we decided to first search for the vocative form because of the assumption that there would be a higher probability of finding more instances of hypocoristic meaning with the latter form.

Most of the excerpts containing the word *anđele* (naturally) have a religious connotation and due to the flective nature of the Serbian language and all alterations this word undergoes when the grammatical case changes, many examples were not vocatives nor hypocoristics. Out of 234 occurrences, *anđele* carries a hypocoristics meaning in 59 examples (without the repetitions of some titles).

While in some cases this word appeared alone, in more than 50% of examples (34 sentences) it appeared with a possessive *my*, either before or after the word; in a few cases, however, the word was used together with an adjective, especially in book excerpts, thus forming a phrase such as *anđele mili* or *anđele dragi* which both mean [*my*] *dear angel*.

With regard to male and female genders, there seems to be a slightly higher number of occurrences of this phrase in men as opposed to women (29:20). The percentage of examples which appear to be vague in terms of gender is rather high – almost 20% (16.95%).

Although the number of occasions the hypocoristics is used in the context of family is not that high (12 sentences; 20.34%), only one example shows a situation where a child addresses a

parent and one where a brother talks to his sister while most other family-related sentences reveal children-directed speech produced by parents. Despite the fact that amorous feelings are quite often conveyed through the use of hypocoristics, only six instances (10.17%) reflect communication between married couples. A high percentage of entries (52.54% or 31 sentences) revolve around different types of relationships most of which are lovers.

The research has also shown how this word combination is used to communicate warm and honest feelings in as many as 46 cases with the remaining 22.03% of cases used in other contexts such as pretense or the any analysis is irrelevant and unnecessary as it is related to some kind of a title as we mentioned before.

In terms of the style of communication, we have a significant difference between the three categories, namely direct speech seems to be the preferred speech style in more than 50% of sentences (47 entries).

2.2.4. Moj anđeo (15/9)

As hypocoristics commonly appear in communication when we address someone directly, we decided to search for examples of *moj anđele* and *anđele moj* which both mean *my angel* in English.

The number of concordances found for *moj anđele* is 15 among which nine sentences in total carry a hypocoristic meaning. These sentences are equally distributed across genders with only one ambiguous example. Interestingly enough, only two sentences are connected to family members while none are used by a married couple (unlike the previous hypocoristic which contains the word *angel*). In terms of close relationships, five out of nine sentences are used among couples and friends. Finally, the last observation is related to the question whether or not the receiver is present during the time of speech and it appears that almost 70% of sentences (six out of nine) refer to a person who is absent at the time the hypocoristic is used.

While its inverted form, *anđeo moj*, did not show in search, the repetition of *moj + anđeo + čuvar* which means *my guardian angel* is rather curious as it makes 44.44% of examples. Also, as it appears, the speakers used an additional word to describe what kind of angel they were talking about or why they called the person *angel* in more than 50% of cases which may point to some psychological traits or behaviors which could be analyzed in some other research.

2.2.5. Srećo (44/41)

The research of this word lead to numerous conclusions. The word *srećo* means *happiness*, but it is marked for vocative case, so this form is used only when you directly address someone/something.

The research was slightly challenging at the very beginning and the author even had to take the following example off the final list of excerpts found in the corpus: “[...] *srećo, ako je nekada trebalo da budeš dama, budi večeras* [...]”. The example without context lead the conclusion that the lyrics are probably talking about a woman and that the word *happiness* refers to *a woman*. However, when the play’s context was taken into consideration, we could get the first glimpse of the broader picture – the play involves gambling (Marber, 1997). Furthermore, when the excerpt was compared to the production of the original play in English available on YouTube (Baker, 2016), the author concluded that the right equivalent of the Serbian word *sreća* is not *happiness* but *luck* – in the same sense as in the song: “*Luck, be a lady*”¹¹. Finally, the example was removed which demanded that even more attention be devoted to the context as well as the translation of the words and sentences found in the corpus.

Among 44 corpus occurrences which contain the word *srećo*, 41 sentences were found to carry hypocoristic meaning. The analysis determined a slight discrepancy between the number of male (24.39%) and female (14.63%) speakers whereas the highest number of cases fall under the term “ambiguous” as they mostly deal with newspaper articles, book excerpts or poem verses which do not involve real communication. In fact, the ambiguous examples hold the remaining 60.98% with the name *Srećo* (which could be translated as *the man who is lucky*) taking 31.7% which makes it the most-used context which can be explained by looking into the man’s career, namely the man whose name was repeated so many times is apparently a well-known footballer who plays for one of Serbia’s renowned football clubs.

Another important conclusion we could draw from this particular set of examples is related to the pronunciation. Now regardless of the fact that both nouns *srećo* and *Srećo* as a name have emotive connotation, their pronunciation differs. In Serbian we would make the first vowel longer in the case of a name while it would be pronounced as one short sound in the latter example.

Although we know that the two genders together produced 39.02% of sentences listed in the corpus, very few examples in fact involve people who know each other or who are close.

¹¹ Frank Sinatra’s rendition of the song was retrieved 25 October 2018 from the following link <https://www.youtube.com/watch?v=8YR0E1EbtxA>.

26.83% of instances of people who do know each other can be further divided into family members (9.76%), married couples (7.32%), and other types of relationships such as lovers, co-workers etc. (9.76%). As opposed to these three groups, the number of cases where people either do not know each other or the connection is non-existent (poems, advice, songs, a person's name etc.) is rather high – 73.17%. – which is why so much attention was dedicated to numbers and percentages here.

The previous findings (i.e. the number of samples where the word *srećo* was used impersonally) can then support the conclusion that only 29.27% of the sentences was used in direct communication, and similarly 31.7% was used to convey warm, honest feelings.

This hypocoristic was used singly in 82.93% of sentences with less than 5% containing another noun and 12.2% appearing together with a possessive/reflexive.

Finally, despite the initial expectations, no evidence of this word was found to carry pejorative meaning (in the same sense as the word *sweetheart* which can be used in various contexts).

2.2.6. Dušo (318/273)

The corpus is comprised of various materials which include translated works. It is then obvious how the word *dušo*, which is what English *darling* sounds in Serbian, occurs in some cases where it does not sound entirely natural in Serbian. Moreover, some examples were found to have specific pragmatic function – examples such as “*E sad baš pričaš gluposti, dušo.*” appear to be using the word *dušo* only to mitigate the power of the utterance and avoid conflict; therefore, we can say that in certain contexts this hypocoristic can even act as a hedge. In addition, translation also transfers the style of speaking to another language. Serbian seems to make use of this word in fewer cases, but the examples “*To je sve zbog lenjosti, dušo*”, *bio je njen stav o pitanju homoseksualizma*” and “*Ma znaš Džuli, dušo*” rather reflect the source language, culture and style than that of the target language.

Some sources are translations from English such as Den Brown's *Da Vinci Code* for example which shows how “*Ne, dušo [...]*” actually sounds like “*No, dear [...]*” (Braun, 2003) in its source language which only proves how there is more than one way to translate the Serbian word *dušo* into English. It is also important to note how some examples reveal that the word *dušo* is at times used in its basic meaning – soul. Stemdhal's 1839 *Vanina Vanini* contains the phrase “*Soul of my life [...]*” which is identical to its Serbian version “*Dušo moga života [...]*”; another example which reveals such variations is Flaubert's (2008) use of “*my soul*” in *Bouvard and Pécuchet: A Tragi-comic Novel of Bourgeois Life*, however, it is important to highlight the

fact that both Serbian and English versions are in fact translations from French which most definitely impacted the way this phrase was translated.

While the Serbian and French tend to use the word *soul* in its hypocoristic meaning, English translations mostly vary from *dear* to *darling*. These variations seem to be the matter of personal preference as they both are used in the same sense as the equivalent of *dušo* – at times even in the same book as in *Master and Margarita* (Bulgakov, 1967). Also it is important to highlight the adaptations made to the original wording such as the one in the previously-mentioned novel written by Bulgakov (ibid.) in which two men are talking and while the English version uses “[...] *my dear sir* [...]” the Serbian version does not mention any title or form of address except the hypocoristic *dušo*.

Some changes are made even from English to Serbian. Despite the fact that the equivalent for the word *love* exists in Serbian, translator of *Mansfield Park* (Austen, 2008) decided to use *dušo moja* for *my love* instead of *ljubavi moja*, a hypocoristic which will be analyzed later on. Here we cannot talk about stylistic differences such as the one which appears in *The Possessed* (see chapter V: The Subtle Serpent) where the translator opted for *dušo moja* rather than *my love* since the context was not romantic at all (Dostoevsky, 2017). In certain cases, though, both *dušo moja* and *ljubavi moja* can be used equally in Serbian and they have their own individual equivalents in English, therefore the example found in *Mansfield Park* (ibid.) reflects translator’s preference but not necessity.

Another explanation of making such decisions in translation which are related to choosing another (synonymous) word rather than its natural equivalent lies in the fact that at times we cannot imagine a certain person use such word; for example, *The Illustrated Man* written by Ray Bradbury by (2013) originally uses a word whose translation into Serbian differs from the available equivalent – the word *honey* (Serbian: *med*) is again translated as *dušo* although a diminutive word *medić*, meaning *little honey*, is commonly used as a hypocoristic in Serbian, however it may be difficult to imagine an adult man say *little honey* to a grown-up woman in a life threatening situation (see p. 171); *The Possessed* also offers different solutions depending on the language – Serbian “*moja krotka dušo*” changes to “*my gentle one*” in the English version (Dostoyevsky, 2017).

Overall, this word numbers a much larger quantity of examples which carry a hypocoristic meaning as opposed to the ones without it. It appears that only few cases which include an adjective with a derogatory meaning in fact take that negative connotation as seen in the examples found in the contemporary Serbian Corpus (SrpKor2013): “*prodana dušo*” or “*pakosna dušo*”. Although these examples differ from *dear* and *darling* which we typically use

as hypocoristics, the tendency to change the words but keep the meaning nonetheless persists; for example, “*prodana dušo*” (an expression to denote a corrupted person who cannot be trusted) whose word-for-word translation would be *sold soul*, which does not seem to sound very common or natural in English which is probably why the English version of *The Brothers Karamazov* (Dostoyevsky, 2009) offers another solution - *spiteful fellow*, which does not contain the word *soul* (*dušo*) at all – although it does carry the same connotation and meaning! With regard to gender, the discrepancy between the number of samples produced by men and women is apparent – male speakers produced 66 samples (24.18%) while the female ones produced more than double (157 sentences; 57,51%) in comparison to men. The remaining 50 excerpts found in the corpus belong to the group ‘other’ since it comprises of examples which are either marked gender-neutral, such as songs, quotes, book titles etc., or the original text was unavailable for the analysis to take place.

Out of 273 sentences containing this hypocoristic, 120 refer to kin ties. This further means that almost half of the sentences found (43.95%) refer to reveal some form of connection within the family. The greatest number of sentences belongs to mother-daughter communication – with 93 sentences, that is 78.81% of all family-related context, we can confirm that mothers and daughters use *dušo* significantly more than any other family member, even compared to mother-son communication (7 examples only). Fathers also seem to talk more with their female offspring which is proved by 6:0 ratio. Furthermore, among siblings, we could only find 4 samples in which sisters use this hypocoristics in communication whereas, again, no male users appeared in the corpus with regard to this particular criterion.

Other types of connections involve friends and acquaintances (17 sentences; 6.23%), married couples (18; 6.59%), lovers (18; 6.59%) and the last one (which is in fact the biggest group) includes other types of relations (34 sentences; 12.45%). In certain cases, the relationship between the interlocutors was unclear (22; 8.06%) due to various reasons (ambiguous text, lack of source etc.). Finally, only eight sentences reveal that the speakers in fact met for the first time.

From the viewpoint of the form of communication, 228 samples indicate direct communication between speakers. Most sentences suggest oral communication with the exception of seven sentences which refer to written communication (2.56%).

The analysis of the final criterion – the emotive perspective – produced rather interesting results. Out of 273 sentences which contain *dušo*, 79.49% suggest that the speaker truly cares for the recipient, however 40 out of these 217 sentences leave room for doubt as we can interpret the context differently, which would eventually affect the meaning. We can say that

53 sentences in total (together with sentences marked with a “*” sign to show the existence of other possibilities) or 19.41% of all excerpts found to have this hypocoristic suggest the existence or the possibility of having ulterior motifs, intentions and feelings to the first group which is marked for ‘care’, ‘honesty’ and ‘love’. These ‘other’ emotions and motifs signal various levels of manipulation, fear-driven reactions, age differences, tension etc.

Finally, with respect to the manner of appearance, this hypocoristic stands alone in 222 sentences which equals to 81.32%. The remaining percentages are distributed over the following phrases: adjective + noun (12 sentences; 4.4%), possessive/reflexive + noun (33 sentences; 12.09%), and noun appearing together with two or more words (6 sentences; 2.2%). Unlike the previous hypocoristics, we found that *dušo* in fact is the first one to be used with negative meaning, such as for mocking someone.

2.2.7. Bebo (6/3)

Bebo, a noun in Serbian which means *baby* in the English language, has one the lowest frequencies among all Serbian hypocoristics which were used in this research. The corpus offered several repetitions of a single press release with a headline which contains this particular hypocoristic, and as with previous hypocoristics, repetitions were not included in the calculation.

The Serbian sources used this word to talk about a man whose nickname is *Bebo* while the corpus offered only one translation from English - In *Jude, the Obscure* we have the exact equivalent to Serbian *bebo* – “‘Yes, you baby,’ said he: and then playfully gave her a little push, so that her nose went among the petals.” (Hardy, 1994)

Regarding the direct/indirect speech paradigm, only one out of three sentences is a newspaper headline which is why it belongs to the ‘other’ category. Similarly, only one sentence can actually be considered to have any emotional background since the other two examples both have a different context. Also, only one excerpt shows that people involved in conversation actually know each other as opposed to the remaining 2 sentences.

Unlike other hypocoristics, *bebo* stands on its own (without any determiners and modifiers) in 100% of the cases.

2.2.8 Kolačiću (2/1)

With only one sentence found in the corpus *kolačiću* (*cookie* in English) qualifies as the least used hypocoristic. Unfortunately, as the original source was unavailable, we could only conclude that the speaker is female and that direct speech was used; however, we could not understand the relationship between the interlocutors and the emotions/intentions. The single instance of this hypocoristic appears alone, without any modifiers or determiners.

2.2.9 Čerkice (12/12)

Čerkice is one of those words which almost always carry a hypocoristic meaning. While the English translation for this word is *little daughter(s)*, in its singular form, this hypocoristic is used as an object or it is marked for other cases in Serbian while it looks the same in nominative in plural.

Among 12 sentences listed in the corpus, 50% belong to male speakers while other 6 sentences belong to the category 'other' due to various reasons such as the fact that some original sources were unavailable or that the author was unknown.

66.67% of the sentences are special because we do not know the relationship between the speaker and the person the hypocoristic was intended to or the relationship is non-existent simply because the hypocoristic was used in reference to the person (child) a journalist was talking about. Only four sentences actually reveal (or are marked for) the connection between the speaker and the person (people) involved out of which three (25%) are related to family context while one sentence refers to the speaker's prison cellmate's daughter.

Since *čerkice* is a feminine noun which ends in *-a* in nominative, we expected to have more sentences which are marked for vocative case, however the research reveals how all 12 sentences are actually used indirectly, that is no direct speech was used by any of the speakers.

This finding is rather unexpected because all other hypocoristics somehow show how terms of endearment are mostly used in direct speech and, quite often, together with a possessive *my*.

With respect to feelings and intentions, all 12 sentences are marked for honest feelings, love and/or care while 8 sentences or 66.67% convey additional or other meanings such as compassion (7) and signaling that the children the hypocoristic was directed to are somehow special (1).

Finally, this hypocoristic appears on its own only in one sentence (8.33%) whereas it typically appears together with modifiers and determiners in other cases. We can count five sentences

or 41.67% where *ćerkice* was used with adjectives, four (33.33%) where it was used within a phrase and the last place belongs to hypocoristic + possessive/reflexive and hypocoristic + noun combinations which both number only one sentence each.

With regard to cases, *ćerkice* was used in nominative (subject) case in plural, instrumental as well as object case. In order to see how Serbian cases and the number in nouns affect the usage of this hypocoristic, we will compare it with its singular form of this word – *ćerkica* – and discuss it below.

2.2.10 *Ćerkica* (21/21)

Firstly, *ćerkica* offers almost twice as many entries as its plural form (see above). Just as it was with *ćerkice*, *ćerkica* too is both a diminutive and a hypocoristic, however this seems to be the only similarity between the two words. *Ćerkica* is a singular noun in subject (nominative) case which translates as *daughter* in English. Apart from being more frequently used than *ćerkice*, *ćerkica* also has more male and female speakers than the other one does. Six sentences or 28.57% were produced by male speakers while only 2 or 9.52% belong to female ones. More than 50% of sentences (13 entries) found in the corpus were marked as ‘ambiguous’ for gender because either the author/speaker was unknown or the original source was unavailable.

With regard to relationship types, we found that 47.62% of sentences (10 entries) refers to a family context out of which 100% of communication was produced by parents. No other relationship type was detected among the examples offered by the corpus.

Due to its nature (subject), the fact that all sentences (100%) were used indirectly/talked about the person indirectly appears logical. Therefore, no sentences were used in direct communication with another speaker.

Concerning emotions, almost all sentences (95.24%, 20 entries) are marked for ‘honest and warm feelings; love and care’ with only 1 sentence which breaks that pattern. The first 20 entries signal care and evoke these warm feelings not only because of the context, but also because of the fact that *ćerkica* (*little daughter* in English) is a diminutive. The single exception we found differs on the basis of emotions and intentions – the speaker (writer) uses *ćerkica* so as to mock the father or insult/criticize his behavior.

Finally, more than a quarter of sentences (6 entries; 28.57%) is used without any modifiers or determiners while only one in 21 sentences appears together with an adjective. Five sentences (21.8%) appear together with a possessive/reflexive, three together with a noun, and six of them (28.57%) contain a phrase combined of this hypocoristic and some other words.

2.2.11 Lepoto (12/10)

Lepoto which means *beauty* in English is marked for vocative which implies it is used to compliment others directly. The entries containing this particular hypocoristic which the corpus has listed do support this in that 80% of all examples are used in direct speech while the remaining 20% is equally distributed among one apostrophe and one entry which we listed as ‘special’ since it is a poem written at the beginning of a chapter in a book.

We expected to find romantic contexts with lovers expressing their emotions to their partners. We did come across such contexts, but they appear to be gloomier than what we had expected. Although we marked eight out of 10 sentences for honest/warm emotions, 30% involves other emotions such as fury and despair; these contexts revolve around desperate people trying to win or sweet talk the objects of their affection. Only the poem belongs the ‘other’ category as it does not serve any particular role relevant for this type of analysis.

Concerning genders analysis, more than a half of all entries (70%) were produced by male speakers as opposed to women who take only 20% of all occurrences of this hypocoristic in the corpus. The poem we mentioned belongs to the ‘ambiguous’ category as it has more of a decorative purpose rather than being part of discourse.

In terms of translation, we compared the Serbian version with English translation as well as French which is the original source for some of translations listed in the corpus as we found that the exact equivalent is used in all three languages – *beauty* in English as in “*My beauty, Doña Sol, my love!*” (Flaubert, 2015) and *beauté* in French as in “*enchantante beauté organique*” (Mann, 1971) which were both given in Serbian (*lepoto*) in the corpus.

Last, *lepoto* stood on its own (40%) and together with a possessive (40%) in most cases. We found it to be surrounded by several words in only two cases (20%).

2.2.12 Kuco (6/4)

Kuco means *doggy* in English and we tend to use this word as hypocoristics both in reference to animals and to people when we wish to say how sweet they are. All sentences in corpus contain the hypocoristic, however due to repetitions of the same sentence, we excluded some entries.

The four sentences we used for analysis lead to the following results: 50% (2 sentences) was used by male speakers, 25% (1 sentence) by female and another 25% (1 sentence) by a child whose gender was not specified in the source.

This is the first hypocoristic to mention children outside the context of family. In fact, more than 50% of sentences revolves around children (as age not as progeny); also, this is the first hypocoristic which was used (only) in relation to an animal.

All sentences are used directly and they all signal warm and honest feeling of love and care.

Lastly, this hypocoristic was used alone in 50% of the cases while the other half was used together with an adjective.

2.2.13 Sekice (4/4)

Sekice which numbers only four entries in the corpus means *little sister* or *sis* in English. This hypocoristic also ends in *-e* which means that it is used only in direct communication (vocative case). All sentences reflect direct communication, but we had to mark one as ‘other’ since it talks of song lyrics.

The analysis of this word shares the same results for gender as the previous hypocoristic we researched – a half of all sentences belongs to male speakers, a quarter to female speakers and the last quarter is ambiguous since it is a song.

The four sentences vary in context and type of emotions. One sentence (25%) mentions an actor and her superior who refers to her using a nick name derived from the actor’s first name Seka. This is the only sentence marked for honest and warm emotions.

Aside professional context (1 sentence), we have 2 sentences with distinct sexual connotation which partially altered the meaning of the word *sekice*. In this case, *sekice* still maintains its hypocoristic (and diminutive) nature, but the speaker’s intention changes from wanting to compliment or show closeness we generally see in corpus entries to expressing sexual desire toward the woman we could see in “***Sekice***, *dođi do čika Mingusa*” (SrpKor2013). As usual, we excluded the song lyrics from the analysis of emotions and intentions.

Finally, *sekice* appears alone, without any determiners or modifiers, in all four sentences.

2.2.14 Jabuko (6/6)

Jabuko meaning [you] *apple* in English is a hypocoristic which is more old-fashioned and we can either see it in some literary work or hear it somewhere in the country.

The corpus offered six sentences which contained this hypocoristic and five out of six entries (83.33%) proved to be exactly some literary work – a poem or a song used for various purposes. The one example we could analyze talks of a mother who addresses her child which we then marked for ‘female’, ‘family’, ‘mother’ and ‘honest, warm feelings’. This is the only case where we decided to analyze a poem since it is not a part of some other literary work, but an independent piece.

2.2.15 *Bebice* (13/13)

Bebice, which translates as [*you*] *little baby* into English, shares the same root as *bebo* and some characteristics as well. Firstly, they are both marked for vocative case, however *bebice* can also be used to signal other grammatical cases such as nominative - plural. The second these two hypocoristics have in common is fact that they are both diminutives and hypocoristics at the same time. And, the third shared characteristic is the ability to serve in various contexts and stand for different things.

Although this word can be used to refer to an infant or a toddler even, *bebice* was used more often to reflect other (adult) people and things; for example, two spouses used it in communication among each other, it was used as a metaphor for an air craft as well as for carpets etc. As most sources are Serbian, we found only one instance of this hypocoristic to be the exact translation of the English word *babies*.

Apart from being used by male speakers in 30.78% of sentences (4 entries) as well as by female speakers in 15.38% (2 entries) of cases, more than a half of entries (53.85%; 7 entries) belongs to ambiguous or gender-neutral uses of this hypocoristic.

Only one corpus example refers to mother-child (that is family) relationship. Other types of relationships involve doctors and health care specialists who talk about babies, colleagues, a pilot and a passenger etc. and they hold 61.54% of sentences (6 sentences). The last 23.08% is distributed over cases whose original sources were unavailable at the time of research.

The previous distribution supports the following findings – the highest number of sentences are marked for indirect speech (9 entries, 69.23%) whereas direct speech was detected in only 4 entries (30.77%).

Despite this high number of occurrences of indirect speech, all 13 sentences were found to express honest emotions, love and care. Only one sentence is thought to convey another meaning too – interest in the object which the hypocoristic metaphorically represents. Since there is another option people could use instead of *bebica* (which is neutral – *beba/ baby* in

English), it seems that despite that one case where a man talks about an air craft, all other sentences share certain compassion for those children, especially because the context refers to those babies who for example are destined to grow without parents or animal babies who struggle to survive.

With respect to the manner *bebice* appears in sentences, we found how it stands alone seven times or in 53.85% of entries, two times or 15.38% together with an adjective, once or 7.69% with a determiner and it forms a phrase/clause together with several other words in three sentences or 23.08%.

2.2.16 Zvezdo (17/5)

Zvezdo, which means [you] *star* in English, appears 17 times in the corpus, but only five excerpts actually contain a hypocoristic meaning. Many examples we excluded from the analysis refer to a football club, but all of the sentences we did analyze refer to various contexts with strong references to the feeling of adoration.

Some sentences talked of the relationship (communication) between a believer and a deity, another talked of a man seeing a naked woman for the first one; one described a scene where a woman excitedly called out to her favorite poet; only one sentence was ambiguous as for the question of context and relationship although we know that a man is talking to a woman.

100% of sentences taken from the corpus leave the impression that the speakers really expressed their honest emotions; a large portion of these (80%), though, appear to convey some other feelings as well such as religious reverence and adoration, (physical) adoration and amazement.

With regard to gender analysis, 80% of speakers proved to be male with only one sentence produced by a female (20%).

As for translation, we could refer to only one source where we had access to both Serbian and English versions; In *The Name of the Rose* (Eco, n.d.; Haft, White and White, 1999) we have an example where equal terms are metaphorically used in reference to a woman who awakens feelings of amazement and adoration in a man who has devoted his life to God. “*O, sjajna zvijezdo [...]*” could easily be an example of word-for-word translation of the same phrase in English - “*O bright star [...]*”.

The previous sentence is the only example of apostrophe in this group. Other forms of communication include direct speech (3 entries; 60%) and one case (20%) classified as ‘other’ due to it being a litany recital dedicated to Mary, Mother of God.

In terms of its relations with other words, *zvezdo* appears to naturally come along with other words since there are no examples of sentences where this hypocoristic is not modified. We have found adjectives to be the most common modifier since they take up 60% of the cases (3 sentences). Other pairs include possessive + *zvezdo* as well as combinations which involve more than one additional word.

2.2.17 *Moje zlato* (5/3)/ *zlato moje* (18/18)

Moje zlato / *zlato moje* is another hypocoristic which numbers as many as 3789 occurrences in the corpus. Consisting of a possessive *my* and a common noun which means *gold* in English, this word holds a leading position in terms of frequency among all other words we have chosen to analyze.

In terms of use, *moje zlato*/ *zlato moje* is either an old-fashioned hypocoristic or the type of hypocoristic we (women in particular) may only use to talk to children. To support this idea, we compared the terms used in Serbian and English and found some interesting clues. The first example we encountered was Hašek's novel *The Good Soldier Švejk* and compared the excerpt offered in the Serbian corpus to the exact part of the same book but in English of course. The expression the English version of the book uses is, naturally, very different, but it still keeps the meaning and reflects a certain period of time: "*All right, go if you want to, **old chap**, but it ain't sporting of you and that's a fact.*" (Hašek, 2014). *Old chap* is a term which according to Urban Dictionary originates from pre-1930s England (EvilBoris, 2005). Cambridge's Learner's Dictionary (2008) as well as Webster's Deluxe Unabridged Dictionary (Webster, 1979) and Hlebec's Slang Dictionary (Hlebec, 2011) do not offer definitions of the phrase, yet they do mention various kinds of expressions which collocate with *old*, and they even provide similar explanations and definitions of the word *chap* (*a man*). This old-fashioned meaning that the two phrases share is only one option we could use in translation of the hypocoristic into English and/or vice versa; namely, depending on the context, the alternatives also vary. If we take a look at a scene from *Mansfield park* (2008) which had been published almost a century before *The Good Soldier Švejk* consider stylistic and contextual differences, we can easily understand why Austen's *zlato moje*¹² is translated as *my dear*¹³. This same rationale was used in the translation of Anna Frank's Diary (Frank, n.d.) where the expression, which was

¹² "*Ali nije trebalo da ga uzimaš, zlato moje, kad sam te poslala da tražiš rukav u fioci.*" (SrpKor2013)

¹³ "*But you should not have taken it out, my dear, when I sent you to the drawer.*" (Austen, 2008)

translated as *zlato moje*¹⁴ in Serbian, was again adapted to fit the English lexicon and style - “*my dear sweet*”¹⁵. These variations indicate that, despite the differences in individual meanings and the number of words between two expressions, each phrase still keeps the same air of warmth and care regardless of the language.

With regard to feelings, the hypocoristic *zlato moje* has one of the highest occurrences (76.19%; 16 sentences) which are marked for ‘honest, warm feelings; love and care’. The few inapplicable cases which take the remaining 23.81% (5 sentences) are mostly songs whose lyrics/titles were mentioned in conversation/interviews.

The analysis of the contexts was rather interesting – the relationships between people varies significantly; family (38.1%; 8 sentences) holds the first place with seven entries (33.33%) involving parent-to-child communication and only parent-directed speech produced by the offspring. The second largest category is ‘other’ with 6 instances (28.57%) of various types of relationships such as lovers, soldiers and generals, and a girl and her cat. The least common category was ‘married couple’ with only one case referring to the communication between husband and wife.

From the perspective of gender, we have a slightly higher number of samples produced by male speakers (4.76%; 10 sentences) in comparison to females (28.57%, 6 sentences) while some sentences could not be analyzed on gender nor emotions because we either lacked the original source, or the excerpt was a song title etc. (28.57%, 6 sentences).

Finally, since we analyzed the hypocoristic *zlato* together with the possessive *my*, we know that we have 21 examples of a such combination with 3 entries where the possessive precedes the noun and 18 entries where the possessive comes after the noun. Also, we found only one entry to contain a phrase with more than two words.

2.2.18 Cvetiću (4/3)

Cvetiću means [my] *little flower* in English and, as a hypocoristic, it appears only three times in the corpus. In one case it stands alone (33.33%) while in the other two entries it is accompanied by a possessive *my* (66.67%).

In terms of gender we have two sentences (66.67%) produced by male speakers and one produced by a female speaker (33.33%).

¹⁴ “*Po bašti stalno trčkara jedno crno mače. Podseća me na moju Murtje, zlato moje!*” (SrpKor2013)

¹⁵ “*There's always a tiny black cat roaming around the yard, and it reminds me of my dear sweet Moortje.*” (Frank, n.d.)

All three sentences (100%) are marked for direct speech and honest feelings of love/care.

2.2.19 Pametnica (6/6)

Pametnica is a tricky word simply because we can use it as a compliment with a hypocoristic meaning in the sense of *a smart woman*, or we can express our annoyance with somebody who we describe as *a smart Alec*. All of the examples we found had a positive connotation and most of them talked about another person indirectly while showing respect and admiration.

More than a half of entries (83.33%, 5 sentences) were article excerpts which suggest that the author and the person the text revolves around do not know each other. We found no evidence of family and marital connections, however we did find one case where the relationship between the speaker and the person to whom the hypocoristic was intended is unclear.

Since all texts we analyzed are articles and since this hypocoristic is marked for nominative (subject) case, the fact that we found no traces of direct speech should not come as a surprise. Out of six sentences, five (83.33%) are marked for indirect speech whereas only one, an article headline, is marked as 'other'.

This effect of the types of texts was also noticeable in the analysis of speakers' feelings/intentions – we have the same distinction as we did above – only one in all six sentences could be interpreted as showing honest and warm emotions of love/care.

Finally, the word most frequently stands alone in the sentences (66.67%) which also implies that it does not seem to collocate frequently with any particular word. We found one case of hypocoristic + noun and another which numbers three words (adjective + hypocoristic + noun).

2.2.20 Srculence (6/5)

Srculence which means *little heart* or *dear heart* is mentioned six times in the Serbian corpus, but due to the repetition of the same source, one entry was removed.

With regard to gender, all five sentences were produced by men. While one sentence talks about a man's imaginary discussion with wife, all other sentences (80%, 5 sentences) are in fact book excerpts which are translations from Russian.

Due to this fact, we have found certain differences in word choice as well as style. First of all, the word we translate from is *дуся* (Ильф и Петров, n.d.). Google Translate¹⁶ and Krstarica Online¹⁷ dictionaries offer translations from the original Russian language into both Serbian, *miljenik*, and English, *darling*, which are similar words and can be used as equivalents. Some other websites also suggest that this word is a diminutive and a term of endearment derived from some female Russian names¹⁸ as well as a pet name¹⁹. The English version (Ilf and Petrov, n.d.) uses the term *palsie* - "***Palsie***, *I'm a man who's suffering. Such terms are revolting.*" – which is probably derived from the English word *pal*²⁰.

All excerpts from the book refer to a discussion between two acquaintances and we can say that apart from honest feelings these five sentences can also have another meaning to them – or we could say that, due to the context, these sentences reflect a friendly attitude rather than the one Serbian version might suggest. All sentences in fact have additional meanings aside honesty and care – even the man who is having an internal (imaginary) dialogue in which he talks indirectly about his wife, also seems to be using the word *srculence*, which we could translate as *sweetheart* here, because of love as much as because he is asking her to do something for him (iron his clothes etc.).

Last, all sentences appear with no collocations, modifiers or determiners in any of the entries in the corpus.

2.3 Serbian Hypocoristics: The Interpretation of the Results

We began the analysis of Serbian hypocoristics by choosing those words which we assume are commonly used among Serbian people. Regardless of our effort to make sound choices based on common use and experience, searching for some forms of words sometimes did not lead to new examples and findings. *Kolačić*, a singular noun in nominative, is used 26 times in the corpus, yet no hypocoristic meaning was found in any of the entries. Some other hypocoristics we use (more or less commonly) in Serbian language also proved to lack

¹⁶

<https://translate.google.com/#view=home&op=translate&sl=ru&tl=sr&text=%D0%B4%D1%83%D1%81%D1%8F>

¹⁷

<https://recnik.krstarica.com/?text=&text=%D0%B4%D1%83%D1%81%D1%8F+&conversion=&src=ru&dst=sr&do=1>

¹⁸ <https://dic.academic.ru/dic.nsf/efremova/161296/%D0%94%D1%83%D1%81%D1%8F>

¹⁹ <http://languagelore.net/2013/04/14/terms-of-affection-and-their-gradience/>

²⁰ Hlebec's Slang Dictionary suggests that a similar word – *palsy* – means friend. (Hlebec, 2011) Some other definitions of *palsie* given by other dictionaries (e.g. Webster, 1979) involve references to medical problems.

hypocoristic meaning e.g. *bombonice* (6/0) as they typically appeared in sentences which reflect their first, literal meaning. Other hypocoristics, such as *slatkice* for example, did not appear in the corpus at all despite being only used as a hypocoristic in Serbian language. In some cases, we could not gather answers for all markers we had initially listed; for some other sentences, there were either no examples, or we struggled with insufficient information, or we could not find the source so as to gather necessary data.

We did have to make clear decisions on which words from the corpus were eligible for this type of analysis and which ones we had to exclude due to their suitability; for example, many hypocoristics can be used as (nick) names as well as place names which may at times be really problematic because some words have long lost their hypocoristic meaning despite the fact that they still look like one. Therefore, we included nick names such as *Bebo* (which means *baby*) and excluded surnames such as *Cvetić* (*little flower*²¹) from this research since the latter has lost its hypocoristic meaning unlike the former.

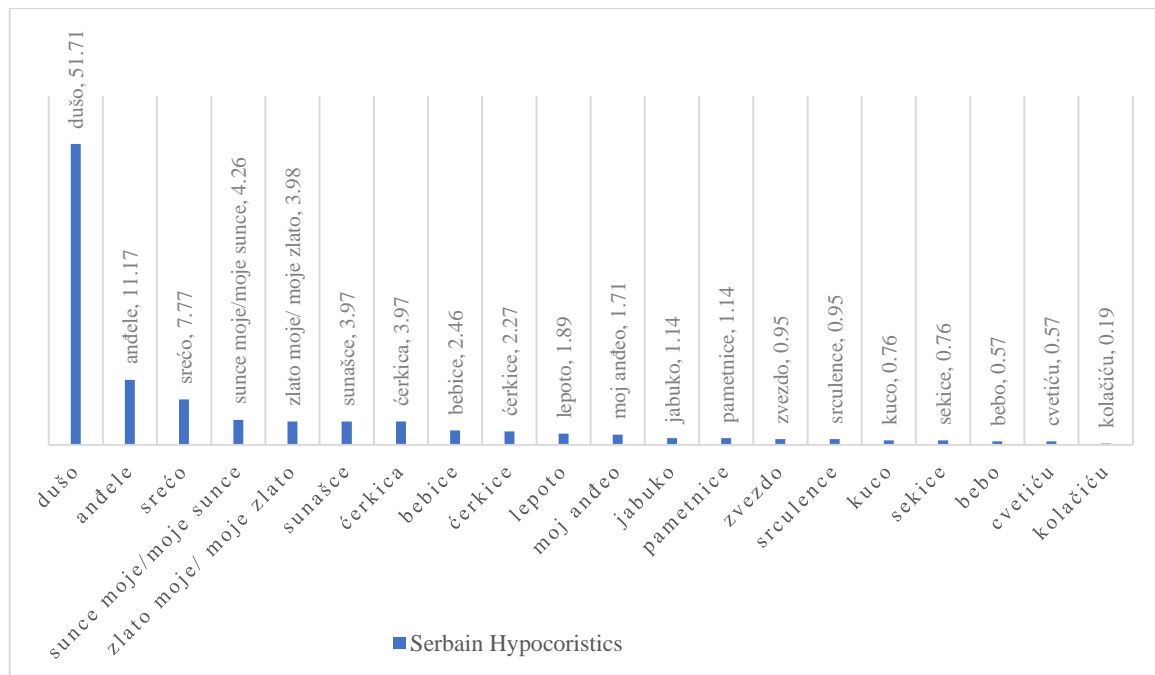
We used as much data as possible, however, as we explained in the chapter on aims and methods, some sources were simply not suitable for this type of research. Therefore, examples such as “*Nakon pjesama ‘Da si moj’ i ‘Ajde, ajde, zlato moje’ izvedenim na Melodijama hrvatskog Jadrana [...]*” were counted as entries containing hypocoristics, but we did not consider the gender of the speaker or the emotion/intention category since the title is not the same as an intentionally directed sentence. Once we compared a title of a book or a poem to a scene where a woman who is an avid fan of one poet screams at him once she sees him in public and says “*Zvezdo naša! Lepoto moja! [...] (which literary means “Our star! My beauty! [...]”)*” we decided that the qualitative difference was too vast and that certain quantitative differences are not a lack in numbers, but a reasonable decision as per the topic and the aim of the research.

The analysis of the 20 pre-selected hypocoristics we gathered from the Corpus of Contemporary Serbian (version SrpKor2013) produced 528 different sentences (from different sources) which are outlined in Appendix 1. These 20 words are graded in Table 1 below so as to reflect the connection between each hypocoristic and the number of its occurrences as well as the comparison between each and every hypocoristic we chose to analyze. The quantitative

²¹ Hypocoristics can sometimes be diminutives too.

data which is shown above the blue bars in Table 1 has been inserted manually. We calculated individual occurrences by calculating each occurrence per total number of hypocoristics. Although the individual differences were clear from the very beginning, we could not visually nor statistically perceive these variations otherwise.

Table 1
Serbian Hypocoristics: Frequency



Based on the graph (Table 1), we can see how *dušo* is by far the most-frequently repeated word taking up 51.71% of entires among all 20 hypocoristics. It seems that all other hypocoristic words/phrases share roughly the same number with *kolačiću* being the least frequent word from the list. We decided to put words with common results into several groups as per decimals: 50-60% (1: *dušo*), 10-15% (1: *anđele*), 5-10% (1: *srećo*), 3-5% (4: *sunce moje/moje sunce*, *zlato moje/ moje zlato*, *sunašce*, *ćerkice*), 1-2% (4: *lepoto*, *moj anđeo*, *jabuko*, *pametnice*), and 0-1 (7: *zvezdo*, *srculence*, *kuco*, *sekice*, *bebo*, *cvetiću*, *kolačiću*). This grouping system allows us to involve other paradigms we can relate to in the attempt to analyze these words more closely. If we consider context and the individual (in)ability to fluctuate between contexts, then it seems natural to have *dušo* at the top of the list and *kolačiću* at the bottom.

Once we observe the contexts and other categories such as relationship, emotions and intentions, we can understand even more how the mose diversity a word can produce, the higher

the frequency will be. To illustrate this theory, we will use a portion of results from Appendix 1 and compare and contrast *dušo* and *zlato*²² so as to gain a deeper understanding of how contextual differences (or similarities) affect frequency.

Table 2

Zlato vs. Dušo: Types of Relationships between Speakers



Table 2 above clearly shows how relationships²³ differ in types, degree and diversity between the two hypocoristics. The colors we used only indicate the fact that the more-frequent hypocoristic *dušo* is also contextually more diverse than *zlato*, which incidentally is not even near the end of the list but the fifth in line.

Another important characteristic of these relationship types is also the frequency of each individual relationship type of course. Now if we convert each relationship category into percentages, we will be able to understand the reason why we tend to use a certain word in that particular context more often than some other. In order to get results which cover all 20 hypocoristics, and not just the two we compared in Table 2, we will create pie charts below to see how (evenly or irregularly) the compiled data is distributed across all criteria we used for the analysis in Appendix 1.

²² We excluded *kolačiću* despite the fact that it is the very last in the chart due to the fact that it appears only once in the corpus and we believe that such comparison would not lead to credible results.

²³ We excluded contexts where relationships do not exist such as songs, various types of titles and headlines etc.

We may often hear men comment on the manner how women talk either to one another or to children, and we can see in movies or real-life situations how men talk to their partners, so let's see whether the use of any of the 20 hypocoristics can be marked as a typically male or typically female speech.

Table 3
Serbian Hypocoristics: Gender Analysis

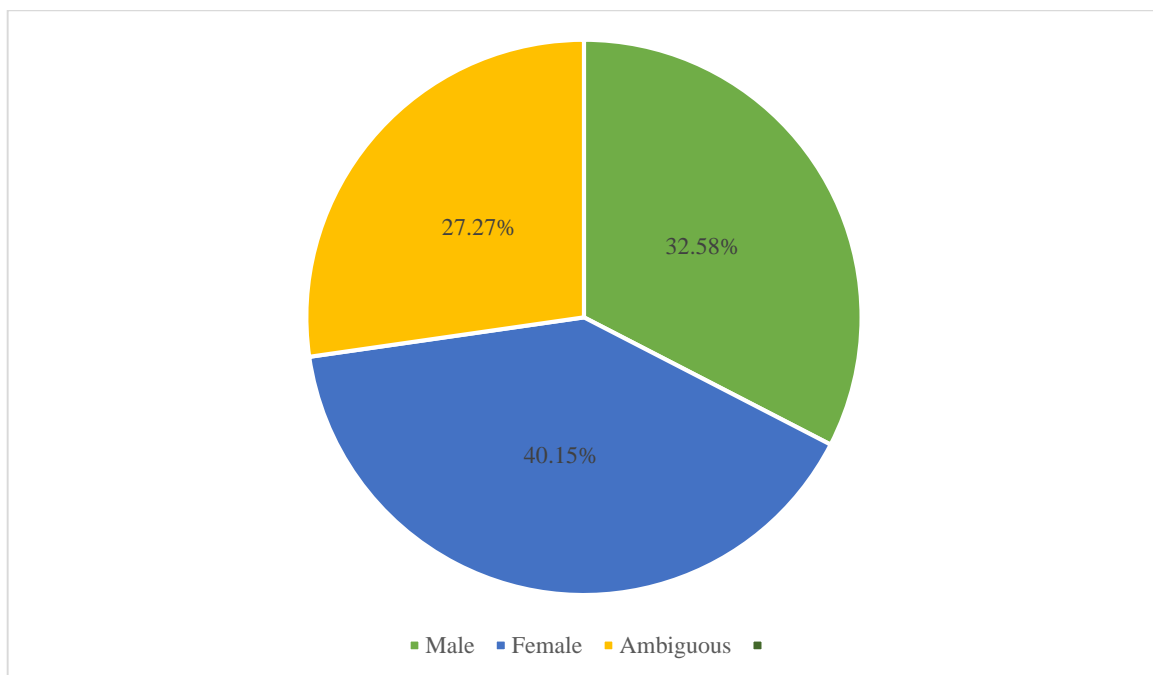
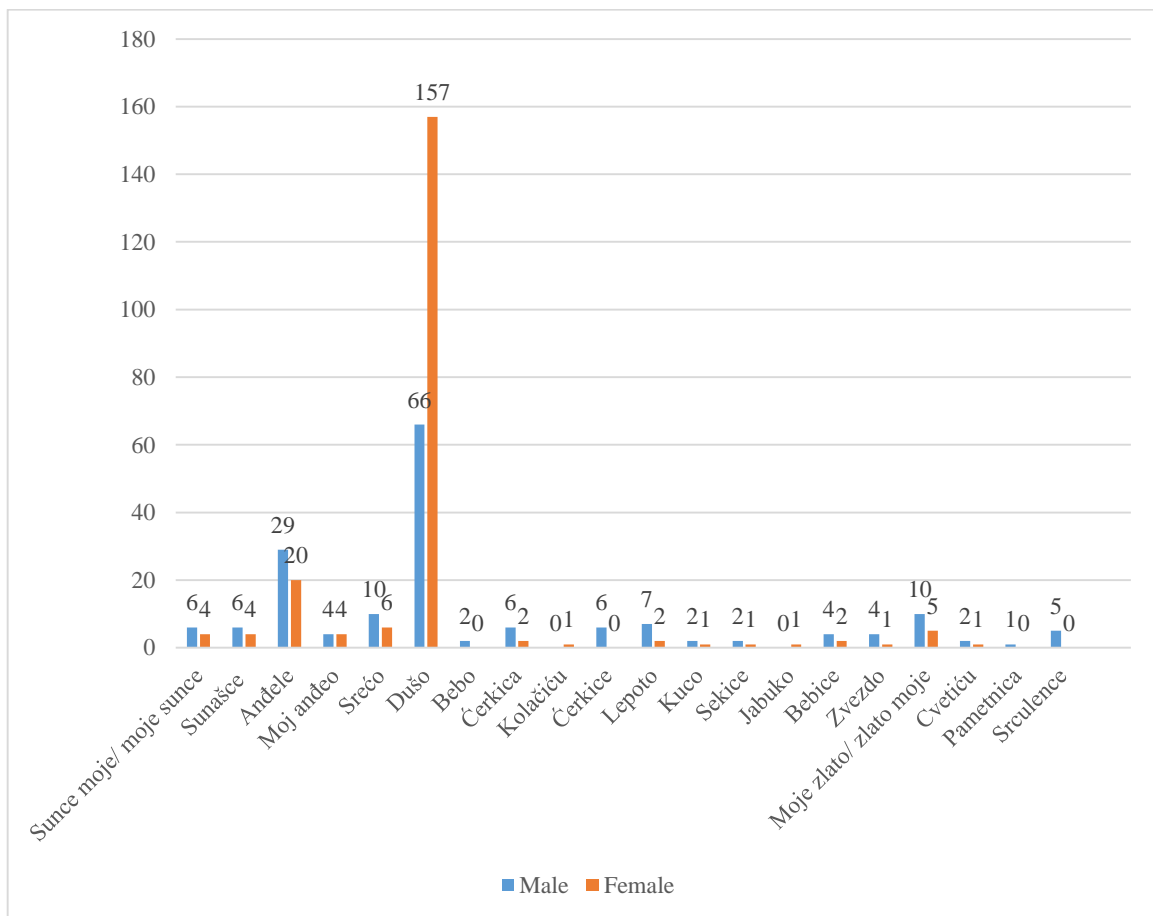


Table 3 (above) shows the division between three categories in connection with gender analysis – male, female and ambiguous. Each numerical value presented in the chart is the result of the division of a category's total number by 528, which is the total number of all Serbian hypocoristics found in the corpus; therefore, the male speakers produced 172 sentences or 32.58% of all sentences while the female ones produced 212 sentences which equals 40.15%. Based on the chart, we can conclude that difference between male and female speakers exists, but it amounts to only 7.57%. Also, the chart shows how a great portion of entries fall under the category ambiguous which takes 27.27% of all entries. Despite having the fewest number of sentences which contain a hypocoristic (167 entries), this category still offers some valuable data as it is comprised of all other cases where gender is not the most important or the most relevant piece of information such as personal names, nick-names, place names, songs, poems,

quotes, titles, headlines, jokes, slogans and lyrics including the cases which are either gender-neutral or the gender is simply not stated clearly in the source.

In terms of individual differences, we also wanted to see whether some of the 20 hypocoristics are produced entirely by female population or they at least number twice as many entries as to the male one.

Table 4
Serbian Hypocoristics: Female vs. Male Gender



The chart above did in fact reveal more than what we initially wished to discover. Firstly, the analysis of male vs. female speakers has shown how several sentences are produced by only one speaker, but that the speaker is not only of female gender as we thought at first, which is something Table 5 (below) clearly shows.

Table 5

Serbian Hypocoristics: 100% Differences A

Hypocoristics	Male	Female
Bebo	2	0
Srculence	5	0
Ćerkice	6	0
Pametnica	1	0

According to Table 5, 20% of all sentences (4 hypocoristics) are 100% produced by male speakers. For some of them, we had to go back to Appendix 1 and check the validity of these results. *Ćerkice*, for example, which means *daughter(s)*, was one of those examples which caused doubt. This may be related to the author's cultural background, personal experiences and ideologies.

In terms of gender predominance in the use of hypocoristics, we have 50% fewer cases which are only marked for female speakers. As per Table 6 below, we can conclude that only 10 % of hypocoristics (2 hypocoristics) are entirely produced by women. These two examples also number a single entry each which obviously affects quantity, but in terms of quality we may raise a question or two.

Table 6

Serbian Hypocoristics: 100% Differences B

Hypocoristics	Male	Female
Kolačiću	0	1
Jabuko	0	1

It seems that male speakers dominate the use of hypocoristics in a number of sentences. Apart from the examples which reflect a 100% difference between genders, we also found examples which clearly show a difference of 50% and higher (with a few that even exceed 100%).

Table 7

Serbian Hypocoristics: 50% Differences A

Hypocoristics	Male	Female
Ćerkica	6	2
Lepoto	7	2
Kuco	2	1
Sekice	2	1
Bebice	4	2
Zvezdo	4	1
Moje zlato/ zlato moje	10	5
Cvetiću	2	1

These eight hypocoristics listed in Table 7 reveal that 40% of hypocoristics are more commonly used by male speakers which then leads to the conclusion that 60% (20% of sentences with 100% male predominance + 40% of 50% or higher) of all hypocoristics are used by males more frequently than the opposite sex.

We also found a single example where the hypocoristic *moj anđeo* shows equal numbers of sentences for each gender.

Table 8

Serbian Hypocoristics: Equal Use

Hypocoristics	Male	Female
Moj anđeo	4	4

With regard to these differences between men and women²⁴, we could almost say that male speakers dominate the entire use of all 20 hypocoristics; however, we did find one case which reveals a more frequent use in women by more than 50%.

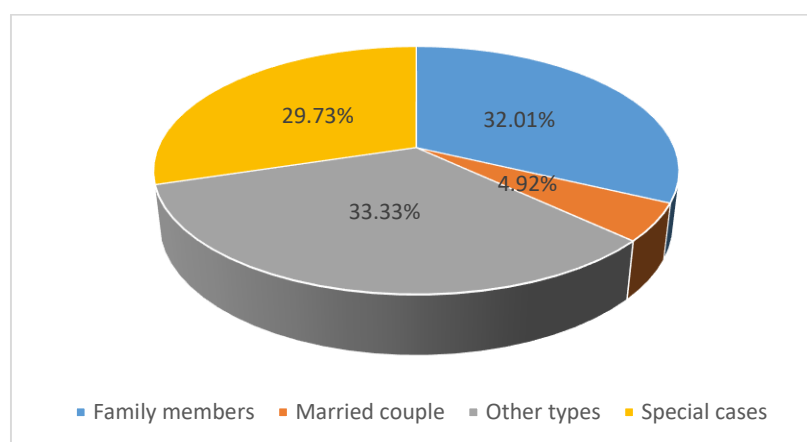
Table 9
Serbian Hypocoristics: 50% Differences B

Hypocoristics	Male	Female
Dušo	66	157

We can confidently state that this single difference is the factor which influenced the outcome or the total number of entries marked for female speakers since this case alone makes 55% of all sentences produced by women (women produced 212 sentences in total). This further implies that although female speakers statistically use hypocoristics more, this difference in 55 entries (female: 212; male: 157) does not seem to be relevant for conclusion as we need to address qualitative differences and other criteria as well.

The analysis of context, as we discussed above, is of paramount importance for the understanding of all types of data. In order to properly address this aspect and draw attention to this contextual significance and the connection between the speaker and the receiver (if there is one), we divided all 528 sentences into four main categories as shown in Table 10 below.

Table 10
Serbian Hypocoristics: General Relationship Types



²⁴ We use these two terms, men and women, loosely here as to denote their respective genders.

Based on the chart above, we have arranged these four criteria – family members, married couples, other types and special cases – according to prevalence. Firstly, we can immediately notice how married couples appear to use hypocoristics in the fewest number of cases, and with the percentage of 4.92% (26 sentences out of 528) it stands last among all relationship types. Secondly, as the chart enables us to visually and numerically understand the connection between different criteria, we can also detect little variance between these relationship types. Despite these incredible similarities between, the number of sentences produced by the remaining three groups, we can see how the group call ‘other types’ is the one with the highest frequency of all.

As we could see before, in Table 2, the sentences we collected can indeed be marked for a number of different relationships. The greatest amount of data we used for the analysis signals connections between lovers and friends while a large portion also belongs to various work-related types of relations such as a bar tender or shop assistant and a client. Other types of relationships we found are: acquaintances, first-time encounters, a journalist and an athlete, a person praying to God, a police officer and a suspect, a soldier and a general, two associates, a teacher and a student etc. We even found a few traces of people pretending to be somebody’s friend. It seems that the options are just too great for us to list them all, but we should stress the fact that this relationship type uses hypocoristics even more commonly than family members do among themselves.

Because we wanted to see who uses hypocoristics more – lovers and people talking to the individuals which they are interested in (in any sense but friends)²⁵ on one hand or (grand)parents on the other – we comprised the results from all 528 sentences and created another chart below.

²⁵ We combined all data where there is any suggestion of a platonic or romantic/sexual relationship. We included situations where these types of relationships were clearly stated as well as those where we could grasp the connection, however without any solid proof.

Table 11

Serbian Hypocoristics: Parents. vs. Lovers

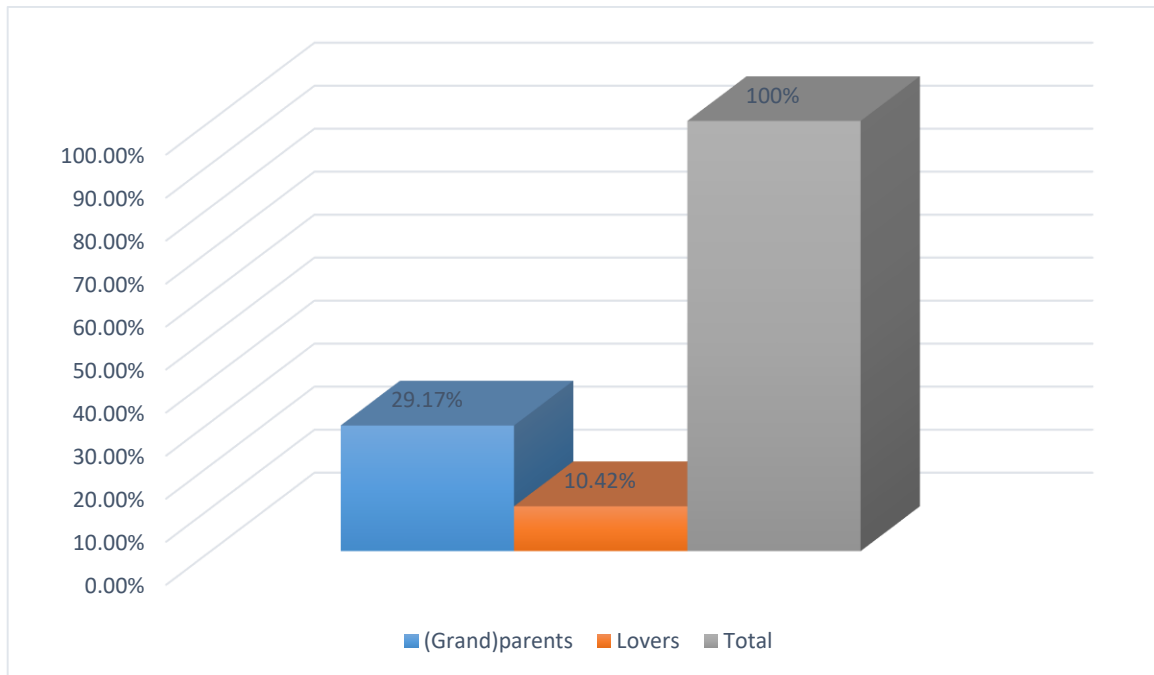


Table 11 reveals how parents seem to use hypocoristics almost three times more than the group we named ‘lovers’. While lovers only number 55 entries (10.42%), parents produced 154 sentences (29.17%) out of the 528 total entries we collected from the corpus. Nevertheless, despite their individual differences, these two make so far the most numerous, homogenous groups we created for the purpose of analysis of the data we collected.

When we compare the total number of sentences we marked for family members and the number of sentences produced by parents and grandparents, there is one but rather insignificant difference. This leads to the conclusion that although we can say that parents predominantly use hypocoristics, other relationship types all contribute more or less equally.

Another group we have yet to discuss, called ‘other cases’, contains 176 sentences and makes 33.33% of all hypocoristics as we could see above in Table 10. If we compare the numbers, we could say that the group does not differ much from (grand)parents; nonetheless we do need to consider the fact that while (grand)parents, as the name suggests, is quite a homogenous group, ‘special cases’ is comprised of various types of sentences which differ in terms of quality and content from all other groups. The first difference is connected to the fact that a great number of entries added to this group has a different purpose or communication style; many of them

do not really require a recipient as they are song or movie titles, article headlines or book quotes. Many of them are discussions of certain terms of endearment too. The second difference is the fact that all corpus entries for which we could not find original source were placed here. Hence, we can conclude that regardless of the fact that ‘other cases’ occupies the first place in the ranking, we clearly proved how (grand)parents use hypocoristics most frequently.

With regard to the analysis of age, since the data we collected indeed showed very few instances of language produced by children (not in terms of offspring but in terms of boys and girls whose age ranges from infant/toddler up to the end of their teens), we excluded this item from the analysis and focused more on the gender and relationship types. Nevertheless we did study children in the sense of being someone’s child or offspring; however, despite the great number of family-related sentences, we found only four cases of parent-directed speech. Also, we focused on the relationship between siblings for whom we found 19 sentences involving brother-to-sister and sister-to-brother communication as well as the one between sisters-in-law. We did not count those entries for which we lacked proof here.

The next communication pattern we wanted to test was the communication style; to be precise, we were interested whether the hypocoristic was used in direct or indirect communication. The two terms were carefully selected, yet some meanings were added to their categories. First of all, direct communication is, as always, the type of communication we use to address someone or something. In Serbian language, this communication style is marked with vocative case (which changes the way a word ends due to the addition of a specific suffix) which we use after ‘*hey*’ when we wish to speak to another person. The second category, unlike the first, was slightly widened as we added speaking about someone who may or may not be present at the time of speech and apostrophe as a figure of speech, which is common in poems and classical literature, to indirect (reported) speech.

The pie chart which was added below indicates the existing differences among the two categories mentioned above (IC or ‘indirect communication’ and DC or ‘direct communication’) and the third one which stands for ‘other cases’.

Table 12

Serbian Hypocoristics: Communication Styles

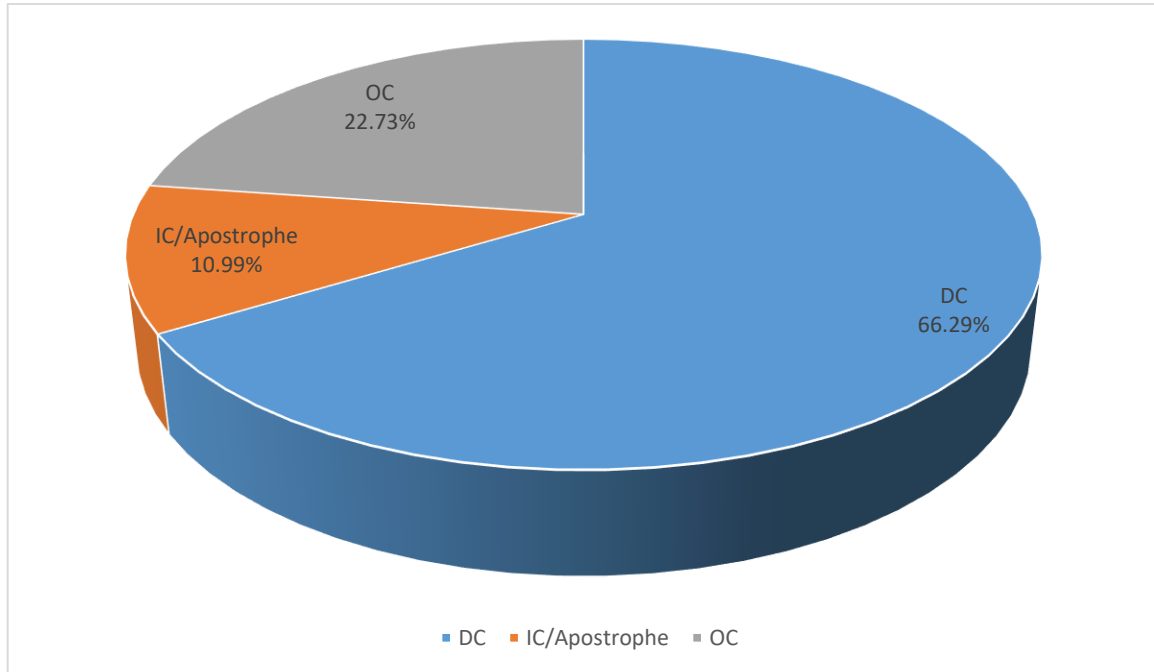
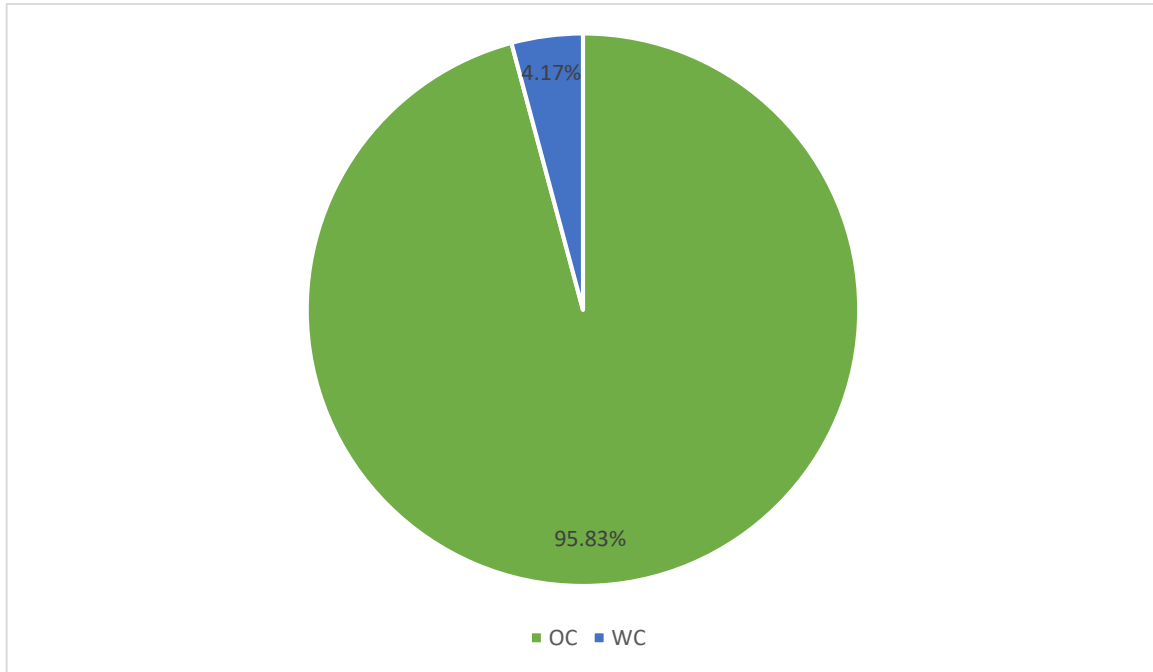


Table 12 clearly shows how the preferred communication style is direct speech, which was detected in 350 entries, whereas the least used type of communication is indirect speech, apostrophe and talking about someone which were found in 58 sentences. The third group called 'other cases' stands in-between with 120 entries. While DC and IC categories are both very clear and easy to detect, some cases which were added to the third group caused confusion or simply could not be added to the first two. Such examples are typically related to people's or place names, poems, song lyrics, press release headlines etc.

The results we obtained from analyzing speech styles are very interesting because they tell us how we use these words in person more than we do indirectly. To understand what the preferences in terms of hypocoristic use are, we compared those examples which were used in oral to those which were used in written communication.

Table 13

Serbian Hypocoristics: Oral vs. Written Communication



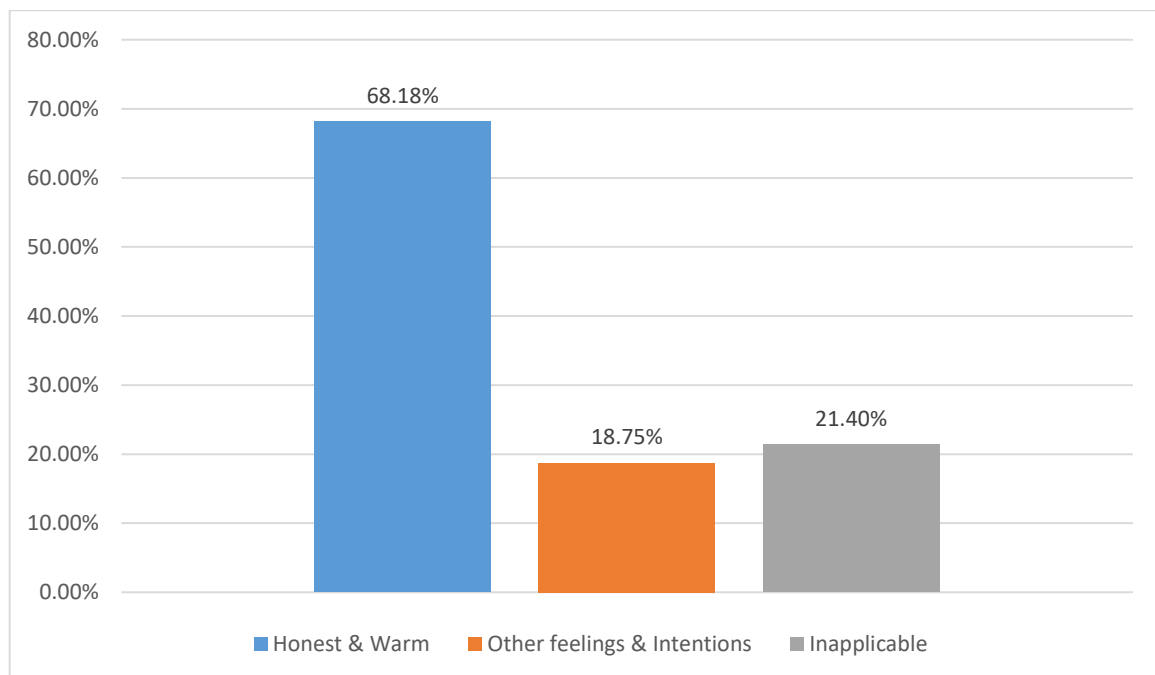
The examples we have analyzed confirm that we do not have to use hypocoristics only when we speak to people directly, we often use them in letter or when we talk about someone who happens to be absent at the time of speech. Apparently, written communication can either contain a single hypocoristic as in this soldier’s letter to his wife “[...] *Noć je a neprekidno mislim na Te, zlato moje* [...]” (SrpKor2013) or a cluster of hypocoristics as we can see in Milena Pavlović Barili’s letter to her mother: “*Mamo, zlato moje, dušo i srce, moje milo, stigao sam.*” (Domazet, 2009).

We now have a more detailed picture of how Serbian hypocoristics are used. We know direct speech is a dominant communication style. Together with the results Table 13 above provides, we can also see how all data gathered from the Serbian corpus in fact shows preference for direct and oral communication. The only piece of information we still need to obtain is the reason why people say what they do, that is why a certain hypocoristic is used in that particular context, which emotions support such utterances and what intentions people have when they do use hypocoristics in Serbian.

In order to gain a deeper insight and understand emotions and goals in communication, we came up with a set of questions which should help us determine what drives the speakers

(writers) to behave in a particular way. We divided all corpus entries we used for the analysis into three groups – the one which is marked for honest and warm emotions such as love and care, the second one which groups cases reflecting emotions and intentions other than showing love and care, and the third one which is used for problematic cases. All results connected to this part of the analysis have been added to Table 14 below.

Table 14
Serbian Hypocoristics: Emotions and Intentions



The chart reveals how the greatest number of sentences containing a hypocoristic in Serbian truly conveys the warm and honest feelings, which we assume hypocoristics naturally carry at all times. This statistic also supports the idea that hypocoristics mainly express these types of positive emotions. These positive connotations typically arise from situations which involve parent-children relationship or people who somehow care for one another, although the analysis has also shown how hypocoristics are used when we talk to someone (considerably) younger in age. Sometimes we cannot really say that the speaker feels love in the sense of mother's or spouse's love, however we still count such examples under group one because group one is meant for positive emotions in general.

Apart from love and care, we have seen a number of hypocoristics which signals other emotions such as compassion and feeling sorry for those who are troubled for example which is similar to the way adults address children.

The chart (Table 14) also indicates a much smaller, yet significant enough, portion of data²⁶ which reflects other types of emotions as well as attitudes which we typically do not connect with positive emotions such as love and care. Some of these involve begging, warning and threatening someone, mocking and criticizing others, trying to avoid something and others.

Although our entries do not offend someone directly, some of them are used very skillfully to sweet talk or manipulate the recipient. *Dušo* for example proved to have an array of possible meanings which range from farm and fuzzy to cheeky and potentially little mean. Actually, hypocoristics such as *dušo* can be used for all sorts of intentions such as to avoid conflict, to make jokes, to mock someone, to beg or to impress someone. At times, these examples showed how the speakers reveal more than they may have intended to such as the feeling of fear in “*Ja nisam tvrđica, dobra dušo.*” – a sentence produced by one of the characters in the novel *The Possessed* who is looking for a shelter for him and the woman he loves who feels physically unwell. Sometimes, fear is what drives the speakers to use hypocoristics as in “*Jož, pusti mi grlo, anđele...*” (which means “*Ouch, let go of my throat, angel...*”) – the sentence a woman used when a jealous man clenched his hands around her neck.

Certain hypocoristic words keep their hypocoristic meaning, but the word is actually used to mock or criticize a person or their behavior; for example, the excerpt which we used for analyses talked about a man who would spend too much money on his daughter which was not really appreciated by the writer which is why he intentionally used the word *čerkičica* (*little daughter* in English) to show how a father pampers his daughter far too much. In such cases, the word would still keep the warm feeling to it; we still know that there is bond between the father and the daughter, but the intention of the author is somewhat contrastive to the nature of the word.

²⁶ With regard to the intention/purpose of using hypocoristics, names of any sorts were excluded from the group of words which reflect warm and honest feelings.

Understanding why people who already care for one another use hypocoristics seems to be easy. We can almost freely state that the use of hypocoristics among parents to address their children comes naturally. Happiness was one of the reasons why hypocoristics were used in some cases. With regard to other types of connotations, however, it appears that there are many reasons why people use them - at times it is to get something in return or avoid a particular situation. Some other times the speakers used them to mitigate the power of an utterance. Fear and disappointment also seem to activate the use of hypocoristics as much as the need/attempt to impress someone.

At times we simply could not talk of any relationship, especially with people's names such as *Bebo* or *Sunašce*. Nevertheless, the need to give a nick (name) to a person or thing may reflect other intention or tendency. The choice of a hypocoristic can at sometimes be of metonymic nature as in “[...] *jagorčevina, ključarica, ovčica, pramaliće, sunašce* [...]” where the word *sunašce*, which means *little sun*, is actually another name for cowslip (primrose family) – the yellow color being the shared quality.

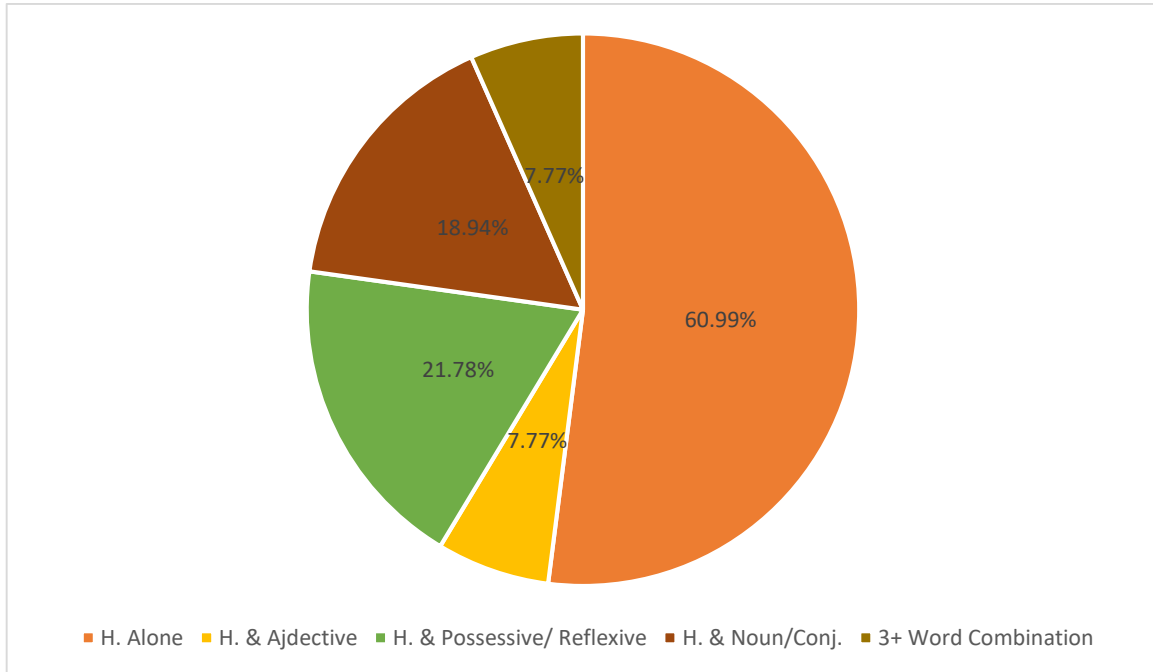
A number of hypocoristic words has become so common and it has made its way into common use so to the extent that at times you cannot really understand whether a person really feels anything at the time of speech let alone something remotely warm. This particular ambiguity which researchers may face can even be applied to contexts involving family members such as Bridget Jones's mother who keeps saying *darling*, yet we cannot know for sure whether she uses this hypocoristic because she is talking to her daughter or because she has become accustomed to this expression (see Fielding, 1997).

Aside tests which are more pragmatic and sociolinguistic in nature, we wanted to gather some information and understanding as for in which types of constructions hypocoristics appear most commonly and how they collocate with other words. We researched all Serbian hypocoristics according to the following categories: alone, hypocoristic + adjective, hypocoristic + possessive/ reflexive, hypocoristic + noun/conjunction²⁷, hypocoristic + a combination of two or more words. The results are available in the chart (Table 15) below.

²⁷ Since we found exactly one example of hypocoristic+conjunction, we decided to add it here and not create a separate column.

Table 15

Serbian Hypocoristics: Collocations



The chart shows that hypocoristics prefer to stand alone since in 60.99% of situations (322 sentences out of 528 entries) they appear without any determiners or modifiers. The second word class they frequently collocate with are possessives and reflexive pronouns which dominate 21.78% of cases or 115 sentences. Hypocoristics come together with nouns in nine entries while only one sentence contains a hypocoristic + conjunction combination. Together they mark 18.94% of sentences. The last two word combinations share the same statistic – both adjectives and phrases which contain more than two words appear 41 times in corpus which equals only 7.77%. Some of these word combinations may be very common for us to hear such as *anđeo čuvar* (*guardian angel*) or *sunce moje* (*sweetheart*) despite the numbers the chart shows. We assume that the number of instances where hypocoristics stand alone would be much higher if all of them had been analyzed/tested for all categories. Since we looked for samples of only *sunce + moje* for example, we cannot know the exact frequency regarding this part of research.

Despite these initial differences, these results seem to point to another idea – we can see that hypocoristics prefer to stand on their own, but why that is so is something we would like to discuss. All hypocoristics are already very strong words with intense meanings; they seem to be similar to absolute adjectives which is probably why they are rarely modified by any

adjectives. The fact that they most commonly take determiners (after being alone) can be explained through the way people use hypocoristics. In Serbian (as we could see from examples), we tend to address people directly which then implies the addition of suffixes to mark vocative case. We also tend to appropriate things we like in communication which also explains this statistic.

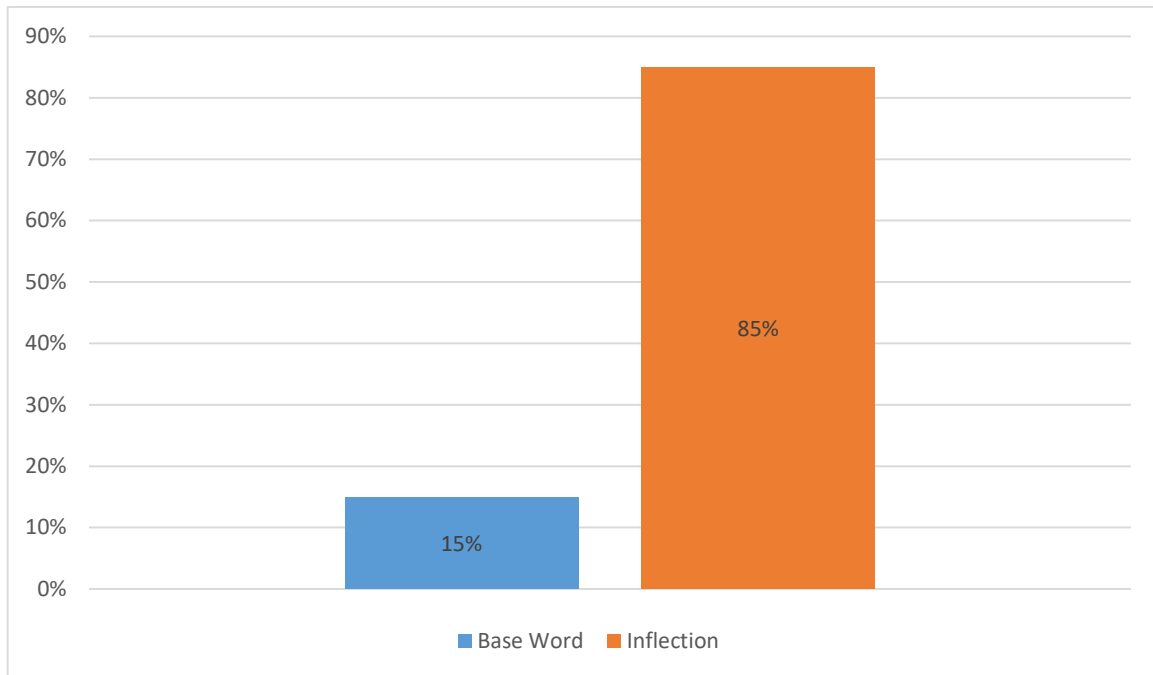
The above-mentioned of the way hypocoristics appear in sentences also drew the author's attention. We did see how hypocoristics form phrases with various types of words (such as noun + possessive/reflexive or noun + adjective combinations), but they also appear in clusters as in the following example: “[...] *milo moje detence, golubiću moj, Petrušenjka, isplakala sam ja svoje stare oči tužeći za tobom. Sunašce moje lepo, na kome si me ostavio... 'Tu je starica zakukala, zaplakala i rekla [...]*” (SrpKor2013). These examples are a string of emotionally charged words – diminutives and hypocoristics together with possessives or reflexive pronouns and adjectives.

Sometimes these clusters we have just described above form paragraphs which are in fact declarations of love in a great number of cases, and in terms of figures of speech, they are often structured like apostrophe as in Eco's (Eco, n.d.) *Name of the Rose* – “*O sidus clarum puellarum*’, *doviknuh joj, 'o porta clausa, foru hortorum, cella custos unguentorum, cella pigmentaria!*’ [...]” which translates as “*O, sjajna zvijezdo medu djevojkama, o zatvorena vrata, izvore u vrtovima, stanico čuvarice mirisne masti, mirisno saće!*” into Serbian.

Understanding people's intentions and defining meaning comes before numbers which is why for our last test which deals with various words classifications, we again, as in the previous chart, wish to show words' affinity, reflect on certain trends and draw some useful conclusion from the table below (Table 16) rather than focus on exact numbers.

Table 16

Serbian Hypocoristics: Word Building

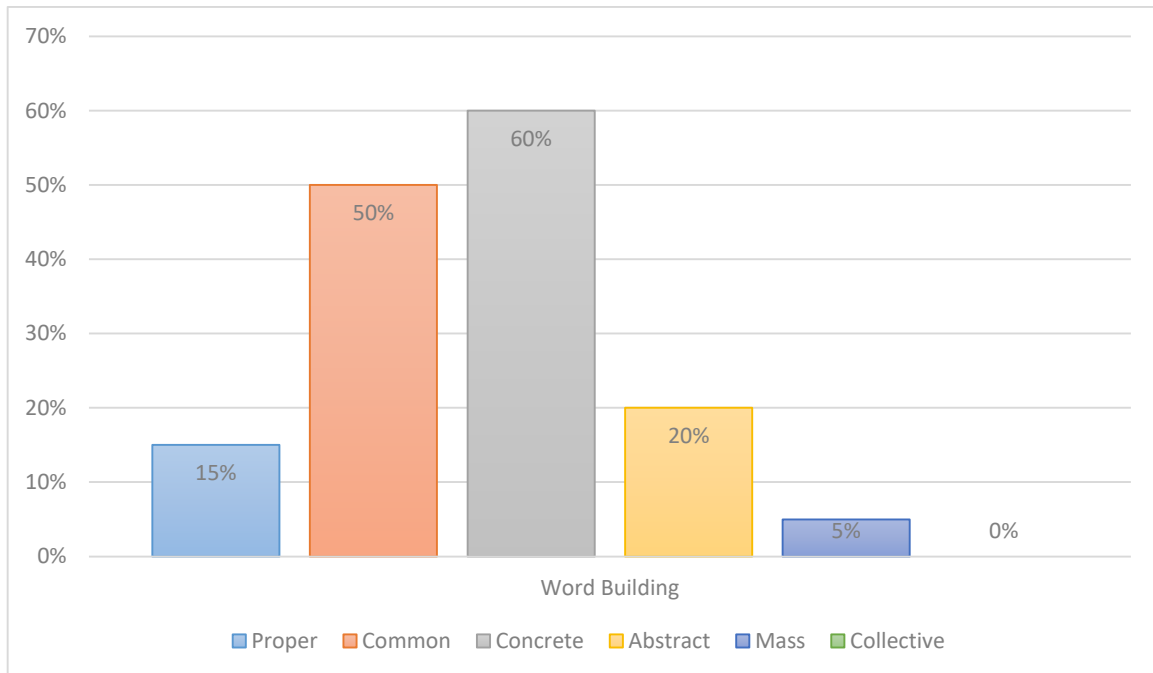


The chart above reveals which processes were involved in the formation of the hypocoristics we chose to analyze. Among these 20 words, we found inflection to be the most prolific word formation process. While inflections dominate 85% of cases, words created through suffixation amount to 100%. Most common suffixes are the ones which signal different cases in Serbian such as *-o* for vocative.

Some words we analyzed may look the same as diminutives although they have (completely) different meanings and it is important to mention that certain inflections may be used for both. Among the typical diminutive-hypocoristic suffixes we could detect a few examples of words which end in *-lence* and *-ance* (see Stanojčić and Popović, 2016). Apart from this word formation process, we found three base words (although, technically speaking, the word *andĕo* is of Greek origin so we cannot really analyze it the same way as other words) which account for 15% of all Serbian hypocoristic words we analyzed.

Apart from the formation of these nouns, we also wanted to know which classes (types) of nouns are used most which is why we used the pieces of information we had collected in Appendix 1 and put them together in Table 17 below.

Table 17

Serbian Hypocoristics: Noun Classes

Before we delve into statistics, we must reflect on the general nature of these words we are analyzing. First and foremost, hypocoristics are words which also undergo some transfer of meaning, similar to metaphor or metonymy. Secondly, we must consider the fact that hypocoristics can refer to almost anything we decide to address with care. Owing to these two characteristics of hypocoristics, it is interesting to see how this hypocoristic meaning can be assigned to most different objects that surround us as well as the ability to invoke hypocoristic meaning in the most abstract terms. And, all of these, of course, affect the results we are going to get from analyzing noun types.

Among six different noun types, we were not able to find any hypocoristic matching the collective noun type. As for the other five classes we did expect to experience some difficulty due to certain sense overlapping. At first we wanted to classify the word *sunašce* as both proper and common, however we did finally decide to separate noun classes from figurative language. Thus, the fact that *sunašce* is used to refer to the sun and people (in one case it is used as a part of a person's name and the name of one place too), we relied on Stanojčić and Popović's (2016) viewpoint that a figure of speech does not affect noun type which means that no deviation from the word's literal meaning should alter the class to which it belongs.

Despite the above-mentioned dilemma, we managed to assign each hypocoristic to one or more noun classes which produced the following statistic: proper nouns – 3 words (15%), concrete nouns – 10 words (50%), common nouns – 9 words (45%), abstract nouns – 4 words (20%), and mass/material nouns – 1 word (5%). As per these numbers, we can conclude that speakers mostly decide to use words which commonly surround them and which they can perceive with their senses such as *kuco* or *ćerkica*.

The use of hypocoristics is largely influenced by social practices. As the Serbian corpus consists of various sources, it may not fully reflect the real-life, everyday use of selected hypocoristics. It is our recommendation that any future research targets either TV talk shows or any other form of speech which excludes books and novels and is more contemporary as this thesis included corpora which is more than 100 years old. Although we can generally understand these terms and use them, their use is limited and strictly governed by social rules. Therefore, despite the fact that there are 59 occurrences of the hypocoristic *anđele*, its present-day use is doubtful in terms of context and addressee-receiver relationship and other social factors.

Some Serbian words we analyzed always have a hypocoristic meaning attached. These proved to be mostly diminutives such as *sunašće* and *ćerkice*. In fact, a great number of hypocoristics we used in this research does resemble diminutives particularly because of some common suffixes these two share. This potential ambiguity is especially noticeable when we translate a particular word into English because we remove certain markers attached to suffixes which Serbian language uses to give additional pieces of information. Nevertheless, certain hypocoristics can easily be differentiated from diminutives such as *zvezdo* (not a smaller version) or *maco* (you would not really think of a kitten when you address someone this way); other words however are somehow always tied to their diminutive meaning regardless of their hypocoristic nature. The best example for this is *ćerkice* or *ćerkica* which from the perspective of a parent or the difference in age between the parents and their child (children) does really address that size/quantity paradigm; yet in all entries given in the corpus we found that hypocoristic meaning persisted as much as the diminutive one despite the fact that the speaker (writer) does not know the person. In fact, the relationship between the interlocutors or the speaker (writer) and the person in question was not at all that important. With *ćerkice* it seemed that the context had more relevance over the level we know someone which is probably why

this hypocoristic was used so often in articles which reflect compassion due to some unfortunate event that happened to person who is the subject of the story.

We intentionally chose two words with the same root yet different suffixes to see how cases and number in nouns affect the use. We have found that the results vary from the initial expectations regarding the similarities and differences between *ćerkica* and *ćerkice*. We expected the frequency to be higher including a much higher number of sentences used in direct speech for the latter. Regarding the former, the expectation to see more examples of the combination possessive/reflexive + *ćerkica* was met, however *ćerkica* appeared on its own much more frequently than *ćerkice* than we expected.

If we take a look at *sunce* (*sun*) and *sunašce* (*little sun*), two words with the same root, we can find substantial differences of various kinds. Firstly, they differ in frequency – the corpus offered 4667 entries for *sunce* and only 21 for *sunašce*. Also, since we analyzed only *sunce* + possessive/reflexive, we found 11 sentences to match that criterion while *sunašce* appears together with a possessive/reflexive in only two sentences. In terms of percentages, although we have many more entries for *sunce*, it still offers fewer entries where it stands with a possessive/reflexive in comparison with the total number of occurrences (*sunce* *moje/moje sunce* – 0.24%; *sunašce* – 9.52%). We could make other comparisons, but the results would not be credible as the basis of this particular research – the words and the criteria we looked for in corpus – differs. Nevertheless, we found one interesting correlation despite these differences (which can of course be a matter of luck) – both *sunce* and *sunašce* appear in the exact number of sentences produced by male (6 sentences) and female (4 sentences) speakers.

The context affected the use of the hypocoristic and vice versa. We noticed how hypocoristics tend to keep their hypocoristic meaning despite the fact that depending on the context they may take on additional meanings such as the use of *lepoto* in the scene where a desperate husband comes to take his wife away from her lover begging her to turn to him and tell him that things are not what they seem to be: “*I okreni lice k meni, lepoto, i reci mi da nije istina.*” (see Klodel, 2009). This study of context altered some expectations of hypocoristics to always be part of positive contexts and of them to lose their hypocoristic meaning once they are used in less-than-positive contexts too.

All Serbian hypocoristics we selected from the Corpus of Contemporary Serbian (version SrpKor2013) support Pintarić's (2010) statement that slang words differ from literary ones in that they can adopt "negative, humiliating, vulgar and humorous" meanings as well as "hypocoristic and emotionally-positive values". *Bebica*, for example, is used in reference to an aircraft here "*Za pet godina, sve što ćete videti su ove bebice - PLVB - putničke letelice velike brzine.*" (Braun, 2018), however the object is neither little nor similar to a baby in any way; it is in fact the translation of an English word, *babies*²⁸, which is typically used when a person shows particular interest in something (Cambridge Advanced Learner's Dictionary, 2008).

In the chapter where we discussed the hypocoristic *zlatu moje/ moje zlato* we also showed how translation variations which exist between English and Serbian versions of the same book also indicate that aside from different words, different languages can use different parts of speech and more or less words to convey the meaning from the source to target language. Translations are a very useful pool of information we gather on the mindset, heritage and culture which represent a certain language. As these standards may vary from culture to culture and from one context to another, the fact that translators carefully choose how to adapt the source language using any of the available translation techniques seems completely understandable. Naturally, it would be as difficult to imagine two WWI adult soldiers saying *my dear* to each other (see Hašek, 2014) as to hear Austen's 19-century character using *old chap* to address her female child (see Austen, 2008).

Finally, we can conclude that all these different tests and charts did truly help us understand the way hypocoristics are used in everyday life. What they also did is point to their strong presence in the Serbian lexicon. While we did not analyze the acquisition processes in this dissertation, due to the fact that we found a great number of sentences produced by parents as well as in other contexts, we assume that hypocoristics are adopted both as a part of cultural/linguistic heritage and through parent-to-child relationship/communication.

The examples we used for the analysis of Serbian hypocoristics indicate that they are indeed very important for various spheres of life throughout life, however we cannot claim that entire use of hypocoristics was learned by heart as we found proof that individual intention

²⁸ "In five years, all you'll see are these *babies*—HSC T's—High Speed Civil Transports. Our lab's one of the first to own one." (Brown, n.d.b)

also motivates the hypocoristic use and attaches (an)other(s) layers of meaning to a particular word. We came to understand that despite the fact that hypocoristics naturally exude genuine warmth, the question whether they are used in flirtation or while talking to someone who has power over you is entirely up to the speakers to decide. Since acquisition theories highlight the importance of hypocoristics for children at a very young age, this analysis of Serbian terms of endearment shows how hypocoristics remain invaluable pragmatic tool for life (see Dressler, Lettner and Korecky-Kröll, 2012).

3. English Hypocoristics

3.1 Introduction

The second part of this research covers 646 excerpts which exemplify how 11 different English hypocoristics are used by different speakers. Furthermore, all sentences containing English hypocoristics have been taken from British National Corpus BYU-BNC (Davies, 2004-).

The noticeable differences in numbers obtained from analyzing English and Serbian hypocoristics will be discussed later together with the comparative analysis.

3.2 Analysis

All of those words we have selected and for which we were able to find matching sentences in the corpus are listed below:

- | | |
|------------------|----------------|
| 1. Doll | 7. Hubby |
| 2. Sweetie | 8. Babe |
| 3. Little Monkey | 9. Babes |
| 4. Puddin' | 10. Pumpkin |
| 5. Sugar plum | 11. My darling |
| 6. Wifey | |

The words have been chosen based according to several criteria such as meaning, usage, and frequency, as well as some questions related to how widespread and how common the word is. As Leithauser (2013) notes, “*The word “sweet” appears eight hundred and forty times in your complete Shakespeare. Or nearly a thousand times, if you accept close variants (“out-sweeten’d,” “true-sweet,” “sweetheart”).*” This explanation is similar to the criteria we have applied in choosing the right hypocoristics for this research.

The interpretation of the results will be based on the aims and methods discussed earlier in the dissertation and in terms of quality it entirely matches the analysis of the Serbian hypocoristics. Nevertheless, we needed to make several alterations to the tables used for the analysis due to some language-related differences between the two languages. Unlike Serbian language,

English uses articles which is why an additional category has been added to this analysis. Also, due to corpus results, we have decided to add ‘pronoun’ to the ‘possessive/reflexive’ category.

The selected hypocoristics will be analyzed below in the same order they were listed above.

3.2.1 Doll (664/31)

The word *doll* which dates back to 1550s was initially used as a hypocoristic for “a female pet or a mistress” (Harper, 2001-2009). Webster’s dictionary (1979) defines *doll* as a nickname for the name Dorothy, a children’s toy which looks like a baby, a child or an adult. In terms of positive meanings, *doll* can also refer to a “pretty child” (ibid.) which only demonstrates how *doll* apparently also has a number of different meanings.

According to Harper (2001-2009), this term slowly developed and generated more meanings through time. The additional layer which means *sweetheart*, *paramour* or *mistress* was adopted as slang language around 1610s. Soon after, around 1640s, this positive connotation of this term transformed into negative to designate “*a slattern*” (ibid.). Similarly, *doll* also has another negative meaning when it refers to girl or a woman who is pretty but stupid or silly (Webster, 1979). The sense connected to toy for children came only later, in 1700s (Harper, 2001-2009). Harper (2001-2009) added another important description of the term saying how as of mid-20th century was again used “in slang as an endearing or patronizing name for a young woman” which the layer of meaning we also wanted to discover due to its pragmatic value.

Nowadays, *doll* can also be used to refer to “any girl or young woman” in slang (ibid.) although it is often used to talk to a woman who is pretty. Urban Dictionary also confirms this usage of this word as slang language adding some similar phrases an expression such as “*dollface*” (Girl, 2004) and “*you’re a doll*” (Rabanu, 2003).

In terms of meaning, we here distinguish two basic meanings of the word *doll* – the one where it equals *darling* or a person’s nick name, and the other which is used to talk a pretty girl/woman. Therefore, the analysis of the corpus entries will be as follows – all examples conveying the former meaning will be marked as displaying ‘warm and honest feelings love and care’ while the other group of words will be listed under ‘other’.

With regard to the meanings found in the corpus, it appears that *doll* can be a last name, a joke about a person’s physical appearance etc. Very often it appeared together with a modifier such

as *vinyl, rag, Barbie, matrioshka, waxwork* etc. yet most of these denoted real object they normally stand for without any additional references.

As we mentioned above, a great number of sentences contained this hypocoristic with their first letter capital, however not all proper nouns referring to a person's name are hypocoristics as we can see from the following examples:

1. “Among witnesses called for the AFCO were Richard **Doll**, an epidemiologist from the University of Oxford, whose work first established the link [...]”
2. “[...] put an arm about Dolly and hugged her.' Leave' em be, **Doll**. It's the best thing that could have happened to the pair of [...]” (Davies, 2004-)

While the first sentence mentions the man's last name, we cannot detect a hypocoristic meaning in this example unlike the second sentence which clearly show how *Doll* is a nickname from the girl/woman's first name *Dolly*.

In the below-mentioned sentence, we found the hypocoristic to be a part of a movie character's name. *Baby Doll* is a term we use to address someone we care for (Narco778, 2008) which does confirm the emotive aspect, yet we had to take a different stance as to how we analyze this word in comparison to other hypocoristics. Such examples were (same as the Serbian ones) counted in terms of frequency, however they were not marked as relevant for any of the other criteria: “[...] who would also include Carroll Baker in *Baby Doll* and be raised to the permanence of art in Nabokov's *Lolita*.” (Davies, 2004-)

Another difficulty we have faced is distinguishing between metaphors and similes on one hand and hypocoristics on the other. Although all three involve a certain conceptual transfer, we excluded sentences such as the ones below due to the fact that they show resemblance, but not equality:

1. “[...] so little that we re-make everything to her size. She's like a little **doll**' said Morrissey.' We think it is important that clothing shouldn't overwhelm [...] and
2. “She appeared as a Victorian **doll**, curiously animated.” (Davies, 2004-)

Certain metaphors still contained a hypocoristic meaning which of course implied that such cases were included in the analysis. Consider the following example: “As for Mike, he treats his new charge like a china **doll** -- he adores her, but doesn't quite know how to handle her.” *China doll* is used to refer to a woman who impresses you in some way (see Avrilfan123, 2004)

and based on this definition as well as the context we can conclude that hypocoristic meaning is truly present in this sentence.

Words which are once marked as hypocoristic do not necessarily need to possess hypocoristic meaning in all respects; for example, the previously-mentioned *china doll* is related to fragility and fairness rather than any warm feeling toward the object: “*With her porcelain skin, china doll face and fragile figure [...]*” (Davies, 2004-).

Some examples were more neutral and since we lacked information (due to the fact that the original source was unavailable) examples like the following one were not included in the analysis: “*The little woman was brewing tea at a toy stove by the window. She appeared as a Victorian **doll**, curiously animated. [...] The Victorian **doll** filled a teapot and covered it with an egg cosy.*” (Davies, 2004-).

With regard to the interpretation of meaning, we again reveal this context-dependency Teubert (2010) talks about in the book *Meaning, Discourse and Society*. The following sentence taken from the BYU-BNC corpus reflects how hypocoristic meaning is not necessarily attached to every word that may, in certain contexts, act as a hypocoristic: “*Delicate, **doll**-like. Only she isn't a **doll**. They realize that eventually [...]*” (Davies, 2004-).

In terms of gender references, apparently *doll* can be used for men as well as in “*Didn't you think him a doll?' She smiled faintly.' No. Just a very nice man.*” (Davies, 2004-).

Aside positive meanings hypocoristics naturally exude, we found some distinctly negative sentences where the word *doll*, despite still having a hypocoristic meaning, clearly and unambiguously refers to the speaker's feeling of dislike or even disgust: “[...] *Margaret wondered how Jack would be feeling right now. Pleased that his little doll had won? Surprised that she had the energy? Pissed off?*”

A large portion of data could not be analyzed due to our inability to find original sources and research the context in detail. Nevertheless, we managed to assess all criteria and find relevant data. In terms of statistic, the corpus offered the impressive 664 concordances containing the word *doll*, however only 31 of them appeared to have a hypocoristic meaning.

Among the selected cases, we found the hypocoristic word to appear both on its own and together with other words. The highest number of sentences contains the hypocoristic alone, so we have 11 entries or 35.48% of cases where *doll* appears without any additional modifiers or determiners. Quite similarly, this hypocoristic forms noun phrases with various word classes in 10 sentences or 32.26%. The remaining 32.26% of sentences is more-or-less evenly distributed across other word combinations; both noun + noun and noun+ adjective combinations appear in 2 sentences each which amounts to 19.36% of sentences. The smallest number of sentences belongs to noun + article and noun + possessive (no reflexives were found) as these two appear in two sentences each or 12.9% in total.

In terms of relationship types, our corpus matches three criteria. Firstly, 18 out of 31 sentences, or more than a half of all entries, fall under the category called ‘special’ because this group consists of cases which either reveal that there is no particular relationship (e.g. people’s nick names, a song title or a book quote) or that the original source was unavailable at the time of research. The second largest group named ‘other’, which revolves around all those cases which exclude marital or family connections, numbers 12 sentences. This further means that 38.71% of cases involve acquaintances, discussions related to a book/movie character, lovers and similar relationship types. Finally, the last group for which we found relevant data deals family ties (cousins in this case) and, unlike the previous groups, it number only one sentence which then makes this criterion applicable in just 3.23% of cases.

The analysis of the manner of speech has shown how the greatest portion of these sentences is used to indirectly talk about someone else (21 sentences; 64.74%). Direct speech was used in 6 sentences or 19.36% of cases (6 sentences). The last group which marks 12.9% of cases (four sentences) includes special cases such as quotes, song titles and (nick) names.

As for the speakers’ emotions and intentions, we found an equal number of sentences for honest and warm feelings as for other feelings and intentions. Out of 12 sentences marked for the first category, six sentences only reveal warm feelings, love and care while the other 6 show how the object/the recipient is also cute, good-looking, petite and sweet. One sentences among these six also describes a situation where a person is politely asking for something. The second group consists of examples which mainly express other meanings (apart from honest and warm feelings) such as the following behaviors and intentions: complementing a person’s physical appearance and showing admiration. We also found two examples which possess a distinctly

negative connotation where instead of warmth and care, in one sentence we feel the speaker's dislike and disgust while the other one reveals the speaker's intention to mock and humiliate.

Finally, the last analysis to discuss deals with the use of hypocoristics by each gender. We found that men use *doll* in 9 sentences out of 31 which equals 29.03% while the female gender marks 5 sentences or 16.3%. Despite the fact that men dominate the use of this word, the highest number of cases belongs to the 'ambiguous' group, therefore 17 sentences or 54.84% reveals the lack of original sources, the fact that the text is unclear or that gender is not unspecified.

All in all, the statistic for each individual criterion reflects the usage of the word *doll*. We can conclude that the highest number of cases are the ones which involve male speakers, indirect speech, and noun phrases with three or more words. We also had too many ambiguous sentences which surely impacted the numbers.

3.2.2 Sweetie (115/103)

Sweetie appears to be one of those words which naturally attract positive feelings and thoughts. Connected to the word *sweet*, it shares both its meaning and connotation, and as a hypocoristic, it rarely conveys meanings other than warmth and care.

Aside the general usage, some sentences, like the one below, are used in every-day meaning with no hypocoristic meaning attached: "*He ain't, he ain't a chocolate eater or sweetie eater [...]*" (BNC Text KCP, 1992). Here *sweetie* is used as a part of the phrase *sweetie eater* to denote a person who has a sweet tooth.

Its dictionary definition implies that it's either children's word related to food or an informal way of describing someone as a "pleasant or kind person" or addressing someone you believe possesses such qualities. (Cambridge Advanced Learner's Dictionary, 2008) Webster's dictionary suggests that the word is also used colloquially as a synonym for *sweetheart* which may also point to types of contexts in which we may expect to find this hypocoristic (Webster, 1979).

According to (Harper, 2001-2009), the word *sweetie* was developed from *sweet* + suffix *ie* and as of 1971 it was used to refer to a *lollipop* while in 1778 a new meaning was attached – the word now was extended to mean “*lover, sweetheart*” as well.

Urban dictionary, which offers present day definitions provided by users, suggests that the word may have additional, yet at times similar, meanings to the ones from the XVIII century. As per the entry added by Doggonecutsy (2004), *sweetie* is “an adoring and cute mushy pet name to call your lover”. At times, the word is used to denote the same meaning by a male partner due to feeling guilty (MeowFred, 2018).

In terms of references to women, *sweetie* can be used to talk to women when the focus is not placed on their physical appearance, but on their cuteness (Lois77, 2005). Winged One (2009) suggested that *Sweetie* as a female name may suggest her choice of profession, a reference for which we also found several matches in the BYU-BNC corpus (Davies, 2004-). *Sweetie* can also at times have a derogatory meaning when men use it to call after the ladies to whom they feel physically attracted (BigApple, 2008).

We found both definitions and matching corpus examples for some other negative meanings – for example, *sweetie* is “used as a passive aggressive insult” (Mxtt, 2018). although we found it to be used in various kinds of heated discussions/verbal fights. While Crackheadedbitchass (2017) suggests that women use *sweetie* when they assume that they are superior to men, we found examples of males doing the same as in the following sentence: “[...] *he shouted over Agnes's shoulder.' This is genuine Sheraton sweetie except the asshole never made a piece in his life on account he was into [...]*” (Davies, 2004-).

Sweetie can be used “in a playful way” too (see Mxtt, 2018) as in the context where a man is talking to his inebriated partner in a friendly, childlike manner: “[...] *not in much of a state to remember anything right now, are you, sweetie?*” (Davies, 2004-).

Although, we mostly either have a hypocoristic meaning or we do not, some sentences from the corpus show pretense so that the hypocoristic meaning is still present yet its pragmatic function has hanged; a good example of such contexts is a setting in which a stepmother politely instructs her stepdaughter to finish her meal so as to stop talking to her godmother not only

who knew her mother but also happens not to approve of her father's second choice of bride: “*Do eat up, sweetie, ' she called to Artemis*” (Davies, 2004-).

Although the word *sweetie* may truly refer to a number of different contexts, the research indicates that the highest percentage of all entries refers to female speakers (56 sentences, 54.37%), honest feelings (71 sentences; 68.93%) and direct communication (75 sentences; 72.82%). In terms of relationship types, family members hold as much as 18.5%, but the category ‘other’ which comprises various relationship types (friends, lovers, owner-pets, work-related relationships etc.) ranks first with 27.19% or 28 sentences.

Very few cases proved difficult/irrelevant for the analysis of gender, speech type and emotions/intentions. Such examples mostly relate to song lyrics or newspaper articles. For the analysis of relationship types, though, a rather high percentage of cases (37.89%; 39 sentences) could not be researched properly since the original sources were unavailable.

Another interesting observation we have made of this particular word is related to how speakers reveal their emotions and intentions whenever they use this word. As we mentioned above, *sweetie* is indeed used most commonly to reflect positive, honest emotions, however 24 out of 71 sentences that are marked as ‘honest emotions’, or 23.3% of all entries containing this hypocoristic, also bear other meanings. Sometimes the feeling is not love per se, but the word reflects the need to communicate more successfully with someone younger; also, some examples show how we can use *sweetie* when we feel sorry for someone or when we wish to reduce the strength of an utterance.

The 13 sentences (10%), we marked as ‘other’ lack feelings of love or closeness, and these mostly refer to something negative, such as making fun of others, using sarcasm, pretending that you like someone, referring to something sweet that you actually hate etc.

Although most sentences refer to people, we have discovered that *sweetie* can also be used in reference to things (which are necessarily connected to sugary food or desert) as in: “*This vibrant fruity floral scent from Armani is altogether a real sweetie.*”

When we wanted to compare English and Serbian, we found the translation of only one source among 103 sentences found in the English corpus. The Serbian version of *A History of the*

World in 10½ Chapters (Barns, 1994) quite understandably uses *dušo* (see Serbian hypocoristics - *dušo*). Regarding possible translations, Bujas (2008a) suggests that *sweetie* as well as *sweet-pie* have equal meanings to *sweetheart* – *dragi, draga*, or if used figuratively – *srce, duša*.

Similarly, to Serbian, English examples containing this word also appear in clusters of hypocoristics as in “[...] *in, he's expecting someone and she says, oh please, baby, sweetie, honey pie, can't I have just a teensy weensy little coffee after [...]*” (Davies, 2004-).

In terms of grammar, this hypocoristics can both be a proper or a common noun as it can either refer to some kind of characteristics and properties or to people’s names. With regard to word formation we can conclude that *sweetie* was created through a derivational process of adding the suffix *ie* to the adjective *sweet*.

The analysis of collocations shows that this hypocoristic stands on its own in 79 sentences (56.15%) which is rather high in comparison to those cases where *sweetie* co-occurs with various parts of speech – articles (17 sentences; 13.08), nouns (3 sentences; 2.91), adjectives (1 sentence; 0.97%) and pronouns (1 sentence; 0.97%) – and forms noun phrases with more than two words in 6 sentences (46.15%).

To conclude, with 103 sentences out of 115 total concordances, *sweetie* is not just a commonly used word, but a word which commonly conveys a hypocoristic meaning.

3.2.3 Little monkey (18/13)

If we regard a person as *monkey*, we are either referring to the way they look or to the way they behave, or we may be suggesting that a child is “mischievous or imitative” (Webster, 1979). The phrase can also reflect a person’s gentle criticism in reference to a naughty child or a person (Monkey, n.d.). In such cases, the word *monkey* conveys an important piece of information which is related to the emotions – which are equally present in the phrase *little monkey* (ibid.).

Many sentences are marked for ‘humor’ because, as we said, the intention is not to harshly attack another person; in fact, Proppen’s definition (2017) is a perfect example of the meaning

we found in the greatest number of corpus sentences: “A cheeky little monkey is a playfully naughty thing. Something that does not behave as expected. Quite often it is said to children when they misbehave.”

While the definitions above which mostly refer to children or childlike behavior truly reflect the corpus results, we offer some other examples below which we have found to denote an adult person who is skillful in a certain way:

1. “[...] *cocky little monkey of an actress, who's very good at selling herself* [...]”;
2. [...] *with a certain type of imagery and object making characteristic of the 1980s' little monkey hands would peep over elliptical edges* [...]”.

In terms of meaning, there is a striking difference between the number of cases which strictly reveal warm and honest emotions (10 sentences; 76.92%) and the ones which refer to other opinions/intentions (2 sentences; 15.39%). The largest percentage undeniably belongs to love and care while the few ones that do not fall under this criterion talk of someone who is naughty, good looking and/or skillful. Skillful is also the additional meaning to that of love and care which we found in only one sentence (7.69%).

The warmth we found in such a great number of cases is supported by the findings which resulted from analyzing the relationship types. Four sentences are shared between family members – mother to/about her daughter (3 sentences; 23.08%) and daughter to mother (1 sentence; 7.69%). We also discovered that 3 sentences (23.08) reveal other types of relationships such as owner-pet, family friends, nursemaid-boy etc.

Another surprising discovery we have made is related to the gender analysis which indicates that there are no male speakers whatsoever. Eight sentences (61.54%) belong to female speakers while five of them (38.46%) are marked as ‘ambiguous’ because the speaker is the gender-neutral book narrator or the original source was unavailable.

While the individual words which make the hypocoristic have their (well-known) equivalents in Serbian language, the compound itself has no matches in Bujas (2008a). The lack of translations of sources used for this analysis also affects the quality of research; however, we can always rely on the common meaning we found in the corpus examples which is also one

of the translations of the word *monkey* Bujas (ibid.) lists for this hypocoristic – *vragolan* (*mischievous person/child*).

Although the word is already a compound itself, it appeared in the greatest number of sentences (6 sentences; 46.15) in a complex noun phrase together with two additional words or more. It also appears with a pronoun *you* in four sentences (30.77%) and with an (indefinite) article in one (7.69%). *Little monkey* is not modified additionally in only two sentences (15.39%) where it stands on its own.

3.2.4 Puddin' (8/1)

While formal dictionaries such as Webster's (1979), Cambridge Advanced Learner's Dictionary (2008) and English Oxford Living Dictionaries (Pudding, n.d. a) including the online dictionary Dictionary.com (Pudding, n.d. b) do not provide more than a food-related definition of the word *pudding*, with no entries for *puddin'*, we found the Urban Dictionary (Puddin', n.d.) to perfectly explain not just the original word, but its colloquial, shortened version *puddin'* as well.

In terms of definitions that match the hypocoristic nature we are looking for, we have found several entries provided by users at Urban Dictionary. According to Just a chick 2014 (2016), *puddin'* is used by women to address the men they love deeply. Jillo1978 (2011) suggests that this word is a Southern²⁹ expression used when you talk to a dog which you have adopted but still have not named.

We have found only one entry among eight the corpus (Davies, 2004-) provides to match the hypocoristic criterion. It is used by a person who is talking about another man's nickname. As we could not obtain the original source, we were unable to get more information on this sentence.

What we can analyze in terms of grammar is the fact that this hypocoristic word appears in the sentence without any modifiers. Also, this word, unlike the other ones we have analyzed so far, is a clipped version of *pudding* although they do share all other properties such as the fact that they are common and concrete, mass nouns.

²⁹ South America, USA

3.2.5 Sugar plum (4/2)/ Sugarplum (1/0)/ Sugar-plum (3/2)

Aside from being a sweet, *sugar plum*, together with *sugarplum* and *sugar-plum*, is used either as a compliment (Webster, 1979) or as a “cute word” (Geo_Wizard, 2009) in reference to someone who is very dear to your heart (Eljayz1493, 2010) or someone with whom you can potentially be in a serious intimate relationship (Bigg Daddy T, 2010).

Our corpus results support the above-mentioned definitions and they also include some other meanings. The following sentence for example talks about a little baby: “*This little sugar plum fairy is either a changeling, or you had an affair with the milkman.*” (Davies, 2004-). In another sentence, sugar plum is used to criticize sweet but unrealistic conceptions about love: “[...] *that love is not some sugar-plum notion [...]*” (ibid.).

The previous sentence is the only example which reveals emotions which differ from honest and warm emotions which the speaker aims at someone else. Here “sugary” feelings are something we should avoid and judge while the other three corpus examples which have a hypocoristic meaning, conversely, suggest love and care.

Since (75%) of sentences convey warmth and emotional closeness to the other person, it is understandable that *sugar plum* in one case is used by an uncle to address his niece, in the other sentence a husband proudly addresses his wife, and in the last one a Sister talks about a little baby in a sweet and caring manner. Unlike the others, the fourth sentences in a piece of advice in a book on love.

Based on the above-mentioned explanations, we can conclude how two sentences *sugar plum* is used directly while talking to another person, in one is used indirectly while the last one is not included in the analysis because it is an impersonal book quote.

We have similar division in the gender analysis – two sentences are produced by females, one by a man, and one is ambiguous.

This compound stand alone in 50% of the cases whereas in the other half it is combined with a noun such as the reference to a character from the Nutcracker, *sugar plum fairy*.

3.2.6 Wifey (7/7)/Wifie (0/0)

Derived from the word *wife*, *wifey* (or *wifie*) keeps the same denotative meaning while it also adopts some other layers of meaning. A number of dictionaries did not even mention this hypocoristic in spite of the fact that the word is more contemporary than a number of some other (old-fashioned) word forms which share the same root.

According to Collins English Dictionary (Wifey, n.d.), this hypocoristic is used mostly in the United States to address a wife in a warm and caring manner. Interestingly enough, the usage of the word extends to nonmarital couples when the male partner talks about the female partner he loves (MingMingTwo, 2010) and who is special (Hulkinhailey, 2013).

This was a particularly difficult word to analyze because of the fact that in Northeast England and Scottish dialects, we can also use this word to refer to an old woman (Wifey, n.d.) and because of the fact that the original source was an interview transcript which was not entirely clear or understandable, which is why a sentence like the one below was added to the analysis, but we did mark it with a “*” sign in Appendix 2 to show how it may have additional meanings: “[...] *when old (-----) come home and he just, the old wifey broke the eggs into the pan and threw them onto the plate for [...]*” (Davies, 2004-).

Among the seven concordances, none of them only reflects warm emotions. Four examples (57.14%) resemble the one above based on the fact that apart from care/love, they are also marked for some other characteristics. Apart from the possibility to be referring to an older woman, one of such examples is used by a woman who is extremely angry and despite still having the hypocoristic meaning, the example also reflects certain discomfort with this notion.

The fact that we could not find a single sentence which contains only a positive connotation is indeed surprising, but it is even more unbelievable that the negative one is detected in 42.86% of examples, which is a rather high percentage for a word whose definitions are all positive. These three sentences which lack feelings of love and care were used by the speakers whose intention was to mock or maybe even humiliate.

Interestingly enough, all sentences were used indirectly without the person who was talked about present. The word was understandably used by men twice as many times as women with

only one ambiguous example as the original source was unavailable. However, the analysis would have been much more interesting if we had more information of the relationships between the people involved as 85.71% of sentences are either unclear or we could not obtain the original source for more-detailed research. We only have information regarding one sentence which was used by a man's lover in her angry monologue about his wife.

Finally, the word never appears alone, and the words that accompany it mostly emphasize the negative meanings the speaker implies. Words such as *little* and *poor* are added to *wifey* to either form phrases with two words (28.57%) or more commonly, complex phrases which contain three or more words (57.14%).

3.2.7 Hubby (63/59)/Hubbie (4/4)

Hubby (also used as *hubbie*) is a clipped and affectionate version of the word *husband* from which it originates. According to Etymology Dictionary (Harper, 2001-2009), the word has been in use since the 1680s which seems rather puzzling since the same dictionary, like many others, makes no record of the phrase *wifey* (*wifie*).

Collins dictionary (*hubby*, n.d. a) which describes this hypocoristic as a word you use to address somebody's husband even marks the word as informal and old-fashioned. Apparently, *hubby* had become a part of everyday use much before its meaning extended to familiarity.

Both Webster's Deulx Unabridged Dictionary (1979) and Cambridge Advanced Learner's Dictionary (2008) offer definitions for *hubby* based on which we can conclude that this word is used informally and that we use it as a diminutive which expresses familiarity.

Oxford's online dictionary (n.d. b) seemingly provides the most relevant, present-day definition which describes *hubby* as "a humorous or affectionate way of referring to a person's husband".

We have found numerous examples which go in line with this definition, however we also found other possible meaning such as the one in the following sentence "[...] *feminist who left a meeting, went home and jumped into bed with hubbie or boyfriend, was no better than a member of the fifth column.*" (Davies, 2004-).

The above-mentioned example shows how *hubby* does keep its hypocoristic meaning as well as its diminutive sense, but it also adopts the meaning the speaker wishes to convey. In this particular case, we have a clear example of a hypocoristics which is used to show sarcasm.

Honest and warm feelings in fact make only 38.1% of all corpus samples which means that 24 in 63 sentences reflect love and/or care. Another surprising fact is that we found no sentences which lack a hypocoristic meaning. Furthermore, even the 12 sentences (19.05%) which we marked with ‘*’ to show that other meanings and intentions are possible still kept the hypocoristic meaning despite the fact that they may point to humor or sarcasm.

This hypocoristic led us to some other impressive discoveries such as the fact that even men (11.11%; 7 sentences) use the word *hubby* which is something anthropologists and sociologists may find interesting. With more than two times more sentences, females dominate the numbers as we initially expected. However, the 28.57% (18 sentences), which belong to female speakers only, have little importance or relevance in comparison to 60.31% of sentences marked as unknown source or unspecified gender.

This unavailability of original sources definitely affected other categories and results. The emotions-intentions paradigm analysis has given an almost identical number as the one before – 63.49% or 40 sentences could not be classified as either ‘honest and warm’ or as ‘other intentions’ due to the same reason.

Again, we were rather surprised to find that married couples used this word in just 11 sentences or 17.46 sentences. This word was obviously used more by people in other contexts as we have the exact same number for other relationship types (e.g. friends), and if we include the very high number of articles/books in which *hubby* is used, we then understand why 98.4%, or 62 out of 63 sentences, was used indirectly, without the person who was mentioned present.

The only analysis which gave more-or-less evened-out results was the collocation analysis. Out of 63 sentences, we found 27 sentences (or 42.86%) to be standing on their own, 20 (or 31.75%) which appear together with a possessive, 10 (or 15.87%) to form complex phrases with more than three words, five sentences (or 7.94%) which are modified by a noun, and only one sentence (or 1.59%) which stands with an article.

3.2.8 Babe (197/105)

According to Etymology Dictionary (Harper, 2001-2009), *babe* probably originates from the word *baban*³⁰, a word which has been used since the 14th century to denote “an infant or a young child of either sex”. All instances where the word *babe* is used literally, as shown in the following sentence, were, however, excluded from the analysis regardless of the register: “[...] *it's actual birth, not long after it's conception, now that that **babe** has a will of it's own, and it will exercise it and will [...]*” (Davies, 2004-).

Although we are nowadays mostly familiar with its diminutive version – *baby* (ANNFW, 2015), we found other dictionary definitions which match the examples we obtained from the corpus. The most common context in which this hypocoristic is used is of course the romantic one where *babe* is a term of address communicated between partners³¹ such as “*Go on babe [...]*” or “*I felt close to you as well babe!*” (Davies, 2004-).

Webster’s (1979) and Oxford (n.d.) dictionaries suggests that *babe* is used to address a female, especially if you find her to be attractive which Dictionary.com (Babe, n.d. b) classifies under “disparaging and offensive” label. We did find examples of such flirtatious comments which were then marked with a ‘*’ sign for additional meanings, such as the following sentence: “*Hiya, babe! Say, don't you just look like Veronica Lake!*” (Davies, 2004-).

The use of this word in reference to beautiful young women has apparently persisted since 1520s, but we can use it to address men too. In the example added below, we see a person’s comment about which typical terms of address his colleague uses when he talks to him (and/or others): “*He uses it when he is angry or sarcastic, otherwise it is ‘babe’.*” (ibid.).

Hlebec’s dictionary of slang words (2011) supports the above-mentioned use, stating how in used with women, we can translate the word as *mala (kiddo)*, but if used to address a male person, we translate it as *brate (bro)*. These translations obviously indicate a substantial difference in the use depending on the gender of the person we address.

³⁰ Although *baban* is nowadays generally archaic (ANNFW, 2015), this word is still used in Welsh to denote a baby (Love Urban, 2010).

³¹ The words *partner* is used loosely here; we intend to use the same definition as the one in Cambridge’s dictionary (2008) which states that *babe* is used by both *spouses* and *lovers*.

The word *babe* can in fact have a negative connotation as well when we refer to a person who is innocent, helpless or inexperienced (Babe, n.d. a; Babe, n.d. b). Our corpus analysis did find similar meanings, such as “*I am now nineteen and until I was seventeen I was ignorant as any babe.*”, any metaphors as well as words without the hypocoristic meaning did not qualify for this analysis (Davies, 2004-). Some other examples which reflect the above-mentioned meanings but still keep the hypocoristic one have been analyzed; consider the following example: “[...] *he is still the queen's' sweet babe* [...]” (ibid).

Sometimes when the word *babe* is used while talking to someone younger, it is not used denotatively only, and the hypocoristic meaning is still present, for example: “*Sorry, babe. You really are too young.*” (ibid.).

According to Dictionary.com (Babe, n.d. b), in Southern U.S *babe* is used “as a familiar name for a boy or man, especially the youngest of a family”. We did find several examples where *Babe* is used as a proper noun, e.g. “*Babe Paley*” or “*Mildred 'Babe' Zaharias*” or “*Oliver Babe Hardy*”, but as you can see not all of them are males (Davies, 2004-).

The word *babe* can obviously be used in numerous contexts which has been proven by the corpus analysis. We have in fact found 105 sentences which match the necessary criteria and thus obtained some interesting results. Thankfully, unlike any other hypocoristic, the corpus analysis of the word *babe* has given very few instances where we could not find the original source or understand the meaning in any way.

As for the gender analysis, we found that *babe* is more often used by men (42.86%; 45 sentences) than by women (26.66%; 28 sentences). The sentences marked ‘ambiguous’ for gender are mostly those which refer to a song, a nick name, a title etc. such as the following example: “[...] *oh I need your love babe* [...]” (Davies, 2004-).

In terms of relationship type, *babe* has given rather heterogeneous results in that we have samples for each criteria. This hypocoristic is least used by children (0.95%; one sentence) while the largest category is the ‘special one’ (42.86%; 45 sentences) because of numerous samples of lyrics, titles, names etc. Family members and married couple use them almost equally often (14.29% or 15 sentences and 9.52% or 10 sentences respectively). Some other relationship types (33.33%; 35 sentences) include friends, pets, strangers, colleagues etc.

Babe is typically used when the speaker addresses another person directly (58.1%; 61 sentences). The number of sentences where *babe* is used with the addressee not being present is very small in comparison (11.43%; 12 sentences). The last group, ‘other’, keeps almost the same rating as in the previous category due to a high number of data which simply cannot be processed through the filter chosen for this particular research (30.48%; 32 sentences).

The emotions-intentions paradigm as always shows how the word is used, and this particular hypocoristic is almost always used to express exactly such meanings. A great number of sentences conveys only positive and honest emotions (53.33%; 56 sentences) while a much smaller portion of all sentences bear another meaning and reflect other intentions (15.24%; 16 sentences) such telling jokes or begging someone to do something for example: “*Keep a low one please babe.*” (Davies, 2004-). One sentence is used in pretense where two opponents use sweet terms of address as in: ““*Babe!*’ *The familiar whisky-edged voice came bellowing down the line, and she grinned.*” (ibid.). Finally, the last group maintains a similar ratio as before (31.42%)

Despite the fact that it is mostly used on its own (81.91%; 86 sentences), the word *babe* seems to be used in various other constructions (with actives, adjectives, other nouns etc.). It also seems that the word is not only used in a strictly-defined set of word combinations which is proved by the diversity of phrases we found, such as “*the nifty water babe*” (Davies, 2004-).

To conclude, the word *babe* appears to have become a part of various spheres of life – art (songs), families, romance, names etc. Based on the results, we see how motivated this word can be, both in the sense of morphology and lexicology and pragmatics which is why its share in this analysis is invaluable.

3.2.9 Babes (109/34)

Due to the fact that *babe* can also appear in its inflected form *babes* without any changes in meaning, we decided to compare and contrast these two words. We first found a dictionary definition which confirms that *babes* can be equally used as a term of endearment (Babes, n.d.) after which we excluded all meaning which have literal meaning and refer to newborn babies

or young children such as: “*On the life, children and babes, you have found praise to follow your enemy [...]*” (Davies, 2004-).

Among the sentences corpus listed for *babes*, we also discovered other examples which had to be excluded from the analysis as well. Such examples had both literal and figurative references to other concepts. The following sentence for example contains a phrase which was initially the title of a musical which is indeed connected to children, only to be later used figuratively as the name of a rock band: “*An intimate Women In Rock moment featuring Emma and Lori from **Babes in Toyland** [...]*” (ibid.)

Another clarification we had to make upon seeing the corpus list concerns the word form itself. We do classify it as an inflection, but the word sometimes is a plural noun of the word *babe* which is often used to denote good-looking women as in “*And I really dig those cute babes looking on!*” (Davies, 2004-).

Gender-wise, in its plural form, *babes* can also be used in reference to men as in the example where a whole team was referred to as babes: “*Busby's Test Tube Babes*” (ibid.).

In its form where it acts like a plurale tantum, *babes* is actually used in its plural form to denote a singular person. In this particular form, *babes* most commonly refers to a partner as in: “*Imagine Sandy just saying one morning, oh, by the way, **babes**. I'm going on holiday this afternoon.*” (Davies, 2004-).

Now, once we evened out any potential differences and balanced all the criteria between *babe* and *babes*, we immediately noticed that not only is *babe* more commonly used than *babes*, but it is also more commonly used as a hypocoristic too. In order to find some other, potentially more –subtle differences between the two, we will first list all the specifications related to *babes*.

Babes occurs 109 times in the corpus, but in conveys a hypocoristic meaning in only 34 sentences which is in terms of ratio approximately 30% of all sentences while *babe* is hypocoristic in roughly 50% of cases.

Gender analysis shows how women use *babes* in 17.65% (6 sentences) while men only use it once (2.94%) which is completely different from the results obtained for *babe*. The greatest number of sentences falls under the category ‘ambiguous’ comprised of articles, unspecified gender and unavailable cases, and with the soaring percentage of 70.59% (24 sentences) it significantly differs from its singular form.

We again see a similar characteristic regarding the analysis of relationship types, as both *babe* and *babes* are used in various contexts. Nevertheless, the numbers for either word vary significantly. *Babes* is used only once between family members and married couples while other types of relationships such as owner-pet, an engaged couple and lovers are found in five cases. The final category, ‘ambiguous’ is the largest one due to its 79.41% of sentences which are all part of articles mostly.

Again, while *babe* is used directly in more than 50%, *babes* gives an entirely different result as 79,41% of sentences is used indirectly with only 20.59% of sentences used while speaking to the other person directly.

Finally, the emotions-intentions analysis offers the closes results to the ones for *babe*. In terms of content, we can see how 17.65% of sentences (six cases) are marked only for ‘honest and warm feelings’ whereas ten sentences or 29.41% were found to have other meanings such as sarcasm and the reference to women’s attractiveness. The last category, ‘inapplicable’ is comprised of cases which simply could not be processed as they are ether some types of names or nicknames, and it marks 50.94% while is a considerable higher number as opposed to the one for *babe*.

Babes is, in comparison to *babe*, found to be a part of complex phrases of three or more words in the greatest number of cases (47.06% ;16 sentences). Again, unlike *babe*, we did not find data for each category, but we did find this hypocoristic to appear together with articles in one sentence (2.94%), with adjectives in two sentences (5.88%), and with nouns in seven sentences (20.59%). *Babes* stands on its own in only eight sentences (23.3%) which is another important differences which exists between *babe* and *babes*.

Apart from the root, noun type and the ability to adapt to various contexts, these two words share little resemblance. Nevertheless, *babes* has served another important cause related to the frequency and general analysis which will be included in the final calculation and summary.

3.2.10 Pumpkin (64/6)

This famous vegetable was discovered by a French explorer, Jacques Cartier, in the territory of present-day Canada in 1584 (The History Behind Pumpkins and Halloween, 2009-2019). While the first term used to describe this vegetable was a Greek word *pepon* which means *melon*, the word we now know as *pumpkin* was first recorded around 1640s (Pumpkin, n.d. c).

The corpus analysis has shown how *pumpkin* typically appears in these contexts: Halloween, food/cooking/nutrition, art and Cinderella references as we can see from the examples below:

1. “*In a few minutes, pumpkin picking with the trick or treat brigade.*”
2. “*They are simply made on the day from fresh organic vegetables.' They include pumpkin, lentil, onion, parsnip, beetroot, pea, fennel and the redoubtable [...]*”
3. “[...] *my buying the picture by Stubbs of 'Pumpkin with a Stable Lad' in 1936 was for myself.*”
4. “*It waves its magic wand and suddenly the pumpkin that is the British economy is turned into a glittering coach.*” (Davies, 2004-).

While pumpkin is known for pumpkin seeds, pumpkin pie etc., this corpus analysis revolved around some other, non-literal, hypocoristic meanings which why above-mentioned examples are simply inapplicable.

Urban Dictionary (Pumpkin, n.d. a) and English Oxford Living Dictionaries (Pumpkin, n.d. b) are one of the few sources which provide the definition we wished to research. Based on these two sources, *pumpkin* is synonymous to *sweetheart* or *darling* when we use it to address someone we care for, such as a partner or a child although it can also be used to refer to physical attractiveness.

The corpus sentences which carry hypocoristic meaning are much smaller in number in comparison to the total number of concordances for this word. The six sentences we analyzed are all marked for male speaker and direct communication. Moreover, they reflect pretense

where a man who is flirting with a girl is trying to make her trust him and establish a closer relationship. Also, in each of the six sentences, pumpkin stands on its own without any determiners, and unlike many other hypocoristics it is not used as a name, but as a term of endearment.

3.2.11 My darling (279/279)

The last word we have chosen to analyze is not only one of the most commonly used words, but also one of well-known terms of endearment. *Darling*, which appears in myriad contexts rich in emotions, numbers 279 concordances in the corpus. All the examples we have found to contain this combination *determiner my + darling* are hypocoristics at the same time despite the fact that *darling* appeared to have different functions in different sentences. Whether as a noun or as an adjective, *darling* proved to be descriptive of dictionary definitions in all 279 sentences.

Originating from Middle English, *darling* was first used as a double diminutive of the word we now know as *dear*. This word in its present-day form was first used as an adjective meaning “very dear, particularly beloved” around 1590s only to later (1805) expand to “sweetly charming”. (Harper, 2001-2019)

Dictionary entries for this word offer similar definitions for both parts of speech it represents. As an adjective, *darling* equals “*very dear, beloved*” and the corpus has enlisted numerous hypocoristic phrases it has helped form, which is why we have decided to keep it as a valid and sufficient term.

As a noun, we use *darling* as an endearing form of address to refer to a person who is loved dearly by someone (Webster, 1979). According to Cambridge Learner’s Dictionary (2008), the combination of *darling* + name is now considered to be old-fashioned while *darling* is often used nowadays instead of a personal name between people who are friends or who love each other.

The examples of *darling* we have found in the corpus and enlisted in Appendix 2 reveal that the greatest number of sentences are particularly used between people who are somehow

romantically involved (spouses, lovers, fiancées etc.) as the following example depicts: “*I’ll never let you down, my darling. I’m yours forever.*” (Davies, 2004-).

Although emotions are heightened in most sentences, some usages of the word *darling* do not reflect honesty but pretense and selfishness as in “*That’s the spirit, my darling [...]*” (ibid.) where a dishonest man is trying to make a girl do whatever he desires to suit his own needs.

Many of such sentences which reveal dishonesty and pretense contain a combination *darling* + name although these two together were used in other cases as well, such as between family members (“*my darling mother*”, “*my darling sister*”, “*my darling child*” etc.), partners (“*my darling Dr Neil*”), friends (“*my darling Alice*”) and others (Davies, 2004-).

My darling was sometimes used humorously with words of negative connotation only to draw the attention of the speaker as in “*my darling idiot*” (ibid.). The figure of speech used, oxymoron, does not imply that the speaker intended to offend the other person, quite the contrary – the speaker intended to convince the listener of his love for her.

As a word commonly used between people of various ages, backgrounds and relationships, we found *my darling* to be a part of songs, prayer verses, interviews and even work settings. In fact, the corpus analysis has shown how this group called ‘other’ which is comprised of all relationship types excluding family and marriage is the largest one (109 sentences; 39.07%).

Family members and spouses share the same number of sentences in the corpus (both have 49 sentences; 17.56%), however ‘special cases’, a group which consists of examples of verses, songs etc., is even larger (72 sentences; 25.81%). These results seem to point to the diverse nature of the word *darling* and its capability of switching contexts easily.

The results clearly demonstrate that male speakers use this hypocoristic most (146 sentences; 52.33%), that the preferred style of speaking is direct, vocative speech (241 sentences; 86.38%) and that *darling* typically reflects honest, warm emotions (252 sentences; 90.32%).

We have not found explicitly negative sentences as all examples which point to other possible meaning also keep the hypocoristic one too. Some cases, as we have explained above, reflect presence while some others may reveal the condescending or humiliating nature of the utterance. Nevertheless, the few sentences (21 sentences; 7.53%) we have found to possess

other meanings aside the hypocoristic one are not necessarily negative, as some can also be humorous too, as we have shown before.

The Serbian equivalents for this word are “*voljen*” and “*omiljen*” as adjectives and “*miljenik*”, “*dragi(a)*”, “*mili(a)*”, “*ljubljeni(a)*”, and “*voljeni(a)*”. We unfortunately have not been able to find many examples of sources which had been translated from English to Serbian so as to compare, but we have managed to find Bronte’s (2004) *Jane Eyre* and Hardy’s (1961) *Tess of the D’Urbervilles*:

1. “*Dragano srca moga! Čuj me bar ovaj put, Catherino!*” (Bronte, 2004)
2. “*Tebe, ljubavi moja, o, tako tužna!*” (Hardy, 1961)

Both translations mentioned above are descriptive of the romantic contexts to which they are tightly connected. We wish we were able to enlist some translation examples which refer to some other contexts such as the ones related to friends or family.

3.3 English Hypocoristics: The Interpretation of the Results

The analysis of English hypocoristics is based on the selection of word we consider common, widespread and relevant for this type of research. However, despite the fact that we so commonly hear some English hypocoristics on television or read about them on social media on a daily basis, hear mothers use them while talking to their children in the park or simply use them ourselves whenever we talk to someone we care about, these terms of endearments were not necessarily a part of the corpus used for this dissertation. Words such as *munchkin*, *meat loaf* or *sugar lump* did give concordances but only for their literal meanings. Some other (common) hypocoristics are as *honey bunny* or *angelface* do not appear in the corpus at all. We have had to make a smart selection of words which further implies that some words which satisfy all above-mentioned criteria, e.g. *darling*, had to be disregarded due to the fact that their frequency was simply too high and the analysis of this one word would overshadow all others.

One of the first things we had to do at the very beginning of this part of the analysis is adjust our tables and criteria used in analysis (see Appendix 2) so as to meet the requirements of the corpus results and the language we were analyzing. Therefore, we did have to alter the tables we used for analyzing Serbian hypocoristics, but it does not affect the quality of this research.

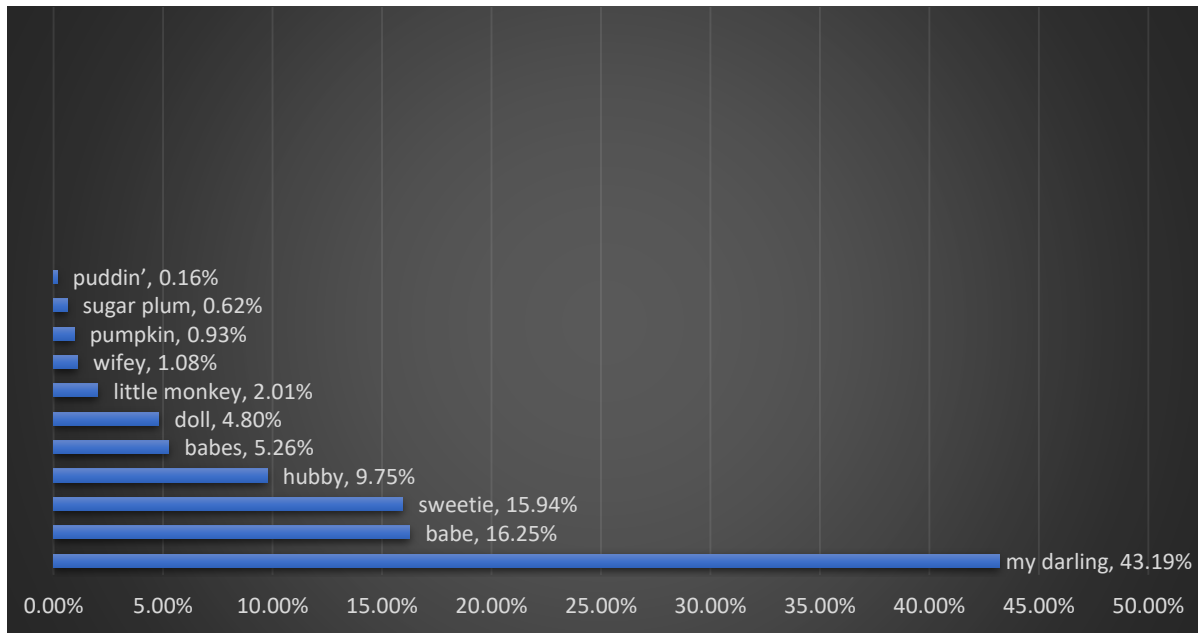
As we mentioned in the introduction to English hypocoristics, we had to add articles as one of possible collocates.

We faced a few challenging decisions in this part of the research too. All definitions of hypocoristics define them as terms or names, and words like these two seem to really narrow down the list of possible parts of speech we could interpret as hypocoristics. The research of English hypocoristics, however, affected our initial belief that terms of endearment can only be nouns. We did find nouns to have different functions before, but we did not expect to find adjectives which could act as hypocoristics. In this part of the analysis we decided to include adjectives, such as the one in the example below due to their ability to form endearing phrases which fall under the category of hypocoristics: “*Oh my darling, darling boy!*” (Davies, 2004-).

Even after we applied all the criteria on the pre-selected hypocoristics, some sentences were simple literal and did not qualify for the analysis, for example “*And er I started er with a doll, my father bought me a doll and it taught me how to er dress me.*” (Davies, 2004-). Therefore, the frequency we are going to discuss below only refers to such sentences which both fulfill all our criteria and bears a hypocoristic meaning.

The graph below compares all 11 words used for the analysis of English hypocoristics and contrasts from the perspective of their frequency.

Table 1B

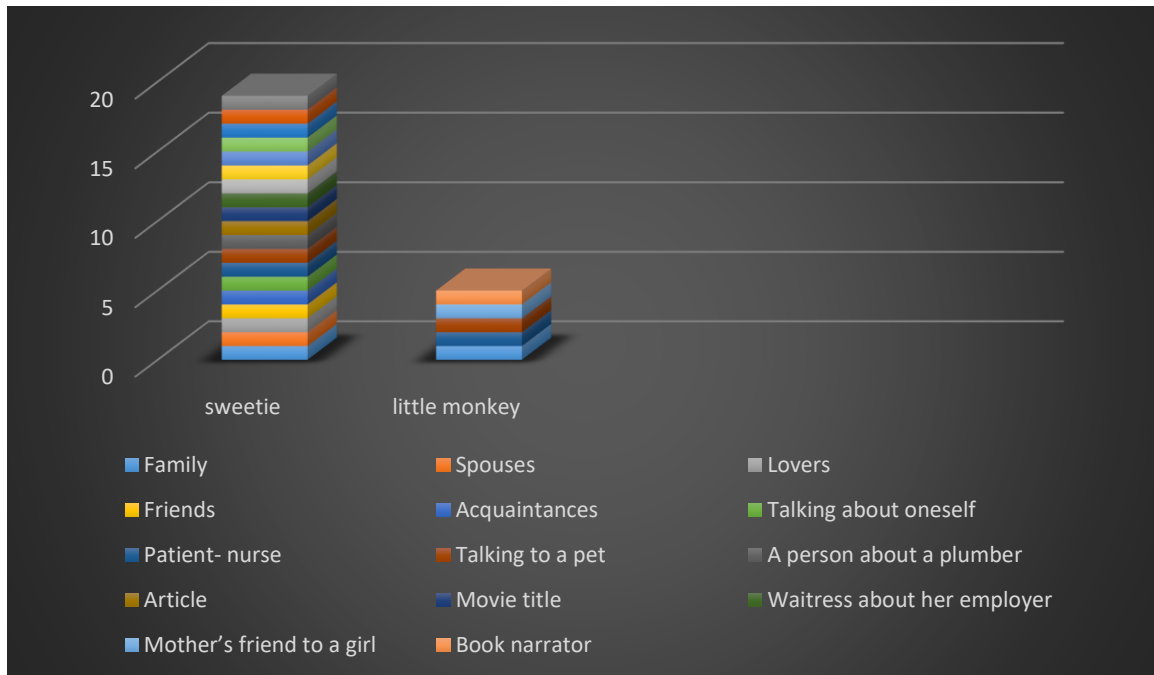
English Hypocoristics: Frequency

The chart displays all 11 hypocoristics from the one with the lowest frequency – *puddin'* (0.16%; 1 sentence) – to the one with the highest frequency – *my darling* (43.19%; 279 sentences). We could say that the least commonly used hypocoristics, besides *puddin'*, are *sugar plum* and *pumpkin* with frequency of up to 1% in comparison to the total number of hypocoristic sentences we analyzed. The second group whose frequency ranges from 1-2% includes two hypocoristics, namely *wifey* and *little monkey*. Then we have *doll* and *babes* with 4-6% frequency immediately followed by *hubby* with 9-10% frequency. The two hypocoristics with a considerably higher frequency of 15-17% are *sweetie* and *babe* while *my darling* as a convincing winner holds the record with more than 40% of concordances out of all 646 examples containing a hypocoristic.

The frequency alone cannot, of course, decide how diverse the usage of a single hypocoristic can be. Nevertheless, it often does limit the word usage to a few options. In order to inspect this behavior, we are going to use the two hypocoristics with a striking difference in frequency and contrast them based on the relationship types in the following chart.

Table 2B

Sweetie vs. Little monkey: Types of Relationships between Speakers

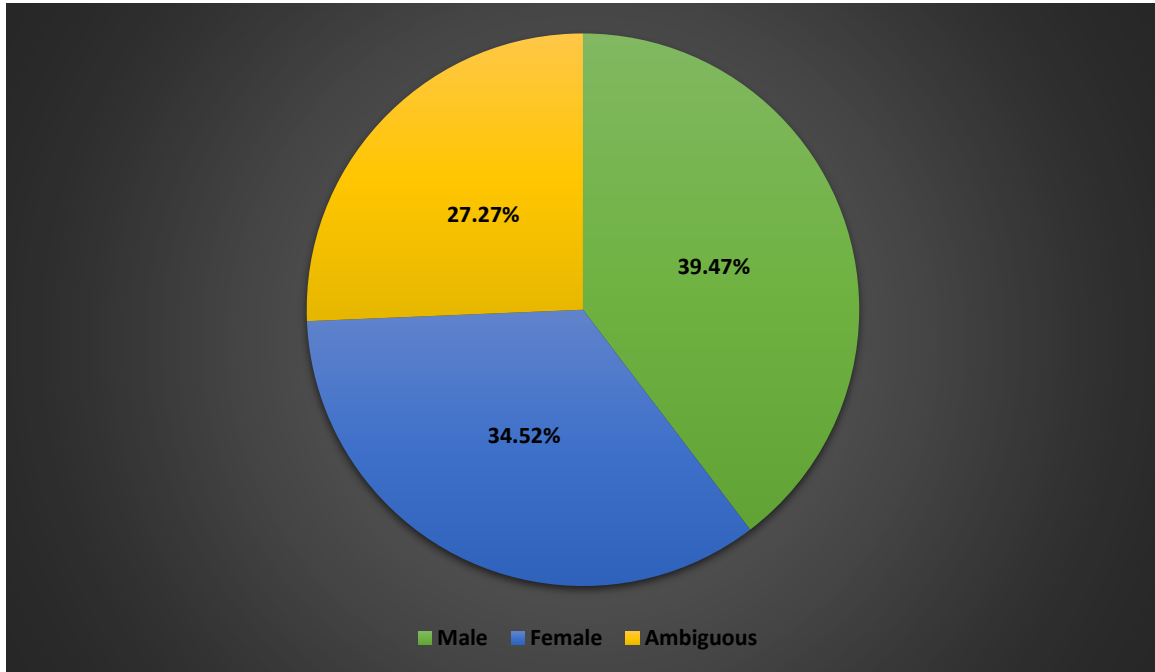


The table above clearly shows that the numbers affected the variety of word usage, which also points to a natural tendency of any word which is commonly used in a language (in order words – whose frequency is high) to expand and adopt new meanings.

To unveil the individual potential of the 11 hypocoristics we are first going to do a general gender analysis, followed by the analysis of the types of relationships which exist between the people connected by the hypocoristic in question and then compare and contrast them on some other level.

Table 3B

English Hypocoristics: Gender Analysis



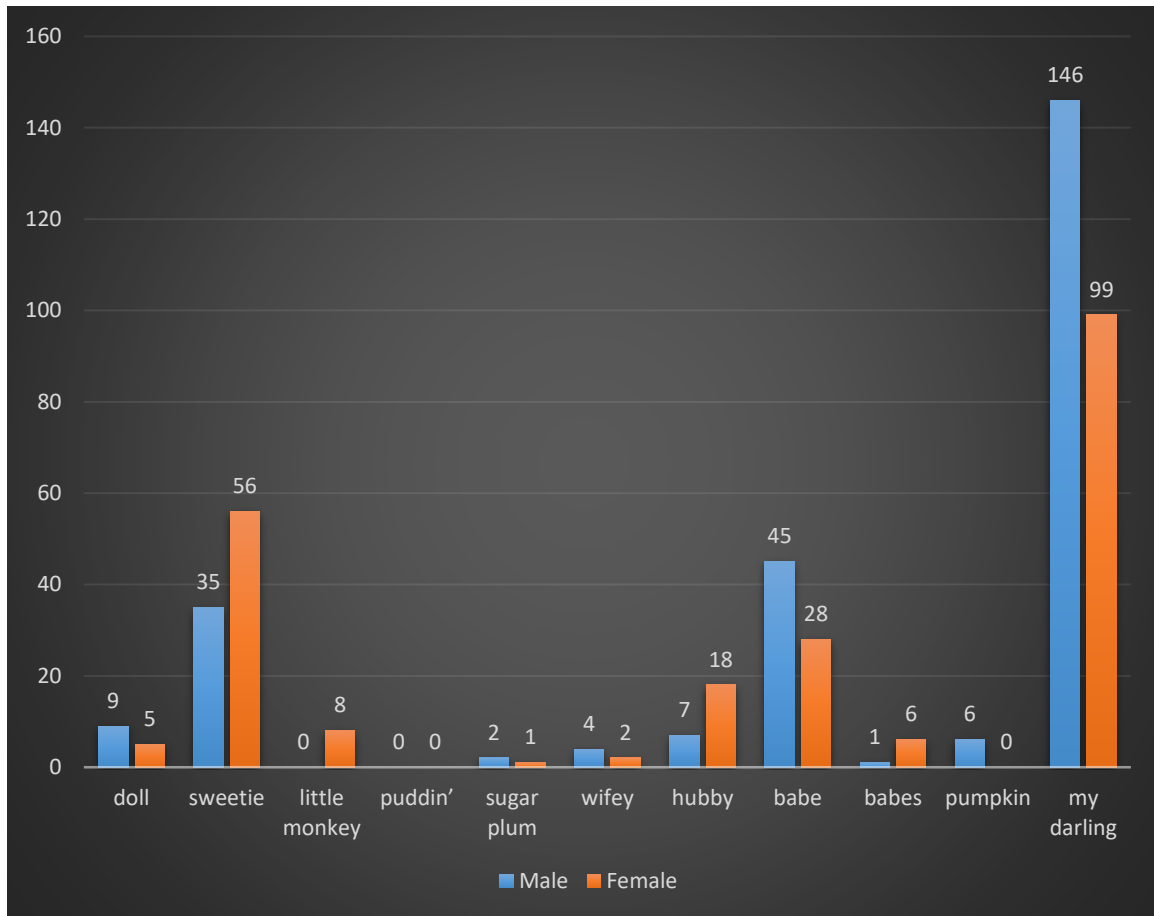
The chart above shows how data is distributed across genders (in percentages) including the option ‘ambiguous’ which involves all cases which could not be analyzed with regard to male and female genders. We can see how the three categories are rather evenly distributed despite the individual differences which exist between the words we analyzed. The data regarding male speakers gives slightly higher numbers than the one for women, however a few dozen sentences does not make a substantial difference³². What we should focus on here is the fact that the frequency of ambiguous examples is almost equal to that of genders. This statistic indicates several contexts such as cases where a word is discussed about, but the gender is irrelevant, or cases where the word is mentioned by a specific person, but we could not understand which gender it is due to the lack of original sources, and another possibility may be that a person is singing, but the words are not directed to anyone in particular which really points to the first option we mentioned.

To see the individual differences which the selected hypocoristics display for the gender criterion, we inserted the numbers in another graph and contrasted the data.

³² Male speakers produced 255 sentences while female speakers are accounted for 223 sentences.

Table 4B

English Hypocoristics: Female vs. Male Gender



The chart reveals precisely what we discussed above – each of these hypocoristics is different despite offering similar results when analyzed as a whole. We can see how for some hypocoristics, the difference is staggeringly high in numbers, e.g. *my darling*. Very few cases in fact show a mild discrepancy between male and female speakers, such as *sugar plum*, however if we consider the percentages *sugar plum* marks a 100% difference which is only masked by the low frequency of the word in general.

We have just a couple of cases where we found a complete dominance of one gender over the other as the table below suggests:

Table 5B

English Hypocoristics: Individual Gender Differences A

Hypocoristics	Male	Female
little monkey	0	8
pumpkin	6	0

Some cases are particularly interesting because they give no data for either gender such as the following word:

Table 6B

English Hypocoristics: Individual Gender Differences B

Hypocoristics	Male	Female
puddin'	0	0

We can see how *puddin'* for example counts zero for either gender as it numbers only one example which falls under the category of 'ambiguous'.

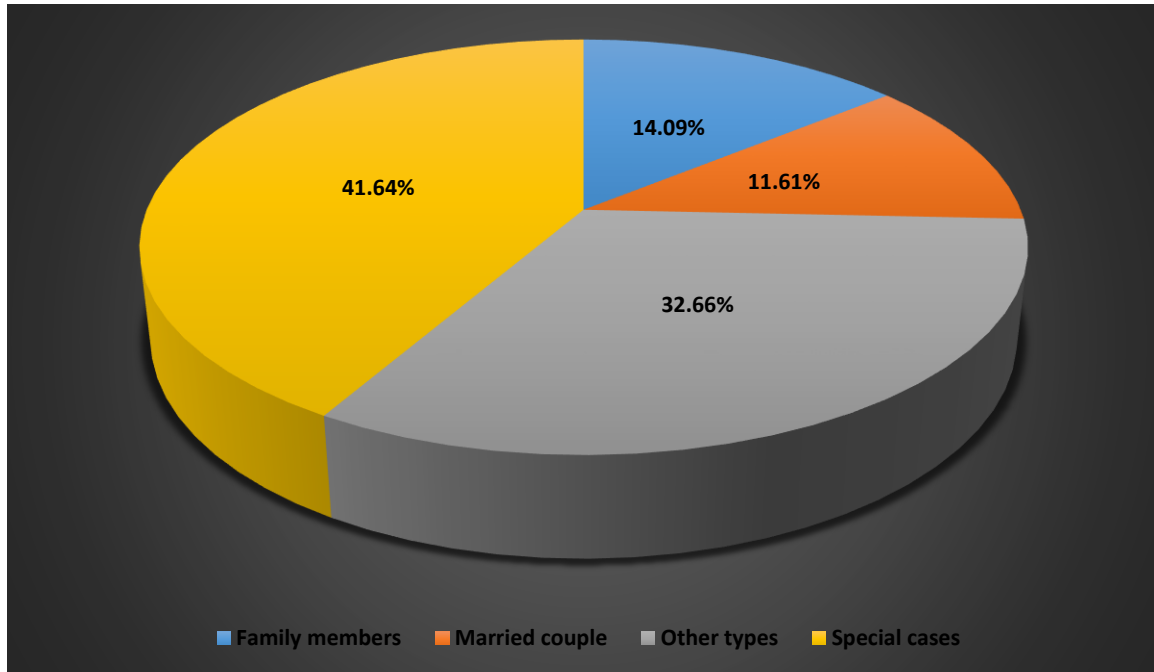
Once again we prove that frequency has a large impact on the quality or the availability of the word to be used by different speakers or in various contexts. The more commonly used a word is, the more chances it may have to be used in a different manner.

The gender analysis for all 11 hypocoristics does not offer any insight which is probably the end result of the selection we made initially. We assume that because the words we chose are so randomly different in meaning and use, when put together to analyze, they cannot indicate dominance for either gender.

To check if the above-mentioned assumption is correct, we are going to again compare and contrast these 11 hypocoristics on the whole and see how they are used from the perspective of the relationship type.

Table 7B

English Hypocoristics: General Relationship Types



As per the chart above, we can conclude that neither family members nor spouses use hypocoristics most despite having similar results. We cannot say that there is a single group which maintains complete dominance over the other three groups, but we can see how the one comprised of ‘special cases’ established the highest frequency. Songs, articles, thoughts, discussions of terms are all those cases which make this group the largest one, but the other group with roughly similar numbers is that of other relationship types. Therefore, if we can exclude all those examples which naturally cannot stand for or depict a relationship of any sort, we believe it is fair to state that English hypocoristics simply have no one particular type; from the collective point of view, this selection we made is so diverse and can be applied to different contexts.

Individually, of course, they may reflect a natural inclination towards a particular relationship type, but as we can infer from the table below, these individual differences seem to be rather insignificant.

Table 8B

English Hypocoristics: Individual Relationship Types

Hypocoristics	Family members	Married couple	Other cases
doll	0	12	18
sweetie	3	28	53
little monkey	0	3	6
puddin'	0	0	1
sugar plum	1	1	1
wifey	0	1	6
hubby	11	11	40
babe	10	35	45
babes	1	5	27
pumpkin	0	6	0
my darling	49	109	72

Even without the 'special cases' group, the table above again shows how the miscellaneous group ('other types'), which ranks second in the previous table in which relationships types were compared on a larger scale (Table 7B), numbers more sentences than any other group. The only exceptions are *my darling* and *pumpkin* which are most frequently used among spouses as well as *sugar plum* which marks no difference between the relationship types.

Among the other types of relationships, we found a great number of sentences which were used by lovers and people who have a desire to become partners or who share deep romantic feelings for each other which is why we believe it is necessary to compare this 'romantic' relationship type both with married couples and the total number sentences.

Table 9B

English Hypocoristics: Individual Differences in Romantic Contexts

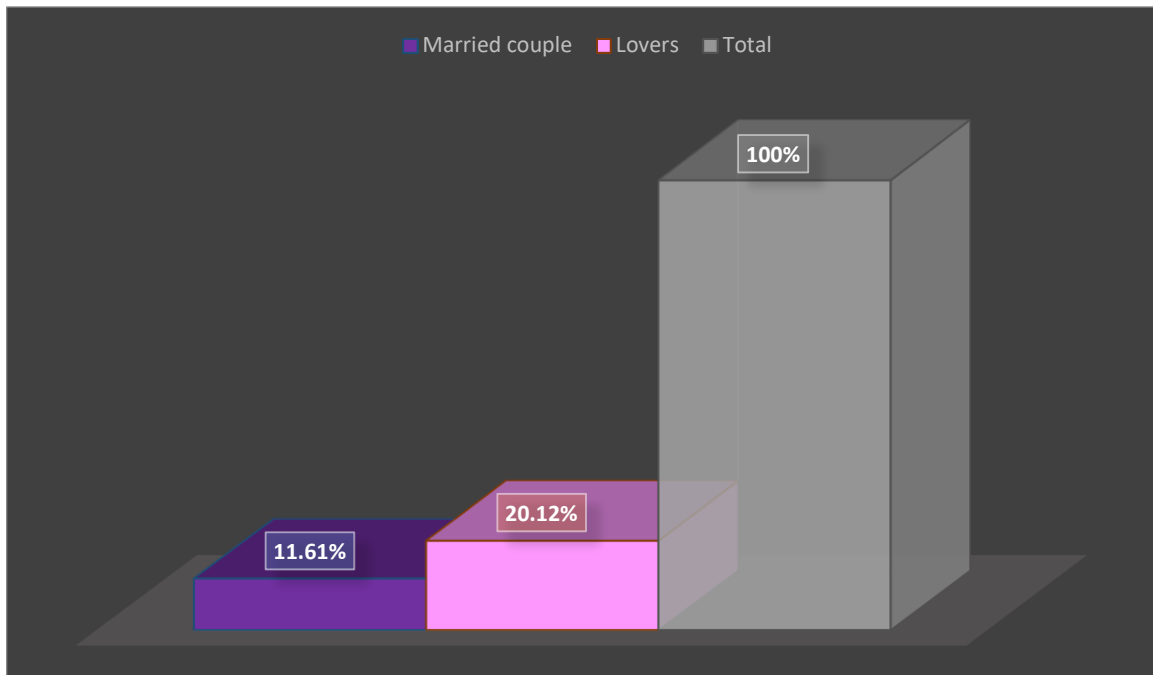
Hypocoristics	Married couple	Romantic relations
doll	0	1
sweetie	3	6
little monkey	0	0
puddin'	0	0
sugar plum	1	0
wifey	0	0
hubby	11	0
babe	10	19
babes	1	2
pumpkin	0	6
my darling	49	96

Not only does the table above indicate the general importance and relevance of romantic context in this research, but it also indicates that, in a great number of sentences, romantic, non-marital relationship types have a 50% or higher share in this research to that of married couples.

In order to see the overall impact of such non-marital relationships which involve lovers, fiancées, people in love, cases of unrequited love etc. on the total number of sentences, we decided to combine the results obtained from Table 9B and display a common number in percentages.

Table 10B

English Hypocoristics: General Differences in Romantic Contexts



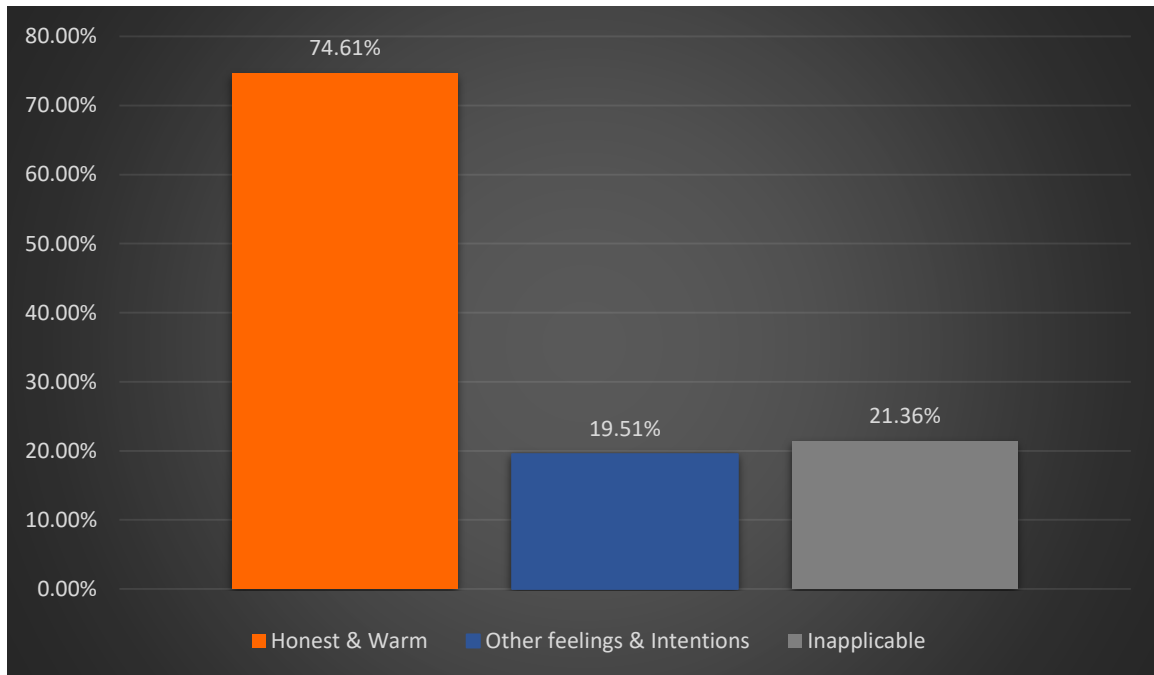
Even when we consider the role of the romantic context from a global perspective, we can see how motivated the speakers feel to use hypocoristics in these particular cases. Just to think that these two groups of speakers (married couples and other romantic relationships) combined together make approximately a one-third of all results is impressive.

Although romantic relationship types number 205 sentences or 31.73%, the special cases still number 269 sentences or 41.64%. Nevertheless, due to the wide variety of cases which fall under this group, we can freely state that the most numerous homogenous group among all is the one involving romantic relationships.

Whether or not romantic feelings support these relationships types that dominate our findings and whether speakers express warm feelings and honest intentions whenever they use an endearing word is a truly interesting question with which we are dealing in the chart below.

Table 11B

English Hypocoristics: Emotions and Intentions

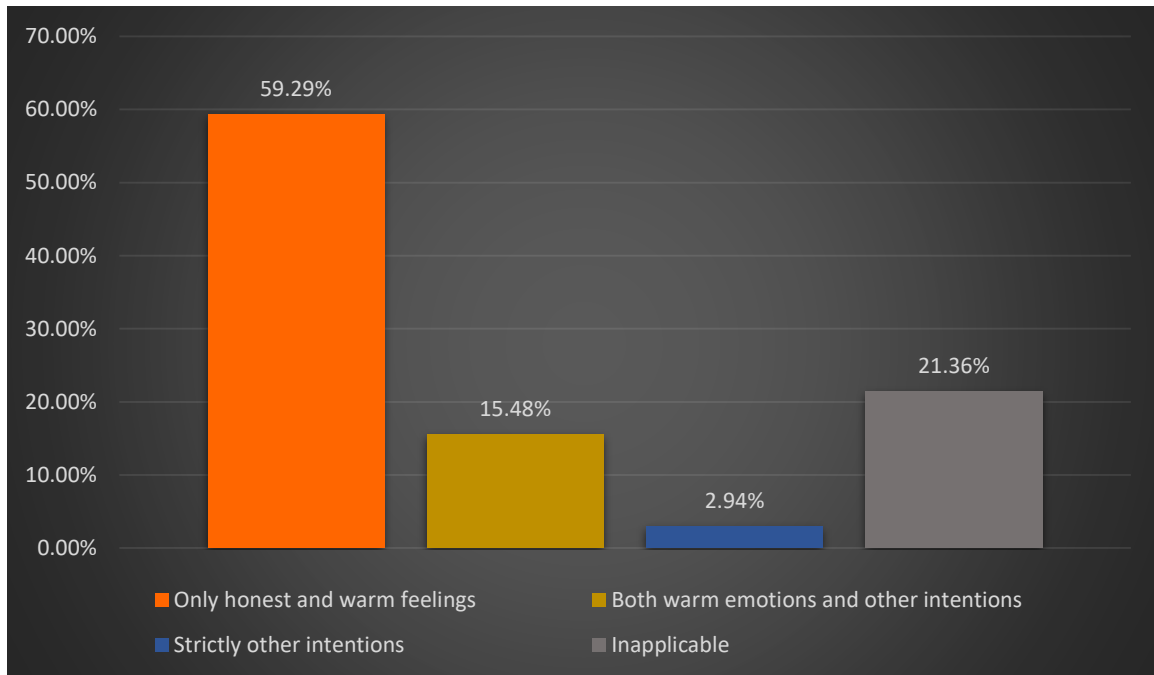


The chart above clearly indicates that the use of the English hypocoristics is governed by honest, warm emotions such as love and care, while a much smaller portion of data (approximately a one-fifth of the results) appears to convey other emotions and intentions. Nonetheless, we should be cautious with the interpretations due to the fact that not all results marked ‘honest and warm’ bear such meanings alone. Due to the nature of the corpus results, a significant amount of the data we collected really does signal, as Table 11B above shows, the emotions and intentions which we naturally relate to hypocoristics; however, a throughout research we noticed how a large proportion of such cases also appeared to indicate other intentions as well. Therefore, not all results are only ‘positive’ or only ‘negative’ as people seem to use hypocoristic meanings to serve their own needs in various contexts regardless of our need to classify them as good or bad.

Due to the ambiguity of the results about which we have discussed above, we are going to design a new chart which will compare a) results only marked ‘honest and warm’, b) results marked for both ‘warm emotions’ and ‘other intentions’, and c) data for hypocoristics which are strictly determined by one’s intentions. We expect to find a much smaller percentage of results for a), a moderate amount of sentences for b), and a rather small (or possibly insignificant) number of results for c).

Table 12B

English Hypocoristics: Warm and Honest Emotions vs. Other Intentions



As we suspected, the quantity of data regarding warm and honest feelings is still soaring in comparison to other three columns. We can see a small drop in the first column between Tables 11B and 12B which only indicates that very few cases out of 646 sentences we found in the corpus actually do not possess this hypocoristic, endearing characteristic. And, as we can conclude from the Table 12B, such examples which bear no hypocoristic meaning but purely reflect people's intentions and aims make only 2.94% which is as we initially hypothesized a truly insignificant result from the perspective of our whole data base.

Before we place more focus on the type of intentions we have come across in our research, we do need to comment on the last column – the inapplicable cases which assume 21.36% of the sentences. These sentences, as in previous cases, could not be analyzed because of their nature (lyrics, verses, discussions of term of address etc.) and the fact that they were used impersonally. Another possible reason why this number is as high as a one-fifth of all results may be related to our inability to find original sources for each and every excerpt we found in the corpus.

The last comment we would like to give is connected to people's intentions behind their use of hypocoristics. We decided to list all intentions we found to be both connected to warm and

honest emotions (the second column in Table 12B) together with all those intentions which stand independent from any warm emotion (the third column in Table 12B).

Table 13B

English Hypocoristics: Types of Intentions

Both warm emotions and other intentions		Strictly other intentions
politely asking for something;	using a children's word to communicate with a baby brother	using a children's word to avoid making the person uncomfortable
said in a charming and humorous way	talking to someone younger, not necessarily close	refers to something nice and cute the speaker hates
petite and sweet	to grab the listener's attention or say 'come on'	talking to a child and trying to draw attention, not really sincere/ pretense
cute, good-looking	compassion, feeling sorry	begging
nice and cute, well-behaved, good person	talking to an inebriated person in a childlike, humorous way	no trace of warmth nor care; mocking
showing lack of respect for the other person or trying to be sweet so as to make the other person do what he wants	laughing because of something the cat did yet still showing compassion and understanding	sarcasm; refers to a difficult time
trying to mitigate what's been said before in a sweet way	possibly trying to say in a funny way that the other person is wrong	false closeness, kindness and care; pretense
talking to a child or trying to be sweet so as to make the other person do what she wants	does not necessarily reflect true closeness or love and care	no kindness whatsoever, used in a verbal fight with a woman

both care and appreciation	used as a synonym for <i>a romantic partner</i>	naughty and good-looking
possibly a man who tries to look smart(er) than a woman	both sweet and a great choice; something adorable	naughty, good-looking and skillful
skillful; fast	possibly means only an older wife	too sweet and unrealistic
reference to attractive women	using a sweet word to cover her nosiness	mock, maybe even humiliate
humorous	sarcasm	complementing the girl's looks from distance
possibly humor or annoyance	intentionally using sweet words to address the opponent	more in the sense of a woman
showing admiration or pride with your child	trying to relax the other person and seem 'cool'	doll as both petite and extremely beautiful girl - admiration
teasing a friend	not necessarily very honest	shouting a book quote on her own
complementing the woman's looks	comment on a woman's attractiveness	distinctly negative meaning, dislike or disgust
flirtation	used sarcastically to imitate another person	negative, has an intention to mock and humiliate the other person
used in anger	pretense	

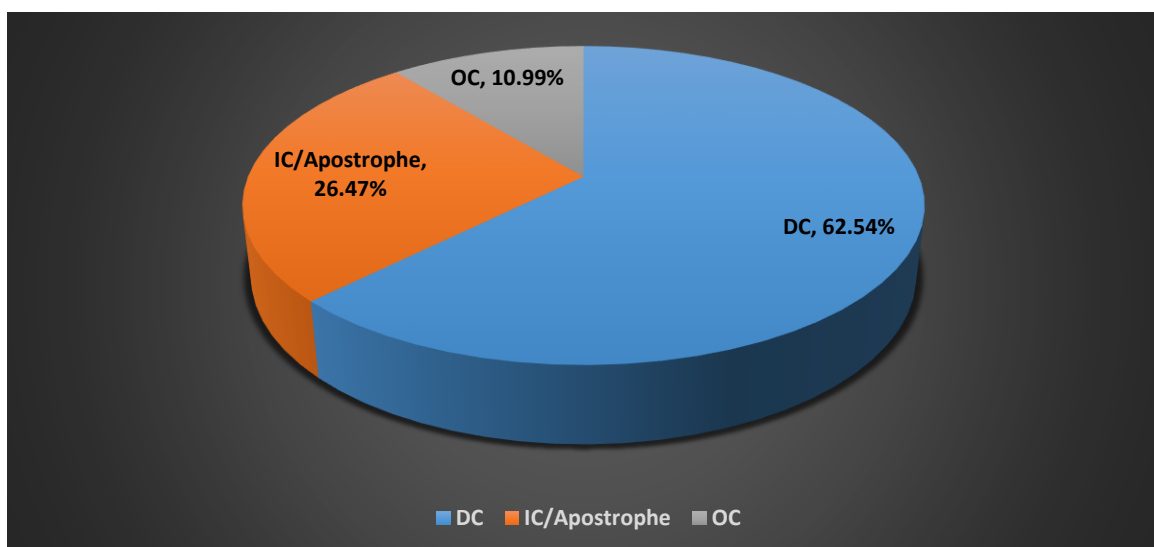
The reason why we compiled all intentions people seem to have at the time they use hypocoristics in English is to see how and why we divided them into two groups. If we examine the left part of the table above (Table 13B), we can see how many intentions are in fact connected to humor, compassion, understanding, the idea that something is both small and

sweet, and complements on the positive side of the spectrum; on the negative side though, we can see how hypocoristics, despite the fact that they still keep their endearing connotation, may be used in anger, in the attempt to look smarter, in fighting to confuse the opponent, or while using sarcasm. The blue columns, on the other hand, which are not marked for emotions typically refer to a different set of intentions which appear to be slightly malicious. Speakers who use hypocoristics without their natural endearing meaning seem to want to intentionally mock, annoy and/or humiliate someone; they focus on people’s looks rather than the emotion, and they commonly pretend to like someone. Therefore, we can conclude that hypocoristics may serve a number of different intentions and they most definitely prove to be useful in various contexts which only helps us more clearly understand the depth of their value in pragmatic and sociolinguist sense.

Now that we analyzed and discussed the reasons why people use them together with some psycho-sociological patterns, we would like to see which styles of communication people employed most. Throughout the research, we noticed how people preferred to use English hypocoristics in direct, vocative, style, be it oral or written communication. Now, in the table below, we will compare the results we obtained for this particular criterion for all 11 hypocoristic words and compare and contrast three different subtypes - DC or ‘direct communication’, IC or ‘indirect communication’, and OC or ‘other cases’.

Table 14B

English Hypocoristics: Communication Styles

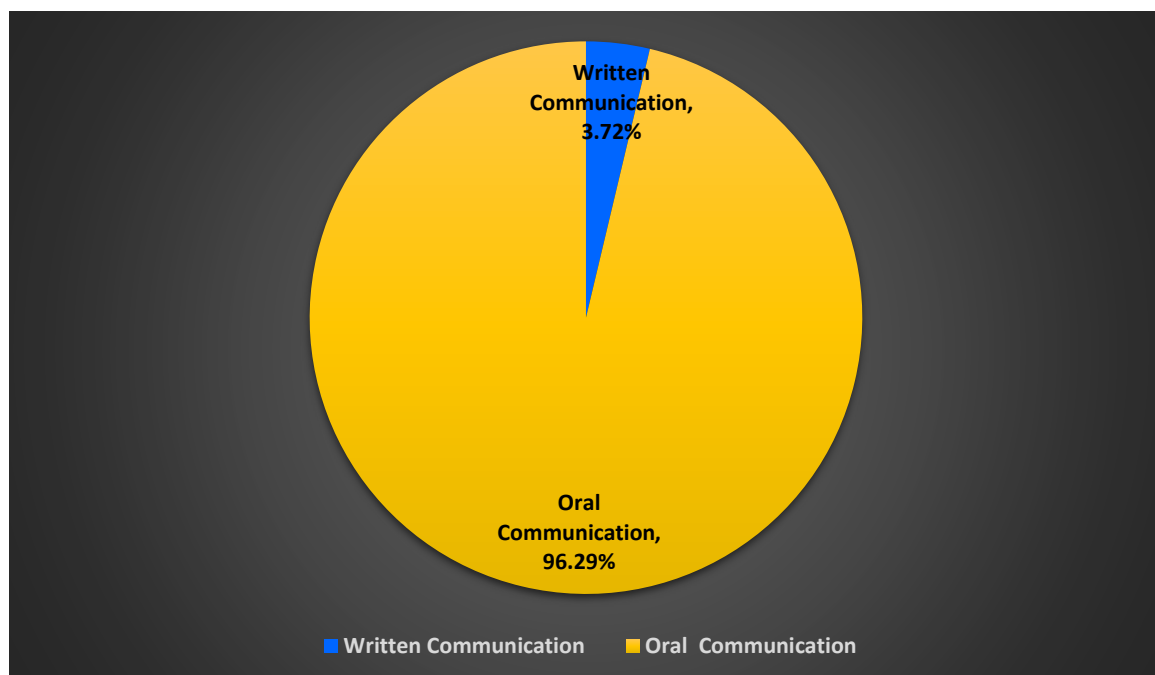


As the analysis of the individual examples suggested and the table above now confirmed, English hypocoristics are indeed mostly used in direct communication. If we consider the corpus excerpts we have listed in Appendix 2, sentences that fall under the IC subtype mostly refer to those cases where people talk about other people in a warm and kind manner, such as “*It pleases me that she called me my darling and not my little prodigy as she once did [...]*” or “[...] *so that was my hubby's er sister's daughter she only had the one daughter and two brothers [...]*” (Davies, 2004-).

The last comparison we would like to draw within our set of hypocoristics in terms of communication is the ration between oral and written communication. Before we proceed and create a chart which would reflect the data, we must say that the sources which could not be found in its original form most probably affect the results. In some sentences, we found evidence of (internal) monologue which we also decided to put together with any other form of communication which is not written. Moreover, we found examples which were used indirectly, but in writing, so we marked these examples accordingly. Also, owing to BNC transcripts, the corpus is very rich in oral communication which is why we expect to get low frequency for written communication.

Table 15B-1

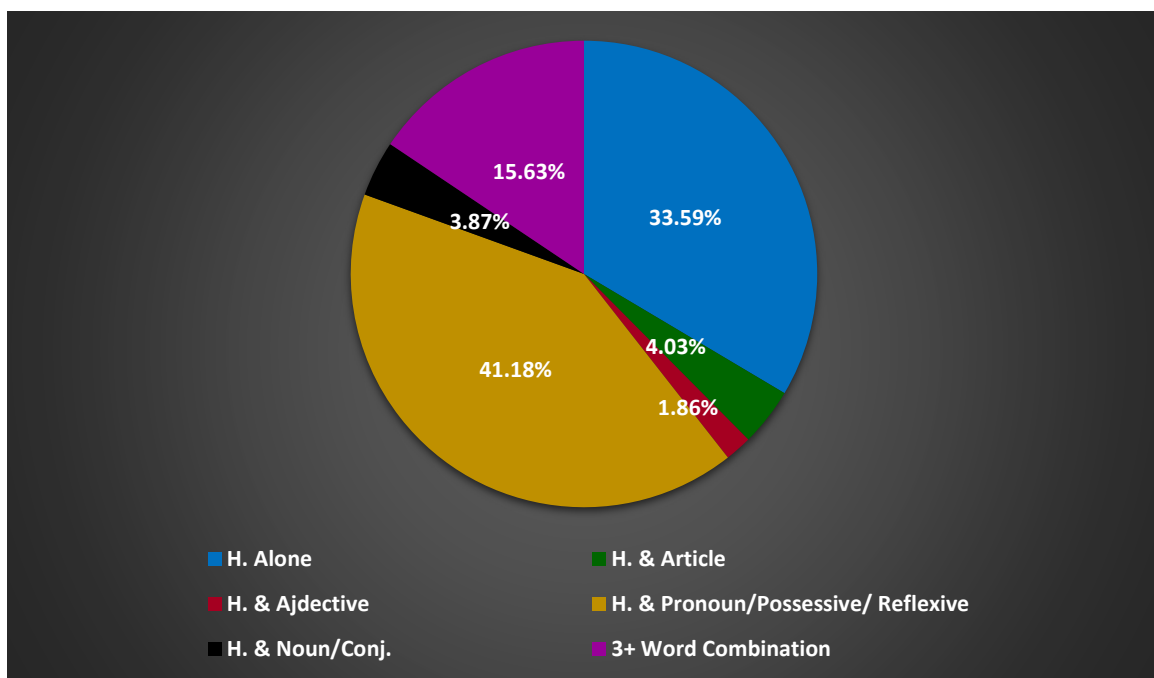
English Hypocoristics: Oral vs. Written Communication



Direct, vocative, communication appears to be the preferred style of communication when it comes to English hypocoristics. The 3.72% of sentences which are marked for written communication are latter in fact where people communicate either directly as in this sentences where a man is writing to his girlfriend from a trip “*It's all right, sweetie, I'm not coming back with a bone through my nose [...]*”, or indirectly as the following example shows: “*How could I dictate to some amanuensis all the love I feel for my darling Lily, the loveliest flower [...]*” (Davies, 2004-).

As we can see from the last corpus example we provided in the paragraph above, hypocoristics in English do not necessarily need to stand alone in a sentence; quite the contrary, they are often modified by some other word and, more often than not, English hypocoristics appear as a part of a phrase rather than stand on their own. To reflect this behavior and determine which collocates naturally or commonly co-occur with the 11 hypocoristics we selected for this research, we summarized the data we gathered for each word below.

Table 15B-2
English Hypocoristics: Collocations



The table above indicates that the hypocoristics most commonly appear together with a pronoun or a possessive (although we did not find any occurrences of reflexive pronouns). The next in line in terms of collocation frequency are those cases where hypocoristics stand on their

own, followed by phrases of three or more words. The least frequently used collocates are articles, nouns (we have not found any examples involving conjunctions) and adjectives respectively. These results may point toward people's natural tendency to make things and people more 'personalized' either by adding other words as in "*my little sweetie pie*" or "*cheeky little monkey face*" (Davies, 2004-).

Sometimes, the phrases which contain hypocoristics may sound unusual or 'too sweet' as the hypocoristic words might seem out of place since they are neither directly nor indirectly relate to the person they denote, for example "*my hubby's er sister*" (ibid.). This again shows how hypocoristics do not have a set of rules according to which we are meant to use them. Apparently, even the style and the collocations are determined by our personal flavor and intentions.

Clusters or word repetitions are also commonly used (they are included in the results for 3+ noun phrases). "[...] *in, he's expecting someone and she says, oh please, baby, sweetie, honey pie, can't I have just a teensy weensy little coffee after [...]*" and "*Oh my darling, darling boy!*" (Davies, 2004-). We assume that such sets of hypocoristics may suggest the speaker's need to stress or reiterate something with the intention to convince someone of something.

While we strongly believe that sociolinguistic and pragmatic analyses are of paramount importance for the understanding of any language, we also want to place our attention to various word classifications and linguistic phenomena which also define and shape the words we use.

The first type of analysis we wish to discuss is related to word formation processes. Before we proceed to statistics, we believe that it is important to highlight the fact that at the very beginning of this research, one of our key ideas and intentions was to use words which are as diverse in the morphological (and lexical) sense as possible. Therefore, the results we display below should reflect this tendency, but may not necessarily represent the entire English lexicon when it comes to words with hypocoristic meaning.

Table 16B

English Hypocoristics: Word Building

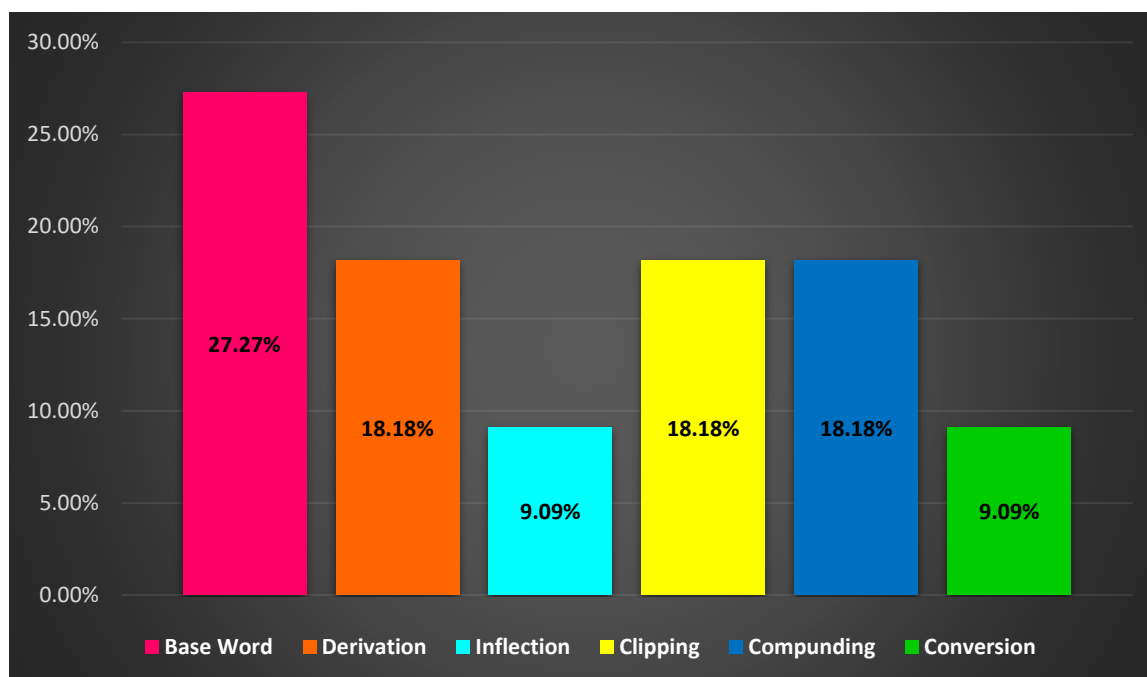
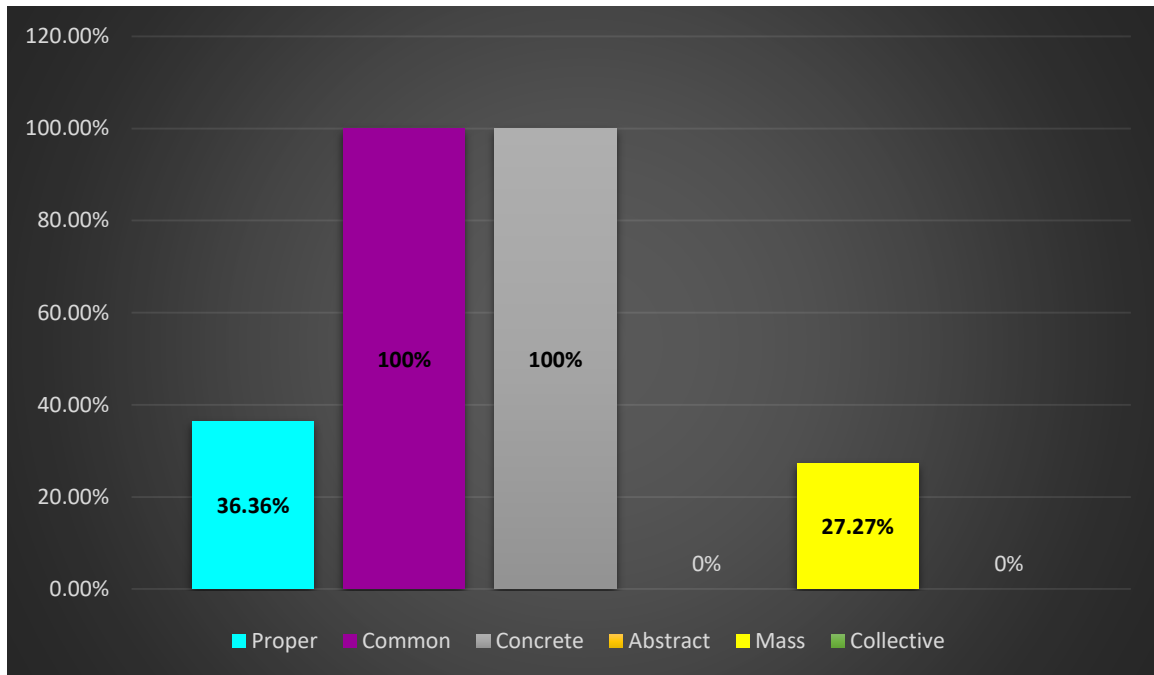


Table 16B gives us a clear indication of which processes mark the English hypocoristics we have chosen to research. We can divide the results according to the numbers from higher to lower – base words most definitely hold the first place with three out of 11 hypocoristics; the second place is shared among three different formation processes, that is derivation, clipping and compounding which account for two hypocoristic words while inflection and clipping come last with only one hypocoristic word per each group.

These results may not exactly, with a 100% guarantee, pinpoint which processes are most commonly used in general, but they do reveal how creative people and languages can be either in terms of inflection, e.g. *sweet-sweetie*, spelling, as in *wifey/wifie*, or compounding as in *doll's face* which appear to be common collocates. Although diminutive/hypocoristic suffixes, such as *-ie* for example, are a common way of forming hypocoristics, we now see that it is in no way the only option we have at our disposal (see Barbaresi, 1999).

Our next chart deals with the type of nouns we classify and use as hypocoristics. Again, we base this analysis solely on the set of hypocoristic words we have chosen at the beginning of this research, thus, we take these results as descriptive, but we cannot state that they are prototypical.

Table 17B
English Hypocoristics: Noun Classes



The chart above shows which types of nouns are most commonly used as hypocoristics. The repetitions in number are related to the noun's nature as one noun can belong to more than one class. Therefore, we can see that all 11 hypocoristics are common and concrete nouns, of course with the exception of the examples where *darling* functions as an adjective. Four words fall under the category of proper nouns as *Doll*, *Sweetie*, *Babe* and *Babes* are common nouns, but once they are used as (nick)names or movie titles, they become proper nouns. We found only three examples of mass (material) nouns - *puddin'*, *sugar plum*, and *pumpkin* – but despite being the last, they carry an important piece of information.

Owing to these analyses which are strictly grammatical in their essence, we can gain a deeper insight in terms of which words have the ability to become hypocoristics and which types of words motivate people to use them in reference to other people. We can imagine why these words adopt hypocoristic meaning; a mass noun for example probably takes a piece of meanings from its literal sense, e.g. sweetness, round shape, color etc., and together with the addition of warm emotions forms the word we then use as a hypocoristic.

English language is an extremely motivated language in terms of morphology and the creation of new words, but its speakers also display creativity in their attempt to find a more unique

word to call people they deeply care for. Newspapers and magazine articles seem to be the leading force of new coinages nowadays with their constant attempts to provide new and never-before-seen words, for example they blend two personal names so as to address a famous couple. The corpus results we have obtained does reflect this potential, but we believe that some research of magazine articles in English may give even more contemporary and more relevant data in the sense of morphology, lexicology, pragmatics and sociolinguistics.

Despite the limitations in terms of the types of texts we have analyzed and the unavailability of original sources, the 646 sentences we have analyzed in this part of the dissertation offer valuable insight into who chooses to use hypocoristic words and why, as well as which (parts of) words we can expect to possess an endearing connotation.

4. English vs. Serbian Hypocoristics

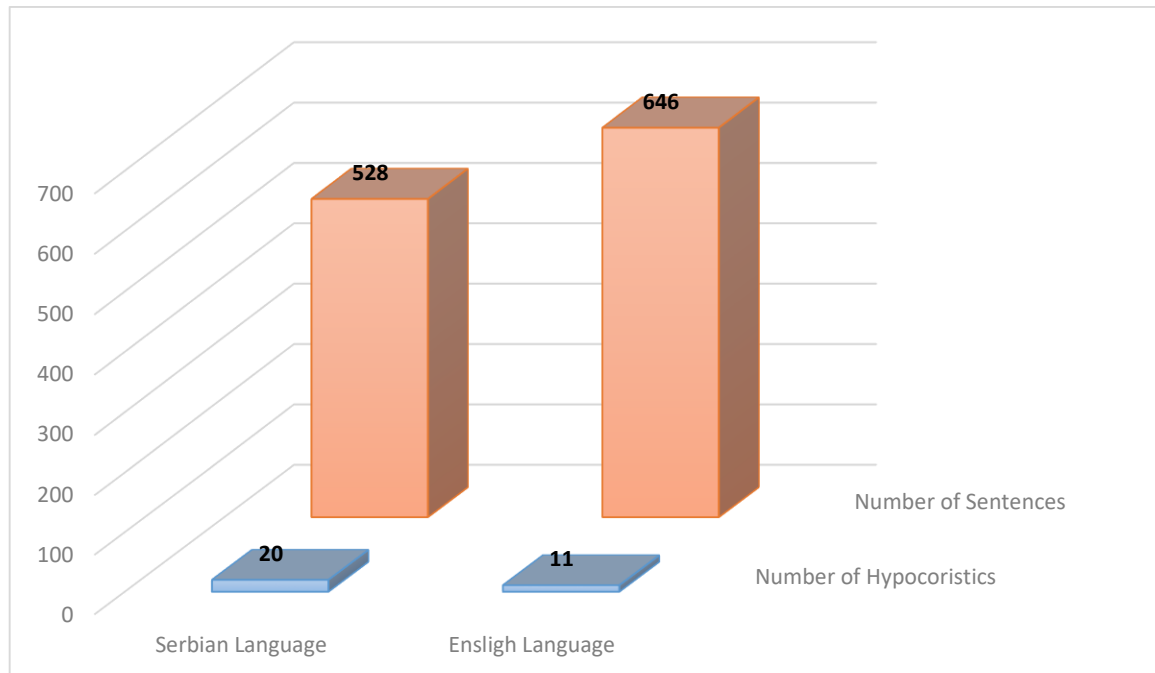
In order to compare the results which we have obtained for both languages, we are going to divide them into different sub-paragraphs and assess separately as per individual research criterion. Since there are quantitative differences between the data we have gathered for each language, both in terms of the number of hypocoristics we have researched (Serbian – 20; English – 11) and the number of examples we have found in each corpus (Serbian - 528; English - 646), we are going to contrast the results in percentages so as to reach the most objective conclusion. Therefore, the raw numbers for any of the criteria are not going to be contrasted to the ones obtained from the analysis of the other language, but the percentages calculated from the analysis of the ratio between the raw numbers and the total number of corpus-generated sentences assessed for each language.³³

4.1 Frequency

We primarily need to address the fact that the corpora we used in this research give different numbers, or the English hypocoristics we chose to analyze seem to be much more productive than the words we selected in Serbian since 11 English hypocoristics account for 646 sentences whereas 20 Serbian hypocoristics number 528 sentences. This discrepancy, which we visually portrayed below, means that one English word produces approximately 58.73 sentences with hypocoristic meaning while each Serbian hypocoristic produces 26.4 such sentences on average.

³³ The exact equation we use to get the final number we compare between the languages is [the number of cases assessed according to a particular criterion] * 100 / total number of sentences.

Table 1C
English vs. Serbian: Frequency



While we cannot exactly state the one reason why this number is lower by 32.33 for Serbian language, we assume that the discrepancy stems from several quality and quantity-related facts. We initially thought that this significant difference in numbers is connected to the same difference in the number of words each corpus contains, nevertheless while the English corpus proudly lists 100 million words gathered from various types of texts (Davies, 2004-), the Serbian one records the impressive 122 millions of words (SrpKor2013). As our initial assumption proves to be erroneous, we can say that, firstly, there are much fewer records of Serbian words with a hypocoristic meaning than those in English, which is a logical explanation of the question why it takes 20 sentences to reach a number which is lower than the one 11 English sentences produce together. As the words we have chosen for this analysis have been selected precisely for their hypocoristic meaning, we cannot list randomness as a possible explanation. One thing we can stress though is the fact that the English corpus offers (a substantial number of) transcripts of natural speech in everyday situations which had been recorded precisely for research purposes. Nevertheless, this should not have that strong an impact as the Serbian corpus, on the other hand, lists numerous newspaper articles. Besides the differences in the type of texts which may pose as a definitive reason why Serbian falls behind in terms of the numbers, we can also point towards the possibility that hypocoristic meanings are simply employed more often in English, especially in written mediums. We cannot fully

claim that this statement is completely true, as to do so we would require additional analyses, particularly in reference to different registers and mediums of communication, which would involve more data and which would focus on both frequency and meaning as well. Nevertheless, in terms of the quantity of sentences containing a hypocoristic, our research shows a definite superiority of results gathered for words in English and a visibly lower productivity of Serbian hypocoristics.

4.2 Gender analysis

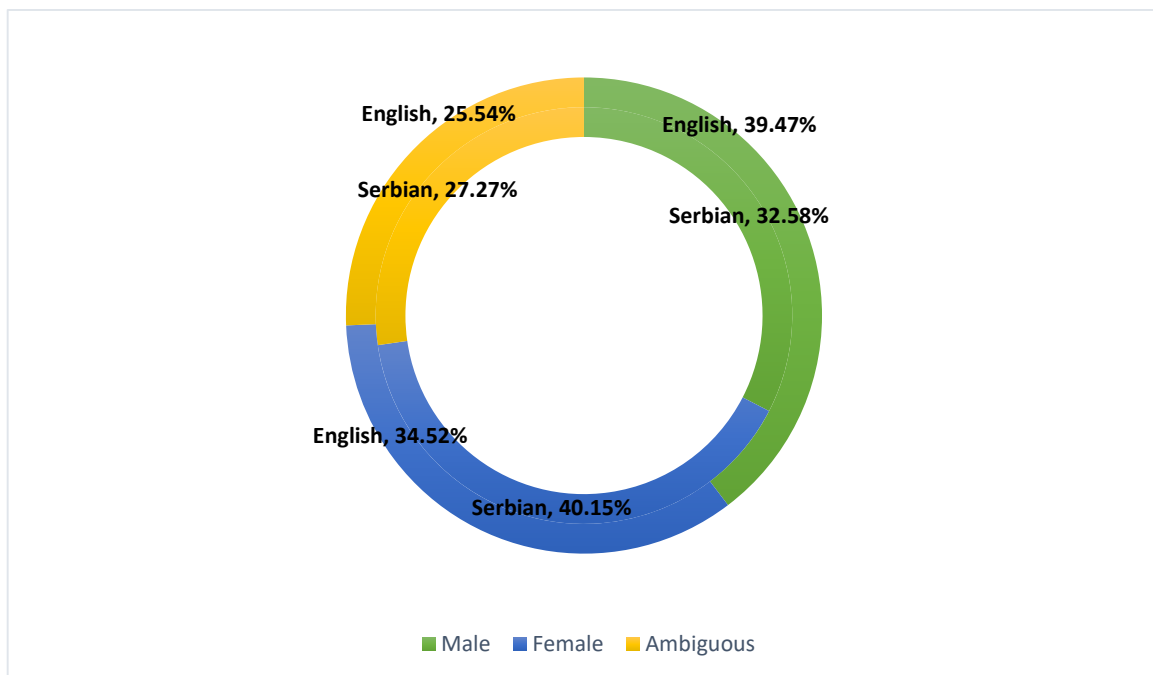
The individual results for both languages show minor differences in the usage of hypocoristics between genders – both in Serbian and in English there is a discrepancy of a few dozen sentences which in percentages seems to have little influence. The results of the analysis of English hypocoristics indicate a 4.95% difference between male and female gender whereas the Serbian ones reveal a slightly higher number – 7.57%. The main difference between the two is the gender which accounts for a higher number of sentences. For English, it is male speakers who are ahead of the female ones while Serbian hypocoristics give a completely opposite result for the analysis of gender. We tried to understand why such contrast exists, so we analyzed again the meanings of words we chose to assess in both languages since there is always a chance to affect the results unintentionally; while we did find words in the list of Serbian hypocoristics which may be used by women more commonly than men, such as *sekice* for example, we are fairly certain that we achieved a balanced ratio between words which may seem prototypical for either gender. The choice of English hypocoristics however may potentially suggest the prevalence of male speakers, however we strived to maintain the same balance here as well. What may serve as a logical and reasonable explanation behind this contrast may simply be connected to the individual number of certain words which are again specifically used in certain contexts in the corpus. This idea is supported by the fact that there are a few instances of gender-exclusive hypocoristics such as *little monkey* for example which is used by women only³⁴. Any additional observations with regard to this matter could not be made due to the lack of tangible proof. Nonetheless, while the idea that male English speakers may simply use hypocoristics more often than women and that female Serbian speakers use them more frequently than men may be true, it may be difficult to prove. For any research to

³⁴ With regard to gender dominance, we have found that only 0.38% of Serbian and 0.16% of English hypocoristics are used by women only while 0.76% and 0.16% of hypocoristics were used solely by men in Serbian and English respectively.

prove this theory, one would require multiple comparative analyses with a substantially larger pool of data and potentially some additional criteria.

As we can see from the chart below (Table 2C), both Serbian and English show similar results for all three criteria we set for this part of research. All individual percentages indicate minor differences both between the categories within one language and in comparison to the other. The only two categories which appear to be slightly inconsistent with the before-mentioned observation are the female gender in Serbian language and the male one in English as we already discussed above. While Serbian women and English-speaking men clearly seem to opt for hypocoristics more frequently than the opposite sex, we cannot state that the discrepancy is significant enough for us to conclude that these results are applicable in general and regardless of any criteria.

Table 2C
English vs. Serbian: Gender Analysis



The smallest discrepancy between English and Serbian is found between the percentages obtained for the category named ‘ambiguous’. With an only two-percent difference between the languages, it seems that this is the most consistent result we have gathered in the gender analysis. Moreover, this result indicates that approximately the same share of data in both English and Serbian corpora possesses similar characteristics. It may also demonstrate that the

selection of the type of data we chose to mark as ambiguous is balanced across the two languages. And indeed, we found numerous cases such as verses, lyrics and (nick)names and other instances of impersonally used hypocoristics in both sets of corpus results. However, despite being the smallest group, it still holds an important share of an almost one-third of all sentences. Nevertheless, we do need to reflect on the fact that this category also includes the cases for which we were unable to find original sources and thus analyze them which. While such cases surely affect the results concerning genders, we assume that the difference would not be great had we been able to analyze the original sources of all corpus excerpts.

The results of gender analysis led us to the idea that gender-exclusive words may exist which is why decided to investigate such phenomenon in English and Serbian. This research also made us reassess the existence of ‘female’ and ‘male’ speech which had been discussed by and large in a myriad of magazine articles, psychology papers, ‘self-help’ manuals as well as important research studies (see Filipović, 2011; Stout, 2009). Our research has revealed some interesting conclusion which are summarized in the table below.

Table 3C
English vs. Serbian: Gender-Exclusive Language

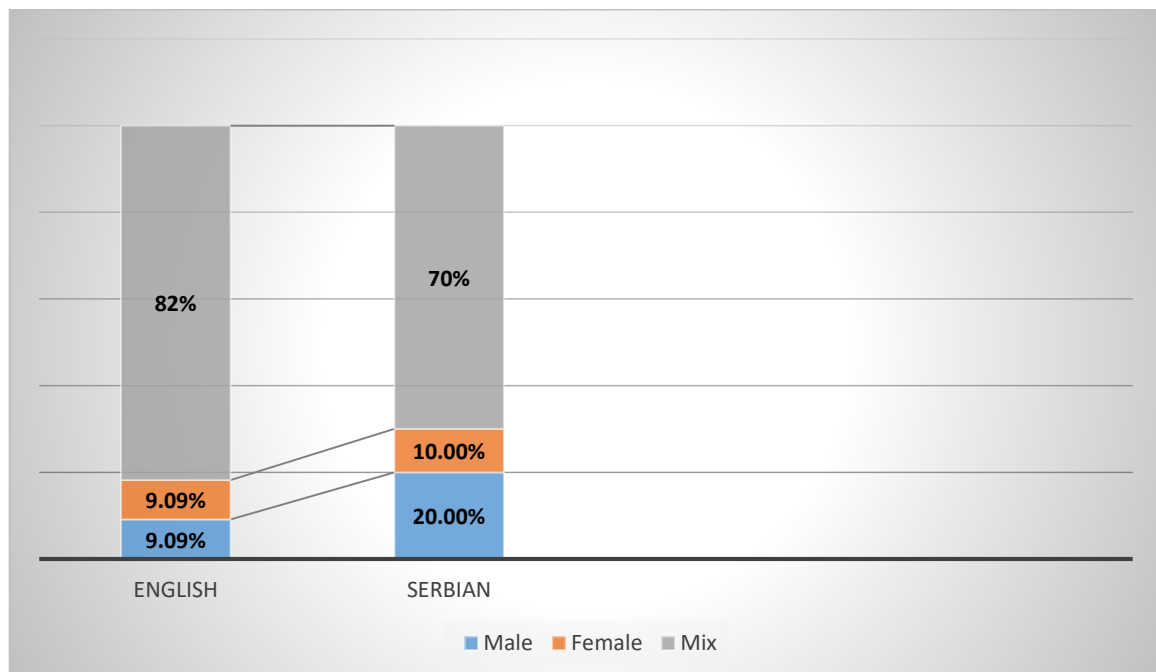


Table 3C above shows an obvious difference in the number of hypocoristic words which are marked as gender-exclusive as opposed to those words which are used (more or less evenly) by

both genders. Out of 31 hypocoristics we analyzed in this research, 25% of all fall under the category of gender-exclusive. The number of sentences affected by this category indicate a different conclusion though. Out of 1174 sentences we analyzed, only 14 (1.19%) of them belong to the group of gender-exclusive words. This further means that, while gender exclusiveness undeniably exists, its presence in terms of the usage of hypocoristic words in either languages is rather weak. A quarter of all words may seem to be a quantity of data you cannot ignore, but when we consider the number of sentences or the actual usage, we realize that these hypocoristics do exist, but their usage is highly limited.

The same conclusion applies to the micro-analysis or the individual analysis of the two languages with certain comparative differences. Firstly, both languages indicate a relatively small usage – 30% of all Serbian and 18.18% of all English hypocoristics are used by one gender only. With six out of 20 hypocoristics, Serbian female speakers hold 10% while Serbian men assume the remaining 20% of hypocoristics. Unlike Serbian, English gives an even number of hypocoristics produced by two genders and with only two gender-specific words (9.09% per each gender) it differs from Serbian. At first we assumed that the Serbian gender-specific hypocoristics give more results for male speakers because the topic English speakers are known for the attention they pay to political correctness and their effort to use more gender-neutral terms in general, but the numbers are not high enough for us to draw any additional conclusions based on that premise. We also considered context and word meanings as a possible solution, so we took these points into consideration as well. Nevertheless, as much as we tried, we could not understand why there would be a male-speaker prevalence in the usage of *ćerkice* (*little daughter*) over female speakers for example. In fact, we could expect to get completely different results from a different corpus as *pametnica* or *little monkey* do not seem to be marked for gender exclusiveness in everyday use (outside the confines of this corpus and this research).

4.3 Communication style

We assessed whether English and Serbian speakers used direct, vocative, speech more than the indirect one or vice versa. Comparing English and Serbian communication styles, we found certain inconsistencies between the two which is why we used the chart below to portray these differences visually.

Table 4C

English vs. Serbian: Communication Style

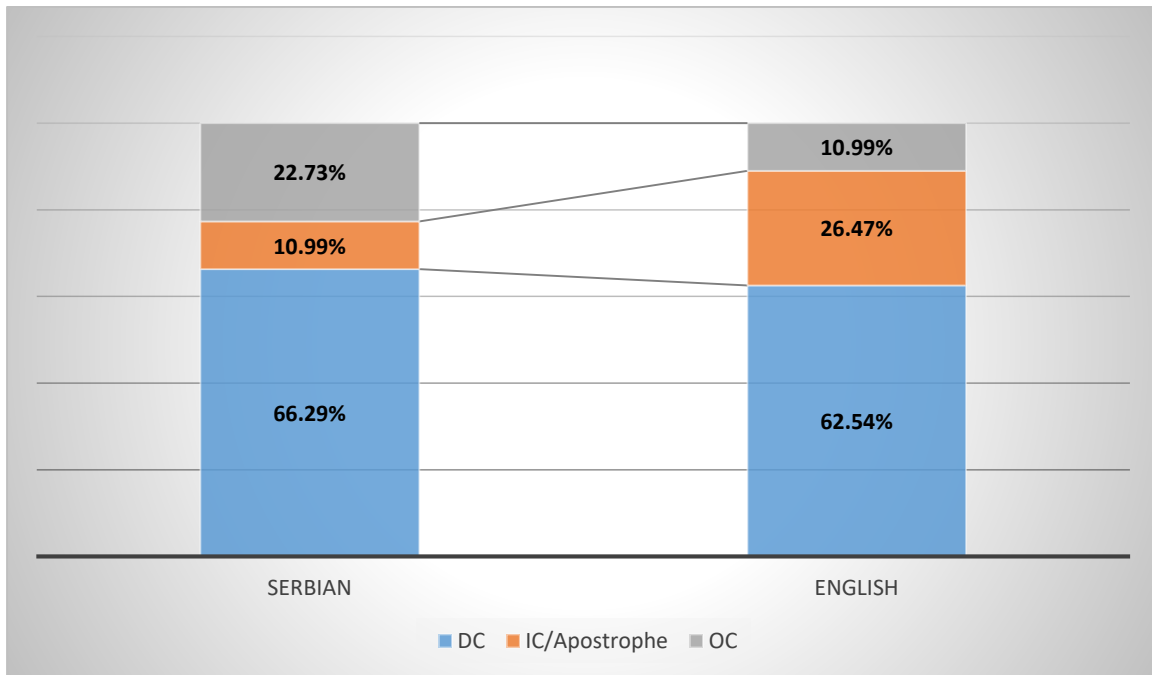


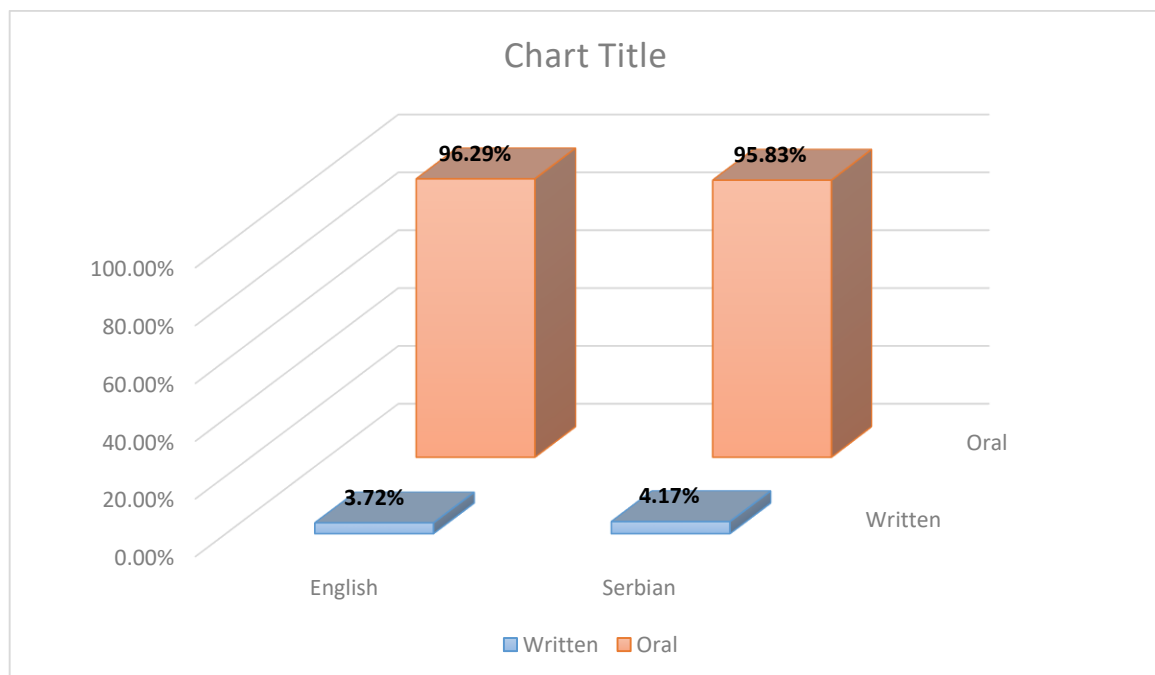
Table 4C reveals how both individually and in comparison to each other, English and Serbian exhibit imbalanced and contrasting results for the three criteria we assessed – direct communication (DC), indirect communication/apostrophe (IC/apostrophe), and other cases (OC) which do not fit the first two groups. The only pattern these two languages share is the fact that the greatest number of sentences is used in direct speech. In terms of direct communication, both Serbian and English sentences with hypocoristics meaning have similar results with an approximately five-percent difference. With regard to the other two criteria, the results are almost completely opposite. English speakers appear to use indirect communication more than two times more often than the Serbian ones. Interestingly enough, we obtained almost identical numbers from the calculation of other cases. Serbian has a higher number of cases marked as ‘other’ while for English it is the smallest category.

The quantitative results we obtained sparked the interest in quality differences. Do Serbian speakers prefer direct speech because of the manner Serbian people speak in general? Why do English speakers use indirect communication/apostrophe as much as they do and is this pattern connected somehow with politeness? Why are there twice as many cases marked as ‘other’ in Serbian than in English? We raised quite a few questions, but the most striking conclusion we immediately drew from this analysis is connected to the fact that both languages prefer direct

communication. Hypocoristics seem to be used intentionally to address people directly. The sentences we listed in Appendix 1 and Appendix 2 truly reflect this idea, whereas we cannot really say that Serbian speakers are extremely direct in communication primarily because English speakers do not really fall far behind as we can gather from the table above. Also, the difference in the numbers concerning indirect communication/apostrophe, which we could notice in Table 4C as well, also required us to rely on the appendices. We analyzed once again English sentences marked for indirect communication/apostrophe, and we noticed how some of these hypocoristics are used indirectly because of emphasis. Finally, to answer our last question, we assessed once again which cases in Serbian were marked as ‘other’ and we found a number of lyrics and verses as well as names of people and places, headlines etc. which simply could not be processed through this communication style filter.

Due to our desire to understand which portion of the cases marked as ‘direct’ are used verbally, we applied another criteria and the results we got for both languages are presented in the table below.

Table 5C
English vs. Serbian: Oral vs. Written Communication

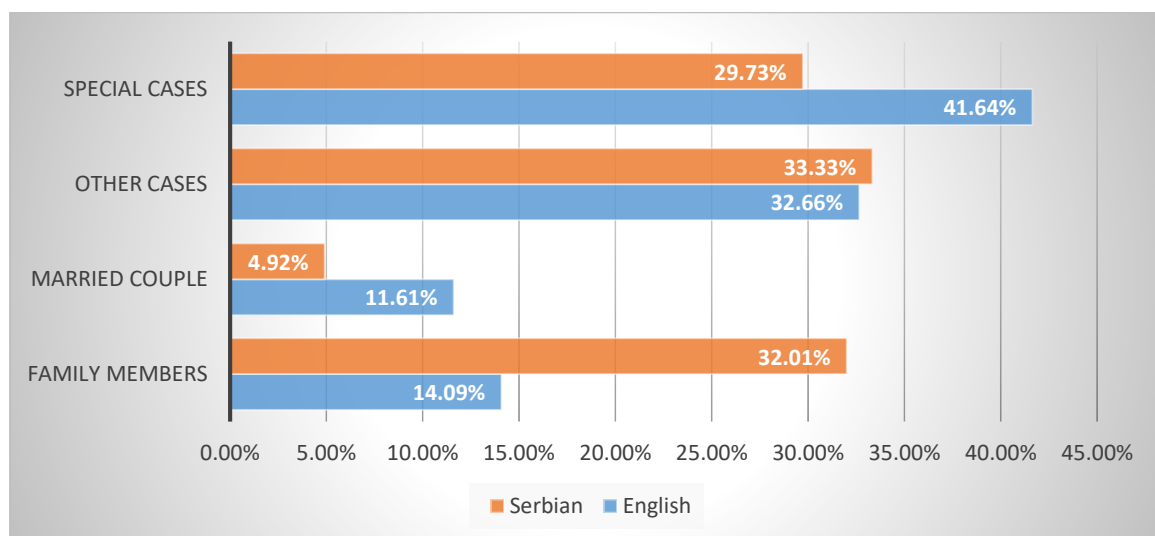


English and Serbian speakers clearly prefer direct communication with less than one-percent discrepancy between the two languages. As both corpora include few sources which may sound slightly outdated and archaic nowadays, the results seem to support the idea that letters are simply not anymore a common medium of communication. Nowadays a better solution for testing written communication would be to base the research on messages people send to one another through WhatsApp, Viber, Instagram and Facebook or any other popular application people like to use. Nevertheless, despite of such convincing differences between these two styles of communication, and regardless of present-day preferences people may have, we can conclude that hypocoristics are used both directly and verbally in communication in both languages.

4.4 Relationship type

The category which deals with relationship type between the speaker and the person (or an animal, or an object at times) is one of the most diverse categories we have analyzed in this dissertation. Even with the exclusion of the sentences which prove not to reveal any relationship at all, the analysis has still birthed some interesting clues and ideas. Despite the fact that the table below lists only a couple of groups under common relationship type titles (family members and married couples), the other two groups named ‘special cases’ and ‘other cases’ prove to be as valuable in terms of frequency and content as the first two groups we mentioned.

Table 6C
English vs. Serbian: General Relationship Types



The first conclusion we can draw from the table above (Table 6C) is related to how the data is generally distributed across all categories in both English and Serbian. We can see how corpus sentences give different results for different relationship types – at times they seem to be almost identical while in some other cases they appear almost completely dissimilar for each language. The second most obvious conclusion is that none of the categories appear to be the largest or the smallest for both languages which is a valuable piece of information and may point towards some additional research.

With regard to similarity, we see how great contrasts which exist between the two languages are connected with three out of four groups. ‘Married couples’ does not seem to be a large group in either language, yet English is more than 5% ahead of Serbian in terms of frequency. An even greater discrepancy is found between the data found for ‘special cases’ where Serbian hypocoristics fall behind by over 10%. ‘Family members’ shows an even larger discrepancy with an advantage of almost 18% for Serbian hypocoristics. The only group which gives almost identical results is ‘other cases’ and we will try to analyze and propose reasons behind such results below.

As for family members, Serbian and English speakers obviously tend to use hypocoristics at a different pace. We cannot provide any reason connected to the corpus, but we can suggest stylistic differences as a possible explanation for such vast discrepancy. The difference in numbers for ‘married couples’ does not necessarily reflect stylistic differences, but should definitely serve as an idea for future research, especially if analyzed interdisciplinary.

The group called ‘special cases’, which also reveals a quantitative difference between English and Serbian, is an intriguing one. Comprised of all corpus sentences which do not stand for personal statements or such usages where a hypocoristics is intentionally used and directed to (a) specific person(s) or thing(s), the group is not larger in English because of the number of sources we were unable to find. This issue seemed to be more relevant for the Serbian cases which unexpectedly number fewer cases for this particular category. Therefore, having said that we understand that hypocoristics which appear in the form of verses, lyrics, quotes, articles headlines and other day-to-day chunks of language which we may use for various reasons except personal, although there need not be a specific reason behind the usage at all (as in singing on one’s own), is not only a manner English speakers opt for in most cases, but a

manner of usage we see as more common for English speakers as opposed to Serbian ones. Based on all patterns we uncovered above, we can say that aside the fact that Serbian speakers use hypocoristics less frequently than the English ones, Serbian hypocoristics are simply used more personally too.

The only group which has given homogenous results across the two languages is ‘other cases’ which is a rather exciting outcome from both individual and comparative perspective. As we discussed before, in previous sections of this dissertation, ‘other cases’ is comprised of corpus sentences which reveal types of relationships other than the ones discussed above. This group proved to be the most diverse one among all others because it is comprised of numerous different relationship types. While we found lovers to be one of the most common titles, ‘other cases’ proves how unexpectedly different the connections between people. Some other types of relationships we found in both languages apart from lovers are owner-pet, friends, acquaintances, various work-related relations etc. While this group is indeed the most even one when we look at the Table 6C, the tables we used before to portray the diversity of relationship types – Table 2 and Table 2B – actually show how hypocoristics are not really connected to one group only, but they are freely used (with greater or lower frequency) by different people. Due to this, we also did separate analyses of different sub-categories which proved more relevant for each language. For Serbian, we assessed whether (grand) parents or lovers use hypocoristics more and the former appeared to use hypocoristics three times more than the latter group. For English, on the other hand, such comparison was not particularly relevant, but the analysis of married couples vs. romantic relations between speakers, which showed that the latter use hypocoristics in over 50% of cases more than the former, seemed important to understand because of the high frequency of the corpus sentences which fall under these two groups.

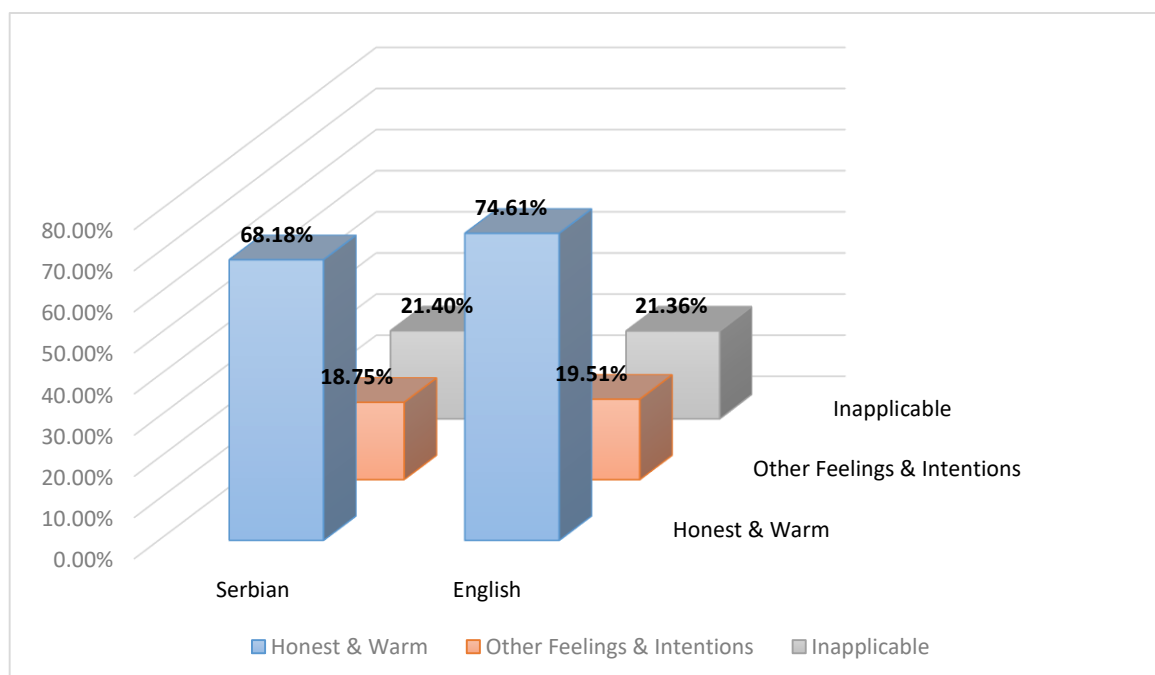
4.5 Emotions and intentions

This category seems pivotal for the analysis of language in general, but it has a particularly important role in the words such as hypocoristics. This part of the analysis has allowed us to understand why people choose to use such endearing words, what motivates them and what goals in communication they might have.

As for English and Serbian, we can say with great certainty that the two languages, as the table below indicates, establish similar patterns of usage for all three categories we analyzed in this dissertation – ‘honest and warm emotions’, ‘other feelings and intentions’, and ‘inapplicable’. We see that for both languages hypocoristics are mostly used for expressing honest emotions and intentions such as love and care which only reaffirms what the role of hypocoristics truly is. The second largest group is the one named ‘inapplicable’ which includes all those cases we could not analyze either because of the nature of the text (e.g. quote) or the fact that we lacked context and information. This proves that hypocoristics do not really require an intention, or that the hypocoristic which was uttered and directed to a specific person once, does not need to convey the same emotion or be used for the same reasons again. We see this pattern in songs for example where speakers simply sing songs by themselves without a particular reason, intention or emotion.

Table 7C

English vs. Serbian: Emotions and Intentions



The bar in the middle of the chart (Table 7C), which shows examples which can both convey warm emotions as well as other intentions, proves that hypocoristics may not necessarily reflect only positive attitudes. While the greatest amount of data truly conveys positive and warm emotions and intentions, we found that a portion of such sentences may have additional meaning(s) to them. Thus, beside the wish to express warmth and kindness, a speaker in some

cases used a hypocoristic to appear funny and interesting to the recipient or to avoid making the interlocutor feel uncomfortable. A number of cases revealed how positive meanings may be accompanied by some other less-than-positive ones too such as begging, warning, threatening etc. In some sentences, the intention was to criticize but not in a negative way, more in the sense a mother scorns a child.

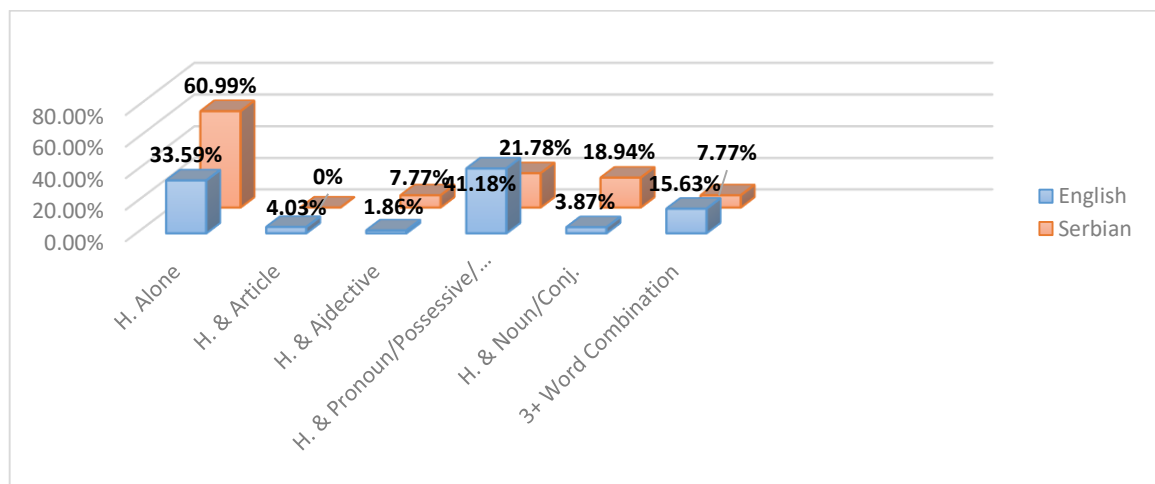
Although we were interested in understanding the division between honest usage and the one which reveals other intentions and feelings, we were eager to find if the change of connotation can alter the warm, endearing nature of hypocoristics so that people can use it in pejorative sense as well. We found some examples which offer no trace of warmth nor care such as the attempt to sweet talk, mock, humiliate or express disgust. Although we did not measure examples with pejorative meanings, we found that hypocoristics which lack hypocoristic meaning are extremely few in comparison to other types of cases. For English sentences, only 2.94% of sentences only reveal intentions other than love and care, and we strongly believe that the numbers would be similar for Serbian too.

While English and Serbian speakers may establish different communication patterns and relationships, the use of hypocoristics is uncannily similar in terms of emotions and intentions. The pejorative meanings are scarce, but the potency of hypocoristics appears much stronger and points to a much bigger role than they may have been attributed in the past.

4.6 Collocations

Table 8C

English vs. Serbian: Collocations



The analysis of collocations has allowed us not only to see better how hypocoristics come together with other words and form meaning, but also which phrases we use commonly. Due to some fundamental differences between the two languages as well as the sentences each of the corpora provided, we have had to readjust and rename some of the categories which appear in the chart above. Although English corpus does not list a single case where a hypocoristic appears only with a conjunction, we added the category because of a single case we found in the Serbian corpus. The same applies to articles – as Serbian does not possess this part of speech, unlike English, we added it to the chart above (Table 8C). The category of adjectives in English should involve possessive adjectives, but due to the fact that in Serbian it belongs to another category, we added possessive adjectives to the category of pronoun/possessive and reflexive.

The analysis reveals great differences between English and Serbian which are sometimes completely contrasting. Serbian hypocoristics appear alone in the highest number of cases and, with 60.99%, this category is ahead of all others as it is the single category (even compared to English) with such a high percentage. English on the other hand does not exhibit such differences between the categories, and even the most commonly used combination, hypocoristic + pronoun/possessive/reflexive, assumes just 41.18% which is, in term of numbers, just slightly higher than the number of cases where English hypocoristics stand on their own – 33.59%. The same category in Serbian assumes almost two times lower percentage than the English one, and if we take a look at all categories between these two languages, we can practically find a discrepancy of approximately 50% for each category.

Discrepancies which exceed 50% include articles as expected and, quite unexpectedly, combinations of a hypocoristic and a noun/conjunction and a hypocoristic and an adjective. The former category in Serbian which does not list even a single hypocoristic adjective, has almost a five times higher percentage than the one in English. Hypocoristics which appear together with adjectives not only have the lowest frequency in English, but they are also approximately four times less frequent than the Serbian ones.

In terms of the question how frequently each combination is used, we are going to list the categories from the most commonly used one to those which are not as common as per the corpus results. For Serbian, the categories should be listed in the following manner: 1) alone,

hypocoristic + pronoun/possessive/reflexive, 2) hypocoristic + noun/conjunction, 3) hypocoristic + adjective and hypocoristics in phrases with more than three words (two categories share the same place). English hypocoristics, as we have already explained above, demonstrate different preferences: 1) hypocoristic + pronoun/possessive/reflexive, 2) alone, 3) hypocoristics in phrases with more than three words, 4) hypocoristic + article, 5) hypocoristic + noun/conjunction, 6) hypocoristic + adjective.

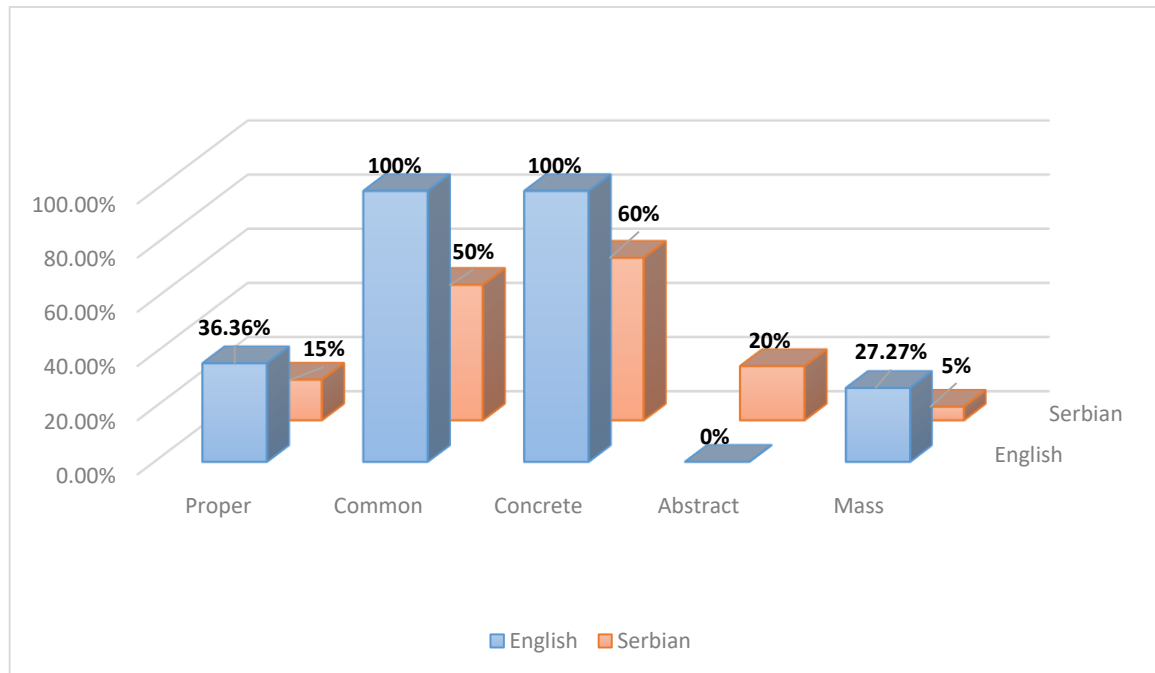
Despite the fact that the hypocoristics we researched were sometimes already altered due to the addition of a possessive, we strongly believe that it did not affect this part of the research. Although some results surprised us, at times we could understand the logical connection between the words such as the combination *china + doll*³⁵, and many phrases we listed are formed by common collocates. Furthermore, sometimes we could even see exactly why the words were put together in that particular way or why a particular choice of words had been made. Sometimes we found that the speakers wanted to intensify the meaning of a hypocoristic. This intention is often seen in both languages in the sentences containing a cluster of hypocoristics where the hypocoristics are listed in a way which resemble a climax (gradation – figure of speech) as in “[...] *milo moje detence, golubiću moj, Petrušenjka, isplakala sam ja svoje stare oči tužeći za tobom. Sunašce moje lepo, na kome si me ostavio... 'Tu je starica zakukala, zaplakala i rekla [...]*” (SrpKor2013). Nevertheless, despite the fact that some collocations are more common than the others, the analysis of both languages proves that each individual usage, whether any word is combined with a hypocoristic or not, is solely determined by the speakers personal needs and intentions.

4.7 Noun classes

Despite the fact that we found some examples in the English corpus where hypocoristics were adjectives and not nouns, the largest percentage of all hypocoristics we researched are nouns which is one of the reasons why we decided to analyze, compare and contrast this category. Another reason why we decided to assess noun classes was related to the impression that this type of analysis might provide additional information which was later confirmed upon the creation and the analysis of the table below (9C).

³⁵ This example is only applicable to the sentences which convey a hypocoristic meaning, Metaphors without hypocoristic meaning were not included in this research.

Table 9C
English vs. Serbian: Noun Classes



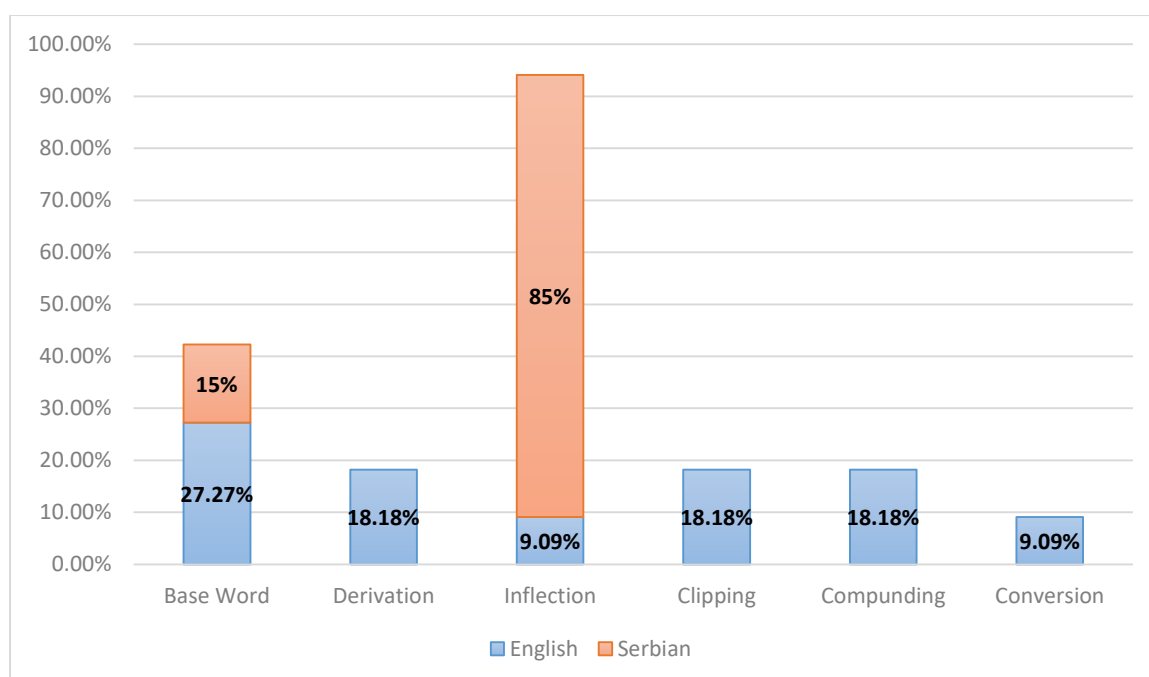
Alike the previous part of research, this analysis also reveals some striking differences between English and Serbian. Firstly, unlike English, Serbian does not have a single 100% category just as Serbian does not have 0% category unlike English. The most common noun classes in both English and Serbian are common and concrete, however the percentage discrepancy between the two is (roughly) 50%. This result indicates the type of words Serbian and English speakers use as terms of endearment. Based on the chart above (Table 9C), we understand that English speakers do not use abstract words at all, but they do like to use proper and (food-related) mass nouns. Serbian speakers on the other hand use all types of nouns with different intensity. They seem to almost equally like abstract and proper nouns while they show a very slight interest in mass nouns. Neither languages give examples of collective nouns.

As the choice of words we analyzed was entirely ours, the chart above is therefore only descriptive of the selection we made and we assume that had we opted for a different list of hypocoristics, the noun classes might be different. Nevertheless, we can use these results as a general guideline for any future research especially considering the fact that by determining the noun class of a word we can actually understand the speaker and/or the culture the languages he/she speaks stands for.

4.8 Word building

In order to see how creative a speaker of either Serbian or English can be, we decided to analyze the pattern based on which a hypocoristic word had been created. The comparison of the data gathered for each language truly astonished us mostly because of difference in the variety of processes we found. To understand how vast these differences can be, we created the chart below (Table 10C).

Table 10C
English vs. Serbian: Word Building



The reason why there is a lack in orange color in Table 10C above lies in the fact that Serbian is marked for just two categories whereas English recognized all of them. In addition to this surprising result, we can see that even for these two categories, the results differ greatly from one language to the other. For English, the largest group, base words, is also the smallest in Serbian whereas the exact opposite applies to inflection.

Serbian mainly forms words by addition suffixes while for English the percentages can be divided into three groups: 1) the biggest group – base words with 27.27%, 2) the second biggest – derivation, clipping and compounding with 18.18%, and 3) the smallest groups with 9.09% - inflection and conversion.

Owing to the analysis of word building processes, we confirmed the theory that English is more morphologically motivated than Serbian and we also found how the number of hypocoristics we analyze does not necessarily affect the outcome. In this dissertation, we assessed 20 Serbian hypocoristics and only 11 English ones, and we still had fewer categories in Serbian in terms of word building processes than we did in English.

5. Conclusion

Regardless of the vast number of word entries, the number of individual concordances, and the overall capacity of either corpora, we do need to consider several questions related to the results we have gathered in this research, notably the question why certain words do not appear in a corpus? Some words, such as *darling*, naturally give significantly higher numbers than some other hypocoristics probably due to their presence in everyday use, their meaning and their ability to switch from one context to the other. Other words such as *slatkice* and *bombonice* for example are precisely those points which have caused much debate because they are representative of the puzzling and challenging cases we have come across throughout the research. Words like these two are either listed in the corpus, but they lack a hypocoristic meaning, or they do not appear in the corpus at all. Some logical explanations behind such results may have something to do with the question of how vast the usage of these words is, however we must address another potential cause of this lack of examples; we assume it is the nature of the texts in both corpora which has an immediate impact on the type of words as well as their quality and numbers. It appears that, despite our firm confidence in their importance and their value, corpus data may simply be not contemporary enough, although we do have to admit that this insufficiency may not occur or be interpreted as such in a different type of research. Some meanings may simply be too 'new', which is probably the reason why we had to rely on the user-provided definitions in an online dictionary (see urbandictionary.com).

Some hypocoristics even surprised us with the change of connotation as in *wifey* which is nowadays used by male partners who are not married to their girlfriends. This particular case exemplifies how hypocoristics have changed with time. The etymological information we have added at the beginning of the analysis of each English hypocoristic reveals this tendency for a word to adopt new meanings too. Nevertheless, what we did not expect to find is such high numbers of hypocoristics which reveal other emotions and intentions. Regardless of the fact that we proved for both English and Serbian that hypocoristics are mainly used to express warm and honest emotions such as love and care, we still found numerous cases which not only show different intentions, but at times quite insidious ones.

The fact that both English and Serbian have a common division between the types of emotions and intentions reveals how despite other differences that may exist, hypocoristics in both

languages have the same role and people use it for the same reasons. We wonder if similar results could be obtained from the comparative analysis of Serbian and some other language.

The similarities and differences we found between English and Serbian were very logical for some categories such as word building; yet, for some other, these discrepancies provoked interest and raised additional questions such as the fact that Serbian has such more gender-exclusive hypocoristics which are used by male speakers only. We also wonder why the analysis of general relationship types reveal such vast discrepancies – why the percentages of married couples and family members in particular indicate a difference of over 50% between the two languages.

In terms of relationship types, due to a high frequency of sentences which reveal various sorts of romantic relationships between speakers, some future research could analyze this more closely. We also have a high percentage of special types of relationship which is basically a miscellaneous group comprised of various types of relationships. Some future research may clearly separate relationships and possibly add the work-related category which also appeared in a great number of hypocoristics.

We confirmed some of the assumptions we initially had about the individual properties of hypocoristics such as the one related to the preference of Serbian speakers to use direct communication. At the same time, we also debunked some of personal assumptions and false beliefs about the two languages, for example although English have a higher number of indirectly used sentences, they still prefer direct to indirect communication. We had expected to find a much higher percentage of indirectly-used hypocoristics in English because of the belief that politeness level in the English language might limit the usage of hypocoristics in direct communication.

While we asked some additional questions and analyzed each hypocoristic from various perspectives, we were unable to confirm or find proof for some of the hypotheses we had made at the very beginning of this research. Although we stand whitens to the fact that some English hypocoristics are used in Serbian – such as *darling* which is sometimes neither used as calque nor as a borrowed word, but together with the manner and pronunciation typical for English, unfortunately we did not find a single hypocoristic in the Serbian corpus which was in any possible way connected to English except through translation.

As for translation, we found that translator sometimes opted for the exact equivalents of the words, yet in most cases the translated word depended on the context and was adjusted to the target language. Some translations are simply outdated such as the one of *Wuthering Heights*, and we wonder if a new translation would offer some contemporary expressions and solutions. We also believe that a study based on the translation of hypocoristics would be a great contribution to the study of hypocoristics in general.

We did find examples where hypocoristics were used as a means to avoid conflict, convince someone of something or even make other people relaxed, however the sentences which are explicitly used to avoid conflict are very few – only three altogether. Therefore, hypocoristics may serve to achieve various pragmatic aims, even to avoid conflict, although this is not their most common usage in either language.

The analysis of 1174 sentences entirely confirmed two of our hypotheses – we did find numerous similarities between the languages; what is more, we understood what the meaning behind the similarities are. We also proved how hypocoristics may adopt a pejorative meaning, but that this is not a dominant manner in which speakers use hypocoristics.

The reasons why we could not answer all questions we had asked and confirm all theories we had formulated are all related to types of data we found in the corpus, individual linguistic patterns, and availability of original sources at the time of research. This also affected the quality of the research and not just the numbers. Serbian language is not as rich in electronic sources as English which may be one reason why we have so many sentences marked as ‘vague’ or ‘ambiguous’.

We do feel the need to say that age was not a relevant criterion in this research as very few cases proved to be used by young people (of any age that a person can interpret as young), and for many cases it was difficult to understand the exact age of the speaker which is another reason why we excluded this category. Even children as a category which we did analyze in Appendix 1 and Appendix 2 in both languages produced very few sentences, which also proves how parent-to-child is a more common direction hypocoristics are used within families.

Finally, we believe that the greatest value of this dissertation lies in its quantitative and qualitative ability to portray the real, every-day usage of hypocoristics in both English and Serbian. We have strived to provide clear and useful explanations for every question we have asked and besides our accomplishment, we have succeeded in starting new discussions which are particularly important for Serbian language which involves significantly fewer and more limited analyses of this unit of language than English. As the first study of this scope known to the author, we believe that we have reached valuable outcomes and, at the same time, left enough room for future analysis.

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7. Appendix 1

7.1 Serbian Hypocoristics

7.1.1 Sunce moje/ moje sunce

1. “Ti, **moje sunce**, moja ljubav, od koje su svi uvek tražili pomoć, da se ti, Terencijo moja, sada tako mučiš i ležiš uplakana i ponižena.”
2. “Za razliku od oca, majka je u svom ophođenju prema deci veoma srdačna, emotivno topla, blaga i svoju nežnost često iskazuje tepanjem detetu (**‘sunce moje’**, ‘srećo moja’, ‘zlato moje’, ‘dušo moja’, ‘uzdanice materina’, ‘ćerko slatka itd.’).”
3. “Ako ste dobro i ti i Tulija (**sunce moje!**), onda smo i ja i moj najdraži Ciceron.”
4. “[...] laskavci će uvek devojci lako reći **‘Sunce moje’**. Ali kad Radičević peva o dragoj i Suncu, on u jednom sonetu iz 1844, uspostavlja magijsku stvarnost u kojoj su njegova devojka i Sunce međusobno zamenljivi.”
5. “Nevolje sa svetom su u tome, **sunce moje**, da su budale sto posto sigurne u svoje gluposti a mudraci se kolebaju, oni se uvek pitaju, sumnjaju da li je nešto baš ovako ili...”
6. “Tu je i majstor Reha Erdem sa svojim najnovijim filmom **‘Sunce moje jedino’**, oporom, eliptičnom pričom o emotivnom i seksualnom nasilju nad mladom devojkom.”
7. “Saveljič zaplaka. - Baćuška, Petre Andrejeviču, ne mori me žalošću. **Sunce moje!** Poslušaj mene, starca: napiši tome razbojniku da si se našalio, da se u nas toliki novci ne legu.²
8. “Odjednom ona spazi vešala i poznade na njima svoga muža. - Zlikovci! - vrisnu ona sva izbezumljena. - Šta to učinite s njim? **Sunce moje**, Ivane Kuzmiču, junačka glavo vojnička!”
9. “Marija: **Sunce moje** lepo. (Priđe mu i poljubi ga.)”
10. “[...] Matičeve misli, kako sam se s laganom vrtoglavicom peo ka Bagdali, ka zvezdama) i on vas baca u vrtoglavicu srca, u boje, u sunce: Požurimo, o more svetlosti, pućpuruć **sunce moje**, velika pesmo tajne. Ristović je, pored Stevana Raičkovića, ispevao najlepše pesme tišine na našem jeziku [...]”
11. E tako kad bi me oni udarali Peca to čuje kod nas se sve čuje pa dođe na naša vrata i lupa i viče. A i moj mali Bata **sunce moje** cakano i on stane pred moju mamu i pred

mog tatu i ovako prstićem na njih više mojoj mami i mom tati no no mama no no. I tada oni prestanu. Al tada bih ja opet nešto učinila razbila bih šoljicu ili [...].”

Male - 6	Female - 4	Ambiguous - 1
1,2, 3, 4, 7, 10	5, 8, 9, 11	6 (movie name related to a female character)

Child/ Children - 0	(Grand) Parent(s) - 2	Family relations - 3	Married couple - 2	Other cases - 1	Do not know each other/ special cases - 5
	3 (father about daughter); 5 (grandmother advising/reassuring her granddaughter);	3 (father's warm letter to his daughter); 5 (grandmother advising/reassuring her granddaughter); 11 (sister about her brother);	1 (husband warm letter to his wife); 8	7 (a servant to his master);	4 (original source unavailable); 2 (what words mother typically uses); 5 (writer, amorous verses, talking to a woman he may or may not know); 6 (a journalist about movie (title) in a

					newspaper article); 10 (supposedly a critic or a connoisseur on Serbian poets);
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Direct (Vocative) speech - 6	Apostrophe/indirect speech/ talking about someone - 2	Other - 3
1, 5, 7, 8, 9; 2 (letter);	3 (apostrophe, letter), 11 (apostrophe)	4 (original source unavailable); 6 (a movie title); 10 (lyrics);

Honest and warm feelings; love and care - 8	Other feelings/intentions - 0	Inapplicable - 3
1, 2, 3, 5, 7, 8, 9, 11	/	4, 6, 10

7.1.2 Anđele

12. “Reći ćeš da mi je karakter vrlo povodljiv, malodušan, dostojan preziranja; ja to priznajem, mili moj **anđele**.”
13. “Sa mnom nemoj da teraš komediju, **anđele** moj, - reče joj mati [...]”
14. “[...] a ko poljupcima obaljuje tarabe i kapije; koja to ‘ličnost’ leđima riba patos, a koja, opet, plečkama poravnava šumaričke krtičnjake; čije svako pismo počinje sa: - **Anđele** moj, ja sam samo tvoj!; a koja je to u Gornjem parku vikala: - Požuri čičo, smrzoh se!; koji je igrač Slavije nosio kamenice u džepu na gostovanju u Čačku [...]”

15. “Leonardo Vetra se smejao kraj nje, sijajući od sreće. ‘Šta je bilo, **anđele?**’ – ‘Tata!’ zakikotala se, pribijajući se uz njega.”
16. “Joj, pusti mi grlo, **anđele...**”
17. “Krenimo, krenimo, **anđele** mili...”
18. “Dušica moja! **Anđele** moj! Ti si moj zlatni pupoljak, moj sjajni lampiončić!
Filoksero duše moje! A nožica! Gospode! Njena nožica nije kao što su naše nožurde, nego nešto minijaturno, čarobno...alegorično!”
19. “[...] što se voli otac, brat i muž! Volim te kao što se voli život, kao što se voli bog, jer si ti za mene najlepší, najbolji, najveći od svih stvorenja. - Neka bude tako kako ti hoćeš, dragi moj **anđele!** - reče grof [...]
20. “Poći ću na put, **anđele** dragi, - reče Monte Kristo sa izrazom tuge i beskrajne nežnosti.”
21. “Drago dete, **anđele** moj! - ljubio joj je ruku general, koji je sav sijao od sreće.”
22. “Otac naglo učuta i uplaši se, ali mu Lizaveta Prokofjevna dade znak iza Aglajinih leđa i on je razumede: ‘Ne pitaj!’ - Kad je tako, **anđele** moj, dobro, kako ti hoćeš...tvoja volja [...]
23. “Grušenjka **anđele**, dajte mi svoju ručicu; pogledajte ovu punačku, malu, divnu ručicu, Alekseju Fjodoroviču; vidite li je, ona je meni sreću donela i vaskrsla me, a ja ću je, evo, sad poljubiti, i odozgo [...]
24. “Mili **anđele**, kaži pravo: je li bila tu maločas Grušenjka?”
25. “Nikome ne govori da sam te ja zvao. Ivanu ni reči ne govori. - Dobro. - Zbogom, **anđele**, maločas si me branio, nikad ti to neću zaboraviti. Ja ću ti sutra jednu rečcu reći... [...]
26. “**Anđele**, mama, vi počinjete govoriti neobično oštroomne stvari. - Neka su oštroomne, ali kakvo uzbuđenje, Lise, zbog prsta Alekseja Fjodoroviča i svega toga!”
27. “Ja vas, dakle, nisam kako treba razumela - tiho i kao malčice pobledevši reče Katarina Ivanovna. - Vi ste obećali... - Ah, ne, **anđele** gospođice, ništa ja vama nisam obećala - prekide je Grušenjka [...]
28. “Dajte mi svoju milu ručicu, **anđele** gospođice - nežno zamoli ona, i kao sa nekim strahopoštovanjem uze ruku Katarine Ivanovne [...]
29. “A znate li šta, **anđele** gospođice - oteže ona odjednom, onim najnežnijim i najsladunjavijim glasićem - znate li šta: kako bi bilo da ja vašu ruku nikako ne poljubim? - I zasmeha se sitnim, veoma veselim smehom.”

30. "Agrafena Aleksandrovna, **anđele** moj! - viknu ona najednom nekom, gledajući u drugu sobu - hodite k nama, ovo je mio čovek, ovo je Aljoša, on sve naše stvari zna, pojavite se pred njim!"
31. "Najposle, ne brinem; imaš svoje dve hiljadice, to ti je oprema, a ja te, **anđele** moj," nikad neću ostaviti, i sad ću platiti za tebe što treba, ako traže."
32. "Samo... **anđele** moj... ono za Didroa se može poneki put!"
33. "Opet! Nataša, dušo, zdravo, **anđele** moj! - govorio je on sedajući pored nje i strasno joj ljubeći ruku. - Teško mi je bilo ovih dana bez tebe! Ali šta ćeš! Nisam mogao! Nisam mogao da stignem."
34. "Nataša, draga moja, **anđele** moj! Ja nisam kriv, znaj to."
35. "Nataša! **Anđele** moj! Sad je došao kraj našoj sirotinji! Evo pogledaj! Sve što mi je za kaznu smanjio za ovo pola godine, sve mi je juče nadoknadio; pogledaj koliko - nisam još izbrojao."
36. "Nataša, mila moja, **anđele** moj, ne ljuti se na mene, i nemoj nikad više da se svađamo. I daj mi reč da ćeš mi uvek u svemu verovati, a i ja tebi."
37. "Evo šta ću ti sada, **anđele** moj, ispričati."
38. "Otac i mati se pomno u nju zagledaše. - Zbogom! - reče ona jedva čujno. - A što se praštaš, **anđele** moj, nećeš na neki daleki put! Bar će te malo vetar produvati; pogledaj se kako si bleđa. Ah, bože! A ja i zaboravila (sad sve nešto zaboravljam!), dovršila sam ti amajliju, ušila sam u [...]"
39. "Zlatna moja! - dodade Kaća uzevši drhtavom rukom Natašinu ruku, pa obe opet začutaše zagledavši se jedna u drugu. - Evo šta, **anđele** moj - prekide Kaća ćutanje - imamo svega pola časa da budemo zajedno; madame Albert je i na toliko jedva pristala, a imamo dosta da razgovaramo."
40. "[...] dovršila sam ti amajliju, ušila sam u nju molitvu, **anđele** moj; to me je lane monahinja iz Kijeva naučila; molitva koja pomaže; maločas sam je zašila. Metni je oko vrata, Nataša. Neće li ti Gospod bog zdravlja poslati. Ti si nam sve naše."
41. "Sad sam molio, tamo u kuhinji, Ivana Petroviča da mi pomogne da odem od tebe. On je ovo i izmislio. Ali ne osuđuj me, **anđele** Nataša! Nisam baš sasvim kriv, jer ja te volim hiljadu puta više no sve na svetu, [...]"
42. "Govorila je sve to dosta glasno, na nemačkom, a pratilac joj odgovarao mađarski: 'Dobro, dobro, **anđele**, idemo, pristajem. Zbilja je neukusno.' - Es ist eckelhaft [Gnusno.], - odgovori dama ogorčeno, dok joj je gospodin oblačio pozorišni ogrtač."

43. “Pa to bih morao posle sam sebe da izribam na mrtvo, **anđele** moj. Za sve ima vremena, i to na pretek, ne gori kuća, dete moje zlatno.”
44. “[...] ‘Kako samo dražesno izgleda! Prava vila! Drži se dobro, **anđele** moj!’ Ona se osmehivala povodom tih poklika i povodom svoje haljine, za koju je znala a joj lepo stoji.”
45. “[...] onog što se peče u kazanu, **anđele** moj. Božji hlebac, fini hlebac, tako mu ja tepam, i zato da se okrepilo. Nisam siguran da li je vama smisao ove reči - ja bih predložio da je zamenimo i da kažemo da srce podmladilo [...]”
46. “Na to ona zajeca. Ja je zagrlih. - Zbogom, **anđele** moj - rekoh joj - zbogom, mila moja, željo moja! Ma šta se sa mnom dogodilo, veruj mi da će poslednja moja pomisao i poslednja moja molitva biti u vezi s tobom.”
47. “Majka je presedela pored mene i menjala mi hladne obloge. Ali, ja sam mislila n tebe, moj **anđele**, i vreme je brzo prolazilo. Čula sam kad si se vratio kući,”
48. “Evo, ja neću više da plačem, mada je ovo prava slast: plakati ovako blizu tvojih grudi i srca. Ustani, moj **anđele**. oh, kako mi je teško videti te da patiš Ustani, Miko, i reci da me voliš. Oh, kako te ja volim! Mladi čovek se podiže tek upola, na kolena, zagrlji svoju draganu oko pasa [...]”
49. “[...] ja neću više biti sama. Ja ću mnogo braće... to je bila moja želja otkako znam za se. Je li, moj Miko, ti ćeš me voleti uvek, i mi ćemo biti srećni svi zajedno. Reci mi: da, moj **anđele** [...]”
50. “Da, dragi **anđele**, ja ću ti stvoriti oazu gde ćeš živeti svojim potpunim pesničkim životom [...]”
51. “Posativši se na svoj divan sa prošivenim sedištem, na koji je povukla i Lisjena, Lujza je mogla, da je niko ne čuje i ne vidi, da mu kaže na uvo: - **Anđele** mili, oni te nisu razumeli [...]”
52. “Imala je još suza posle svih onih koje je već bila prolila, kad je videla svog muža u položaju jednog zločinca. - Eto dokle čoveka može da dovede želja za slavom!” uzviknula je ona. O **anđele** moj, mani se toga posla... Pođimo zajedno utrvevim putem, ne tražimo da se brzo obogatimo...”
53. “I pojavio se pred svojom ženom sav radostan verujući da je postigao ono što je najvažnije. - O! **anđele** moj, ne brini se! reče David videvši da je njegova žena plakala.”

54. “[...] bojaće se njega, reče Eva, jer je Serize op-asan čovek. - Eh! šta se to tiče mene? uzviknu Sešar; kroz nekoliko dana mi ćemo biti bogati! Kad Lisjen bude bogat, **anđele** moj, on će imati samo vrline [...]”
55. “Lisjen, onako pijan, ispriča svoje nezgode Koraliji i Berenisi. - Dobro si učinio, **anđele** moj, reče mu glumica stežući ga u nagručje.”
56. “Mirenje sa sudbinom, **anđele** moj, to je svakodnevno samoubistvo; a ja se mirim sa sudbinom samo za jedan dan, i danas ću tim da se koristim... Dva sata... Da, na to sam čvrsto odlučio. Zbogom dakle zauvek, draga...”
57. “Šta onda mogu da učinim za Fabrisa? Zato, napred, nesrećna ženo; vrši svoju dužnost; idi u društva, pravi se da ne misliš više na Fabrisa... Da se pravim da sam te zaboravila, mili **anđele** [...]”
58. “[...] da ću ih povešati, kao i vas, dragi prijatelju, ako ma šta progovorite o toj presudi koja nije nikad postojala. U ime Fabrisovo poslao sam arhiepiskopu četu grenadira. Zbogom, mili **anđele**! moja će palata biti spaljena i tako ću izgubiti tvoje divne portrete.”
59. “Mili moj **anđele**, neću više ni pred kim držati propovedi; držao sam ih jedino u nadi da ću te jednog dana videti.”
60. “Dragi **anđele**, reče zatim u sebi, ne mogu ti drukčije dokazati svoju ljubav no pokoravajući se slepo tvojim zapovestima [...]”
61. “Oprosta, dragi **anđele**, uzviknu, što nisam bacio kroz prozor, i to sopstvenim rukama, ovog slugeranju koji se usuđuje govoriti o tebi, s izvesnom familijarnošću; ali što pokazujem ovakvo prekomerno strpljenje to je da [...]”
62. “[...] glavnu žensku i mušku ulogu u filmovima ‘Moram spavat **anđele**’, autora Dejana Aćimovića i ‘Četvrti čovek’, Dejana Zečevića.” (11 repetitions)
63. “I sve to pod budnim okom brižnih mama koje su dovele svoje **anđele** da se bave sportom [...]”
64. “[...] izvedene pesme ‘Dobro jutro’, ‘Pogledaj dom svoj **anđele**’ i ‘Ostani đubre do kraja’ [...]” (7 repetitions)
65. Nebo čuva posebno mesto za **anđele** kao što si ti, koji si lepotom i hrabrošću postao primer svima nama.”
66. “[...] vele da je bila lepa i pametna devojčica koju je mama često oslovljavala umesto imena sa ‘**anđele** moj’ [...]”
67. “[...] Kritika Knjige Kristof Mekel Retorika privremenosti *To je bila ljubav, **anđele** moj* [...]” (1 repetition)

68. “[...] ostala je tajna ko je žena kojoj je 36-godišnji kompozitor iz češke banje Čeplice pisao ‘moj **andele**, moje sve, moje ja!’, kako počinje jedno od tri pisma koje joj je uputio jula 1812. godine.”
69. “Mame i tate rade do kasno, pa **andele** nema ko da čuva.”
70. “Pogledaj dom svoj, **andele** T. Vulfa čitao sam u ovoj sobi, negde na prvoj godini studija.”

Male - 29	Female - 20	Ambiguous - 10
15, 18, 19, 20, 21, 22, 24, 25, 31, 32, 33, 34, 35, 36, 37, 41, 42, 43, 44, 45, 46, 53, 54, 56, 58, 59, 60, 61, 68	12, 13, 16, 17, 23, 27, 28, 29, 30, 38, 39, 40, 47, 48, 49, 50, 51, 52, 57, 66	14, 26, 44, 62, 63, 64, 65, 67, 69, 70 (undefined gender)

Child/ Children - 1	(Grand) Parent(s) - 10	Family relations - 12	Married couple - 6	Other cases - 31	Do not know each other/ special cases - 10
26 (a child to mother);	13 (a mother’s warning to her daughter); 15 (father talking to his daughter); gently to his daughter); 22 (father reassuring/ talking	13, 15, 22, 24, 25, 26, 31, 38, 40, *43, *56 (brother to sister), 66	18 (a man talks about his wife); 52 (a wife to her husband); 53, 54 (a husband to wife); 60, 61	12 (lover in a letter); 16 (character begging for her life – undefined relationship status/flirting); 19, 20 (man to his ‘servant’/wo man he falls	14 (undefined author/purpose – seems like an answer to an interview question for a tabloid magazine/ discussion about various

	<p>gently to his daughter);</p> <p>24 (a man to his son);</p> <p>25 (father thanking his son);</p> <p>31 (father to son);</p> <p>38, 40 (mother to daughter);</p> <p>*43 (possibly a father talking to his son);</p> <p>66 (mother to daughter);</p>			<p>in love with);</p> <p>21 (undefined);</p> <p>23 (a woman is pretending to show gratitude/part of her own hidden agenda);</p> <p>27, 28, 29 (two women rivals);</p> <p>30 (undefined/probably friends);</p> <p>32 (a man to a monastery elder);</p> <p>33, 34, 35 (a man to a woman, unspecified relationship);</p> <p>36, 37, 41 (probably a couple);</p>	<p>gossip stories);</p> <p>62 (irrelevant – part of movie title),</p> <p>63 (synonym of the word children);</p> <p>64 (irrelevant – part of a song title);</p> <p>65 (epitaph);</p> <p>67 (book title),</p> <p>69 (synonym of the word children),</p> <p>70 (book title);</p> <p>17 (song);</p> <p>42, 43 (insufficient information);</p>
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				<p>39 (unspecified relationship, probably friends or sisters);</p> <p>44 (admirers to a pretty girl);</p> <p>45 (probably several recipients; unknown relationship);</p> <p>46 (most probably a couple);</p> <p>47, 48, 49 (a woman to a man who is probably her lover);</p> <p>50, 51 (a woman to her lover);</p> <p>55 (a man to his 'friends');</p> <p>57 (a woman talks about</p>	
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				<p>the object of her affection);</p> <p>58 (friends);</p> <p>59 (a man to the woman he loves);</p> <p>68 (a man to a woman he is apparently in love with);</p>	
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Direct (Vocative) speech - 47	Apostrophe/indirect speech/ talking about someone – 4	Other - 8
<p>12, 13, 15, 16, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56 (part of a letter), 58 (part of a letter), 59, 65 (epitaph), 66, 68</p>	<p>18 (a man about his bride who is not with him at the moment);</p> <p>57 (a woman talks about the object of her affection);</p> <p>60, 61 (a man to an absent wife);</p>	<p>14 (talks about the way some people start their letters);</p> <p>17 (part of a song);</p> <p>62 (part of a movie name);</p> <p>63 (used as a synonym for children in general – probably in an interview/article),</p> <p>64 (a song title);</p>

		67 (book title); 69 (synonym for children – probably someone’s comment in the media), 70 (book title);
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Honest feelings, love and care – 41	Other feelings/ intentions - 18	Inapplicable - 7
12, 15, 18, 19, 20, 21, 25, 26, 44, 31, 32, 36, 39, 40, 41, 43, 45, 46, 47, 48, 49, 50, 51, 56, 57, 58, 59, 60, 61, 63, 65, 66, 68, 69; *22, 24, 30, 33, 34, 35, 38, 44, 52, 53, 54, 55 (possibly another meaning);	13 (a mother’s warning to her child); 16 (out of fear – intention to save herself); *22 (apart from father-child relationship, the use of this hypocoristic could be further analyzed – it seems the father was trying to reassure the daughter); 23 (insincere and goal-driven utterance); *24 (a man in search of information using sweet talk in a selfish way); 27 (a lightly condescending address style); 28 (pretending to respect); 29 (being cruel);	14 (impersonal); 17 (song); 42 (insufficient information); 62 (part of a movie title); 64 (part of a song title); 67 (book title); 70 (book title);

	<p>*30 (probably used as 'darling' in English);</p> <p>*33 (possibly the man isn't completely honest to the woman, so he is flirting with her);</p> <p>*34 (possibly trying to make the woman believe him);</p> <p>*35 (showing happiness);</p> <p>*38 (also expressing worry with care);</p> <p>*44 (possibly a sign of admiration/support);</p> <p>*52 (possibly a plea to the husband to listen to his wife as she was begging him to hear her out);</p> <p>*53 (possible reassurance, a method to calm his wife down);</p> <p>*54 (possibly a sign of happiness and/or reassurance);</p> <p>*55 (possibly an attempt to flatter him/lift the man's spirits for her own personal reasons);</p>	
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7.1.3 Moj anđeo

71. “Volela sam ga najviše na svetu. Bio je **moj anđeo** čuvar. Obožavao je moju kćerku i vodio ju je svakodnevno kod svojih roditelja.
72. “Oni su bili daleko od mene otkako si ti postala **moj anđeo** - čuvar! Otkako sam imao tebe, nisam se nimalo bojao tih iskušenja.
73. “[...] uzori: Džojls, Andre Breton, Herbert Rid, Semjuel Beket, Marsel Dišan, koga je volela da zove 'moj **anđeo čuvar**'. Slika na dan Interesovanje, a kasnije i najveća strast njenog života - moderna umetnost [...]
74. “[...] a posle sledeće nedelje je Arandjelovdan, tu moram da umesim za G-đu T.; ona je **moj anđeo** čuvar u Americi. G-đa T. je ostvarila američki san, ali život zna da se mnogo promeni u stare [...]
75. “[...] šta vas podiže opet na noge?’ – ‘**Moj anđeo** hranitelj ', reče on i pogleda zahvalno na svoju mladu pratilicu. ‘Moja nećaka Katarina' [...]
76. “Zorka, oprost mi što sam se nekada ustezao da te nazovem svojom ženom. Ti si moja mala žena, **moj anđeo** i moja dobra vila.
77. “[...] na jedno proleće ('Bilo je to u rano proleće'), potresan prelazak u govor ('Moj genije, **moj anđeo**, moj drug', 'Ponovo sam, kao i pre sam'); ciklus pesama Čajkovskog odlučuje da okrene [...]
78. “Ne plači, draga, mi smo stvoreni jedno za drugo, ti si **moj anđeo**, moja dobra vila, moj obećani raj, naknada moga života;
79. “Anđelko, **moj anđeo**, radio je pre rata u Austriji. Kada je kod nas počeo rat, ni trenutka nije čekao.

Male - 4	Female - 4	Ambiguous - 1
72, 75, 76, 78	71, 73, 74, 79	77 (someone mentioning lyrics)

Child/ Children - 0	(Grand) Parent(s) - 1	Family relations - 2	Married couple - 0	Other cases - 5	Do not know each other/ special cases

					- 2
	79 (a woman talking about her son);	75 (a man to his niece); 79 (a woman talking about her son);		71 (either lovers or very close friends and possibly family relatives); 72 (lovers); 74 (close friend); 76, 78 (lovers);	73* (probably did not know each other as the text most likely talks about a person who loves literature); 77 (someone talking about lyrics in a newspaper article);

Direct (Vocative) speech - 3	Apostrophe/indirect speech/ talking about someone – 0	Other - 6
72, 76, 78		71, 73, 74 (talking about a person who is not present); 75 (referring to the third person in the conversation); 77 (someone talking about lyrics in a newspaper article); 79 (a woman talking about her deceased son);

Honest and warm feelings; love and care - 8	Other feelings/intentions - 0	Inapplicable - 1
71, 72, 73, 74, 75, 76, 78, 79		77 (someone talking about lyrics in a newspaper article);

7.1.4 Sunašće

80. “[...] Vladimir umire 15. jula 1015. godine. U narodnoj poeziji nazvan je Rumeno **Sunašće**, a Crkva ga je proglasila za svetog”
81. “[...] Tvoj čelični jatagan zario se u moje grudi, a ja sam pritisnula na njih moje **sunašće**, moga mališana, umila sam ga svojom vrelom krvlju i rana je sazrela bez trava i korenja.”
82. “[...] milo moje detence, golubiću moj, Petrušenjka, isplakala sam ja svoje stare oči tužeći za tobom. **Sunašće** moje lepo, na kome si me ostavio... 'Tu je starica zakukala, zaplakala i rekla [...]”
83. “[...] Mamu Morton igraju Hana Jovčić i Zinaida Dedakin, a Meri **Sunašće** Elizabeta Đorevska i Nebojša Babić [...]”
84. “Vreme je da krenem u vrtić po svoje **sunašće**. Prošlost neka ostane tamo gde je. Ko je voli nek joj izvoli. Mene čekaju neodložna posla [...]”
85. “[...] njen se najmlađi brat ovako obraća sunašću na zahodu: Lako, polako, **sunašće** jarko, Dok moja seja s rodom s ' izljubi, S rodom izljubi, s majkom oprostí [...]”
86. “Oj, **sunašće**, još mi jednom grani!”
87. “saviju je u venac i kažu: ‘**Sunašće** na zahodu [...]”
88. “[...] 'više **sunašće** ne grije zbog nekakve dilber Nikolije.’”
89. “[...] 'Već počinje **sunašće** da greje [...]”
90. “Najmlađi sugrađani iz dečjeg hora ‘**Sunašće**’ pozdravili su posetioce pesmom [...]”
91. “Na jednoj strani pisalo je: " **Sunašće** " - prihvatilište za bolesne zmajeve. Početni obilazak privredio je četiri dolara i trideset [...]”
92. “[...] pomisle da je stvorenje postalo suviše veliko i smrdljivo, i sledeće što urade ili je to Morporčko **Sunašće** - prihvatilište za izgubljene zmajeve [...]”
93. “Stojao sam kao ošamućen, a **sunašće** sija, listići se raduju, blistaju, a ptičice [...] “

94. “[...] jagorčevina, ključarica, ovčica, pramaliće, **sunašce** [...]”
95. “[...] priđoh prozoru, otvorih ga - prozor mi je gledao u baštu - vidim, rađa se **sunašce**, toplo, divno, i zaori se ptičje pevanje. " Što li ja to osećam u duši svojoj kao nešto sramno [...]”
96. “Mama Morton Zinaide Dedakin, i Meri **Sunašce** Nebojše Babića, u raljama parodije i satiričnog karikiranja.”
97. “A naš baćuška - dodade - neka već naredi da li vas treba vešati odmah ili sutra kad grane **sunašce** Božije.”
98. “Slušaj, **sunašce** [doslovno: 'pogleda velikog užarenog oka na nebu čiji se vatreni odsjaj probija kroz ulaz pećine [...]”
99. “Oj, **sunašce**, još mi jednom grani!”
100. “‘Rumeno **Sunašce**’ (Vladimir I Sveti)”

Male - 6	Female - 4	Ambiguous - 11
84, 85, 93, 95, 97, 98	81, 82, 87, 92	80, 83, 86, 88, 89, 90, 91, 94, 96, 99, 100

Child/ Children - 0	(Grand) Parent(s) - 3	Family relations - 3	Married couple - 0	Other cases - 4	Do not know each other/ special cases - 14
	81, 82 (mother about her son); 84 (father about his son);	81, 82 (mother about her son); 84 (father about his son);		89 (relationship not clear from excerpt); 92 (one of future spouses’	80, 100 (author of the text discusses a nickname of a historical figure);

				<p>early encounters);</p> <p>97 (discussion between a servant and the master);</p> <p>98 (a man talking to dwarfs, first encounter);</p>	<p>83, 96 (a character's nickname);</p> <p>85, 86, 87, 93 (talking to/about the sun);</p> <p>88, 99 (quoting a poem);</p> <p>90 (the name of a choir);</p> <p>91 (a message on a box);</p> <p>94 (an online blog - an alternative name for a plant);</p> <p>95 (monologue);</p>
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Direct (Vocative) speech - 6	Apostrophe/indirect speech/ talking about someone - 1	Other - 14
82 (mother's letter to her son), 85, 86, 87, 97, 98	84 (father about his son),	80, 100 (author of the text discusses a nickname of a historical figure);

		<p>81 (mother's poem about her son);</p> <p>83, 96 (a character's nickname in an article);</p> <p>88, 99 (quoting a poem);</p> <p>89 (a debate whether to communicate this in writing or not);</p> <p>90 (news article mentioning a children's choir);</p> <p>92 (a woman mentioning an institution);</p> <p>91 (a message on a box);</p> <p>93 (describing the sun);</p> <p>94 (an online blog - an alternative name for a plant);</p> <p>95 (monologue);</p>
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Honest and warm feelings; love and care - 7	Other feelings/intentions - 4	Inapplicable - 10
81, 82, 84, 85, 93, 95, 97	<p>86, 87, 99 (a plea to the sun);</p> <p>98 (said in a slightly superior/ threatening manner);</p>	<p>80, 100 (author of the text discusses a nickname of a historical figure);</p> <p>83, 96 (a character's nickname);</p> <p>88 (quoting a poem),</p>

		89 (unsure); 90 (news article mentioning a children's choir); 92 (a woman mentioning an institution); 91 (a message on a box); 94 (an online blog - an alternative name for a plant);
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7.1.5 Srećo

101. “[...] 1:1 **Srećo** [...]”
102. “[...] **Srećo** 14. min [...]”
103. “[...] **Srećo** 5, 5 (od 66. Radosavljev 6) [...]”
104. “[...] **Srećo** 5 (od 52. Stanić 5) [...]”
105. “[...] **Srećo** 6 [...]”
106. “[...] Stanić 6 (od 73. **Srećo** 6, 5) [...]”
107. “[...] **Srećo** 6 (od 66. Jeremić -) [...]”
108. “[...] **Srećo** 7[...]”
109. “[...] **Srećo** 7, Zlatković 6 [...]”
110. “[...] **Srećo**, dama budi noćas ti [...]”
111. “[...] **srećo**, dama budi noćas ti [...]”
112. “Moj dragi Mile, moja radosti, **srećo** moja i uteho, moj Ero vrlo voljeni [...]”
113. “[...] **Srećo**, nemoj pred ovim gospodinom kriti [...]”
114. “Iza imena Dafne nalazi se **Srećo** Blasa (28), student agronomije [...]”
115. “Međutim, reč je o travestitima čija su imena Tomaž Mihelič, **Srećo** Blasa i Damjan Levec koji govore za NIN o svojoj pobjedi i svom načinu života.”
116. “MIHAJLO: Ne mogu više, ako Boga znaš. MARIJA: Moraš, **srećo**, da se iznojiš. (Stavi poslužavnik pred muža i sedne na ivicu kreveta.)”
117. “[...] Rozgonji, Drinčić, **Srećo**, Dubić, Milanović [...]”
118. “Podsticao me je da i ja tako radim. ‘**SREĆO**, govorio joj je deda, UMEMO DA SE ZAKLJUČAVAMO JEDNO OD DRUGOG [...]”

119. “[...] **Srećo** i Atanacković [...]”
120. “[...] Stjepanović će i narednih šest meseci provesti u Slaviji, koja želi i **Sreća** [...]”
121. “[...] Gosti su ipak izjednačili samo minut kasnije kada je **Srećo** iz slobodnog udarca sa 20 metara pogodio [...]”
122. “MARIJA: Stani, **srećo**, malo pored šporeta, da se ogreješ.”
123. “[...] Vidojević 5, 5 (od 78. **Srećo** –) [...]”
124. “[...] gledajući u bledo, mršavo, ali divno njeno lice, u njene oči, u kojima se blistahu suze. - **Srećo** moja, čedo moje! - ponavljao je [...]”
125. “Zaboravila ih je na kraju hodnika. 'Dođi **srećo** moja! Ovo mi je glavni glumac. Slikajte me sa njim', predstavio nam je Jagoš Marković [...]"
126. “[...] emotivno topla, blaga i svoju nežnost često iskazuje tepanjem detetu ('sunce moje', '**srećo** moja', 'zlatno moje', 'dušo moja', 'uzdanice materina', 'ćerko slatka' itd.)”
127. “[...] kada je fudbaler Banata **Srećo** na efektan način sa više od dvadeset metara postigao gol iz slobodnog udarca.”
128. “‘Mama, a što onaj čika ima samo jednu ruku?’ ‘Koji čika, **srećo**?’”
129. “ŽUTI KARTON: **Srećo** (Partizan).”
130. “MIHAJLO: Pusti me. MARIJA: 'Ajde, **srećo**, probudi se, moraš.’”
131. “Maju Odžaklijevsku koja je 1982. godine izvela svoju najpoznatiju pesmu '**Srećo** reci' upravo na ovom festivalu.”
132. “‘Da, sasvim je kul, **srećo** ', rekoh i svi se nasmejismo njenom lukavstvu i smislu za humor.’”
133. “Možete vi, u isto vreme, reći partnerki šta mislite i izbeći da je povredite. Umesto: ‘Auh **srećo**, smršaj malo!’ [...]”
134. “Auh **srećo**, smršaj malo. Većini muškaraca blaga popunjenost na pravim mestima ne smeta naprotiv.”
135. “Molim te, ne ljuti se, **srećo**, što mislim da mi pripadaš.”
136. “Deceniju već on pušta na volju toj svojoj ljubavi, ulaže, brine. ‘Oko moje, ljubavi, **srećo**.’ - tepa on dostojanstvenim životinjama dok se guraju da iz njegove ruke dohvate jabuku.”
137. “[...] 5:1 Grubješić (46). ŽUTI KARTON: **Srećo** (Partizan).
138. “Partizan: Dimovski, Drinčić, **Srećo**, Tubić [...]”
139. “[...] a **Srećo** za Zrenjanince Doveo Zvezdu u vođstvo [...]”
140. “[...] Ivanović i **Srećo** (Zemun).”

141.“[...] (Sarošu): Sag, sag, pile moje. Sal lampa dok zapalam. Oh, **srećo** moja! Ispolaj na gospoda da mi te posla! (Otvori): Izvolevaj, dušice slatka. [...]”

Male - 10	Female - 6	Ambiguous - 25
110, 111, 113, 118, 124, 125, 126, 132, 136, 141	112, 116, 122, 128, 136, 130	101-109, 117, 119-121, 123, 127, 129, 137-140 (a footballer's name mentioned in an article); 114-115 (a man's name mentioned in an article), 131 (song title); 133, 134 (what men (should not) say to women); 135 (love poem verses);

Child/ Children - 0	(Grand) Parent(s) - 3	Family relations - 4	Married couple - 3	Other cases - 4	Do not know each other/ special cases - 30
	118 (a grandfather to his grandchild), 124 (a father to his daughter),	118 (a grandfather to his grandchild), 124 (a father to his daughter),	116, 122, 130 (a wife to her husband)	112 (a woman to her lover probably), 125 (co- workers), 136 (a man to his pets),	101-109, 117, 119- 121, 123, 127, 129, 137-140 (a footballer's name mentioned in an article);

	128 (mother to child),	128 (mother to child), 132 (brother to sister),		141 (a café owner to the first visitor)	110, 111, 113 (a man sings a song); 114-115 (a man's name mentioned in an article); 126 (sentence about children-directed speech), 131 (song title); 133, 134 (what men (should not) say to women); 135 (love poem verses);
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Direct (Vocative) speech - 12	Apostrophe/indirect speech/ talking about someone - 0	Other - 29
112 (letter), 116, 118, 122, 124, 125, 126, 128, 130, 132, 136, 141		101-109, 117, 119-121, 123, 127, 129, 137-140 (a

		<p>footballer's name mentioned in an article);</p> <p>110, 111, 113 (a man sings a song);</p> <p>114-115 (a man's name mentioned in an article),</p> <p>131 (song title);</p> <p>133, 134 ((what men (should not) say to women);</p> <p>135 (love poem verses);</p>
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Honest and warm feelings; love and care - 13	Other feelings/intentions - 0	Inapplicable - 28
112, 116, 118, 122, 124, 125, 126, 128, 130, 132, 135, 136, 141		<p>101-109, 117, 119-121, 123, 127, 129, 137-140 (a footballer's name mentioned in an article);</p> <p>110, 111, 113 (a man sings a song);</p> <p>114-115 (a man's name mentioned in an article),</p> <p>131 (song title);</p> <p>133, 134 (what men (should not) say to women);</p>

7.1.6 Dušo

142. “E sad baš pričaš gluposti, **dušo**.”
143. “To je sve zbog lenjosti, **dušo**”, bio je njen stav o pitanju homoseksualizma.”
144. “Ma znaš Džuli, **dušo**”
145. “Brate, draga **dušo**, ćuti.”
146. “Jesi li se odmorila, **dušo**?”
147. “Lili je unela kotaricu i ukrcala se. Hajde, veslaj, **dušo**.”
148. “Rekao sam ti, **dušo**, da treba da sačekamo.”
149. “Naravno da se sećaš Darsijevih, **dušo**. Dolazili su dok smo živeli u Bakingemu i ti i Mark ste se igrali u pesku!”
150. “Ali prvo mi kaži šta se dešava između tebe i onog makroa Džona Klarka.’ ‘Ništa, **dušo**.”
151. “Hej, šećeru! **Dušo**! Dona? Spavaš li?”
152. “Odveli je, kazuju mu, prije sabaha; i sad daj znaj, **dušo**, gde je.” – 1 repetition
153. “Šta ti, **dušo**, - govorio je senešal - misliš o tom Kastiljancu koji je ubio komandora ne dozvoljavajući mu čak [...]”
154. “Ha, ha, ha, šta kažeš Viki, **dušo**?” – 1 repetition
155. “misli da je viknula, jer joj se sa usana otisne samo šapat. ‘Vera! **dušo**! Hodi ovamo!’”
156. “[...] tamo dalje od Amerike on bi jedanput došao pa bi me metnuo na krilo i rekao kako si Milice moja **dušo** i srce.”
157. “Po neskrivenoj nežnosti u njegovom glasu i po tome što je sablesednicu oslovljavao sa **dušo** i sunce, zaključih da se javila jedna od ćerki.”
158. “Hajde, **dušo**, ima još dosta do vrha kanjona...”
159. “Da, **dušo**, ja sam.”
160. “Vitorija je rasklopila telefon i pravila se da telefomra. ‘Ćao **dušo**, ja sam ispred Panteona. Da samo možeš da vidiš ovo!’”
161. “Ne, **dušo**, ja sam rekao da Crkvi ne treba dopustiti da nam govori šta treba a šta ne treba da mislimo.”
162. “Moj mali brat je zaljubljen u tebe, **dušo**. Kako se zoveš?”
163. “A Đurđe je tešio ženu: ‘Nisam joj, **dušo**, kolane pritezao, ali jača je od tebe u kolenu!’”
164. “Onda, zbogom, **dušo**! - mahnu svojoj maloj dvojnici na portretu.”
165. “Sećaš li se Marka Darsija, **dušo**?”
166. “Nema ništa gore od pijane žene, **dušo**.”

167. “**Dušo** moga života, zbog tebe zaboravljam sve, reče joj, čak i svoj zadatak.”
168. “[...] **Dušo** Moja, 6. Oj, Oj, Oj! [...]”
169. “[...] Travo, Travo, **Dušo** Moja [...]”
170. “[...] Nataška! - prodorno viknu Margarita - namazala si se pomadom? - **Dušo** moja! - budeći svojim povcima usnulu borovu šumu, odazva se Nataša - kraljice moja [...]”
171. “[...] **Dušo** moja, Margarita Nikolajevna - molećivo reče Nataša i pade na kolena [...]”
172. “U zamenu za to ja nemam ništa da vam dam, **dušo** moja. Ništa sem svoje večite ljubavi i svojeg devojaštva, koje sam za vas čuvala i branila [...]”
173. “U nekim trenucima, on nas nagoni da posumnjamo u sve, ne diži nikad ruke, **dušo** moja. Od dana kada si rođen gledala sam u tvojim očima onu svetlost koja te čini totalno drugačiji [...]”
174. “Zalud krici, trzaji žestoki i udarci krilima podrezanim, **dušo** moja [...]”
175. “**Dušo** moja, sveže, sveže i sveže! - eto šta treba da bude parola svakog bifedžije.”
176. “**Dušo** moja, to je glupost!”
177. ““**Dušo** moja’, uzdahnu ona i pogleda u devojku, što sva porumeni.”
178. “Milo moje srce, draga moja ljubavi, **dušo** moja, živote moj!” – 1 repetition
179. “**Dušo** moja! Živote moj! Voli me onako kako ja hoću da budem voljena, malo po malo, i strpi se.”
180. “Hajde, kreni, **dušo**, moramo da se utrkujemo sa suncem. Pridruži mi se dole u kujni za pet minuta.”
181. “Da, **dušo**, možeš da me poljubiš u ovo slatko crno dupe!”
182. “[...] s druge strane žice dočekaao je tatin glas, čudno izobličen. ‘Ovaj...nisam siguran, **dušo**. Možeš li da sačekaš?’”
183. “‘Izlazim, **dušo**’, nastavi mama”
184. “Ali, **dušo**, ne možeš naokolo nosati to odrpano platneno čudo. Izgledaš kao neka Meri Popins [...]”
185. “**Dušo** - ne ovde gde su sve one kučke [...]”
186. “Da li bi volela da te iznenadim, **dušo**?”
187. “**Dušo**, nisi brojao poklon tetke Mardž, evo, tu je, ispod ovog velikog, od mame i tate.”
188. “To je, **dušo**, ništa drugo. A sad, daj je nadi.”
189. “‘Restoran je mnogo jednostavnije rešenje, Harolde, **dušo**.’ Njeno bi lice poprimalo tako bolan izraz da Harold nije imao srca da insistira.”
190. “**Dušo**, o, Li - Mari! Prokletstvo!”

191. “Sve je spremno, tatice, karte i rezervacije.’ - ‘Baš dobro izgledaš, **dušo**. Odavno te nisam video u kompletu”
192. “Reci to nekom drugom, draga **dušo**’, odvratih i izađoh bez osvrtnja.”
193. “O, **dušo**, on je suviše mali da bi uživao u nečemu takvom.”
194. “Sećaš li se Marka, **dušo**?”
195. “Znam, **dušo**. Oprošteno ti je. Ne mogu dugo da se ljutim na tebe. Dede i unuke uvek opraštaju jedni drugima.”
196. “I ti si, **dušo**, ovog prezala, a nisi primetila da je šeret!”
197. “Znaš Dejvida Riketsa, **dušo** - oženjen je Anteom Rikets iz Lajfbouta.”
198. “[...] promrmlja sestri da ju je neko šutnuo. - ‘Ko te šutnuo, mila?’ - ‘Pa on...onaj...’ - ‘Koji on, **dušo**?’”
199. “**Dušo**, poludela si!”
200. “Izvinjavaj, **dušo**, reče ona.”
201. “Izvinite - reče Hari punačkoj ženi. - Zdravo, **dušo** - reče ona”
202. “Mogu li da pogledam kutiju koju je moj deda napravio?” - ‘Naravno, **dušo**’, reče Tibing, gurnuvši kutiju ka njoj.”
203. “Postaješ suviše cinična i sumnjičava, **dušo**.”
204. “Ćao, **dušo** -, rekao joj je.”
205. “Slušala sam čaleta kako kaže kevi ‘Bože, **dušo**, sklanjaj te pse sa mene, bespomoćan sam!’”
206. “**Dušo**, slušaj me, slušaj.”
207. “Hvala na torti i džemperu, gospođo Vesli. - Oh, nije to ništa, **dušo**.”
208. “a zašto si onda tako grozna prema tati?” – ‘**Dušo**, stvar je u tome što sam shvatila, kad se tvoj otac penzionisao, da sam [...]”
209. “Pa - pa, Ševe, **dušo**. Sutra, čuješ, sutra ćemo se igrati kamiona i vozača.”
210. “Suviše si, **dušo**, suviše si lepa za ovakav ćumez.”
211. “**Dušo**, sve postaje zbrkano.”
212. “Džordž, izvini, **dušo**.”
213. “Šano **dušo**, Šano, otvori mi vrata [...]”
214. “Bože, izvini zbog ovog. Bićeš okej, **dušo**?”, šapnula mi je Magda koja je znala kako se osećam.”
215. “Naročito su dečaci bili ljubopitljivi. A majke su ih umirivale: - Šuti, **dušo**! šuti, slušaj mamu i čuvaj se, dok si god živ, Turčina, prokletnika!”
216. “Ajmo, ajmo, **dušo**. Tako, lepo preko ulice, jeste. Ajde dodži [...]”

217. “**Dušo**, tako mi je žao. Nisam znao da li ću te ikada ponovo videti [...]”
218. “[...] je više nego što ovaj zemaljski bednik, koji se zove ja, zaslužuje - ti **dušo**, ti neovaploćeni stvore, ti mila, slatka, tantalska seni, jedva da si iole telesna [...]”
219. “Ne, **dušo**, to je samo seme.”
220. “Prevarih se, **dušo**, u tebi!”
221. “Ma, ‘ajde, **dušo**.”
222. “Šta to imaš **dušo**? - upita Fani - hodi da mi pokažeš. To je bio srebrni nož. Suzana skoči tvrdeći da je nož njen [...]”
223. “Kako se zoveš, **dušo**? upita ga ona. Smit, reče Vinston.”
224. “Zvaću kasnije, **dušo**.”
225. “**Dušo**, vidiš tamo oko jezera, onaj greben, otvor kanjona i one više planine iza? Tu ćemo živeti.”
226. “Uskoro, **dušo**, vrlo uskoro”
227. “Pogiboh **dušo** za tebe! TOMA (uzbuđen, uzrujan)”
228. “Lili je uzela kotaricu ispod ruke i Artura za ruku. Hajde, **dušo**, zakasnićemo.”
229. “JA imam sve što mi je potrebno. **Dušo** [...]”
230. “**Dušo**, zašto se ne bi kresnula s Markom Darsijem na ćurećem kariju?”
231. “‘Čarlse, otpevaj mi ponovo onu našu pesmu, onu što si napisao.’ - ‘**Dušo**, znaš da ne umem da pevam.”
232. “Ma, ‘ajde, **dušo**! Znaš kako ljudima padaju na pamet te smešne ideje.”
233. “O, zdravo, **dušo**. Zovem te samo da vidim šta bi htela za Božić”
234. “Ali, tata i ja smo još prijatelji, **dušo**”
235. “O, bože blagi, **dušo**. A šta ćeš da obučeš?”
236. “Izvini **dušo**, ali posle svih skandala sa ovdašnjim sveštenicima, shvatili smo da nema svrhe praviti parti [...]”
237. “Ne budi smešna, **dušo**”
238. “A, tu si, **dušo**. Baš si divna. Mnogo ti hvala. Moram da jurim, propustiću avion”
239. “Jesi li luda? Zašto si bacila taj ključ? Do đavola, **dušo**!”
240. “Ne budi smešna, **dušo**. Dođi ovamo. Šta ti je to na licu? Zar nemaš maramicu”
241. “Znaš Malkolma i ELEJN, **dušo**. Dolazili su dok smo živeli u Bakingemu [...]”
242. “Hajde sad, **dušo**. Glavu gore! Vрати se na spavanje.”
243. “‘Oh, **dušo**’, gugutala je”
244. “Njena majka pogleda u pod, tiho se smejući. ‘To znači - biti dete, **dušo**.’”

245. “Juče sam primio tvoje dobro pismo, draga **dušo**, i tek sam te juče razumeo kako treba.
Oprosti mi što ne mogah zadržati bujicu moje ljubavi [...]”
246. “Da **dušo**...Ima da ti nađem posao na televiziji.”
247. “Ne budi smešna, **dušo**”, ispalila je na odlasku”
248. “Zar ne misliš da bi trebalo da se obučeš, **dušo**?”
249. “Šta si to, zaboga, obukla, **dušo**? Izgledaš kao obična prostitutka.”
250. “Ne ostavljaj me, moja **dušo**, jer ja neću moći živeti bez tebe”
251. “Stvarno, **dušo**. Kakav krš! Idi pogledaj šta ima u kesama dok ja zagrejem supicu.”
252. “‘Zdravo, **dušo**!’ - Mama. ‘Pogodi šta ima novo? Imam jednu sjajnu priliku za tebe.’”
253. “Znaš, **dušo**, Mejvis je zima. I ja sam zima, ali ti si možda leto kao Una, pa će ti
preporučiti pastelene [...]”
254. “‘**Dušo**, mogu li ovo da ostavim ovde na par sati?’, cvrkutala je, spuštajući gomilu kesa”
255. “Opet smo zajedno, slatka **dušo** moja, i ništa nas više neće razdvojiti na ovome svetu,
golupče moje.”
256. “Ti ćeš ostati da večeraš s nama, **dušo** moja, ili ću te zgnječiti kao leptira, što i jesi.”
257. “Kneže, **dušo** moja, ostavi ih: pljuni, pa hajdemo!”
258. “Je li Florina u svojoj loži, **dušo** moja?”
259. “Tata. ‘Bridžet, **dušo** moja, ti dolaziš na onu stravu i užas sledeće subote [...]’”
260. “Ne, **dušo** moja, to je pravi, čistokrvni ker!”
261. “[...] o, cvete moga života, o, **dušo** moje duše.”
262. “Videćemo, **dušo**.”
263. “Ma ne budi smešna, **dušo**”
264. “O, **dušo**, naravno da si pozvana.”
265. “Rekla sam da si diplomirala političke nauke, **dušo**.”
266. “Ja ljubim tvoje trepavice, vlažne od suza; draga **dušo**, ne budi tužna; budi vesela onako
kao što si kad sam ja pored tebe.”
267. “Zdravo, **dušo**, ne mogu da stanem.”
268. “Ma ne budi smešna, **dušo**. Ne možeš ceo božićni vikend da presediš sama u stanu.”
269. “O, **dušo**, ne znam. Verovatno s obojicom.”
270. “Ljubavi, **dušo**, nemoj da plačeš zbog takve gluposti - pomilovao sam je gutajući njene
suze.”
271. “‘Ma 'ajde, **dušo**, nemoj da počinješ’, reče kao da mi je trinaest.”
272. “Izvini, **dušo**.”
273. “Obrise, **dušo**, obrise. O, molim te, Bridžet. Ne zaboravi, ja sam ti podarila život.”

274. “Ne budi smešna, **dušo**. Oslobodili!”
275. “Zdravo, **dušo**, ovde mamica.”
276. “Super, **dušo**. Pa - pa.”
277. “Pogodi šta ima novo, **dušo**”
278. “Hvala ti što brineš, **dušo**”
279. “I da budem iskrena, **dušo**, podizanje dece i nije baš ono što se priča.”
280. “O, zdravo, **dušo**. Pogodi šta ima novo! Peni Hasbands [...]”
281. ““O, zdravo **dušo**, pogodi šta ima novo.’ Ponekad mi se čini da moja majka [...]”
282. “Halo? O, zdravo **dušo**, pogodi šta ima novo!”
283. “Malopre me zvala mama. ‘O, zdravo **dušo**, pogodi šta ima novo!’”
284. “**Dušo**, pogrešno postavljaš stvar. On mora da radi s tobom. Napravi mu pakao, bejbi!”
285. “Ne mogu da verujem da si takva, **dušo**”
286. “**Dušo**, pozovi me odmah. Nervi su mi skroz iskidani.”
287. “Da, mislim da će biti naše. Molim te, postaraj se za to, **dušo** - pre nego što, možda, odu izvan tvoje moći? ”
288. “[...] lebdi na mestima na kojima smo mnogo voleli ili mnogo patili, plemenito srce, duboka **dušo**, preklinjem te onom očinskom ljubavlju koju si mi poklanjao i sinovljim poštovanjem [...]”
289. ““Probaj to, **dušo**’, prosikta.”
290. ““Stani pravo, **dušo**!’, prosikta mama. Dragi bože, molim te pomози mi.”
291. ““Ma, ne budi smešna, **dušo**’, prosikta. U pozadini su se čuli zvuci iz kancelarije.”
292. ““Biću dobro, **dušo**’. Razvuče usta u svoj poznati hrabri osmeh.”
293. ““O, zdravo, **dušo**’, reče mama, primetivši me.
294. “Kao da imaš devedeset. E, pogodi šta ima novo, **dušo**”
295. ““Pogodi šta ima novo, **dušo**?’ reče, otvarajući i zatvarajući vrata na svim kuhinjskim ormarićima.”
296. ““Ajde sad, **dušo**’, reče, projezdívši kraj mene u kuhinju.”
297. ““Bože gospode, **dušo**!’, reče sva zadihana, dahćući kroz moj stan i probijajući se ka kuhinji.”
298. “Mama je BILA SJAJNA. ‘**Dušo**’, rekla je, ‘naravno da me nisi probudila [...]”
299. “Malopre me zvala mama: ‘**Dušo**’, rekla je, ‘pogodi šta ima novo! DOBAR DAN!’”
300. “O, molim te, **dušo**. Rekla sam im da sam našla nekog.”
301. “Slatka haljina, **dušo**.”
302. “Mislim da si pre izgledala bolje, **dušo**”.

303. “Zdravo, **dušo**. Samo ću kratko.”
304. “Sve sređeno, **dušo**, samo glupi nesporazum.”
305. “Prazan prostor, **dušo**.”
306. “Pa, sigurna sam da je to mislio, **dušo**.”
307. “Ali, problem je u tome, **dušo**, što sam već pošla na aerodrom,”
308. “Znaš Bridžet i MARKA, **dušo**, što žive u velikoj kući u Holand Parku i [...]”
309. “[...] pred menopauzom ko je odjednom ostao sam i može da priča o tim, znaš, **dušo**, tim pritiscima zbog budućnosti bez dece [...]”
310. “Baj, **dušo**. Trčite. I idite iz onoga ćumeza pre nego policija provali.”
311. “Kad te tako slušam, meni se povraća hrabrost, moja blaga i slatka **dušo**.”
312. “Zbog čega me možeš još voleti, strpljiva **dušo**!”
313. “To je drugo, **dušo**. U svakom slučaju, moram da bežim.”
314. “[...] molim te, **dušo**. Učini me lepom”
315. “Pa šta misliš **dušo**?”
316. “Ma ne budi smešna, **dušo**.”
317. “Pa, znaš Hazbands-Bosvortove, **dušo**.”
318. “Ma daj, **dušo**! Vi današnje devojke ste tako izbirljive i romantične.”
319. “Dolazim s ekipom kod tebe sutra u deset ujutru. Oh, **dušo**, zar nisi UZBUĐENA?”
320. “Pa dobro, **dušo**, zašto, za ime boga, ne razgovaraš s Markom?”
321. “Konačno sam podigla slušalicu. ‘O, zdravo, **dušo**, znaš šta ima novo?’ Mama.”
322. “**Dušo**, zovem te samo da proverim kad stižeš u petak uveče?”
323. “Zdravo, **dušo**, zvala sam samo da se pozdravim pre nego što krenem.”
324. “**Dušo**, zvala sam samo da ti kažem da sam odlučila da ove godine ne kupujem poklone.”
325. “Posle knjige ‘Sneg pada, **dušo**’ (2004), dugo nisam ni stiha zapisao.”
326. “Najmlađa poslanica Aleksandra Jerkov žali se da joj se poslanici prečesto obraćaju sa ‘**dušo**’ [...]” – 2 repetitions
327. “[...] Aleksandra Jerkov takođe ističe da joj se poslanici prečesto obraćaju sa ‘**dušo**’ [...]”
328. “**Dušo**, ako Holdenu zatreba nešto, sve je u plakaru za rublje.” – 1 repetition
329. “Marie, **dušo**, ako treba, da pozovemo lekara; ovde je doktor Frencil [...]” – 1 repetition
330. “Krila! Tvoja krila, **dušo**!?”
331. “Sneg pada, **dušo**.”
332. “Na te mislim, **dušo**, bez prestanka [...]” – 2 repetitions

333. "Sunce milo, 'al bez bela danka, Na te mislim, **dušo**, bez prestanka."
334. "Ali vi, vi, stvorenje čisto i naivno, vi, smerna **dušo**, čija sudbina [...]"
335. "[...] Bušovoj administraciji Kondolizi Rajs obraćaju sa '**dušo**' [...]" – 1 repetition
336. "Pitala sam ga: '**Dušo**, da li ti se ovo dopada?' Odgovorio je potvrdno." – 1 repetition
337. "**Dušo**, da li ti se ovo dopada - pitala je Jelena Genčić, šestogodišnjeg Novaka Đokovića i pozvala ga [...]" – 1 repetition
338. "Tebe, zlatna **dušo**, da uhvate!" – 1 repetition
339. "Kad se setim, mila **dušo**." – 1 repetition
340. "'Čuvaj se, **dušo**', dodade gospođa Pul plačno." – 1 repetition
341. "Pripit čovek ulazi u kafanu i obraća se lepuškastoj servirki: - **Dušo**, donesi mi faširano meso, krompir, salatu i - jednu lepu reč! Devojka ode i uskoro se vrati [...]" – 1 repetition
342. "Dušo, **dušo** moja, kako si ti dobar." – 2 repetitios
343. "Vi ste, **dušo**, gospođa Lebjatkina?" – 1 repetition
344. "Krcmarice **dušo**, hajde, pođi sa mnom [...]" – 1 repetition
345. "Džim zove Haka '**dušo**'." – 1 repetition
346. "**Dušo**, hoćeš li ti danas da je odvedeš u muzičku školu iz dnevnog boravka?" – 1 repetition
347. "Natalija, **dušo**, hoću nešto da ti ispričam..."
348. "Ne zbunjujte se, moja krotka **dušo**, hrišćanko moja! - uzviknu on Sofiji Matvejevnoj, gotovo i sam verujući u ono što priča."
349. "Mamo, zlato moje, **dušo** i srce, moje milo, stigao sam. Sada je dva sata ujutru..." – 1 repetition
350. "**Dušo**, idi plakni svoju vaginu."
351. "Tri devojke, Jesen stiže, Čini ne čini, Divna noći, Moj dilbere, rođo moja, Čuješ, čuješ **dušo**, Igrale se delije [...]"
352. "[...] ili da će biti zabranjeno (javno) obraćanje pripadniku/ci suprotnog pola sa 'srce', '**dušo**' ili 'ljubavi' (što je inače u Britaniji uobičajeno)."
353. "Sad ćemo stati, **dušo**. Izdrži samo malo!"
354. "Oprosti, **dušo**."
355. "[...] bombona od čokolade nemate? - Ma eto ti na stolu čitava hrpa; biraj kakvu hoćeš, slatka **dušo**! - Ja bih hteo bombonu što ima vanile...za starce..."
356. "Ja sve mogu sa tobom, jer ti si moj koncentrat ljubavi, a ljubav je bog. **Dušo**, kada se jednom sretnemo, nemoj žaliti što se to nije ranije dogodilo."
357. "Oh, Natašenjka, **dušo**! ...Kako samo jašu!"

358. “[...] i tako umekašana neopaženo se uliva u poslednju celinu, ‘Ej, **dušo**’, koja iz neveselog šapata buja do jauka.”
359. “Nije šala, koliko si pretrčala; a posle bolesti to nije bilo lako; lezi, **dušo**, lezi.”
360. “Moj grehu, **dušo**, Lo - li - ta: vrh mog jezika poskakuje tri puta i udara u zube.”
361. “Oprostite, gospodo, dozvolite, o, dozvolite! - povika on - o, vi anđeoska **dušo**, Mihailo Makaroviču, hvala vam za nju! Biću, biću miran, veseo ću biti [...]”
362. “[...] a moja kći živela je na zemlji još nekrštena. ‘Čedo moje’ i ‘**dušo** moja’ bila su imena koje je ljubav očeva obično upotrebljavala, a hladna osamljenost njenih [...]”
363. “Umiri se, dosta, **dušo** moja, dosta rode.
364. “Ne damo! **Dušo** moja, Grigorije Panteljeviću! Treba ponovo ratovati!”
365. “**Dušo** moja, i ja vas prvi put sad vidim, iako sam odavno s ljubopitstvom želela da se s vama upoznam [...]”
366. “[...] ‘Oj, devojko **dušo** moja’ i ‘Navali se Šar planina’, ali i pesme o kojima se malo zna.”
367. “[...] ‘Tobiđenja **dušo** moja’ Ivana Tobića, roman u koji svi junaci upadaju, guraju se, ispadaju iz njega, ali i beže [...]”
368. “[...] kazala da bi zbog petoro dece, koliko imaju, morali da prošire kuću, odgovorio joj je: ‘**Dušo** moja, ja ne smem’. Mateja Matejić gotovo da je postao legenda [...]”
369. “**Dušo** moja, koliko si se napatila! A šta on, tvoj deda?”
370. “Oprosti mi još ovog puta, **dušo** moja”
371. “**Dušo** moja, ne sekiraj se što su naši takvi prema tebi i tvom radu.”
372. “Pričaj nam, **dušo** moja, pričaj - prihvati Ana Andrejevna.”
373. “Preklinjem te, **dušo** moja, što se tiče troška, pusti da se pobrinu oni koji to mogu samo ako žele [...]”
374. “Te oblike upotrebljava i Branko Ćopić, koji jednu svoju pesmu (‘Oj, devojko, dragaj **dušo** moja’) započinje ovako [...]”
375. “Obuci, **dušo**, moju plavu suknju.”
376. “Nemoj, **dušo**. Molim te, nemoj. Nemoj ovde.”
377. “Baš mi je drago što te vidim! Uđi, **dušo**!”
378. “Idi, **dušo**, ne smetaj mi.”
379. “Neobične su bile žene suve kože u dajnersima koje ti kažu ‘**dušo**’.”
380. “Pa **dušo** - obraća joj se mladi roleksdžija - ne mogu ni ja baš svuda da stignem.”
381. “Karltonova devojka zabacuje kosu i kaže Laku noć, **dušo**.”
382. “Hej, **dušo**, otkud ti? Baš smo pričali o tebi!”

383. “[...] lepotice kažnjenika u logoru pesme, predobra **dušo!**”
384. “Mirko, donesi mi čašu! **Dušo**, pazi na decu! Mirko, otrči do prodavnice po kiselu vodu!”
385. “Majka je začutala. - Kako, **dušo?** - pitala je posle duže pauze čudno drhtavim glasom.”
386. “Sedite, **dušo** - pokaza Varvara Petrovna [...]”
387. “Tek u pojedinim stihovima, kao u pesmi ‘Izlazi iz ovih prnja, **dušo**’, prepoznajemo Stevana Tontića iz prethodnih zbirki.”
388. “Kada joj prilazi uplakani dečak ona mu, ne pogledavši ga, kaže: ‘**Dušo**, pričam.’”
389. “Znam. ‘Mama, ja sam ustvari muško!’ ‘Dobro, Slađana, **dušo**, razmislićemo.’ Ne treba se ipak s ovim zezati jer imaju gadan običaj da ne vrate ono što oduzmu [...]”
390. “Što ljuće, **dušo**, reče joj on. I tako je stvar sređena.”
391. “Probudi se, Alisa, **dušo!** - reče joj sestra.”
392. “‘Ćao, **dušo**’, rekao joj je. Uputila mu je brz, napregnut osmeh i skrenula pogled u stranu.”
393. “Možda se varam, ali čini mi se da vam krvvari iz nosa, **dušo** [...]”
394. “Daj mi tvoj mantil, **dušo.**”
395. “Mnogo vam hvala na pozivu, **dušo**’, rekla je.”
396. “[...] godina’, ‘Sveće na snegu’, ‘Sneg pada, **dušo**’ [...]” – 2 repetitions
397. “Smem li da vas pitam kako se zovete, **dušo?**”
398. “Ja nisam tvrđica, dobra **dušo.**”
399. “Eno ga u svojoj sobi, **dušo.**”
400. “**Dušo**, stigao sam!”
401. “Kad je završila, sestra je poljubi i reče: - Zaista, to je bio čudan san, **dušo**, svakako, ali sad požuri na užinu, već je kasno.”
402. “To te muči, **dušo.**”
403. “Dakle, šta je današnji specijalitet, **dušo?**”
404. “Šta tražite, **dušo**, šta želite? - upita Varvara Petrovna [...]”
405. “A ko ti je to rekao, **dušo?**”
406. “[...] ne bojte se mene, **dušo**, umirite se.”
407. “Pričekaj, Stepane Trofimoviču, pričekaj, **dušo** - umirivala ga je ona kao da je dete.”
408. “O, **dušo**, vidi kakva si. Devojka ponovo spušta glavu sve niže, kratkim, ostrim pokretima [...]”
409. “‘Uz Moravu vetar duva’, ‘Ne plači, **dušo**’, ‘Voleo sam u Šapcu kraj Save’... Te pesme treba da pevaju vrhunski pevači i uz njih da se [...]”

410. “**Dušo**, zar je vama dozvoljeno da naručujete piće? ‘upitala me.’”
411. “Previše si vidjela, **dušo** / zar s takvim teretom, s lešom o vratu, / misliš u gornja nebesa?”
412. “Nataša, **dušo**, zdravo, anđele moj! - govorio je on sedajući pored nje i strasno joj ljubeći ruku.”
413. “Posle knjige ‘Sneg pada, **dušo**’ (2004), dugo nisam ni stiha zapisao.”
414. “Neki će u planinskoj kolibi čitati romantičnu knjigu Dragana Lakićevića ‘Sneg pada, **dušo**’.”

Male - 66	Female - 157	Ambiguous - 50
146, 148, 153, 154, 157, 159, 161, 163, 167, 175, 176, 181, 182, 191, 192, 195, 199, 202, 204, 205, 210, 216, 217, 218, 220, 226, 231, 239, 245, 256, 257, 258, 259, 260, 261, 362, 266, 270, 287, 288, 302, 310, 311, 312, 329, 334, 341, 346, 348, 350, 353, 354, 355, 361, 364, 368, 370, 373, 378, 380, 390, 392, 398, 403, 408, 412;	142, 143, 144, 147, 149, 150, 152, 155, 156, 160, 164, 165, 166, 170, 171, 172, 173, 177, 178, 179, 183, 184, 186, 188, 189, 194, 196, 197, 198, 200, 201, 207, 208, 209, 212, 214, 215, 221, 222, 223, 229, 232, 233, 234, 235, 236, 237, 238, 240, 242, 243, 244, 246, 247, 248, 249, 251, 252, 253, 254, 262, 263, 264, 265, 267, 268, 269, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 303, 304, 305, 306, 307, 308, 309, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324,	145, 151, 158, 162, 174, 180, 185, 190, 193, 203, 206, 211, 219, 224, 225, 228, 255, 330, 351, 358, 363 (the original text was unavailable); 168, 169, 213, 227, 344, 366, 409, 411 (song); 187, 250 (ambiguous); 326, 327, 335, 345, 352 (comment in the press about this term of endearment); 325, 331, 367, 374, 413, 414 (a book title); 332, 333, 339, 383, 387, 396 (a poem); 360 (a book quote); 400 (a joke in a newspaper);

	328, 336, 337, 338, 340, 342, 343, 347, 349, 356, 357, 359, 365, 369, 371, 372, 375, 376, 377, 379, 381, 382, 384, 385, 386, 388, 389, 391, 393, 394, 395, 397, 399, 401, 402, 404, 405, 406, 407, 410; 230, 241 (internal monologue);	
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Child/ Children - 2	(Grand) Parent(s) - 111	Family relations - 120	Married couple - 12	Other cases - 92	Do not know each other/ special cases - 49
196, 349	142, 144, 149, 165, 166, 183, 184, 186, 194, 197, 208, 221, 229, 232, 233, 234, 235, 237, 238, 240, 242, 243, 244, 246, 247, 248, 249, 251, 252, 253, 254, 262,	142, 144, 149, 161, 165, 166, 182, 183, 184, 186, 187, 194, 195, 196, 197, 208, 212, 215, 221, 226, 229, 232, 233, 234, 235, 237, 238, 240, 242, 243, 244, 246,	163, 205, 220, 239, 328, 329, 346, 354, 368, 370, 373, 384	143, 256, 257, 260, 355, 382 (friends or acquaintance s); 146, 148, 211, 342, 350, 356 (lovers, possibly even a married couple);	162 (talking to brother's friend); 168, 169, 213, 227, 344, 358, 366, 409, 411 (song); 174, 181, 185, 189, 190, 203, 206, 209, 224, 255, 363, 392, 402

263, 264, 265, 267, 268, 269, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 303, 304, 305, 306, 307, 308, 309, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 371, 375, 385, 389 (mother to daughter); 161, 195, 226, 378 (grandfather	247, 248, 249, 251, 252, 253, 254, 259, 262, 263, 264, 265, 267, 268, 269, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 303, 304, 305, 306, 307, 308, 309, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 340, 349,		145, 147, 150, 151, 153, 159, 192, 193, 210, 216, 217, 219, 225, 228, 231, 287, 380, 408, 412 (relationship unclear); 152, 177, 188, 202 (acquaintanc es); 154, 158, 199 (friends or lovers or a married couple, unclear narrator); 155 (a teacher to her student); 157, 214, 258, 302, 334, 407 (friends),	(insufficient information); 156, 230, 241 (internal monologue/ dialogue); 250 (a play, acting); 325, 331, 367, 374, 413, 414 (a book title); 326, 327, 335, 345, 352 (impersonal comment in the press about this term of endearment); 330 (unclear, seems like a poem); 332, 333, 339, 351, 383, 387, 396 (a poem/ poem title);
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	<p>to granddaughter); *173, 180 (mother to son, but there is a lack of proof); 182, 259, 312, 353, 362 (father to daughter); 187 (mother or father to their son); 191 (father to daughter, but there is a lack of proof); 212, 215, 340, 388, 405 (mother to son); 359, 369, 372 (foster mom talking to the girl)</p>	<p>353, 362, 359, 369, 371, 372, 375, 378, 385, 388, 389, 405; *173, 180 (mother to son, but there is a lack of proof); 191 (father to daughter, but there is a lack of proof); 198, 222, 391, 401 (sister to sister); *310 (probably family, lack of proof); 347, 357 (a girl to her sister in law);</p>		<p>160 (associates); 164 (woman to her portrait); 167, 178, 179, 204, 218, 245, 261, 266, 270, 311, 338, 376 (lovers); 379 (shop assistant to a client) 170, 171 (woman talks to her maid); 172 (a woman to the object of her affection, not totally clear); 175, 176 (a bar tender and a professor);</p>	<p>341 (a drunk customer to a waitress); 360 (a book quote); 400 (a joke in a newspaper);</p>
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				<p>200, 223 (prison cellmates);</p> <p>201 (a grown-up woman meets a boy for the first time);</p> <p>207, 393, 395, 397, 410 (friend's mother to a boy);</p> <p>236 (family friend);</p> <p>288 (prayer to God);</p> <p>336, 337 (a journalist to an athlete);</p> <p>343, 348, 365, 386, 390, 404, 406 (they meet for first time/ just met);</p>	
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				<p>361 (police officer and a suspect);</p> <p>364 (a soldier talking to his general);</p> <p>377, 394, 399 (teacher's wife greets the boy);</p> <p>381 (brother's girlfriend);</p> <p>398 (talking to the host - room rental);</p> <p>403 (talking to the cook);</p>	
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Direct (Vocative) speech - 228	Apostrophe/indirect speech/ talking about someone – 0	Other - 45
<p>142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 158, 159; 160 (pretense), 161, 162, 163, 164, 165, 166, 167, 170, 171, 172, 173, 175, 176, 177, 178, 179, 180, 182, 183, 184, 186,</p>		<p>156, 157, 379 (impersonal or taking about words other people (could) use);</p> <p>168, 169, 213, 227, 344 358, 366, 409, 411 (song);</p>

<p>187, 188, 189, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 228, 229, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 242, 243, 244, 246, 247, 248, 249, 251, 252, 253, 254, 256, 257, 258, 259, 260, 262, 263, 264, 265, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 328, 329, 336, 337, 338, 340, 341, 342, 343, 346, 347, 348, 353, 354, 355, 357, 359, 361, 362, 364, 365, 368, 369, 370, 372, 375, 376, 377, 378, 380, 381, 382, 384, 385, 386, 388, 389, 390, 391, 392, 393, 394, 395, 397, 398, 399, 401, 403, 404, 405, 406, 407, 408, 410, 412;</p>		<p>400 (a joke in a newspaper);</p> <p>174, 181, 185, 190, 330, 363 (insufficient information);</p> <p>230, 241, 255, 350 (internal monologue/dialogue);</p> <p>250 (play, acting);</p> <p>325, 331, 367, 413, 414 (a book title);</p> <p>332, 333, 339, 383, 387, 396 (a poem);</p> <p>326, 327, 335, 345, 352 (comment in the press about this term of endearment);</p> <p>351 (poem titles mentioned in articles);</p> <p>356, 402 (undefined);</p> <p>360, 374 (a book quote);</p>
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245, 261, 266, 334, 349, 371, 373 (letter);		
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Honest and warm feelings; love and care - 217	Other feelings/intentions - 53	Inapplicable - 42
142, 143*, 144*, 160*, 150*, 152*, 166*, 188, 189*, 193*, 204*, 206*, 216, 229*, 231*, *234, *236, *238, *260, 256*, 268*, 271*, 300*, 343*, 348*, 350*, 364*, 370*, 376*, 379*, 380*, 381*, 386*, 390*, 395*, 402*, 406*, 393*, 410*, 412*; 145, 146, 147, 148, 149, 151, 153, 154, 155, 156, 157, 158, 159, 161, 162, 163, 164, 165, 167, 170, 171, 172, 177, 178, 179, 180, 182, 183, 184, 186, 187, 191, 194, 195, 197, 198, 199, 201, 202, 205, 207, 208, 209, 210, 211, 212, 214, 215, 217, 218, 219, 220, 221, 222, 225, 226, 228, 232, 233, 235, 237, 239, 240, 242, 243, 244, 245, 246, 247, 248, 249, 251, 252, 253, 254, 255, , 257 258, 259, 261, 262, 263, 264, 265, 266, 267, 269,	*142, 193, 236, 268 (to mitigate the power of the utterance), *143, 144, 152, 160 , 166, 175, 176 , 188, 200, 204, 223 , 229, 234, 238, 256, 379 (style of speaking – does not necessarily reflect any deep emotion); *150 (possibly trying to avoid conflict/reassure the other person); *189, 216, 260 potentially manipulative; 196 (to mock); 206 (possibly desperate); *231 (potentially tries to avoid something); 230, 241 (internal monologue which imitates/mocks someone else’s words); *271, 287 , 300, 370 (sweet talking);	168, 169, 213, 227, 344, 358, 366, 409, 411 (song); 174, 181, 185, 190, 192, 203, 224, 392, 408 (insufficient information); 250 (play, acting); 325, 331, 367, 374, 413, 414 (a book title); 326, 327, 335, 345, 352 (impersonal comment in the press about terms of address); 330 (unclear, seems like a poem); 332, 333, 339, 383, 396 (a poem in a newspaper/blog post); 341 (a drunk customer to a younger waitress); 351 (poem title); 360 (a book quote); 387, 362 (quoting someone else’s words);

<p>270, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286; 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 328, 329, 334, 336, 337, 338, 340, 342, 346, 347, 349, 353, 354, 355, 356, 357, 359, 361, 363, 368, 369, 371, 372, 373, 375, 377, 378, 384, 385, 388, 389, 391, 394, 397, 399, 401, 405, 407</p>	<p>*343 (possibly because she is troubled or younger);</p> <p>*348, 381, 395, 410 (probably because he is younger);</p> <p>*350 (possibly a little mean – insufficient information);</p> <p>364 (drunk);</p> <p>365, 382 (does not seem very honest/ seems to be pretending to like the other person);</p> <p>*376 (begging);</p> <p>*380, 412 (probably trying to look charming or to impress the girl);</p> <p>*386, 402 (compassion);</p> <p>*390 (humor);</p> <p>*393 (younger age and/or compassion);</p> <p>398 (fear, disappointment, trying to resolve the problem);</p> <p>403 (happiness and/or closeness or manner of speech);</p> <p>404 (kindness, compassion);</p>	<p>400 (a joke in a newspaper);</p>
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	406 (trying to soothe the other person);	
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7.1.7 Bebo

415. “[...] gledao Bebu Popovića, baš sam navijač i ne mogu to da sakrijem, kao da navijam - to, udri **Bebo**, još. I očekivao sam reakcije svih prozvanih, ali se ispostavilo da je SPC najogavnije [...]”

416. “Popović je tužio Liberale zbog saopštenja ‘Hvala ti, **Bebo!**’, od 20. juna 2007 [...]” – 2 repetitions

417. “Ali pretpostavljam da je protiv pravila dodirivati ih, je li, Džude? - Da, ti **bebo** - reče on; a zatim iz šale gurnu je malo, tako da joj se nos zagnjuri u cveće.”

Male - 2	Female - 0	Ambiguous - 1
415, 417		416 (press release headline);

Child/ Children - 0	(Grand) Parent(s) - 0	Family relations - 0	Married couple - 0	Other cases - 1	Do not know each other/ special cases - 2
				417 (lovers);	415 (a radio talk show guest about a public figure); 416 (press release headline);

Direct (Vocative) speech - 2	Apostrophe/indirect speech/ talking about someone – 0	Other - 1
415, 417		416 (press release headline);

Honest feelings, love and care - 1	Other feelings/intentions - 0	Inapplicable - 2
417		415 (a man's nickname); 416 (press release headline);

7.1.8 Kolačiću

418. “Baš me briga, **kolačiću!** Neka se niko ne meša u moj privatni život. To su intimne, privatne stvari.”

Male - 0	Female - 1	Ambiguous - 0
	418	

Child/ Children - 0	(Grand) Parent(s) - 0	Family relations - 0	Married couple - 0	Other cases - 0	Do not know each other/ special cases - 1
					418 (the source is unavailable);

Direct (Vocative) speech - 1	Apostrophe/indirect speech/ talking about someone – 0	Other - 0
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418;		
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Honest and warm feelings; love and care - 0	Other feelings/intentions - 0	Inapplicable - 1
		418 (the source is unavailable);

7.1.9 Čerkice

419. “[...] koja je 8. maja ostala bez supruga Božina i jedanaestomesečne **čerkice** Bojane koja je ocu bila u naručju kada su silazili u podrum kuće bežeći od rakete.”

420. “Kad uđem u kući i kad me na vratima sačekaju i zagrle **čerkice**...”

421. “Nije u pitanju samo novac već i način života. Imamo dve **čerkice** [...]”

422. “Dva meseca kasnije, 29. maja te godine, supružnici Nikolići dobili su u istom danu tri **čerkice**: Evu, Miu i Inu.”

423. “U Notingemu i danas živi porodica Hodžson sa dve posebne **čerkice**.”

424. “[...] Parizu ostali njegova supruga Mari-Lor i dve, četvorogodišnja i dvogodišnja, **čerkice**.”

425. “[...] je bila u zatvoru jer je, suočena sa mogućim optužbama za izdaju, odvojena od svoje **čerkice**.”

426. “[...] Ali Hamada, koji u ovoj zemlji ima suprugu sa kojom je u braku od 1995. godine, i dve **čerkice** [...]”

427. “Moj novi cimer je Beli-Goran, (24) otac jedne **čerkice** od šest godina koja živi u Švajcarskoj sa majkom.”

428. “[...] a nešto kasnije i Silvije Vulićević-Ilić (29) i njene dvogodišnje **čerkice**.”

429. “Nosim ženi jesenju i zimsku garderobu iz Madrida i tu imam dragocenu pomoć **čerkice** Petre koja se definitivno bolje od mene razume u modu.”

430. “Pošto su Žizel i Peđa dobili dve **čerkice** [...]”

Male - 6	Female - 0	Ambiguous - 6
420, 421, 422, 427, 429, 430		419 (source unavailable);

		423, 424, 425, 426, 428 (article; the author not clear);
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Child/ Children - 0	(Grand) Parent(s) - 3	Family relations – 3	Married couple - 0	Other cases - 1	Do not know each other/ special cases - 8
	420, 421, 429 (father about his daughter(s));	420, 421, 429		427 (talking about his cellmate’s daughter);	419 (source unavailable); 422, 423, 424, 425, 426, 428, 430 (a journalist writing about one family);

Direct (Vocative) speech - 0	Apostrophe/indirect speech/ talking about someone – 12	Other - 0
	419, 420, 421, 422, 423, 424, 425, 426, 427, 429, 428, 430	

Honest and warm feelings; love and care - 12	Other feelings/intentions - 8	Inapplicable - 0
420, 421, 429, 430; 419*, 422*, 423*, 424*, 425*, 426*, 427*, 428* ;	*419, 422, 424, 425, 426, 427, 428 (compassion); *423 (beautiful and/or special);	

7.1.10 Ćerkica

431. “[...] a uz nju je i njena **ćerkica** Džejda.”
432. “Dejvid Kameron je na porodijskom odsustvu za očeve nakon što mu se rodila **ćerkica** Florens.”
433. “[...] Telegraf Kameron je rekao da njegova **ćerkica** Florens [...]”
434. “[...] **ćerkica** glumice Nikol Kidman i pevača Kita Urbana [...]”
435. “[...] pita mene moja trogodišnja **ćerkica**. iz čista mira, bez razloga. Sedi tu i moja mama a njena baba, zbunjeni smo oboje...”
436. “Mala **ćerkica** je počela da place.”
437. “Radim uglavnom rano ujutro, dok **ćerkica** još spava, pustim neku finu muziku [...]”
438. “Pošto moja **ćerkica**, koja pohađa II razred osnovne škole, od ponedeljka ide prepodne u školu, neće biti učenja uveče [...]”
439. “Razumeo je, ali ne i moja dvogodišnja **ćerkica** koja se spustila na zemlju i počela da pase travu.”
440. “Oče naš, koji si na nebesima... - pevuši moja **ćerkica**.”
441. “**Ćerkica** nam dorasla za malu **maturu**.”
442. “Jedina moja sreća je moja **ćerkica**, ne bojim se za njenu sudbinu.”
443. “**Ćerkica** nepromišljeno proarčila jogurt, sokove i pirinač.”
444. “[...] jer je **ćerkica** njen obožavalac!”
445. “I draga **ćerkica** Roni.”
446. “**Ćerkica** Sofija je imala 24 dana kada je počelo.”
447. “**Ćerkica** spava, dok je mama Jelena danima bez sna.”
448. “Ketrin Hajgl požalila se da je veoma stresno držati korak sa promenama na polju mode kada je njena **ćerkica** u pitanju.”
449. “**Ćerkica** Una već ima 17 meseci i [...]”
450. “[...] bezimena ćerka sili oca da joj pričom oživi majku, da zapamti povest o sopstvenom postanju! **Ćerkica** započinje i završava roman. [...]”
451. “U kući nije bilo nikoga, samo je u kuhinji spavala njegova **ćerkica**.”

Male - 6	Female - 2	Ambiguous - 13
435, 440, 441, 443, 444, 446	436, 438	431, 432, 433, 434, 448, 449 (article in newspaper, author not specified); 437, 439, 442, 447, 450, 451 (original source unavailable); 445 (narrator in the book);

Child/ Children - 0	(Grand) Parent(s) - 10	Family relations - 10	Married couple - 0	Other cases - 0	Do not know each other/ special cases - 11
	435, 440, 441, 443, 446 (father to/about his daughter); 436, 438 (mother about her daughter); 437, 439, 442 (one parent about his/her child);	435, 440, 441, 443, 446 (father to/about his daughter); 436, 438 (mother about her daughter); 437, 439, 442 (one parent about his/her child);			431, 432, 433, 434, 444, 447, 448, 449 (an article mentioning someone's child); 445 (narrator in the book talking about a family); 450, 451 (original source unavailable);

Direct (Vocative) speech - 0	Apostrophe/indirect speech/ talking about someone – 21	Other - 0
	431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451	

Honest and warm feelings; love and care - 20	Other feelings/intentions - 1	Inapplicable - 1
431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 442, 443, 445, 446, 447, 448, 449, 451	444 (author aims to mock/insult/criticize the father and/or his behavior);	450 (original source unavailable);

7.1.11 Lepoto

452. “Zbog tebe, **lepoto**, da, zbog tebe, sunce ti nebesko!”

453. “I okreni lice k meni, **lepoto**, i reci mi da nije istina.”

454. “O, čarobna organska **lepoto**, koja se ne sastojiš ni iz uljane boje ni iz kamena, već iz materije žive i raspadljive [...]”

455. “Gusta **lepoto** leta’, rekoh spustivši kapke.”

456. “Oh, pusti me da usnem i sanjam na grudima tvojim Dona Sol, **lepoto** moja, ljubavi moja!”

457. “Vaše propusnice!?! - ponovi građanka. - **Lepoto** moja... - nežno poče Korovjov. - Nisam ja lepota - prekinu ga građanka.”

458. “Pogledaj, **lepoto** moja, otvori očice.”

459. “Zvezdo naša! **Lepoto** moja! - vikala je jedna dama.”

460. “Koštana! **Lepoto!**”

461. “Ti, momo, ti **lepoto**, ti se, mlada, ne udavaj.”

Male - 7	Female - 2	Ambiguous - 1
452, 453, 454, 455, 456, 457, 460	458, 459	461;

Child/ Children - 0	(Grand) Parent(s) - 1	Family relations - 1	Married couple - 1	Other cases - 5	Do not know each other/ special cases - 3
	458 (mother to daughter);	458 (mother to daughter);	453	452 (relationship unclear); 454 (lovers); 457 (they met for the first time); 459 (a fan to a poet); 460 (a man to a singer);	455 (talking to the sea); 456 (a book quote); 461 (poem);

Direct (Vocative) speech - 8	Apostrophe/indirect speech/ talking about someone – 1	Other - 1
452, 453, 455, 456, 457, 458, 459, 460	454 (apostrophe);	461 (poem);

Honest and warm feelings; love and care - 8	Other feelings/intentions - 3	Inapplicable - 1
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453*, 454, 455, 456, 457*, 458, 459, 460	452 (more fury than care); 453 (despair); 457* (sweet talk);	461 (poem);
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7.1.12 Kuco

462. “**Kuco, kuco**, lepa **kuco!**” – 2 repetitions

463. “Dođi, **kuco** mala!”

464. ““Dođi, **kuco!**”, mamio ga je Bata, sve uvereniji da štene nema gde da živi.”

465. “Jednom prilikom Tito je rekao: ‘Bogami, **kuco**, zbog tih tvojih brkova moraću da proširim kapiju!’”

Male - 2	Female - 1	Ambiguous - 1
464, 465	463	462 (gender not specified);

Child/ Children - 0	(Grand) Parent(s) - 0	Family relations - 0	Married couple - 0	Other cases - 4	Do not know each other/ special cases - 0
				462, 463, 464, 465 (talking to a dog);	

Direct (Vocative) speech - 4	Apostrophe/indirect speech/ talking about someone – 0	Other - 0
462, 463, 464, 465		

Honest and warm feelings; love and care - 4	Other feelings/intentions - 0	Inapplicable - 0
462, 463, 464, 465		

7.1.13 Sekice

466. “**Sekice**, da li ćeš ti to moći?”

467. “**Sekice**, dođi do čika Mingusa.”

468. “Aha, **sekice**, evo me!”

469. “Čuvajte se **sekice**, karlovačkih đaka...”

Male - 2	Female - 1	Ambiguous - 1
467, 468	466	469 (song lyrics);

Child/ Children - 0	(Grand) Parent(s) - 0	Family relations - 0	Married couple - 0	Other cases - 3	Do not know each other/ special cases - 1
				466 (probably a director to an actor); 467, 468 (probably lovers);	469 (song lyrics);

Direct (Vocative) speech - 3	Apostrophe/indirect speech/ talking about someone – 0	Other - 1
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466, 467, 468		469 (song lyrics);
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Honest and warm feelings; love and care - 1	Other feelings/intentions - 2	Inapplicable - 1
466	467, 468 (probably sexual connotation);	469 (song lyrics);

7.1.14 Jabuko

470. “Moja ruko, zelena **jabuko!**”

471. “[...] Banjaluko, od zlata **jabuko** [...]”

472. “Oj **jabuko!**”

473. “Poslo mi Alah kolevku punu svetlosti... **Jabuko** moja...”

474. “Banjaluko, od zlata **jabuko!**”

475. “Mačvanko, **jabuko** sumraka nad Bitvom, luda harmoniko ucvetalih livada glušačkog proleća, lepotice kažnjenika [...]”

Male - 0	Female - 1	Ambiguous - 5
	473;	470, 475 (a poem); 471 (a slogan); 472 (a song title); 474 (article headline);

Child/ Children - 0	(Grand) Parent(s) - 1	Family relations - 1	Married couple - 0	Other cases - 0	Do not know each other/ special cases - 5
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	473 (a mother to her child);	473 (a mother to her child);			470, 475 (a poem); 471 (a slogan); 472 (a song title); 474 (article headline);
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Direct (Vocative) speech - 1	Apostrophe/indirect speech/ talking about someone – 0	Other - 5
473 (a mother to her child);		470, 475 (a poem); 471 (a slogan); 472 (a song title); 474 (article headline);

Honest and warm feelings; love and care - 1	Other feelings/intentions - 0	Inapplicable - 5
473 (a mother to her child);		470, 475 (a poem); 471 (a slogan); 472 (a song title); 474 (article headline);

7.1.15 Bebice

476. “U krevet, **bebice!**”

477. ““Evo **bebice**’, javlja se Sloba Miri.”

478. “Za pet godina, sve što ćete videti su ove **bebice** - PLVB - putničke letelice velike brzine.”
479. “**Bebice** su srećno stigle svojim kućama.”
480. “[...] pustili četiri trudne ženke, ne bi li se **bebice** što bolje spremile za divljinu.”
481. “Ona doji obe **bebice** u svom naručju.”
482. “Šerifa me zagrli i pogladi kosu ponavljajući: ‘Sve je u redu, **bebice**.’”
483. “[...] da bi na kraju obe majke pristale da se sve razreši DNK analizom i tek tada su **bebice** vraćene boks gde je bila ostala novorođenčad.”
484. “[...] urolanih ćilima, umotanih u belo platno i svezano mašnicama. Pažljivo, kao da su **bebice**, baka Milka Nagulov razvezuje mašnice i odmotava platno, budeći iz dubokog sna teške vunene [...]”
485. “[...] a još mnogo teže opravdati. Najteže je to što su to zdrave **bebice** [...]”
486. “[...] ali da su, u međuvremenu, iz porodilišta najavili još tri **bebice** koje majke, takođe, nisu htele.”
487. “[...] opseg karlice porodilje i opseg glave **bebice** [...]”
488. “[...] nije nikakav nerešiv problem dojiti sve tri **bebice** odjednom.”

Male - 4	Female - 2	Ambiguous - 7
477, 478, 485, 486	482, 488	476, 479, 483, 484 (original source unavailable); 480, 481 (newspaper article about animals); 487 (gender-neutral);

Child/ Children - 0	(Grand) Parent(s) - 1	Family relations - 1	Married couple - 1	Other cases - 8	Do not know each other/ special cases - 3

	488 (mother about her children);	488 (mother about her children);	477 (husband to wife);	478 (a pilot to a passenger); 482 (two colleagues); 484 (about carpets); 485, 486, 487 (a doctor/health care speciaists aabout babies); 480, 481 (newspaper article about animals);	476, 479, 483 (original source unavailable);
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Direct (Vocative) speech - 4	Apostrophe/indirect speech/ talking about someone – 9	Other - 0
476, 477, 478, 482;	479, 480, 481, 483, 484, 485, 486, 488, 487	

Honest and warm feelings; love and care - 13	Other feelings/intentions - 1	Inapplicable - 0
476, 477, 479, 480, 481, 482, 483, 484, 485, 488, 486, 487;	*478 (more about having an interest in the aircraft the word refer to);	

478*;		
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7.1.16 Zvezdo

489. “Prečista, bezgrešna hvale dostojna, ljupka, moćna, milostiva, kulo belokosna, kućo od zlata, **zvezdo** jutarnja.” – 1 repetition

490. “Tada je Tibald učtivo uze za ruku i neobično duhovito joj se obrati: - ‘Lepa **zvezdo** lutilice, pošto je moja zvezda odlučila da se noćas sretnemo, učinite mi milost i recite mi ko [...]’”

491. “‘O jasna **zvezdo** među devojkama’, kliknuh joj [...]’”

492. “**Zvezdo** naša! Lepoto moja! - vikala je jedna dama.”

493. “**Zvezdo** sjajna, pođi Ispred puka vernog tvog [...]’”

Male - 4	Female - 1	Ambiguous - 0
489, 490, 491, 493	492	

Child/ Children - 0	(Grand) Parent(s) - 0	Family relations - 0	Married couple - 0	Other cases - 4	Do not know each other/ special cases - 1
				490 (relationship unclear); 491 (man to a woman he sees for the first time); 492 (a fan to a poent);	489 (reciting litany of the Blessed Virgin);

				493 (a man talking to some woman/female deity);	
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Direct (Vocative) speech - 4	Apostrophe/indirect speech/ talking about someone – 0	Other - 1
490, 492, 493	491 (apostrophe)	489 (reciting litany of the Blessed Virgin);

Honest and warm feelings; love and care - 5	Other feelings/intentions - 4	Inapplicable - 0
489* , 490, 491*, 492*, 493*	*489, 493 (religious reverence and adoration); *491, 492 (adoration and amazement);	

7.1.17 Moje zlato/zlato moje

494. “Ne budi nevesela, **moje zlato**. Ja ti šaljem hiljadu slatkih poljubaca, i volim te više nego ikad, ako je to moguće.”

495. “Šerbedžija je poželeo publici srećnu Novu godinu i Božić pesmom ‘Tiho noći **moje zlato** spava’.”

496. “[...] su se zvuci pesme ‘Tiho noći **moje zlato** spava’.”

497. “Srećom je zaspala, **zlato moje**. A uz to, Nikolaj Sergejič u varoš otišao [...]”

498. “Pa idite, **zlato moje**, ali zapamtite i utuvite u glavu, da to nije lepo od vas, i da pravi ordonans ne sme nikada da se [...]”

499. “Gde si, **zlato moje**, anđelčiću, gde si?”

500. “Pa kad šta saznaš, a ti nam telefoniraj u dvanaestu, **zlato moje** blesavo [...]”
501. “A sa drugog kraja katuna iz ‘bela grla’ usledio bi odgovor: ‘Čobanice, **zlato moje**, daj ovamo stado tvoje da čuvamo obadvoje [...]”
502. “Mamo, **zlato moje**, dušo i srce, moje milo, stigao sam.”
503. “Za razliku od oca, majka je u svom ophođenju prema deci veoma srdačna, emotivno topla, blaga i svoju nežnost često iskazuje tepanjem detetu (‘sunce moje’, ‘srećo moja’, ‘**zlato moje**’, ‘dušo moja’, ‘uzdanice materina’, ‘ćerko slatka itd.).”
504. “Mila i draga ženo, predraga Boženko, Noć je a neprekidno mislim na Te, **zlato moje** [...]”
505. “Nakon pjesama ‘Da si moj’ i ‘Ajde, ajde, **zlato moje**’ izvedenim na Melodijama hrvatskog Jadrana [...]”
506. “Ali nije trebalo da ga uzimaš, **zlato moje**, kad sam te poslala da tražiš rukav u fioci.”
507. “[...] izraz Švejkovih očiju prozbori sa žalostivnom nežnošću: ‘Ta gukni štogod, **zlato moje**, kaži sve šta ti je na duši.’ Natporučnik Lukaš prekide to nesnosno ćutanje rečima u koje je [...]”
508. “**Zlato moje**, kćeri moja! - prigušeno je cvilela mati - cvetiću moj, ne ostavljaj me, Tanjuška!”
509. “Otac ju je nekoliko trenutaka posmatrao sasvim zbunjen. - Natašenjka, čedo moje, kćeri moja, **zlato moje**, ma, šta je s tobom! - uzviknu on najzad, a suze mu grunuše iz očiju.”
510. “Po bašti stalno trčkara jedno crno mače. Podseća me na moju Murtje, **zlato moje**!”
511. “[...] ‘Hajde, hajde **zlato moje**’, ‘Moja štikla’. Severina u Beogradskoj [...]”
512. “Žena-vojnica Čitaj! Jede i pije. Mladi arhivar **Zlato moje**. Moram da idem.”
513. “Onda sam iskrenuo glavu udesno i nagore i s nežnošću proslavio: ‘**Zlato moje**.’ Razmakla je usne i nakratko su blesnuli njeni zubi, ali nije ništa kazala.”
514. “Neli, **zlato moje**! - rekoh - hoćeš li da nam budeš spasenje?”

Male - 10	Female - 5	Ambiguous - 6
494, 498, 499, 503, 504, 507, 509, 512, 513, 514	497, 502, 506, 508, 510	495, 496 (newspaper article mentioning a song); 500, 505, 511 (original source unavailable); 501 (not specified);

Child/ Children - 1	(Grand) Parent(s) - 7	Family relations - 8	Married couple - 1	Other cases - 6	Do not know each other/ special cases - 6
502 (daughter to mother);	497, 514 (guardian about a child); 499 (father to son); 503, 509 (father to his daughter); 506, 508 (mother to daughter);	497, 514 (guardian/ step-family); 499 (father to son); 502 (daughter to mother); 503, 509 (father to his daughter); 506, 508 (mother to daughter);	504	464 (lovers); 498, 507 (a senior army general and a soldier); 510 (refers to a cat); 512 (probably lovers or maybe even a married couple); 513 (lovers);	495, 496, 505, 511 (song title); 500 (original source unavailable); 501 (song);

Direct (Vocative) speech - 14	Apostrophe/indirect speech/ talking about someone – 2	Other - 5
498, 499, 500. 506, 507, 508. 509, 513, 514 494, 502, 503, 504, 512 (letter);	497, 510 (letter)	495, 496, 501, 505, 511 (an article mentioning a song);

Honest and warm feelings; love and care - 16	Other feelings/intentions - 0	Inapplicable - 5
494, 497, 498, 499, 500, 502, 503, 504, 506, 507, 508, 509, 510, 512, 513, 514		495, 496, 501, 505, 511 (an article mentioning a song);

7.1.18 Cvetiću

515. “**Cvetiću**, a da probaš trostruki? To je uspela samo jedna Ruskinja u svekolikoj vasseljenskoj istoriji.”

516. “Zlato moje, kćeri moja! - prigušeno je cvilela mati - **cvetiću** moj, ne ostavljaj me, Tanjuška!”

517. “Zalepismo se kolektivno za njih. - **Cvetiću** moj, vidi ovu piruetu...”

Male - 2	Female - 1	Ambiguous - 0
515, 517	516	

Child/ Children - 0	(Grand) Parent(s) - 1	Family relations - 1	Married couple - 0	Other cases - 2	Do not know each other/ special cases - 0
	516 (mother to daughter);	516 (mother to daughter);		515, 517 (a dancing couple, maybe something even more);	

Direct (Vocative) speech - 3	Apostrophe/indirect speech/ talking about someone – 0	Other - 0
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515, 516, 517		
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Honest and warm feelings; love and care - 3	Other feelings/intentions - 0	Inapplicable - 0
515, 516, 517		

7.1.19 Pametnica

518. “**Pametnica**’ na Terazijskoj terasi”

519. “[...] a velika **pametnica** Nemanja je zreliji od svojih vršnjaka.”

520. “[...] Vidu kao damu koja nije **pametnica** samo što se tiče poreskih zavrzlama [...]”

521. “[...] na stranicama dva lokalna lista i na ekranu opštinske televizije ‘Milica **pametnica**’, slikom i rečju, podučava građane kako da razvrstavaju otpad u posebne kese i kontejnere [...]”

522. “Ovogodišnja pobednica pokazala je da je **pametnica** - u pričaonici Džerija Springa.”

523. “Renesansna lepotica i **pametnica**.”

Male - 1	Female - 0	Ambiguous - 5
520		518 (article headline); 519 (original source unavailable); 521, 522, 523 (article on a public figure);

Child/ Children - 0	(Grand) Parent(s) - 0	Family relations - 0	Married couple - 0	Other cases - 1	Do not know each other/ special cases - 5

				519 (relationship unclear);	518 (article headline); 519, 520 521, 522, 523 (article on a public figure);
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Direct (Vocative) speech - 0	Apostrophe/indirect speech/ talking about someone – 5	Other - 1
	519, 520, 521, 522, 523	518 (article headline);

Honest and warm feelings; love and care - 1	Other feelings/intentions - 0	Inapplicable - 5
519,		518 (article headline); 520, 521, 522, 523 (article on a public figure);

7.1.20 Srculence

524. “Ti joj kažeš, draga, jedu mi se sarma i pihtije ili, **srculence**, daj, ispeglaj mi košulje, odlazim na put [...]” – 1 reptition

525. “**Srculence**, ja sam izmučen čovek.”

526. “S našim zadovoljstvom, **srculence**”

527. “A sada, **srculence**, srećan vam ostanak kod izvora, ja odoh: imam posla i preko glave [...]”

528. “Za ćelu operaciju - desetica! - **Srculence!** - u čudu će monter.”

Male - 5	Female - 0	Ambiguous - 0
524, 525, 526, 527, 528		

Child/ Children - 0	(Grand) Parent(s) - 0	Family relations - 0	Married couple - 0	Other cases - 4	Do not know each other/ special cases - 1
				525, 526, 527, 528 (acquaintanc es);	524 (imaginary discussion with wife);

Direct (Vocative) speech - 4	Apostrophe/indirect speech/ talking about someone – 1	Other - 0
525, 526, 527, 528	524	

Honest and warm feelings; love and care - 5	Other feelings/intentions - 4	Inapplicable - 0
524*, 525*, 526*, 527*, 528*	*524 (begging, sweet talking); 525, 526, 527, 528 (friendly manner);	

7.2 Types of Phrases

#	HYPOCO R. WORD	ALONE	NOUN PHRASE (repetitions per each type in bold)			
			H + adjective	H + possessiv e/reflexiv e	H + noun/co njuncti on	H + more than 1 word (possessive/reflexiv e, adjective, noun etc.)

1	<i>Sunce</i>	Not researched	Not researched	8: 1. sunce moje ; 2. moje sunce; 3. svoje anđele	0	4: 1. sunce moje cakano ; 2. sunce moje jedino ; 3. pućpuruć sunce moje ; 4. sunce moje lepo ;
2	<i>Sunašce</i>	11	5: 1. Rumeno Sunašce x 2 2. sunašce jarko 3. Morporočko Sunašce 4. sunašce Božije	2: 1. moje sunašce; 2. svoje sunašce	2: 1. Meri Sunašce	1: 1. sunašce moje lepo
3	<i>Anđele</i>	16	10: 1. anđele mili ; 2. mili anđele; 3. dragi anđele;	31: 1. anđele moj ; 2. moj anđele	0	3: 1. dragi moj anđele; 2. mili moj anđele;

4	<i>Anđeo</i>	Not researche d	0	4: 1. moj anđeo;	0	5: 1. Moj anđeo čuvar; 2. Moj anđeo hranitelj ;
5	<i>Srećo</i>	34	0	5: 1. srećo moja	2: 1. srećo Blasa	0
6	<i>Dušo</i>	222	12: 1. slatka dušo; 2. dobra dušo; 3. andeoska dušo; 4. draga dušo; 5. mila dušo; 6. duboka dušo; 7. strpljiva dušo; 8. smerna dušo; 9. zlatna dušo;	33: 1. moja dušo 2. dušo moja	0	6: 1. dušo mog života ; 2. slatka dušo moja ; 3. dušo moje duše ; 4. moja blaga i slatka dušo; 5. moja krotka dušo; 6. dušo i srce ;

7	<i>Bebo</i>	3	0	0	0	0
8	<i>Kolačiću</i>	1	0	0	0	0
9	<i>Ćerkice</i>	1	5: 1. dve ćerkice; 2. tri ćerkice; 3. jedne ćerkice;	1: 1. svoje ćerkice	1: 1. ćerkice Petre	4: 1. jedanaestomesečn e ćerkice Bojane 2. dve posebne ćerkice; 3. dve, četvorogodišnja i dvogodišnja, ćerkice; 4. njene dvogodišnje ćerkice
10	<i>Ćerkica</i>	6	1: 1. Mala ćerkica;	5: 1. moja ćerkica; 2. njena ćerkica; 3. njegova ćerkica;	3: 1. ćerkica Florens ; 2. Ćerkica Una; 3. Ćerkica Sofija;	6: 1. njena ćerkica Džeja; 2. njegova ćerkica Florens; 3. ćerkica glumice Nikol Kidman i pevača Kita Urbana; 4. moja trogodišnja ćerkica;

						5. moja dvogodišnja ćerkica; 6. draga ćerkica Roni ;
11	<i>Lepoto</i>	4	0	4: 1. lepoto moja ;	0	2: 1. čarobna organska lepoto; 2. gusta lepoto leta ;
12	<i>Kuco</i>	2	2: 1. lepa kuco; 2. kuco mala ;	0	0	0
13	<i>Sekice</i>	4	0	0	0	0
14	<i>Jabuko</i>	1	1: 1. zelena jabuko; 2.	1: 1. moja jabuko;	0	3: 1. od zlata jabuko; 2. jabuko sumraka nad Bitvom ;
15	<i>Bebice</i>	7	2: 1. zdrave bebice; 2. ove bebice;	0	1: 1. obe bebice;	3: 1. još tri bebice koje majke, takođe, nisu htele ; 2. sve tri bebice;

						3. opseg karlice porodilje i opseg glave bebice;
16	<i>Zvezdo</i>	0	3: 1. zvezdo jutarnja; 2. zvezdo lepa; 3. zvezdo sjajna;	1: 1. zvezdo naša;	0	2: 1. lepa zvezdo lualice; 2. jasna zvezdo među devojkama;
17	<i>Zlato</i>	Not researched	Not researched	18: 1. moje zlato; 2. zlato moje;	Not researched	1: 1. zlato moje blesavo;
18	<i>Cvetiću</i>	1	0	2: 1. cvetiću moj;	0	0
19	<i>Pametnica</i>	4	0	0	1: 1. Milica pametnica;	1: 1. Velika pametnica Milica;
20	<i>Srculence</i>	5	0	0	0	0

7.3 Word Building & Noun Classes

WORD BUILDING			
Base word	<ol style="list-style-type: none"> 1. <i>sunce</i> 2. <i>zlato</i> 3. <i>anđeo</i> 	Derivation	/
Root word	/	Conversion	/
Inflection	<ol style="list-style-type: none"> 1. <i>anđele,</i> 2. <i>anđeo,</i> 3. <i>Sunašce/sunašce,</i> 4. <i>srečo</i> 5. <i>dušo</i> 6. <i>bebo</i> 7. <i>kolačiću</i> 8. <i>ćerkice</i> 9. <i>ćerkica</i> 10. <i>lepoto</i> 11. <i>kuco</i> 12. <i>sekice</i> 13. <i>jabuko</i> 14. <i>bebice</i> 15. <i>zvezdo</i> 16. <i>pametnica</i> 17. <i>srculence</i> 	Compounding	/
NOUN CLASSES			
Proper	<ol style="list-style-type: none"> 1. <i>sunce,</i> 2. <i>zvezdo</i> 3. <i>sunašce</i> 	Concrete	<ol style="list-style-type: none"> 1. <i>sunašce</i> 2. <i>anđele,</i> 3. <i>anđeo</i> 4. <i>bebo</i> 5. <i>kolačiću</i>

			6. <i>čerkice</i> 7. <i>čerkica</i> 8. <i>kuco</i> 9. <i>sekice</i> 10. <i>bebice</i>
Common	1. <i>anđele,</i> 2. <i>anđeo</i> 3. <i>bebo</i> 4. <i>kolačiću</i> 5. <i>čerkice</i> 6. <i>čerkica</i> 7. <i>kuco</i> 8. <i>sekice</i> 9. <i>bebice</i>	Abstract	1. <i>lepoto</i> 2. <i>srečo</i> 3. <i>dušo</i> 4. <i>pametnica</i>
Collective	/	Mass (Material)	1. <i>zlato</i>

8. Appendix 2

8.1 English Hypocoristics

8.1.1 Doll

1. “[...] ponderously on to a seat.' Ooh, me feet... Yer know, **Doll**, when I was about fifty, and goin' through you know what [...]
2. “[...] given him the slip some months back. Lived in Barn Street. Quite a **doll** -- good shape, good teeth, nice skin, and most likely a virgin [...]
3. “[...] put an arm about Dolly and hugged her.' Leave' em be, **Doll**. It's the best thing that could have happened to the pair of”
4. “[...] I met a girl called Mary Button, a neat Dutch **doll** as clean as soap [...]
5. “[...] so grotesque was the likeness between this exquisite piece of **doll's** flesh and her gross progenitor.”
6. “Didn't you think him a **doll**?' She smiled faintly.' No. Just a very nice man.”
7. “[...] while I shouted out Nora's big speech from The Doll's House --' I was simply your little songbird, your **doll**...” – 1 repetition
8. “[...] Margaret wondered how Jack would be feeling right now. Pleased that his little **doll** had won? Surprised that she had the energy? Pissed off?”
9. “[...] perch from side to side but nothing wiped the mild, sweet benignity from her **doll's** face as she dropped the dew of her mercy down from heaven on the [...]
10. “And thanks again. You're a **doll**.”
11. “As for Mike, he treats his new charge like a china **doll** -- he adores her, but doesn't quite know how to handle her.”
12. “He closed with a sparkling Satin **Doll**, returned with Rollins's exuberant St Thomas [...]
13. “Best of the concert: Them there Eyes and the medley Time after Time/Two sleepy People/Satin **Doll**, which is smilingly played by Grappelli -- at the piano!”
14. “[...] who would also include Carroll Baker in Baby **Doll** and be raised to the permanence of art in Nabokov's Lolita.”
15. “In the narrow mind of this Boy Scout person, with his **doll's** face (popin), who only just knew where I ran was [...]
16. “‘I'm no' a baby!’ she said. ‘Suit yourself, **doll**,’ replied Wull [...]

17. “[...] one day he is visiting the alchemist he catches sight of this woman, **Doll**, quite obviously a prostitute, probably an a-- an absolutely (pause) erm (pause) catches”
18. “**Doll** (pause) is a prostitute, okay?”
19. “And the stage direction at the beginning of this, enter **Doll** in her bitter talking with Sir Epicure Manhom.” – 1 repetition
20. “[...] describing **Doll** Collan here, a whore who is seen wandering around [...]
21. “Enter **Doll** and th-- they're talking.”
22. “Okay I'll be ... **Doll**.”
23. “I'll be **Doll**.”
24. “[...] has none of the shrewd toughness of her profession), is a fluff-headed mechanical **doll** who inexplicably switches from initial dislike of Sonny to a lovestruck Shirley Valentine.”
25. “Just slip it under there my **doll!**”
26. “Say, **Doll**, I want to ask you something.”
27. “Joe, and both so different? Monica's like a little blonde **doll**.”
28. “[...] be free to amuse himself to his heart's content with his pretty, blue-eyed **doll**.”
29. “[...] partners in crime abetted by Joanne Pearce as **Doll** Common [...]
30. “[...] directors walked determinedly around the corridors, calling each other ‘babe’ and ‘**doll**’.”
31. “A sleeping porcelain **doll** wired up to an intravenous drip.”

Male - 9	Female - 5	Ambiguous - 17
2, 4, 5, 10, 15, 16, 25, 26, 28	6, 7, 8, 23, 27	1, 3, 11, 14, 24, 30, 31 (original source unavailable); 9, 12, 13 (narrator in the book/ text); 17, 18, 19, 20, 21, 22, 29 (unclear);

Child/	(Grand)	Family	Married	Other	Do not know

Children - 0	Parent(s) - 0	relations - 1	couple - 0	cases - 12	each other/ special cases - 18
		25 (cousins);		2 (acquaintances); 15 (a military official about a president); 17, 18, 19, 20, 21, 22, 23, 29 (talking about a character in a book/movie); 26 (a young man to the girl he likes); 28 (lovers);	1, 3, 5, 6, 8, 10, 11, 16, 24, 27, 30, 31 (original source unavailable); 4 (unclear); 7 (shouting a book quote on her own); 9 (narrator in the book); 12, 13 (song title); 14 (a movie/character's name);

Direct (Vocative) speech - 6	Apostrophe/indirect speech/ talking about someone – 21	Other - 4
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1, 3, 10, 16, 25, 26	2, 4, 5, 6, 8, 9, 11, 15, 17, 18, 19, 20, 21, 22, 23, 24, 27, 29, 30, 31 28 (internal monologue);	7 (a book quote); 12, 13 (song title); 14 (a movie character's name);
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Honest and warm feelings; love and care – 12 (6 + 6*)	Other feelings/intentions - 12 (6 + 6*)	Inapplicable - 13
1, 3, 9, 10, 11, 27 *6, 16, 24, 25, 28, 31	2 (complementing the girl's looks from distance); 4 (more in the sense of a woman); 5 (<i>doll</i> as both petite and extremely beautiful girl - admiration); 7 (shouting a book quote on her own); 8 (distinctly negative meaning, dislike or disgust); 15 (negative, has an intention to mock and humiliate the other person); *6, 28 (cute, good-looking), 16 (said in a charming and humorous way) 24, 31 (petite and sweet) 25 (politely asking for something);	12, 13 (song title); 14 (a movie character's name); 17, 18, 19, 20, 21, 22, 23, 26, 29 (a female (nick) name); 30 (describing address terms some people use);

8.1.2 Sweetie

32. “[...] off on the Friday. (SP:PS147) Mm mm (SP:PS149) Okay, I will (SP:PS147) Hello **sweetie.**”
33. “Sorry, Bobby. Yes, **sweetie.** Yes Grant, what do you?”
34. “We only put on his lead when we go to the vet. Now, **sweetie!** Would you like a drinkie?”
35. “[...] can't see his head (SP:PS03Y) (laugh) (SP:PS040) my little **sweetie** pie!”
36. “Well he's, he's he's a **sweetie** he is.”
37. “[...] was she a little bugger (SP:PS04Y) (laugh) (SP:PS04U) I said or was she a little **sweetie.**”
38. “And he said she was a real **sweetie** he said.”
39. “Just a minute **sweetie.**”
40. “I did have a **sweetie** (pause) yesterday on the (pause) (singing) (unclear) (pause) di dee dee (pause) der sweeties (pause) [...]”
41. “Do you want a bit of toast **sweetie**, Tim, erm Christopher?”
42. “[...] oh she's a **sweetie** isn't she? forgotten her name [...]”
43. “She's a **sweetie**, she's always got a soft looking smile on her face [...]”
44. “Well mum, I want to go. (SP:PS1BS) Oh no, **sweetie** pie.”
45. “That's what I haven't, have a **sweetie** [...]”
46. “[...] can I have a **sweetie** Rob?”
47. “Wasn't asking you **sweetie** peetie [...]”
48. “Come on then **sweetie** pie?”
49. “Come on **sweetie.**”
50. “Oliver come on **sweetie.** Come on darling.”
51. “Come on! Marcus! Come on **sweetie.**”
52. “Are you a **sweetie** lover?”
53. “Are you a **sweetie** eater?”
54. “[...] if you give me a light I'll give you a **sweetie.**”
55. “It's nice it's a **sweetie**, (unclear) Yeah see you dweebs later yeah?”
56. “[...] not I hope I do see you soon again. J. (pause) (laugh) **Sweetie.**”
57. “Ni-night my **sweetie.**”
58. “Yes **sweetie!** I know you're hungry!”
59. “Yes. Nice man yes. (SP:PS21H) (laugh) (unclear) such a **sweetie.**”

60. "Be a pet and do me up, **sweetie**. I'm on in five minutes."
61. "[...] she passed Conroy, pressed them against his. 'You were marvellous, **sweetie**,' she murmured and was gone."
62. "Come on, **sweetie**, what if I started getting it on with one of my baby dykes [...]"
63. "I wish you luck, **sweetie!**"
64. "Of course you can, **sweetie**."
65. "She said, '**Sweetie**, don't forget I not only need the right man for me [...]"
66. "He is such a **sweetie**."
67. "'Don't be put off by his manner, he's a **sweetie** really,' the fat girl said to Maggie [...]"
68. "I'm not Muriella Cawdor, easy bribed with a kind word an' a **sweetie!**"
69. "'Poor **sweetie**,' Nutty said gently. Not you. She means the horse [...]"
70. "'Nicky's such a **sweetie**, don't you think?' Louise said [...]"
71. "You'll be able to work on your tan tomorrow, surf **sweetie**,' she shouted after the Daughter [...]"
72. "[...] not in much of a state to remember anything right now, are you, **sweetie?**"
73. "But Tabitha, **sweetie** [...]" – 1 repetition
74. "Don't call me **sweetie**." – 1 repetition
75. "'Too slow, **sweetie!**' he told her."
76. "'Gracious me, **sweetie!**' she laughed rather too loudly, to attract the attention of her court [...]"
77. "'Do eat up, **sweetie**,' she called to Artemis"
78. "'Speak up, **sweetie**,' Katherine Deverill said [...]"
79. "[...] if you will persist in raising your voice while the hounds are drawing, **sweetie**, 'the second Lady Deverill sighed,' [...]"
80. "And then they say -- I want a new pair of shoes, Buck **sweetie**. Can I ave a new gown, some silk pyjamas, some French [...]"
81. "Who, **sweetie?**"
82. ". Imploring. **Sweetie**, come down, she had begged ridiculously. He had felt power in his [...]"
83. "**Sweetie**, please come down. Come down and we'll all have supper."
84. "'Come down, **sweetie**.' Poor Liz. He had teased her."
85. "For God's sake, **sweetie**. Let's leave it till morning, shall we? I'm knackered."
86. "He bent and kissed the top of my head briefly. 'Good night, **sweetie**. Sleep well.'"
87. "It was the first time he'd ever called me **sweetie**. It was a term I hated [...]"

88. “‘No, **sweetie**,’ said Dotty [...].”
89. “‘Would she be a **sweetie** and run out and buy one? Stella browsed through the newspaper under the lamp [...].”
90. “‘None of the men had any. ‘Be a **sweetie**,’ she pleaded, ‘find me a match.’ Stella went bad-temperedly [...].”
91. “[...] Wake up, Julia **sweetie**. It's a dream. Wake up.”
92. “‘That's Fine. ‘I just thought I'd offer, **sweetie**.’ Everything's fine. Don't worry about us.”
93. “‘How's the bite Bob, sorry but you did ask for it **sweetie**.’”
94. “‘You are a stinker, **sweetie**,’ said Mrs. Mounce.”
95. “‘You really are a stinker, you know, **sweetie!**’ Look, she's perfectly welcome to stay [...].”
96. “‘There's din-dins for two in the uvvy. Tessa **sweetie**, be firm with him. And if you get depressed at all, come
97. “‘Bob, **sweetie**,’ said Mrs. Mounce [...].”
98. “‘Oh, **sweetie**, I'm sorry! I just thought -- Reg is away tonight [...].’”
99. “[...] don't suppose you were planning on doing too much talking, were you, **sweetie?**”
100. “‘No it isn't amazing, as you well know **sweetie**.’”
101. “‘It's all right, **sweetie**, I'm not coming back with a bone through my nose [...].’”
102. “[...] in, he's expecting someone and she says, oh please, baby, **sweetie**, honey pie, can't I have just a teensy weensy little coffee after [...].’”
103. “[...] Slater replied tartly: ‘I was being Jane, **sweetie**, not Tarzan.’ [...].’”
104. “‘Oh, come on! Cool it, **sweetie**.’ He came round the bed and sat beside her.”
105. “‘**Sweetie**, you know I said if there was anything heavy that needed doing you were [...].’”
106. “‘Well, of course, that too. Now, **sweetie**, get me a bit of newspaper from the box, and dump all the [...].’”
107. “[...] blurted, and brother and sister looked at each other. ‘Of course, **sweetie**, ‘Faye said.’ Open the lattice door for her, would you [...].’”
108. “[...] after twenty minutes Theodora's arms ached with the weight. ‘I think, **sweetie**, you're going to have to manage on your own.’ Theodora allowed [...].’”
109. “[...] Gilbert's waywardness even as she spoke. ‘I shouldn't do that, **sweetie**,’ he said.”
110. “‘Come on, **sweetie**, don't waste any more time trading insults with this scumbag here!’”

111. “[...] comes the circulation manager of Outsider magazine, arm in arm with her **sweetie**. ‘Relax, you idiot. Wearing what you're wearing, and in [...]
112. “Nothing could be further from my mind. I want you alive and well, **sweetie**. You're my bread and butter.”
113. “[...] who was taking her to Jeffrey Archer's party. Charles was ‘a **sweetie**’ and had been so very helpful. And so very busy building Britain's
114. “George clanked and prattled over the tray of bottles. ‘Had a good day **sweetie**? Harry the book I was forgetting it's over there...’ He pointed [...]
115. “[...] he shouted over Agnes's shoulder.’ This is genuine Sheraton **sweetie** except the asshole never made a piece in his life on account he was into [...]
116. “Okay... but I'll tell you what I think, **sweetie**. I don't think your new Director-General knows anything about this.”
117. “Magill leant back rocking gently in his chair. ‘You've grown up **sweetie**. You've got style. I'm truly sorry we never got to work [...]
118. “‘Hi **sweetie** like a drink?’ He mixed her a dry martini from a collection of [...]
119. “Not all **sweetie** not all.”
120. “Not mine **sweetie** nor the Company's neither. I told you: it never happened.”
121. “**Sweetie**, you are looking at an old moose who just can't figure out where [...]
122. “Fix yourself another drink **sweetie**. No thanks. It's either too early or too late.”
123. “**Sweetie**, I wouldn't want for you to get in a hassle with our government [...]
124. “Magill was mostly dressed, too. ‘Be seeing you, **sweetie**. Next time you're in town, don't forget old Mo.’”
125. “[...] found a phone booth in the shapeless concourse and called Magill's office. ‘**Sweetie** what can I do for you that I didn't already? If there's [...]
126. “You've got my number?” You sound kind of imperative, **sweetie**.”
127. [...] for a tour of the lodge and to meet Mrs Foster. She's a **sweetie**. Anybody who would hire a waitress without an ounce of experience must [...]
128. “The major, Guy's father, was a **sweetie**, she assured her, farmed seven hundred acres of dairy land in Berkshire [...]
129. “This vibrant fruity floral scent from Armani is altogether a real **sweetie**.”
130. “Revenge is **Sweetie**”
131. “[...] in the Cannes Film Festival, ‘**Sweetie**’, was booed. But this year Jane Campion [...]
132. “[...] or endearments (tart was once as ‘innocent’ as honey or **sweetie**).”

133. “Why don't you just fuck off, **sweetie**.”

134. “A REAL **SWEETIE**”

Male - 35	Female - 56	Ambiguous - 12
35, 36, 38, 40, 46, 54, 63, 72, 73, 75, 85, 86, 87, 100, 101, 102, 103, 104, 105, 109, 110, 112, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 133	32, 33, 34, 37, 39, 41, 42, 43, 44, 45, 47, 48, 49, 50, 51, 52, 53, 56, 57, 60, 61, 62, 64, 65, 67, 68, 69, 70, 71, 74, 76, 77, 78, 79, 80, 81, 82, 83, 84, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 106, 107, 108, 127, 128	55, 58, 114; 59, 66, 113, 134 (original source unavailable); 111 (book narrator); 129 (an article on a fragrance); 130, 131 (newspaper headline/ movie title/ character's name); 132 (book discussion regarding some terms of endearment);

Child/ Children - 0	(Grand) Parent(s) - 15	Family relations - 19	Married couple - 3	Other cases - 28	Do not know each other/ special cases - 53
	32, 34, 64, 71 (mother to daughter); 33, 41, 44, 48, 49, 50, 51 (mother to son);	32, 34, 64, 71 (mother to daughter); 33, 41, 44, 48, 49, 50, 51 (mother to son);	85, 100, 101, (husband to wife);	52, 53, 43, 103 (friends); 36 (a woman about a plumber);	35, 37, 38, 42, 45, 54, 55, 56, 58, 59 (unclear); 40 (song lyrics);

	<p>57 (grandmother to grandson); 76, 77, 78 (stepmother to stepdaughter);</p>	<p>39, 47 (relationship unclear); 46 (brothers); 57 (grandmother to grandson); 76, 77, 78 (stepmother to stepdaughter); 79 (stepmother to her stepdaughter's godmother);</p>		<p>62, 72, 73, 74, 102, 111 (lovers); 68 (describing herself); 69, 75, 108 (to an animal); 86, 87, 92, 93, 94, 95 (neighbors); 96, 97, 98 (neighbor to her neighbor's girlfriend); 107 (a girl to her nurse); 127 (a waitress about her employer); 128 (talking about acquaintance's father); 133 (acquaintances);</p>	<p>60, 61, 63, 65, 66, 67, 70, 80, 81, 82, 83, 84, 88, 89, 90, 91, 99, 104, 105, 106, 109, 110, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 134 (original source unavailable); 129 (an article on a fragrance); 130, 131 (movie title/ a character's name); 132 (book discussion regarding some terms of endearment);</p>
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Direct (Vocative) speech - 75	Apostrophe/indirect speech/ talking about someone – 16	Other - 12
32, 33, 34, 39, 41, 44, 46, 47, 48, 49, 50, 51, 52, 53, 54, 57, 60, 61, 62, 63, 64, 65, 68, 69, 71, 72, 73, 74, 75, 76, 77, 78, 79, 81, 83, 84, 85, 86, 88, 90, 91, 92, 94, 95, 96, 97, 98, 99, 102, 103, 104, 105, 106, 107, 108, 109, 110, 112, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 133 93, 100, 101 (letter);	36, 37, 38, 42, 43, 59, 66, 67, 70, 87, 111, 113, 127, 128, 129, 132	35, 45, 55, 56, 58, 80, 82, 134 (unclear/source unavailable); 40 (song lyrics); 89 (monologue, asking herself); 130, 131 (movie title/ a character's name);

Honest and warm feelings; love and care – 71 (47 + 24*)	Other feelings/intentions – 38 (13 + 24*)	Inapplicable - 19
32, 33, 34, 41, 42, 43, 44, 46, 47, 48, 49, 50, 51, 56, 57, 58, 63, 64, 65, 71, 73, 82, 83, 84, 88, 91, 92, 93, 96, 97, 98, 100, 101, 105, 107, 108, 110, 118, 119, 120, 121, 122, 123, 124, 125, 126, 128 *36, 37, 39, 38, 59, 60, 62, 66, 67, 69, 72, 75, 85, 90, 94, 95, 103, 104, 106, 111, 113, 116, 127, 129	52, 53 (using a children's word to avoid making the person uncomfortable); 68, 74 (refers to something nice and cute the speaker hates); 76, 77, 78 (talking to a child and trying to draw attention, not really sincere/ pretense); 102 (begging); 133 (no trace of warmth nor care; mocking);	35, 45, 54, 55, 61 (unclear); 40 (song lyrics); 70, 80, 81, 86, 87, 109, 112, 114, 117 (original source unavailable); 89 (monologue, repeating another person's question); 130, 131 (movie title/ a character's name); 132 (book discussion regarding some terms of endearment);

	<p>134 (sarcasm; refers to a difficult time);</p> <p>79, 99 (false closeness, kindness and care; pretense);</p> <p>115 (no kindness whatsoever, used in a verbal fight with a woman);</p> <p>*36, 127 (both care and appreciation);</p> <p>*37, 38, 59, 66, 67, 113 (nice and cute, well-behaved, good person);</p> <p>*39, (using a children's word to communicate with a baby brother);</p> <p>*60 (talking to someone younger, not necessarily close);</p> <p>*62 (to grab the listener's attention or say 'come on');</p> <p>*69, 104 (compassion, feeling sorry);</p> <p>*72 (talking to an inebriated person in a childlike, humorous way);</p> <p>*75 (laughing because of something the cat did yet still showing compassion and understanding);</p>	
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	<p>*85 (showing lack of respect for the other person or trying to be sweet so as to make the other person do what he wants);</p> <p>*90 (maybe – talking to a child or trying to be sweet so as to make the other person do what she wants)</p> <p>*94, 95 (trying to mitigate what’s been said before in a sweet way);</p> <p>*103 (possibly trying to say in a funny way that the other person is wrong);</p> <p>*106 (does not necessarily reflect true closeness or love and care);</p> <p>*111 (used as a synonym for <i>a romantic partner</i>);</p> <p>*116 (possibly a man who tries to look smart(er) than a woman);</p> <p>*129 (both sweet and a great choice; something adorable);</p>	
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8.1.3 Little monkey

135. “And she starts to miaow eeeeeeh. **Little monkey** she is.”

136. “[...] and put your hand in this sleeve (laugh) oh no you don't you **little monkey** [...]”

137. “Come on you, come and put your hand in this sleeve (laugh) oh no you don't you **little monkey** [...]”
138. “You **little monkey!**”
139. “Yeah, (laugh) you cheeky **little monkey**, oh what you mean here he's got a black eye?”
140. “A **little monkey** then?”
141. ““**Little monkey** you are, Linda,’ said Mrs Beavis, beaming proudly.”
142. ““Richard! You **little monkey!**’ Relief and anger were mingled in the nursemaid's voice.”
143. “Benny looked up with his **little monkey** face. His mouth was full of food.”
144. “[...] with a touching confidence in his response, she turned her little **monkey's face** up to him, dropped the hand she had touched and, without [...]”
145. “[...] act that shy little James the singer -- with his Predator locks and cheeky **little monkey** face.”
146. “[...] cocky **little monkey** of an actress, who's very good at selling herself, but keeping her [...]”
147. “[...] with a certain type of imagery and object making characteristic of the 1980s' **little monkey** hands would peep over elliptical edges [...]”

Male - 0	Female - 8	Ambiguous - 5
	135, 136, 137, 138, 139, 140, 141, 142	143, 144 (book narrator about the expression on a person's face); 145, 146, 147 (source unavailable);

Child/ Children - 1	(Grand) Parent(s) - 3	Family relations - 4	Married couple - 0	Other cases - 3	Do not know each other/ special cases - 6

138 (daughter to her mother);	136, 137, 141 (mother to/about her daughter);	136, 137, 141 (mother to/about her daughter); 138 (daughter to her mother);		135 (a woman about her pet); 140 (mother's friend to a girl); 142 (a nursemaid to a boy);	139 (unclear); 143, 144 (book narrator about the expression on a person's face); 145, 146, 147 (source unavailable);
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Direct (Vocative) speech - 6	Apostrophe/indirect speech/ talking about someone – 7	Other - 0
137, 138, 139, 140, 141, 142	135, 136, 143, 144, 145, 146, 147	

Honest and warm feelings; love and care – 11 (10 + 1*)	Other feelings/intentions – 3 (2 + 1*)	Inapplicable - 0
135, 136, 137, 138, 139, 140, 141, 142, 143, 144; *147	145 (naughty and good-looking); 146 (naughty, good-looking and skillful); *147 (skillful; fast);	

8.1.4 Puddin'

148. "Another Mitchell known as "**Puddin**" was for many years tree planter in the village and at the later part [...]"

Male - 0	Female - 0	Ambiguous -
		148 (original source unavailable);

Child/ Children - 0	(Grand) Parent(s) - 0	Family relations - 0	Married couple - 0	Other cases - 0	Do not know each other/ special cases - 1
					148 (mentioning a man's nickname);

Direct (Vocative) speech - 0	Apostrophe/indirect speech/ talking about someone – 1	Other - 0
	148	

Honest and warm feelings; love and care – 0	Other feelings/intentions - 0	Inapplicable - 1
		148 (mentioning a man's nickname);

8.1.5 Sugar plum

149. “What's wrong, sugar plum? Why so glum?”

150. “This little **sugar plum** fairy is either a changeling, or you had an affair with the milkman. You can feed her and then I'm having her back.' I was so thankful she was well that I too laughed at the repartee [...]”

151. “Quite right, **sugar-plum,**’ Mr Wormwood said, casting a look of such simpering [...]”

152. “[...] that love is not some **sugar-plum** notion [...]”

Male - 2	Female - 1	Ambiguous - 1
149, 151	150	152 (advice in a book about love);

Child/ Children - 0	(Grand) Parent(s) - 0	Family relations - 1	Married couple - 1	Other cases - 1	Do not know each other/ special cases - 1
		149 (uncle to niece);	151 (husband to wife);	150 (a Sister about one baby);	152 (advice in a book about love);

Direct (Vocative) speech - 2	Apostrophe/indirect speech/ talking about someone – 1	Other - 1
149, 151	150	152 (advice in a book about love);

Honest and warm feelings; love and care – 3	Other feelings/intentions - 1	Inapplicable - 0
149, 150, 151	152 (too sweet and unrealistic);	

8.1.6 Wifey/wifie

153. “[...] when old (-----) come home and he just, the old **wifey** broke the eggs into the pan and threw them onto the plate for [...]”
154. “And er he says, what is it? I says, well, I says, I was reading a book and an old **wifey** that lived up at (-----) and she was about ninety six [...]”
155. “And this **wifey** come out and she gave him a nasty talking to, chapping [cough] chapping on her door with a stick.”
156. “But the cars -- ah! God the Car -- they're catered for: one for the yuppie commuter and one for **wifey** at home.”
157. “How do you think **wifey** number two will react when she hears about all the goings-on?”
158. “[...] they'll start calling me the marriage-breaker, will they? And Hilda will be the poor little **wifey** at home who had her husband snatched from her.”
159. “I suppose you usually go beddy-byes at 10 and Pete does the washing up while little **wifey** puts her feet up.”

Male - 4	Female - 2	Ambiguous - 1
153, 154, 155, 159	157, 158	156 (original source unavailable);

Child/ Children - 0	(Grand) Parent(s) - 0	Family relations - 0	Married couple - 0	Other cases - 1	Do not know each other/ special cases - 6
				158 (woman talking about her lover's wife);	153, 154, 155 (unclear); 156, 157, 159 (original

					source unavailable);
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Direct (Vocative) speech - 0	Apostrophe/indirect speech/ talking about someone – 7	Other - 0
	153, 154, 155, 156, 157, 158, 159	

Honest and warm feelings; love and care – 4*	Other feelings/intentions - 7 (3 + 4*)	Inapplicable - 0
*153, 154, 155, 158;	156, 157, 159 (mock, maybe even humiliate); *153, 154, 155 (possibly means only an older wife); *158 (used in anger);	

8.1.7 Hubby/hubbie

160. “How's your (unclear) **hubby**?”

161. “Oh yes (SP:PS0PN) with your **hubby**, you know when you were there one day?”

162. “[...] and I wanted to adopt a little girl but they wouldn't let, my **hubby** said no and so then I er, sort of see if I get [...]”

163. “I brought me family up as I say and, and my **hubby** (pause) he took, he took us Christmas shopping which is twenty one years ago [...]”

164. “[...] see we've got the other bedroom over my daughter-in-law's, so me and **hubby** used to have the en-- right down a long passage and the bedroom was over [...]”

165. “[...] so the children didn't make a noise to disturb her (laugh) so my **hubby** and I had that room [...]”

166. “[...] so that was my **hubby's** er sister's daughter she only had the one daughter and two brothers [...]”

167. “[...] very night that my **hubby** died on the following Monday he would of been working in Harlow, he got [...]”
168. “It's all right my **hubby** can wait for his lunch I aren't bothered.”
169. “Well **hubby's** waiting (SP:PS3DB) I'll I'll get to you in a minute.”
170. “So do periodically, either yourself or get your **hubby**, to have a look [...]”
171. “We got there round about the half past nine. **Hubby** had gone of course.”
172. “[...] don't suppose my old man'll be home for months. Heard from your **hubby**? Does he know about the poor little kiddy?”
173. “About **hubby**, was it?”
174. “Dear Buddy, It was luvly to see you again. So sorry about your **hubby's** mishap though, it must be awkward having no arms and legs at all [...]”
175. “[...] or two and I'll show you how to knit a string bag to put **hubby** in then you can hang him up with the onions.”
176. “The implication was that with a bit more happening in the sack, **hubby** wouldn't have felt he was getting past it and tried [...]”
177. “Whip up this delicious sweet in five minutes and see **Hubby's** eyes sparkle.”
178. “He winked again and said, ‘Nice holiday? Nice time with **hubby**?’ My husband isn't well, I said [...]”
179. “Of course, I have to keep slim for my **hubby**. He'd go mad if I started putting on weight.”
180. “[...] the armchair with her cup of tea, and began to tell Tessa about her **hubby** and his job [...]”
181. “She's certainly suspicious, trying to cover up her **hubby's** affair.”
182. “I think it could be Nicola's **hubby**. He's the sort of creep who'd do that kind of thing.”
183. “This May-brick woman who finished her **hubby** off with fly-papers.”
184. “[...] Fulham woman who was administering arsenic, only all that was happening was her **hubby** was getting a tingling in his feet.”
185. “The horrible **hubby** had not encouraged this, however, and indeed had sold her piano one weekend [...]”
186. “**Hubby** wasn't happy when no kiddies appeared [...]”
187. “[...] wife but failed; the other wifies she was supposed to socialise with to further **hubby's** career were dreadful, brainless bores.”
188. “Social ostracism followed outbursts of silliness, **hubby** drank a lot, didn't hit her often but did bad-mouth her excessively [...]”

189. “A **Hubby**.”
190. “As soon as **hubby** returns from the war, Dottie plans to walk away from the game – which [...]”
191. “Dolores Reeves bit the tattooed name of an old flame out of her **hubby** Melvin's arm in Oklahoma.”
192. “[...] while **hubby** was out doing an OK Corral number with the mods and rockers down at the [...]”
193. “[...] much to the chagrin of **hubby** Ian (Gareth Forwood).”
194. “[...] Rita Rudner of the tea granules ad, who co-wrote the piece with **hubby** Martin Bergman [...]”
195. “[...] was forgetting the help she would get from **hubby**, John, 35.”
196. “[...] made news headlines for distributing the contents of her **hubby's** exclusive wine cellar around the village in Berkshire where they lived.”
197. “[...] was forgetting the help she would get from **hubby**, John, 35.”
198. “But when her **hubby** heard of her endeavours he hotfooted it upstairs only to discover that the sock where [...]”
199. “[...] mums who are left to tip-toe along the landing (so as not to wake **hubby** again) to feed the baby and settle him down.”
200. “[...] she wasn't as nutty about Elvis as her new **hubby**, but admitted she's growing to love the King.”
201. “[...] Success leaves **hubby** behind [...]”
202. “[...] purportedly marrying before she was divorced. The rumours killed Rachel Jackson before **hubby** took office, just as they had killed his 1824 presidential bid.”
203. “[...] the wife's perfume or **hubby's** after shave [...]”
204. “Problem No. 3: **Hubby's** a cage and aviary bird breeder just like Caroline Holtby.”
205. “Problem No. 6: **Hubby's** retired through ill health. He has lots of budgie' pals [...]”
206. “Problem No. 9: When Mark moved out, **hubby** decided we should paper our house [...]”
207. “What do you do with a 46 year-old, 5 foot nothing, exceedingly chubby **hubby** who's convinced he's Batman?”
208. “She plays the eponymous heroine who leaves Liverpool and her chips and egg **hubby** (Bernard Hill) and heads for Greece [...]”
209. “It wasn't like that at my **hubby's** last Kirk, telling you the Young Mothers' Meeting we had there was [...]”

210. “I just said to my **hubby** this morning, I said, ' The sooner its the Sixth of January [...]"
211. “I'm no historian, you'd have to check up on this with my **hubby** [...]"
212. “I mean, as I said to my **hubby** later on, we didn't scrimp and scrape to send her to Hutchy Girls [...]"
213. “[...] and then of course **hubby's** got to do the business on them and once they're fertilised they re-implant [...]"
214. “Joanna Quinn's animation ' Girl's night Out' (1987) leaves **hubby** behind [...]"
215. “[...] Thirty is when you decide it's not on that your **hubby** has got time to watch the football [...]"
216. “[...] Gail, 25 who works in Human Resources at risley and **hubby** Mark will be enjoying the 250, two-night holiday at one of Lancaster's top [...]"
217. “[...] senior nutritionist and **hubby** [...]"
218. ““Not the hydrangeas' shouted **hubby** on his return.”
219. “Old mother Mentle phoned earlier to say **hubbie** Ken has calculated our current league position and suffered a relapse.”
220. “She is helping **hubbie** Morgan Mason [...]"
221. “[...] nervous exhaustion and more to do with the fact that **hubbie** DAVE STEWART wants to spend more time with his wife and less time on his [...]"
222. “[...] feminist who left a meeting, went home and jumped into bed with **hubbie** or boyfriend, was no better than a member of the fifth column.”

Male - 7	Female - 18	Ambiguous - 38
161, 170, 171, 178, 182, 183, 184	162, 163, 164, 165, 166, 167, 168, 169, 172, 174, 175, 179, 180, 181, 209, 210, 211, 212, 213	160, 171 (unspecified in the source); 176, 177, 189, 222 (original source unavailable); 185, 186, 187, 188, 219 (book narrator); 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208,

		214, 215, 216, 217, 218, 220, 221 (an article on a movie character/star/everyday person or things);
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Child/ Children - 0	(Grand) Parent(s) - 0	Family relations - 1	Married couple - 11	Other cases - 11	Do not know each other/ special cases - 40
		166 (sisters-in-law);	162, 163, 164, 165, 167, 179, 209, 210, 211, 212, 213	161 (friends); 168, 169 (radio presenter and a caller); 170 (fire prevention officer answering a caller's questions); 171 (removal man about his client); 172 (probably a landlady); 173 (Customer	160 (unspecified in the source); 174, 175, 176, 177, 180, 181, 189, 200, 222 (original source unavailable); 185, 186, 187, 188, 219 (book narrator); 190, 191, 192, 193, 194, 195, 196, 197, 198, 199,

				and shop assistant); 178 (manservant to a tenant); 182 (detective on a potential killer); 183, 184 (a woman about a character in a play);	201, 202, 203, 204, 205, 206, 207, 208, 214, 215, 216, 217, 218, 220, 221 (an article on a movie character/star/ everyday person);
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Direct (Vocative) speech - 0	Apostrophe/indirect speech/ talking about someone – 62	Other - 1
	160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222; 174, 175 (letter);	189 (a hashtag);

Honest and warm feelings; love and care – 36 (24 + 12*)	Other feelings/intentions – 12*	Inapplicable - 27
160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 174, 175, 176, 178, 179, 180, 181, 210, 211, 212, 213, 215, 219 *171, 173, 177, 182, 183, 184, 185, 186, 187, 188, 221, 222;	*171, 182, 183, 184, 221 (humorous); *173 (using a sweet word to cover her nosiness); *177, 185, 186, 187, 188, 222 (sarcasm);	172, 189, 209, 214 (original source unavailable); 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 216, 217, 218, 220 (an article on a movie character/star/ everyday person);

8.1.8 Babe

223. “[...] I want to that **babe** (pause) like, they won't go abroad this year with having baby , coming [...]”
224. “[...] I mean we went to pick **babe** up five o'clock erm Saturday [...]”
225. “[...] who got **babe**, they've only had car a month (SP:PS01V) [...]”
226. “[...] I'm not paying all that bloody money for **babe** to rip it off for when [...]”
227. “They have taken over the unfinished Bristol **Babe** project [...]”
228. “[...] Yeah, yeah. What **babe**? (SP:PS02F) I've got something to show you [...]”
229. “[...] Yeah it's not bad is it? (SP:PS02B) No. (pause) What **babe**? (SP:PS02F) [...]”
230. “[...] Yuk (pause) yuk (pause) (SP:PS02B) What **babe**? (SP:PS02F) [...]”
231. “[...] Don't want these black-currant sweeties. (SP:PS02B) Why **babe**? (SP:PS029) [...]”
232. “[...] What things? (SP:PS02B) What things (pause) **babe**? [...]”
233. “[...] You don't like the taste **babe**? (pause) [...]”
234. “[...] Don't like them **babe**? No. (SP:PS029) [...]”
235. “[...] You'll like that **babe** (pause) won't you? (SP:PS02F) What one? (SP:PS02B) Up the school. (SP:PS029) [...]”
236. “Do you want me to sew this back on for you **babe**?”

237. “[...] getting louder (SP:PS06A) well you do it (SP:PS06D) sticky old bag, turn it off
babe (SP:PS06A) no you do it, its your responsibility, your the one earning the [...]”
238. “Don't you? **Babe** I'm Gon na Leave Ya. Ah! [...]”
239. “[...] You alright **babe**, yeah? [...]”
240. “It's whole **babe**.”
241. “What's in the bag **babe**? (pause) (SP:PS0BB) Magazine. [...]”
242. “Well I'm not bothered about a meal anyway (pause) **babe**.”
243. “[...] was that one called that used to live in our (pause) where the flat was **babe**?”
244. “I'm not bothered **babe**. Do whatever you wan na do. [...]”
245. “Do you want a hand **babe**?”
246. “**Babe!** You know damn well that you prefer cooking than I do!”
247. “You alright then **babe**?”
248. “**Babe!**”
249. “You what **babe**?”
250. “You what **babe**? (going-up-stairs) [...]”
251. “Well let it worry about it **babe**, I have, get them quite often.”
252. “What do you wan na do tonight then **babe**?”
253. “You tired **babe**?”
254. “I felt close to you as well **babe!**”
255. “Oh **babe!** Don't be so fucking petty!”
256. “You are **babe!**”
257. “[...] oh I need your love **babe** [...]”
258. “[...] ain't got nothing but love **babe** [...]”
259. “[...] Tell her I'm sorry, tell her I need my **babe** [...]”
260. “He's a **babe**. His dad's baby.”
261. “Go on **babe** [...]”
262. “[...] go for it **babe** [...]”
263. “You're winning now **babe**, come on [...]”
264. “Keep a low one please **babe**.”
265. “Keep them low **babe!**”
266. “And again **babe!** Keep them low!”
267. “Is that my **babe**?”
268. “Come on **babe**, (laughing) (unclear) [...]”

269. “You don't want that **babe**, you drink your bottle first and then you can have some orange.”
270. “Mm, you do it **babe** [...]”
271. “Er let, let Jordan play with it **babe** cos he's getting upset now [...]”
272. “You are giving me a look ain't you **babe**?”
273. “Ain't you **babe**, eh?”
274. “Ah I ain't got no money for you **babe**, oh I know what I did [...]”
275. “Yeah, get you a small one and all **babe** [...]”
276. “Come on E T, come on **babe**, come on, do you want to go out?”
277. “He's a beauty **babe**, oh, rascal aren't you?”
278. “Not really sure **babe**.”
279. “Sure can **babe**.”
280. “You look lush **babe**.”
281. “[...] rub it up **babe**!”
282. “[...] that is a **babe** [...]”
283. “Oh, let's be natural and groovy **babe**.”
284. “[...] (singing) Ooh **babe** (unclear) (SP:KPWPSUGP) (singing) [...]”
285. “[...] are lying here just you and me thinking about things that we used to do **babe**, turning (unclear) lady! Yours and mine.”
286. “Displaying a throwing arm reminiscent of Babe Ruth, he led the block [...]”
287. “**Babe** this bint can't love she can't share [...]”
288. “That's what I mean, **babe**.”
289. “What's your name, **babe**? Huh? My friend here is nervous of strangers.”
290. “[...] he is still the queen's' sweet **babe** [...]”
291. “The queen is naturally loath to part with her ‘sweet **babe**’ and uses every argument against his joining his brother.”
292. “Hiyer, **babe**?’ he said to Dorothy [...]”
293. “Sorry, **babe**. You really are too young.”
294. “‘Just you and me, **babe**,’ Jazzbeaux said, ‘just you and me.’”
295. “The greatest day of my life. Except for meeting you, **babe**, of course.”
296. “‘**Babe**!’ The familiar whisky-edged voice came bellowing down the line, and she grinned.”
297. “How are you, trendy young **babe**?’ Rachel kissed him back”
298. “I HATE YOU, **BABE**”

299. "Hippy days when they teamed up for the Sixties hit I Got You **Babe**."
300. "[...] overview provided by Greatest Hits 1965-1992 from I Got You **Babe** and the brilliant Gypsies, Tramps and Thieves right up to The Shoop Shoop Song [...]"
301. "[...] from sportswear firm Speedo as part of a preview of what the nifty water **babe** will be wearing next year."
302. "[...] Hey **Babe** # BLAKE BABIES singer Juliana has released a record that's spacier than her band [...]"
303. "These two eminent gentlemen should be interesting to watch as Tyson rehearses his inimitable chat-up line, 'Put on somethin' loose, **babe** [...]"
304. "Here he also meets bondage **babe** Sabra whose idea of making out is to whisper in his ear [...]"
305. "She's a **babe**. She's babelicious. She comes from Babelon."
306. "From the Blake Babies to 'Hey **Babe**', JULIANA"
307. "[...] left her free and unshackled on her first solo LP (the riveting 'Hey **Babe**') to create music that shares subject matter [...]"
308. "The biggest mistake you could make about Juliana would be to label her '**Babe**' and only take her seriously on a superficial level. "
309. "'Hey **Babe**' s strength is in the unnerving directness of the songs, the range [...]"
310. "'Hey **Babe**' was very rushed, there wasn't much time."
311. "[...] guesting on some 'Hey **Babe**' tracks; she says [...]"
312. "And hey, don't call me **babe**!' Juliana Hatfield lays down the line down the line [...]"
313. "[...] so tiny, what a chic he had' -- the Agnellis, Bill and **Babe** Paley, and the Kennedy's (JFK and Jackie)."
314. "[...] Fashion Hall of Fame dame **Babe** Paley, by Gloria Vanderbilt and Gloria Guinness."
315. "[...] American sporting headlines, you can browse through the careers of everyone from **Babe** Ruth to Michael Jordan."
316. "[...] the Agnellis; Bill and **Babe** Paley; Jack and Jackie -- divine! divine! -- The Windsors, so [...]"
317. "I met Truman through **Babe** Paley, about 1952."
318. "Shortly afterwards, another golfing-designed stamp was issued in memory of Mildred '**Babe**' Zaharias, one of the greatest women golfers the game has known, and [...]"
319. "[...] blazing with lesbian energy whose earliest journals had names like, It Ain't Me **Babe**, No More Fun and Games, Off Our Backs, Up From Under and [...]"

320. “[...] front of the set when Sonny and Cher were singing 'I Got You, **Babe**'. Carlie had to go to the foster home because she couldn't get [...]”
321. “Hiya, **babe**! Say, don't you just look like Veronica Lake!”
322. “He uses it when he is angry or sarcastic, otherwise it is ‘**babe**’.”
323. “This was it, **babe**. I mean this was the scene we were all at, to use the [...]”
324. “Gee whiz, man. Are you kidding me? Wow, **babe**. Jesus that's great. Of course, I'll fucking do it.”
325. “[...] writers, editors and directors walked determinedly around the corridors, calling each other ‘**babe**’ and ‘doll’.”
326. “[...] he wrapped the other round my shoulder and said something like, ‘Hi, **babe**. I'm Simon Place.’”
327. “He lived in the USA from this period. He became acquainted with Oliver ‘**Babe**’ Hardy in the early 1920s, but it was 1927, under the auspices [...]”

Male - 45	Female - 28	Ambiguous - 32
236, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 251, 255, 256, 259, 260, 261, 262, 263, 264, 265, 266, 272, 273, 274, 275, 276, 277, 278, 281, 282, 288, 294, 295, 297, 298, 299, 307, 321, 322, 323, 324, 326	223, 224, 225, 226, 228, 229, 227, 231, 232, 233, 234, 235, 237, 250, 252, 253, 254, 257, 258, 267, 268, 269, 270, 271, 280, 284, 290, 292	279, 289, 283, 285, 291, 325 (unspecified); 293 (book narrator); 296 (original source unavailable); 300 (a word play in an article); 302, 304, 308, 309, 310, 311, 312, 313, 314, 320 (song title/lyrics); 301, 303, 306 (an article); 305 (a pick-up line); 315, 316, 317, 318, 327, 286 (nickname);

		319 (a journal title); 287 (poem); 330 (the name of an aircraft);
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Child/ Children - 1	(Grand) Parent(s) - 13	Family relations - 15	Married couple - 10	Other cases - 35	Do not know each other/ special cases - 45
237 (daughter to mother);	228, 229, 227, 231, 232, 233, 234, 235, 271 (mother to son); 260, 272, 273, 275 (father to/about his son);	228, 229, 227, 231, 232, 233, 234, 235, 271 (mother to son); 237 (daughter to mother); 260, 272, 273, 275 (father to/about his baby); 270 (unclear);	236, 261, 262, 263, 264, 265, 266, 274, 277 (husband to wife); 292 (wife about husband);	239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256 (an engaged couple); 267, 268, 269, 280, 281 (friends); 276 (a man to his dog); 282 (referring to a woman on the cover);	223, 224, 225, 226, 278, 279, 283, 288 (unclear); 301, 302, 304, 308, 309, 310, 311, 312, 313, 314, 320, 238 (mentions song title/lyrics); 257, 258, 259, 284, 285 (singing); 293 (book narrator);

				<p>290, 297, 299 (lovers);</p> <p>289, 291, 326 (first encounter);</p> <p>296 (opponents);</p> <p>298 (an agent to his client);</p> <p>321 (a stranger calling after a girl in the street);</p> <p>324 (colleagues);</p>	<p>294, 295, 323 (original source unavailable);</p> <p>300 (a word play in an article);</p> <p>303, 306 (an article);</p> <p>305 (a pick- up line);</p> <p>307 (a quote);</p> <p>315, 316, 317, 318, 327, 286 (nickname);</p> <p>319 (a journal title);</p> <p>322, 325 (discussion of people's choice of words);</p> <p>287 (poem);</p> <p>330 (the name of an aircraft);</p>
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Direct (Vocative) speech - 61	Apostrophe/indirect speech/ talking about someone – 12	Other - 32
<p>228, 229, 227, 231, 232, 233, 234, 235, 236, 237, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 283, 291, 294, 295, 296, 298, 299, 321, 323, 324, 326, 289</p> <p>297 (letter);</p>	<p>223, 224, 225, 226, 260, 282, 288, 290, 292, 293, 303, 306</p>	<p>301, 302, 304, 308, 309, 310, 311, 312, 313, 314, 320, 238 (mentions song title/lyrics);</p> <p>257, 258, 259, 284, 285 (singing);</p> <p>281 (joke);</p> <p>300 (a word play in an article);</p> <p>305 (a pick-up line);</p> <p>307 (a quote);</p> <p>315, 316, 317, 318, 327, 286 (nickname);</p> <p>319 (a journal title);</p> <p>322, 325 (discussion of a people's choice of words);</p> <p>287 (poem);</p> <p>330 (the name of an aircraft);</p>

Honest and warm feelings; love and care – 71 (56 +16*)	Other feelings/intentions – 16*	Inapplicable - 33
<p>223, 224, 225, 226, 228, 229, 227, 231, 232, 233, 234, 235, 236, 237, 239, 240, 241, 242,</p>	<p>*281 (teasing a friend);</p>	<p>301, 302, 304, 308, 309, 310, 311, 312, 313, 314,</p>

<p>243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 279, 280, 294, 295, 297, 323, 324</p> <p>*260, 281, 290, 291, 292, 293, 289, 298, 299. 282, 303, 306, 296, 307, 321, 326</p>	<p>*296 (intentionally using sweet words to address the opponent);</p> <p>*260 (showing admiration or pride with your child);</p> <p>*289, 291 (trying to relax the other person and seem 'cool');</p> <p>*290, 292, 293 (possibly humor or annoyance);</p> <p>*298 (not necessarily very honest);</p> <p>*299, 307, 321 (complimenting the woman's looks);</p> <p>*282, 303, 306 (comment on a woman's attractiveness);</p> <p>*326 (flirtation);</p>	<p>320, 238 (mentions song title/lyrics);</p> <p>257, 258, 259, 284, 285 (singing);</p> <p>278, 283, 288 (unclear);</p> <p>300 (a word play in an article);</p> <p>305 (a pick-up line);</p> <p>315, 316, 317, 318, 327, 286 (nickname);</p> <p>319 (a journal title);</p> <p>322, 325 (discussion of a people's choice of words);</p> <p>287 (poem);</p> <p>330 (the name of an aircraft);</p>
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8.1.9 Babes

328. "Georgie **babes**. Georgie, look at (pause) look."

329. "Georgie **babes**. (SP:PS01F) Them (unclear) can be (unclear) about, I mean, that's what [...]"

330. "Okay? I'll do it for you **babes**."

331. "Don't worry. I'll try and get the best for you **babes**. (pause) Well, we're having a nice proper dinner."

332. "You what **babes**? (SP:PS0BB) I'd sack him for that."

333. "Oh **babes**, have a kiss?"

334. "'I'm off up the pub, **babes**,' said Sandy, ruffling Dionne's hair."

335. "Imagine Sandy just saying one morning, oh, by the way, **babes**. I'm going on holiday this afternoon."
336. "Although in his new post for less than a month, Alf has made such an impression at Polypropylene Park that throughout the League his team are already being nicknamed 'Busby's Test Tube **Babes**'"
337. "Foulkes won practically every honour in the game as a defender in the Busby **Babes** team."
338. "[...] heavy metal chicks and rock'n'roll **babes** in their sleeveless leather jackets [...]"
339. "The present players are constantly reminded of the Busby **Babes** and great names of the past."
340. "Massive bikers hung around the door arguing like crazy with their denim-clad **babes**, intimidating newcomers and ensuring only the bravest got in."
341. "If you want to impress those beautiful beach **babes**, there's only one way."
342. "And I really dig those cute **babes** looking on!"
343. "[...] World Beach Volleyball Championship in Rio de Janeiro features sun and sand, bronzed **babes** and [...]"
344. "[...] bovril **babes** # They wear long plain skirts with Nike Huraches and strange craftwork jewellery."
345. "It is here the Bovril **Babes** dwell."
346. "The lead of the Bovril **Babes** encourages us to mix fashion ideas to create some humour and wit."
347. "[...] the Bovril **Babes** have never dug George Michael! [...]"
348. "The Bovril **Babes** signal a revival in the genuine passion for clothing founded in individualism, romance [...]"
349. "[...] dudely duo once again making the space-time continuum like totally safe for metal heads, **babes** and all non-heinous types everywhere."
350. "His world of wants revolved entirely around brews, babes, bands and the **beach**."
351. "[...] Barry and **babes** (Love Unlimited) [...]"
352. "In their 4-ply Bouncing **Babes** range, Spectrum have added a selection of spot dye'shades on 100 gram balls [...]"
353. "Travelling the world on a handsome expense account, bedding the **babes** [...]"
354. "[...] all the hype about busby's **babes** [...]"
355. "[...] better than busbys **babes** etc [...]"
356. "At least the FA Youth Cup drubbing of Fergie's **Babes** got a mention [...]"

357. “[...] so whats to say all this busby **babes** crap wasnt exactly the same?”

358. “He was one of the Busby **Babes** at Manchester United, but was badly injured [...]”

359. “Considerably more sophisticated, John's Girls swiftly nicknamed the newcomers the **Tiller Babes.**”

360. “[...] nicknamed them the Tiller **Babes** [...]”

361. “Marriage was forbidden in their contracts too, but so many of the so-called **babes** broke the rule [...]”

Male - 1	Female - 6	Ambiguous - 24
332	328, 329, 330, 331, 334, 335	333 (unspecified); 336, 359, 360, 361 (original source unavailable); 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347. 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358 (article);

Child/ Children - 0	(Grand) Parent(s) - 1	Family relations - 1	Married couple - 1	Other cases - 5	Do not know each other/ special cases - 27
	330 (mother to daughter);	330 (mother to daughter);	331 (wife to husband);	328, 329 (woman to her pet); 332 (an engaged couple); 334 (lovers);	333 (unspecified); ; 336, 359, 360, 361 (original source unavailable);

				335 (friends);	337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358 (article);
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Direct (Vocative) speech - 7	Apostrophe/indirect speech/ talking about someone – 27	Other - 0
328, 329, 330, 331, 332, 333, 334	335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361	

Honest and warm feelings; love and care – 16 (6 + 10*)	Other feelings/intentions – 10*	Inapplicable – 18
328, 329, 300, 331, 332, 334 *335, 338, 340, 341, 342, 343, 349, 350, 351, 353	*335 (used sarcastically to imitate another person); *338, 340, 341, 342, 343, 349, 350, 351, 353 (reference to attractive women);	333 (unspecified); 336, 337, 339, 354, 355, 356, 357, 358 (a club's nick name); 344, 345, 346, 347, 348 (nickname for models of a particular brand);

		352 (name of a product); 359, 360, 361 (a dance troupe's name);
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8.1.10 Pumpkin

362. “But I want you to come to my party, **pumpkin**. I thought we would have a special party, just the two of us [...]”

363. ““Know what, **pumpkin**? he purred.”

364. “Night, **pumpkin**.”

365. “I like you too much, **pumpkin**. That's been the trouble all along.”

366. “I'd like to ask you out, **pumpkin**, but I've got rather a lot to do today.”

367. “Bye now, **pumpkin**. Don't forget me, will you?”

Male - 6	Female - 0	Ambiguous - 0
362, 363, 364, 365, 366, 367		

Child/ Children - 0	(Grand) Parent(s) - 0	Family relations - 0	Married couple - 0	Other cases - 6	Do not know each other/ special cases - 0
				362, 363, 364, 365, 366, 367 (flirting);	

Direct (Vocative) speech - 6	Apostrophe/indirect speech/ talking about someone – 0	Other - 0
362, 363, 364, 365, 366, 367		

Honest and warm feelings; love and care – 6*	Other feelings/intentions – 6*	Inapplicable – 0
*362, 363, 364, 365, 366, 367	*362, 363, 364, 365, 366, 367 (pretense);	

8.1.11 My darling

368. “Hello **my darling** [...]”
369. “Turn me one up **my darling**.”
370. “Put the right ones in there **my darling** you've got a fortune.”
371. “Are you alright **my darling**?”
372. “There you are now **my darling**.”
373. “Oh won't we **my darling**?”
374. “Whatever they want they gets. (SP:PS04B) (unclear) **my darling** please?”
375. “Hello **my darling**.”
376. “Soon goes **my darling**.”
377. No you can't **my darling**, you've just had a piece of (unclear) (SP:PS056) and I went around with [...]”
378. “Where else did you go **my darling**?”
379. “Well, give, you did sound a little scathing to there of **my darling**.”
380. “You come with me then **my darling** I'll take you!”
381. “That's **my darling**!”
382. “Go to sleep **my darling** close your pretty blue eyes [...]”
383. “Close your eyes **my darling** no (singing) go to sleep (SP:PS0AD) [...]”
384. “It must be absolutely gorgeous, and cheers to you **my darling**.”
385. “Oh Jon I'll give you anything you want **my darling**.”
386. “We will have to go to the Lake District **my darling**.”
387. “Got nothing **my darling**.”
388. “What do you want **my darling**?”
389. “[...] oh **my darling** we're going to see dad now.”
390. “Oh **my darling** that will look nice won't it?”
391. “No and I don't think he ever will **my darling**.”

392. "What time are you preparing dinner **my darling**?"
393. "**My darling** looks like that from half past seven onwards."
394. "All right **my darling**."
395. "[...] what, what we've got to go and put the dinner in **my darling**."
396. "Hello **my darling**! Oh Jonathan, granny has missed you so much!"
397. "Ni-night **my darling**."
398. "[...] anyway, listen **my darling** [...]"
399. "**My darling** would you pass me [...]"
400. "[...] after I've phoned **my darling** Wakey and you lot speak to him [...]"
401. "Well, you used to have a week off of school, **my darling**, for tater-picking, only."
402. "Anything. And we used to do that twice a day, **my darling**, not once a day, twice a day."
403. "I'm sorry **my darling**, bald is ugly."
404. "It's what the guide-book said, **my darling**."
405. "Sleep, **my darling**. She woke Lucy with coffee, and more loving, sure and slow."
406. "Oh Christ, **my darling**, I thought you were dead."
407. "Are you all right, **my darling**?"
408. "Wishful thinking, **my darling**."
409. "**My darling**, darling rifleman! I must rush."
410. "No, wait. I love you, **my darling** and [...]"
411. "**My darling**, is that wise?"
412. "His mother would introduce him as '**my darling** son, Nigel' [...]"
413. "So, **my darling** girls, your everlasting good health [...]"
414. "You're happy at last, **my darling**, aren't you?"
415. "I'm not so sure about you, **my darling**!"
416. "Now -- **my darling** -- I must go."
417. "They're giving two to one on Tory Hamilton and six to four on **my darling** Harley."
418. "Martha, my daughter, **my darling** child."
419. "**My darling**, three-quarters of me grieves for dear old [...]"
420. "Yes yes, **my darling** [...]"
421. "[...] (Uh?)'... **my darling**, yes... we're [...]"
422. "Are you all right, **my darling**?"
423. "Of course, **my darling**!"

424. “[...] about your school's packed in their challenge to us tetrathlon chaps, Gloria **my darling?**”
425. “**My darling** Jacques [...]”
426. “**My Darling** Girl [...]”
427. “[...] **my darling** girl [...]”
428. “**My darling**, none.”
429. “**My darling**, I'm sorry.”
430. “**My darling**, it's not terrorism. It's a revolution.”
431. “**My darling**, I have to.”
432. “What will you have to drink, **my darling?**”
433. “You are happy at Thorsbury, aren't you, **my darling?**” he asked.”
434. “I know that, **my darling** and I only wish I could see more of you and the children.”
435. ““It is true, **my darling**,’ the woman replied.”
436. “Then you are deluded, **my darling**, because you do not know him.”
437. “You are very brave, **my darling.**”
438. “Hello, **my darling**. Hello, my sweet. So warm.”
439. ““How did you fare, **my darling?**” he asked her [...]”
440. “What is the matter, **my darling?**”
441. “No, **my darling**, I haven't discussed Eileen with Frank [...]”
442. “It's all right, **my darling**, Mrs Jourdelay's driving us.”
443. “Don't be silly, **my darling.**”
444. ““Rest now, **my darling**,’ he said.
445. “You're right, **my darling**,’ Louise laughed [...]”
446. “[...] is far removed from the civilised air of your school in the south, **my darling.**”
447. “But what do you want to do with your life, **my darling?**”
448. ““So, **my darling**,’ she said, ‘the big adventure beginneth! We have one month [...]”
449. “Transformed, **my darling**, absolutely transformed!”
450. “I know you do, **my darling**, and we love having you.”
451. ““Everything's fine, **my darling**,’ she whispered [...]”
452. “Well, **my darling**. It's all settled.”
453. “That is not possible, **my darling.**”
454. “It is true, **my darling**. Come.”
455. “In fact, she is nothing to us, **my darling.**”
456. “**My darling** Constanza [...]”

457. “Exactly what I say, **my darling,**’ Ludovico replied good-naturedly.”
458. “You, **my darling.** You. ‘In what way?’ she asked coldly.”
459. “Now listen, **my darling,**’ he said quietly.”
460. “Do you know, Anna, **my darling,** that the poor child longed, only longed, to be a concert pianist [...]”
461. “Oh **my darling,** I’ve wept for you.”
462. “Hello, Sarah, **my darling!**”
463. “My mother... **my darling** mother [...]”
464. “Oh, **my darling,** hug Mummy, hold on to poor Mummy, poor Mummy’s had a [...]”
465. “Nearly as much as I do, **my darling,**’ she added.”
466. “No, **my darling,** this has to be the end for us.”
467. “The place for you, **my darling** Topaz, is in my bed.”
468. “But you don’t look happy, **my darling,** that’s often the way it goes.”
469. “You and **my darling** principessa?”
470. “Sleet’s not good for you, **my darling.**”
471. “And to think, darling Lily, **my darling** sister, if it hadn’t been for you, I’d as likely be [...]”
472. “Dearest, I know that when I am away **my darling** goes out with others.”
473. “You do understand, **my darling?**”
474. “How could I dictate to some amanuensis all the love I feel for **my darling** Lily, the loveliest flower [...]”
475. “I shall remember **my darling** Lily with affection [...]”
476. “Come and give us a kiss, **my darling.**”
477. “I wish you’d wait a little longer, **my darling.**”
478. “You’ll take care of yourself, now won’t you, **my darling?**”
479. ““Good night, **my darling,**’ he said, kissing me repeatedly.”
480. “[...] but I preferred that to being called ‘**my darling**’.”
481. “Jane, **my darling,** it’s not because she’s mad that I hate her.”
482. “**My darling!** We’ll be married in three days’ time, Jane.”
483. ““Why didn’t Troy leave **my darling** alone?’ he continued fiercely.”
484. “Oh, **my darling,** my darling, why do you make me wait like this!”
485. “Oh, my darling, **my darling,** why do you make me wait like this!”
486. “**My darling** [...]”
487. “ABBERLEY: Leave now, **my darling,** if you’re going to, I beg of you.”

488. “[...] I promise to go and get you a drink, **my darling**, dearest, demanding wife.”
489. “Now we won't talk of this any more, **my darling**.”
490. ““What is it, **my darling**?” asked Mother.”
491. “It's much to your credit, **my darling** Alice, that you haven't done so.”
492. ““Oh David, **my darling**,’ she said.”
493. ““No, **my darling**,’ he said very gently.”
494. “It was easy then, **my darling**.”
495. “**My darling**, you're not to worry [...]”
496. ““Don't be long, **my darling**,’ he said.”
497. “**My darling**, please stop shaking.”
498. “She's not dead, **my darling**.”
499. ““Our luck is holding, **my darling**,’ he said.”
500. “Now sleep, **my darling**.”
501. ““**My darling** girl,’ he said, ‘much as I hate the idea, we [...]”
502. “**My darling** Madeleine, you aren't yet twenty, so it'll be a year before [...]”
503. “[...] me an idiotic, romantic fool. It's much to your credit, **my darling** Alice [...]”
504. “I don't know, **my darling**,’ Lord Grubb said.”
505. “Oh, **my darling**, my sister! [...]”
506. “Go, then, **my darling** son!”
507. “Oh, **my darling** boy [...]”
508. “**My darling**, my one, my all, there will be other babies [...]”
509. “**My darling**.”
510. “I want to look after you, **my darling**.”
511. “Oh, thank you, **my darling**, that's lovely.”
512. “It pleases me that she called me **my darling** and not my little prodigy as she once did [...]”
513. “**My darling** little swallow [...]”
514. “I pray that it is you reading this, **my darling**.”
515. “You'll not betray us, will you, **my darling**?”
516. “Run, **my darling**, run!”
517. ““Bob **my darling**,’ wrote Tessa.”
518. Lots of girls go all the way, now, **my darling** [...]”
519. “And you want it too, don't you, **my darling**.”
520. “Not tonight, **my darling**.”

521. "Don't be silly, **my darling**."
522. "I began to agree with you, **my darling**."
523. "I'm not criticizing them, **my darling**."
524. "You're a fine woman when you're roused, **my darling**."
525. "But when you're up there, **my darling**, its just a case of them or you."
526. "The way I feel about you, **my darling**, even immortality wouldn't be anywhere near long enough [...]"
527. "'Do not forsake me, o **my darling**'."
528. "I never ever thought, **my darling**, that it would ever happen to me, that a man, a real [...]"
529. "**My darling**! Appear!"
530. "My sweet one, **my darling**, Cati."
531. "'Why are you crying, **my darling**?' he asked."
532. "I am so lonely without you, **my darling**! Haven't you [...]"
533. "I am so lonely without you, **my darling**! He turned [...]"
534. "**My darling**, hear me this time!"
535. "All right, **my darling**, I'll stay."
536. "[...] Pete, **my darling** [...]"
537. "[...] work up gradually to 'Pete, **my darling**' because that seemed to her to be the most loving, the most tender [...]"
538. "**My darling** Sue, I can't tell you what I felt like when I got your [...]"
539. "Pete, **my darling**."
540. "How's **my darling**?"
541. "Yes **my darling**, aren't they filthy?"
542. "[...] and how was it, **my darling**?"
543. "Oh **my darling**, what must I do?"
544. "Oh **my darling**, not fro-up sick?"
545. "[...] because you're **my darling** Nico's greatest friend."
546. "Yes, **my darling**."
547. "**My darling**, I know you will grow to love him."
548. "What a witch you are, **my darling**."
549. "Oh, absolutely not, **my darling**."
550. "No, **my darling**."
551. "**My darling**, that was one of the things I found so bloody irresistible about you."

552. "I'm glad you're marrying **my darling** Cenzo and [...]"
553. "I love you, **my darling**. Ti amo. No more secrets."
554. "But just to hear your voice, **my darling** -- as the next best thing to having you here in bed beside me."
555. "Oh **my darling**, I am too happy and excited to be able to write all the things [...]"
556. "You will, won't you, **my darling**? Say you will!"
557. "Does it hurt you to wait, **my darling** Maria?"
558. "'It's both of us, **my darling**,' he retorted, the mockery harsh."
559. "And you, **my darling**."
560. "I would have said we had quite a number of things to discuss, **my darling** [...]"
561. "They're all you'll have, **my darling**, so count yourself lucky [...]"
562. "Then you're braver than I am, **my darling**. I love you, Maria."
563. "**My darling**?"
564. "I'll show you in a little while, **my darling** [...]"
565. "Oh, Maria, **my darling**!"
566. "Have you fallen for the coy-virgin act, **my darling**?"
567. "You were jealous, **my darling**?"
568. "That's the spirit, **my darling** [...]"
569. "I can not believe that I am hearing you aright, **my darling**."
570. "I have always held back, **my darling**, from being too ardent, fearing to frighten you."
571. "You can not believe the word of a jealous woman, **my darling** [...]"
572. "Please don't reproach yourself, **my darling**, when you have given me back to myself again."
573. "I mocked you one night, **my darling**, for working so hard, remember."
574. "Oh, **my darling** Dr Neil, you will never know quite what you have done for me."
575. "[...] I was not a gentleman, McAllister, **my darling** [...]"
576. "[...] for you are **my darling**, and come what may, if the whole [...]"
577. "You and the little house are all I want, **my darling**, and a small allowance from Papa, so as not to hurt him and [...]"
578. "I'm sorry, **my darling**, I'm sorry [...]"
579. "So clever that you are, **my darling**, didn't you guess that was a typical bachelor's reaction to danger?"
580. "Your honesty shines out of your face, **my darling**."

581. “**My darling** Robyn, you're so lovely, so pure, so sweet.”
582. “Forgive me, **my darling**.”
583. “**My darling**, foolish child!”
584. “Never, **my darling** girl.”
585. “[...] I want you, **my darling** [...]”
586. “Please please please **my darling** girl come home you are breaking your mother's heart.”
587. “Oh **my darling**, darling boy!”
588. “We all have to die, **my darling**.”
589. “Hello, **my darling**.”
590. ““No -- no, **my darling**,’ he sighed.”
591. “**My darling** Laura [...]”
592. “The truth is, **my darling** husband, I'm almost sure that a baby is on the horizon [...]”
593. “Relax, **my darling** [...]”
594. “[...] **my darling**, was only interested in the first.”
595. “However, you don't need to worry, **my darling** [...]”
596. “Because, **my darling**, it very rarely is [...]”
597. “I love you, **my darling** Laura [...]”
598. “Leith, **my darling**, I just can't keep it to myself any longer [...]”
599. “[...] if that's what **my darling** wants [...]”
600. “**My darling** idiot, I know that.”
601. “Let me finish, **my darling**, because I have to.”
602. “[...] whereas you, **my darling** Rory, are a luxury-loving Leo.”
603. “Which means be very careful you don't get fatally stung, **my darling** Lioness.”
604. “Asleep, **my darling** Miguel?”
605. “Your privilege, **my darling** girl.”
606. “I've got you, **my darling**, I've got you.”
607. “Oh, **my darling**, I am, I am!”
608. “[...] lucky day for me when the storm washed you up on my island, **my darling**.”
609. “Looking forward to it too, **my darling**?”
610. “We're lovers, **my darling**.”
611. “I've waited so long to hear you say you found me attractive, **my darling**!”
612. “I'm afraid I did, **my darling** [...]”

613. “[...] but I couldn't tell you straight out because love, **my darling**, left me without defence.”
614. “The necessary components of love, **my darling**, are apparently as [...]”
615. “**My darling**, I want you so much. It's sheer torture to hold back [...]”
616. “I'll never let you down, **my darling**. I'm yours forever.”
617. “**My darling** -- I love you... adore you... respect you [...]”
618. “Oh, **my darling**, darling, she wanted to cry, and as he moved and lay down [...]”
619. “**My darling!**”
620. “Forgive me, **my darling** [...]”
621. “Oh, Ven, **my darling** [...]”
622. “Come, hold my hand **my darling** [...]”
623. “Come, stand by me **my darling** [...]”
624. “Come, lean on me **my darling** [...]”
625. “Come close to me **my darling** [...]”
626. “Come, watch with me **my darling** [...]”
627. “Come, turn to me **my darling** [...]”
628. “Come into my arms **my darling** [...]”
629. “This is the time **my darling** [...]”
630. “A part of me **my darling** has died [...]”
631. “**CHARLIE IS MY DARLING**”
632. “Charlie is **my darling** [...]”
633. “You have borne it well, **my darling** [...]”
634. “So, may God comfort you, **my darling** [...]”
635. “Arise, come, **my darling** [...]”
636. “Don't give up hope, **my darling**.”
637. “A part of me **my darling** has died [...]”
638. “**CHARLIE IS MY DARLING**”
639. “Charlie is **my darling** [...]”
640. “[...] **my darling** mother was being looked after by those fiends.”
641. “**MY DARLING CLEMENTINE**”
642. “You have borne it well, **my darling** [...]”
643. “So, may God comfort you, **my darling** [...]”
644. “Arise, come, **my darling** [...]”
645. “Don't give up hope, **my darling**.”

646. “My Darling John, today is your second birthday away from home and our thoughts are with [...]”

Male - 146	Female - 99	Ambiguous - 34
369, 370, 371, 379, 384, 399, 404, 410, 415, 416, 417, 419, 422, 426, 428, 429, 430, 431, 432, 433, 434, 439, 440, 442, 443, 444, 453, 454, 455, 456, 457, 458, 459, 461, 462, 466, 467, 469, 470, 472, 473, 474, 475, 476, 479, 481, 482, 483, 484, 485, 486, 488, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503 504, 506, 507, 508, 509, 510, 513, 514, 518, 519, 520, 521, 522, 523, 524, 525, 528, 530, 531, 534, 535, 538, 543, 545, 548, 549, 551, 553, 555, 556, 557, 558, 559, 560, 561, 562, 563, 567, 568, 569, 570, 571, 573, 575, 576, 578, 579, 580, 581, 582, 583, 584, 585, 588, 590, 591, 593, 594, 595, 596, 597, 598, 599, 600, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 619, 620, 643, 392, 491, 634, 493	385, 368, 372, 373, 374, 376, 377, 378, 380, 381, 382, 383, 386, 387, 388, 389, 390, 391, 393, 394, 395, 396, 397, 398, 403, 405, 406, 407, 408, 409, 412, 414, 418, 420, 421, 423, 424, 425, 435, 436, 441, 445, 446, 447, 448, 449, 450, 451, 452, 460, 463, 464, 465, 468, 471, 477, 478, 480, 489, 490, 505, 515, 516, 517, 526, 529, 532, 533, 536, 537, 539, 540, 541, 542, 544, 547, 550, 552, 554, 564, 566, 572, 574, 577, 586, 587, 589, 592, 601, 602, 603, 604, 618, 621, 640, 645, 492, 636, 646	375, 400, 401, 402 (unspecified); 411, 413, 427, 437, 438, 487, 511, 512, 546, 565, 642, 633 (original source unavailable); 527 (either a thought or TV in the background); 622, 623, 624, 625, 626, 627, 628, 629, 630, 644, 635, 637 (verses); 638, 639, 641, 631, 632 (article headline);

Child/ Children - 3	(Grand) Parent(s)	Family relations	Married couple	Other cases	Do not know

	- 27	- 49	- 49	- 109	each other/ special cases - 72
461 (son-in-law to his mother-in-law); 463, 640 (daughter about mother);	377, 378, 387, 395, 406, 460, 465, 547, 586, 418 (mother to daughter); 396, 397 (grandmother to her grandson); 398 (mother-in-law to her daughter-in-law); 407 (grandmother to her granddaughter); 412, 446, 464, 478, 489, 490, 552 (mother to/about son); 426, 583,	377, 378, 387, 395, 406, 460, 465, 547, 586, 418 (mother to daughter); 388, 389 (unclear); 396, 397 (grandmother to her grandson); 398 (mother-in-law to her daughter-in-law); 407 (grandmother to her granddaughter); 412, 446, 464, 478, 489, 490, 552 (mother	373, 379, 386, 393, 423, 441, 532, 533, 592, 645, 646, 636 (wife to/about husband); 404, 416, 419, 422, 428, 429, 430, 431, 432, 433, 434, 439, 440, 443, 444, 453, 454, 455, 456, 457, 458, 459, 462, 488, 513, 514, 590, 591, 593, 594, 595, 596, 597, 609, 612, 613, 614 (husband	372 (a shop assistant to a customer); 376, 390, 391, 587, 491 (friends); 401, 402 (an interviewee to the interviewer); 408, 409, 410, 414, 415, 417, 466, 467, 470, 472, 473, 474, 475, 479, 481, 482, 487, 494, 495, 496, 497, 498, 499, 500, 501, 502, 510, 517, 526, 531, 534, 535, 536, 537, 538, 548,	369, 371, 374, 375, 380, 381, 384, 394, 399, 400, 403, 392, 492 (unclear); 382, 383 (singing); 411, 413, 420, 421, 425, 427, 435, 436, 437, 438, 442, 468, 477, 504, 508, 509, 522, 524, 525, 528, 530, 539, 543, 546, 565, 566, 589, 601, 602, 603, 642, 643, 633, 634, 493 (original

	469, 476 (father about/to daughter); 511 (mother to child); 588 (father to/about son);	to/about son); 424, 449, 471, 505 (sisters); 426, 583, 469, 476 (father to daughter); 445, 447, 448, 450, 451, 452, 541, 542, 544 (aunt to niece); 461 (son-in- law to his mother-in- law); 463, 640 (daughter about mother); 503 (brother to his foster- sister); 507 (uncle to nephew);	to/about wife);	550, 551, 553, 556, 557, 558, 559, 560, 561, 562, 563, 564, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 584, 585, 598, 600, 606, 607, 608, 368, 370, 405, 610, 611, 615, 616, 617, 618, 619, 620, 621 (lovers); 483, 484, 485, 486, 555 (man to/about the woman he loves);	source unavailable); 480, 512 (discussion of the preferred terms of address); 527 (either a thought or TV in the background); 529 (an incantation); 622, 623, 624, 625, 626, 627, 628, 629, 630, 644, 635, 637 (verses); 638, 639, 641, 631, 632 (article headline);
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		<p>545 (uncle about his niece);</p> <p>549 (brother to sister);</p> <p>588 (father to/about son);</p> <p>385 (sister to brother);</p>		<p>506 (the Tsar to a competitor);</p> <p>515, 516 (a witch to her assistant);</p> <p>518, 519 (friends who share some feelings of attraction for each other);</p> <p>520, 521, 523, 554, 604 (lovers or spouses);</p> <p>540 (a woman to a bird-pet);</p> <p>599 (an engaged couple);</p> <p>605 (colleagues);</p>	
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Direct (Vocative) speech - 241	Apostrophe/indirect speech/ talking about someone – 17	Other - 21
424, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 384, 386, 387, 388,	381, 393, 400, 412, 417, 463, 469, 475, 483, 484, 485, 512, 545, 599, 640	382, 383 (singing);

<p>390, 391, 389, , 394, 395, 396, 397, 398, 399, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 413, 414, 415, 416, 418, 419, 420, 421, 422, 423, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 464, 465, 466, 467, 468, 470, 471, 476, 477, 478, 479, 481, 482, 486, 487, 488, 489, 490, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 513, 513, 515, 516, 518, 519, 520, 521, 522, 523, 524, 525, 526, 528, 530, 531, 534, 535, 540, 541, 542, 543, 544, 547, 548, 549, 550, 551, 552, 553, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 643,</p>	<p>472, 474 (letter);</p>	<p>480 (discussion of the preferred terms of address);</p> <p>527 (either a thought or TV in the background);</p> <p>529 (an incantation);</p> <p>539, 546, 642 (original source unavailable);</p> <p>622, 623, 624, 625, 626, 627, 628, 629, 630, 644, 635, 637 (verses);</p> <p>638, 639, 641, 631, 632 (article headline);</p>
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385, 392, 491, 492, 633, 634, 493; 425, 426, 473, 514, 517, 532, 533, 536, 537, 538, 554, 555, 586, 645, 646, 636 (letter);		
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Honest and warm feelings; love and care - 252 (231+21*)	Other feelings/intentions – 21*	Inapplicable – 27
368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 384, 386, 387, 388, 390, 391, 389, 393, 394, 395, 396, 397, 398, 399, 400, 405, 406, 407, 409, 410, 411, 412, 414, 415, 416, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 433, 434, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 476, 477, 478, 479, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 513, 514, 515, 516, 517, 520, 521, 522, 523, 524, 525, 526, 528, 530, 531, 532,	*401, 402 (possibly just being kind to the interviewer); *403, 408, 413 (potentially condescending attitude); *404 (possibly trying to calm his wife down); *417 (potentially said in a humorous manner; false compassion); *435, 436 (possibly trying to convince the other person); *474, 475, 545, 568, 569, 570 (pretense); *518, 519 (sweet talking, trying to convince her into getting romantically involved with him); *549 (humor);	382, 383 (singing); 480, 512 (discussion of the preferred terms of address); 527 (either a thought or TV in the background); 529 (an incantation); 546, 565, 642, 633 (original source unavailable); 622, 623, 624, 625, 626, 627, 628, 629, 630, 644, 635, 637 (verses); 638, 639, 641, 631, 632 (article headline);

<p>533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 547, 548, 550, 551, 552, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 567, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 640, 643, 645, 646, 385, 392, 491, 492, 634, 636, 430, 431, 432, 553, 493;</p> <p>*401, 402, 403, 404, 408, 413, 417, 435, 436, 474, 475, 518, 519, 545, 549, 566, 568, 569, 570, 602, 603;</p>	<p>*566 (condescending, and humiliating tone);</p> <p>*602, 603 (humorous);</p>	
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8.2 Types of Phrases

#	HYP OCO R. WOR D/PH RAS E	AL O NE	PHRASE (repetitions per each type in bold)				
			H + Article	H + adjective	H + pronoun/ possessiv e/reflexiv e	H + noun/co njuncti on	H + more than 1 word (possessive/reflexiv e, adjective, noun etc.)

1	<i>Doll</i>	11	2: 1. A doll;	3: 1. Satin Doll; 2. Baby Doll;	2: 1. Your doll; 2. My doll;	3: 1. Doll's flesh ; 2. Doll Collan ;	10: 1. Quite a doll; 2. A neat Dutch doll; 3. His little doll; 4. Her little doll's face ; 5. A china doll; 6. His doll's face ; 7. A fluff-headed mechanical doll; 8. A little blond doll; 9. Pretty, blue-eyed doll; 10: A sleeping porcelain doll wired up to an intravenous drip ;
2	<i>Sweetie</i>	73	17: 1. a sweetie;	1: 1. poor sweetie;	1: 1. my sweetie;	3: 1. sweetie pie ; 2. sweetie peetie ;	8: 1. my little sweetie pie ; 2. a little sweetie; 3. a real sweetie; 4. a sweetie lover ; 5. a sweetie eater ;

							6. such a sweetie;
3	<i>Little Monkey</i>	2	1: 1. a little monkey;	0	4: 1. you little monkey;	0	6: 1. you cheeky little monkey; 2. his little monkey face ; 3. her little monkey's face ; 4. cheeky little monkey face ; 5. cocky little monkey of an actress ; 6. 1980s' little monkey hands ;
4	<i>Puddin'</i>	1	0	0	0	0	0
5	<i>Sugar Plum</i>	2	0	0	0	2: 1. Sugar plum fairy ; 2. Sugar plum notion ;	0
6	<i>Wifey</i>	1	0	2:	0	0	4: 1. the old wifey;

				<p>1. little wifey;</p> <p>2. this wifey;</p>			<p>2. an old wifey that lived up [...];</p> <p>3. wifey number two;</p> <p>4. the poor little wifey;</p>
7	<i>Hubb</i> <i>y</i>	27	1	<p>1:</p> <p>1. chubby hubby;</p>	<p>20:</p> <p>1. your hubby;</p> <p>2. my hubby;</p> <p>3. her hubby;</p>	<p>5:</p> <p>1. Nicola's hubby;</p> <p>2. hubbie Ken;</p> <p>3. hubbie Morgan Maon;</p> <p>4. hubbie Dave Stewart</p> <p>5. hubby's after shave;</p>	<p>10:</p> <p>1. my hubby and I;</p> <p>2. my hubby's er sister;</p> <p>3. your hubby's mishap;</p> <p>4. chips and egg hubby;</p> <p>5. my hubby's last Kirk;</p> <p>6. the horrible hubby;</p> <p>7. her new hubby;</p> <p>8. hubby's cage and aviary bird feeder just like [...];</p> <p>9. senior nutritionist and hubby;</p> <p>10. hubbie or boyfriend;</p>

8	<i>Babe</i>	86	4: 1. a babe;	3: 1. that babe; 2. sweet babe; 3. bondage babe;	1: 1. my babe;	5: 1. Babe Paley ; 2. Babe Ruth ;	6: 1. the Queen's sweet babe; 2. trendy young babe; 3. the nifty water babe; 4. Mildred Babe Zaharis ; 5. Oliver Babe Hardy ; 6. the unfinished Bristol Babe project ;
9	<i>Babes</i>	8	1: 1. the babes;	2: 1. bronzed babes; 2. Bovril babes;	0	7: 1. Georgie babes; 2. Fergie's babes;	16: 1. Busby's Test Tube Babes; 2. rock'n'roll babes; 3. denim-clad babes; 4. those beautiful beach babes; 5. those cute babes; 6. the Bovril Babes;

10	<i>Pumpkin</i>	6	0	0	0	0	0
11	<i>Darling</i>	Not researched			238: 1. my darling;	0	41: 1. my darling Wakey; 2. my darling Gloria; 3. my darling Jacques; 4. my darling girl; 5. my darling Laura; 6. my darling Constanza; 7. my darling mother; 8. my darling Topaz; 9. my darling sister; 10. my darling Lily; 11. my darling Alice; 12. my darling boy; 13. my darling son;

					14. my darling Miguel;
					15. my darling Lioness;
					16. my darling idiot;
					17. my darling Rory;
					18. my darling Clementine;
					19. my darling John;
					20. my darling Sue;
					21. my darling husband;
					22. my darling, darling rifleman;
					23. my darling girls;
					24. my darling child;
					25. my darling Harley;
					26. my darling little swallow;
					27. my darling Nico's greatest friend;

					28. my darling Maria; 29 my darling Dr Neil; 30 my darling foolish child;
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8.3 Word Building & Noun Classes

WORD BUILDING			
Base word	4. <i>doll</i> 5. <i>babe</i> 6. <i>darling</i>	Derivation	1. <i>sweetie</i> 2. <i>wifey</i>
Root word		Conversion	1. <i>darling</i>
Inflection	1. <i>babes</i>	Compounding	1. <i>Little monkey</i> 2. <i>Sugar plum</i>
Clipping	1. <i>Puddin'</i> 2. <i>Hubby</i>		
NOUN CLASSES			
Proper	4. <i>Doll</i> 5. <i>Sweetie</i> 6. <i>Babe</i> 7. <i>Babes</i>	Concrete	11. <i>doll</i> 12. <i>sweetie</i> 13. <i>little monkey</i> 14. <i>puddin'</i> 15. <i>sugar plum</i> 16. <i>wifey</i>

			<p>17. <i>hubby</i></p> <p>18. <i>babe</i></p> <p>19. <i>babes</i></p> <p>20. <i>pumpkin</i></p> <p>21. <i>darling</i></p>
Common	<p>10. <i>doll</i></p> <p>11. <i>sweetie</i></p> <p>12. <i>little monkey</i></p> <p>13. <i>puddin'</i></p> <p>14. <i>sugar plum</i></p> <p>15. <i>wifey</i></p> <p>16. <i>hubby</i></p> <p>17. <i>babe</i></p> <p>18. <i>babes</i></p> <p>19. <i>pumpkin</i></p> <p>20. <i>darling</i></p>	Abstract	
Collective		Mass (Material)	<p>1. <i>puddin'</i></p> <p>2. <i>sugar plum</i></p> <p>3. <i>pumpkin</i></p>

Биографија аутора

Ирена Имамовић, аутор ове докторске дисертације, је рођена у Београду 1989. године. Након завршетка Земунске гимназије, одлучује да настави даље школовање на Филолошком факултету Универзитета у Београду. Уписавши смер Англистика, развија интересовање према социолонгвистици и прагматици које подробније студира кроз мастер тезу „Hedges in Political Discourse“. 2013. године уписује докторске студије и наставља сарадњу са менторком др Иваном Трбојевић Милошевић.

У вези са радним искуством, Ирена отпочиње професионално надграђивање током мастер студија када је часове енглеског језика држала у приватним школама језика. Захваљујући искуству у предавању како у приватном тако и државном сектору, Ирена добија прилику да 2015. настави каријеру на америчком колеџу у Кувајту где је стекла интернационално искуство.

Ирена сада живи у Београду где ради као наставник енглеског језика у СТШ Земун. Њени планови апропо пословног развоја најпре се везују за жељу да даље развија каријеру на некој високошколској институцији где би имала прилику да примени стечено знање.

Изјава о ауторству

Име и презиме: Ирена Имамовић

Број индекса: 13063Д

Изјављујем

да је докторска дисертација под насловом

ХИПОКОРИСТИЦИ У ЕНГЛЕСКОМ И СРПСКОМ ЈЕЗИКУ

- резултат сопственог истраживачког рада;
- да дисертација у целини ни у деловима није била предложена за стицање друге дипломе према студијским програмима других високошколских установа;
- да су резултати коректно наведени и
- да нисам кршила ауторска права и користила интелектуалну својину других лица.

Потпис аутора:

У Београду, _____

Изјава о истоветности штампане и електронске верзије докторског рада

Име и презиме: Ирена Имамовић

Број индекса: 13063Д

Студијски програм: Постдипломске докторске студије из језика

Наслов рада: ХИПОКОРИСТИЦИ У ЕНГЛЕСКОМ И СРПСКОМ ЈЕЗИКУ

Ментор: др Ивана Трбојевић Милошевић, ванредни професор, Универзитет у Београду, Филолошки факултет

Изјављујем да је штампана верзија мог докторског рада истоветна електронској верзији коју сам предао/ла ради похрањена у Дигиталном репозиторијуму Универзитета у Београду.

Дозвољавам да се објаве моји лични подаци везани за добијање академског назива доктора наука, као што су име и презиме, година и место рођења и датум одбране рада. Ови лични подаци могу се објавити на мрежним страницама дигиталне библиотеке, у електронском каталогу и у публикацијама Универзитета у Београду.

Потпис аутора:

У Београду, _____

Изјава о коришћењу

Овлашћујем Универзитетску библиотеку „Светозар Марковић“ да у Дигитални репозиторијум Универзитета у Београду унесе моју докторску дисертацију под насловом:

ХИПОКОРИСТИЦИ У ЕНГЛЕСКОМ И СРПСКОМ ЈЕЗИКУ

која је моје ауторско дело.

Дисертацију са свим прилозима предао/ла сам у електронском формату погодном за трајно архивирање.

Моју докторску дисертацију похрањену у Дигиталном репозиторијуму Универзитета у Београду и доступну у отвореном приступу могу да користе сви који поштују одредбе садржане у одабраном типу лиценце Креативне заједнице (Creative Commons) за коју сам се одлучила.

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4. Ауторство – некомерцијално – делити под истим условима (CC BY-NC-SA)
5. Ауторство – без прерада (CC BY-ND)
6. Ауторство – делити под истим условима (CC BY-SA)

(Молимо да заокружите само једну од шест понуђених лиценци.

Кратак опис лиценци је саставни део ове изјаве).

Потпис аутора:

У Београду, _____