The Pragmatics of Amusement in Selected British Football Commentaries

Rufaidah Kamal Abdulmajeed[1] & Abeer Talib Abdulmajeed[2]

[1] English Department, College of Education for Women, University of Baghdad, Iraq

[2] Ministry of Higher Education and Scientific Research, Iraq

Correspondence: Rufaidah Kamal Abdulmajeed, English Department, College of Education for Women, University of Baghdad, Iraq. E-mail: hajeya2@gmail.com

Abstract

Sport in general and football in particular have become the most popular form of amusement nowadays throughout the special performance of the commentators who comment on the game. Their duty is to provide the audience with the relevant information about what is happening during the game and to amuse them at the same time. They often do that by using specific linguistic features.

The present study mainly tackles amusement in British football commentary language from a pragmatic point of view by selecting (2) football matches of (4) British commentators who are Martin Tyler, Andy Gray, Alan Perry and Gary Neville. As such, it is carried out with the aim of exploring the phases of commentaries according to which the football commentary is considered amusing, identifying the strategies of commentary used by the commentators in each phase, specifying the pragmatic devices used in each strategy of football commentaries which make these commentaries amusing.

On the basis of the analysis, the following conclusions can be made: The commentaries are achieved in three phases, i.e., play-by-play, colour commentary and action replay which make the commentaries as amused, the commentaries are structured out of three strategies, descriptive, dramatic and humorous, and in the whole pragmatic structure of amusement in football commentaries, each strategy is variously fulfilled by means of certain pragmatic devices associated with it to achieve amusement.

Keywords: football commentary, amusement, pragmatics, linguistics, British commentators

1. Introduction

Sports nowadays are associated with business, education, technology transfer, entertainment and moral training (Coakley, 2001, p. 79). They become an important aspect in people's life, as a source of fun, entertainment, and energy for many countries (Bucher, 1988) cited in Jasim (2003, p. 12). In addition, it has a great role in developing intellectual skills and increasing self-confidence, and finally, and the most important point is that many popular sports have become major industries worldwide (ibid).

Sport in general and football in particular have become the most popular form of entertainment nowadays. It has become the center of the attention of studies because of the large amounts of money that are invested in it (Beard, 1998, p. 55). Another important feature of sport in general and football in particular is the notion of popularity. Football, for instance, is viewed as the most popular sport that receives greater media coverage (ibid.). It is the most played and watched and world-wide sport than other sports. Football games are viewed by millions worldwide and have become "form of popular culture" (Richard, 2008, p. 193) and the world's most popular sport attended by a large number of audiences.

The role of commentators then becomes very important. Their job is to provide commentary and to entertain and amuse the audience at the same time. Thus they have to be on alert during the whole time of the football game in order to be linguistically accurate, speaking without hesitation and reluctance in describing the unfolding events immediately and on the spot thus not to miss any single detail. The nature of their job and the setting in which they deliver their speech make their speech very specific.

2. Literature Review

2.1 The Concept of Amusement

Amusement can be defined as, using Curco Cobos (1997, p. 29)'s words, "an effective phenomenon and an intellectual reaction to something that does not fit expected patterns (logical inconsistencies, inappropriate situations, surprising outcomes)." It is derived fully from structures of meaning in the text and the co-text and its effects are created and understood in language as well. It means that amusement is a result of a process of hearing something amused.

Different approaches "give no consideration to the fact that the object of our amusement may be the content of the message, the absurdity, the joke or the wit itself" (Cobos Cobos, 1997, p. 20). Amusement, in general, can be a product of certain linguistic devices that are used in a special event in order to amuse others.

Scruton (1982, p. 201), in debating the aesthetics of amusement, provides four reasons why amusement has an aesthetic response:

a) amusement is a mode of reflective attention to an object, b) it does not have the purpose of discovery (it does not concern itself with the acquisition of new beliefs, or the verification of old ones), c) it is not a motive to action (it does not regard its object as the focus of any project or desire), and d) enjoyment is to be explained by the thought of the object itself, and it is not felt for some ulterior reason.

These reasons explicate the ultimate meaning of amusement. It is a reflective response of enjoying an object or a speech or an action itself and not because of ulterior reasons.

On the other hand, Martin (1983, p. 80), when arguing the aesthetic of amusement, says that only some kinds of amusement have aesthetics, not all. "There is a kind of amusement that arises as integral to the expression of desires and interests of a rather practical kind, such as to deride, degrade, shock, cheer up, comfort or impress." He considers these kinds of amusement do not have aesthetics because they may have ulterior motives. He (ibid.) adds that when the ground for the amusement is not aggressive, then amusement is conceived or perceived as an "aesthetic enjoyment."

Morreall (1983, p. 221) on the other hand, does not view amusement as compatible to emotion. He considers an emotion "involves our practical concern for the object of our emotion… whereas amusement is that it involves a non-practical attitude toward the situation that amuses us." In this case, an obvious indication is shown that "amusement belongs rather to our cognitive system than to our emotional system" (ibid.).

2.2 The Language of Sport

From the lexicological point of view, the language of the sport can be treated as a "specialized language" according to its linguistic features that are present in various linguistic levels (Taborek, 2012, p. 238). It can be defined as "the linguistic representation of sporting activity." It is connected in the eighteenth century with the history of journalism (Spurr, 2001, p. 82).

Investigating sport language dates back to the early eighties, when fans relied on radio broadcasting. At that time, worldwide web was still in its infancy. A large number of linguistic studies have focused on analyzing the language of sport, for instance, Crystal and Davy (1969), Ferguson (1983), Beard (1998), Polok (2002), Wilson, (2000) and Liponski (2009), in order to see how certain linguistic devices are used in sport language.

Crystal and Davy (1969, p. 145) refer to the fact that sport commentators can easily achieve "economies of grammatical structure" to reduce repetitiveness and increase the "descriptive immediacy on which they so much rely for effect" (ibid.). The football commentators, for instance, insert clipped syllables which are articulated in a speedy way more than usual for the purpose of emphasis and to indicate important events (ibid.). Therefore the features of paralanguage are varied in sport commentaries. For the fully and effectively achievement of this skill, the audience have to be familiar with the game as well.

According to Ferguson (1983, p. 153), the most distinctive features of sport commentary are the paralinguistic features of language, for example, intonation, speed and pitch. He argues that sport commentators often change the level of speed, pitch, or intonation according to the level of their excitement. These features are used in order to increase the level of excitement and to convey the audience emotion (ibid.).

Ferguson, when he was teaching his students how to analyse register in a sociolinguistic seminar, argues that lexical and phonological features of sport language are different from other registers and even between different sports themselves. He, in his seminar, focuses mainly on lexical variables and identifies the register variables. He defines broadcasting as "the oral reporting of an ongoing activity, combined with provision of background information and interpretation" (ibid.).

Polok (2002, p. 119), on the other hand, points out that there is no clear definition for the language of sport but one can only speak about technical vocabularies that are used in sport commentaries. He argues that the features of the language of sport are not only limited in lexis and specific grammatical constructions but that can be investigated in several linguistics levels (ibid.).

Sport language is viewed as an example of spontaneous language (Vierkant, 2008, p. 123). This kind of language, using Makarova's (2008, p. 307) words, while conducting a research on speech errors, is the speech of the "impossibility of internal editing, monitoring, or self-control" due to the time constraints. She chooses the speech of football commentators as a very good example of speeches which illustrate the amount of grammatical and syntactic errors beside an enormous amount of ellipsis and shortcuts, whereas Liponski (2009, p. 25) states that:

The language of sport has been existing since antiquity. The names of ancient sports, their descriptions and reflections on them have been preserved in classical texts. Since time immemorial the language of sport has been a rich area of specialist linguistic communication.

One of the most wide used lexical aspects of football commentary is metaphor. It is used by the sport commentators to describe sporting events to help the audience to have better insight into how the match is going on (Taborek, 2012, p. 246). The most dominant metaphorical image used in commenting on the football games is the war image.

Sport language generally contains the knowledge of topic-related terminology and of the terminology of the game on both sides; the speaker and the audience. This explicit shared knowledge is an obvious example of how the commentators and their audience unite (Gerhardt, 2008, pp. 284-289). This kind of identification with the audience is another important feature of sport commentators' language. They include themselves in "imaginary group of people" that watch the game by using the inclusive "we" (Richard, 2008, p. 197).

Therefore the language of sport is a special language used in the specific setting which can bem varied in the style and content in its wider social context.

2.3 Sport Commentaries

Crystal and Davy (1969, p. 125) give a general understanding of the word "commentary". They define it as "a spoken account of events which are actually taking place," and, in the same meaning, they say that "it becomes obvious that the term 'commentary' has to serve for many kinds of linguistic activity, all of which would need to be represented in any adequate descriptive treatment, and would presumably require separate labels such as 'exegesis', political comment', and so on" (ibid.). This definition has rather broad limitations in a way that it can suit different linguistic activities. The one who limits this definition and adopts it to make it fit for the sport commentaries is Ferguson. Ferguson (1983, p. 150) describes sport commentary as an oral speech of an ongoing sporting activity delivered to "unknown, unseen, heterogeneous audience" (ibid.). He describes it as an oral reporting of an ongoing sport activity. He uses the term "Colour Commentary" in his definition of the sport commentary. He looks at this linguistic characteristic as vital and cannot be omitted for the following reasons:

1) First and foremost, sport commentary is a "monolog or a dialog-on-stage" directed towards "unknown, unseen, heterogeneous audience" (ibid.). This type of audience listen to this commentary voluntarily even though they do not show their reaction to the commentator though they are considered as clear partakers in the discourse.

2) The commentator's duty is not easy since, for instance football, is a fast sport. He has to provide the audience with on-the-spot information about what is happening in correspondence with the actual events that are happening in real time.

3) In agreement with Ferguson (ibid), Chovance (2009, p. 1855) says that there are moments in the game that lack actions which need more skilful commentators who has the ability of flow of speech to fill these moments often with description with "quite extensive narrative stretches" , in order to provide relevant information about the game or some background information about, for instance, the players, the previous similar games, the weather, the audience, etc. or opinions relevant to the match apart from heated actions.

Crystal and Davy (1969, p. 150) mention that sport commentary has to provide further language requirements which make this kind of job significantly more demanding job. Examples of these requirements is that the commentator has to produce rapid sentences at the time that he has no prefabricated sentences and phrases, which might be ready made or memorized from certain texts and references, to help them deal with the on-going events. This skill and language ability is strongly needed and developed by the commentator. It is called by Rowe (2004, p. 119) the ability to "improvise." Consequently, the sport commentators "are almost exclusively skilled professionals who can effectively deal with extreme situations" (ibid.).

(Crystal and Davy, 1969, p. 154) consider that the main challenge for the sport commentators in live sports coverage, for instance, is to create sense of being in the studio in spite of the distance between them and the audience. They also add that though there is no verbal or nonverbal interaction between the home viewers and the commentator but the latter has to address the viewers in a clear and informative way (Gruneau, 1989, p. 134).

(Beard, 1998, pp. 61-62) furthermore points out that sport commentary is "an instant response to something happening at the moment" and as "unscripted, spontaneous talk, aiming to capture the on-going excitement of the event" and this type of definition applies to live action commentary, that's why "sport commentary is complex because it is simultaneous and unplanned speech about what is seen with the eye" at the time.

Further aspects of complexities are identified by Wilson (2000, p.136) when he refers to the absence of turn taking, overlapping or backchannel in this type of interaction evidently. For that reason, sport commentary is viewed as the most complex kind of language activity due to the absence of verbal interaction between the commentators and the audience who are unknown in the number for the addresser (the commentator).

In the televised commentary, unlike radio commentary, the audience have available image of those events therefore the sport commentators may employ ellipsis (Vierkant, 2008, p. 123). Moreover, the radio commentators have to avoid silence as much as they can and try to pause only when they want to take a breath (Humpolík, 2014, pp. 18-19). TV sport commentators, on the other hand, speak less because they do not need to comment on everything and they try to "paint word pictures" i.e., let the pictures speak for themselves (Beard, 1998, p. 64), as a result, more pauses are found in the televised commentaries as the commentators find it is not necessary to spend their time in commenting on every single detail that is happening as they do in the radio commentaries (ibid., p. 59).

2.4 Amusement and its Relation to Sport Commentaries

In addition to the aforementioned characteristics of sport language, it strongly and significantly has to provide entertainment and amusement. It needs to sound interesting to the audience through choosing certain subject matters and certain vocabularies. Sport commentators try to choose rich vocabularies which are considered uncommon in spoken language in order to be more interesting as humor (Crystal & Davy, 1969, p. 142), or through prosodic features, shouting, higher-volumed voice, pitch, stops, rapid speech, repetition of the same word more than one can imagine, "using appropriate phonological effects to convey excitement" (ibid., p. 143).

Bryant et al. (1977, pp. 141-142) conduct their paper about "Drama in sports commentary", in six professional football games, to show what dramatic features professional sports commentators use in order to add excitement. They conclude that dramatic (i.e., color) commentary from professional commentators has a great effect on the perception of the audience (ibid.).

Ferguson (1983, p. 11), in agreement with Crystal and Davy (1969), looks at the sport commentary's job as to entertain and amuse the audience. Of the most distinctive features of excitement in sport commentary are the paralinguistic features of language, for example: intonation, speed and the change in the level of speed, pitch, and intonation according to the level of their excitement. These features are used in order to increase the level of excitement and to arouse the audience emotion (ibid).

The variation in speed, for instance, indicates that there is a relationship between the language and the action (Delin, 2000, p. 43), while intonation plays an essential role in sports commentary because the commentators use a high pitch in order to reflect excitement (ibid., p. 50).

An extra job of sport commentators has been referred to by Morris and Nydahl (1985, pp. 101-110). They say that sport commentary is designed to inform and to entertain the audience and that one of significant role of commentary is to bring sense by using a specific way of narrative which plays a great role to attract and keep the audience.

These aspects have to be taken into consideration when choosing the commentators to comment on the football game. When there is a football match that is shown in more than one channel at the same time, many viewers decide to choose one channel according to the commentators that will comment on the match for example in the UK, the viewers prefer Martin Tyler, Ray Hudson and so on. Each sport has its commentators who have specialized knowledge about the game and have a good master by using different linguistic features in their commentary which are varied according to different types of sports. Moreover, with a certain sport commentary, for instance football commentary, the commentators are different in their skills of commentary (Ahmed, 2006, p. 22). Some of them are disliked by the audience because they do not know how to attract and amuse audience or they do not have nice voice, accent or emotional pitch. On the other hand, there are football commentators who use specific technical language to make the audience feel excited.

2.5 Pragmatic Perspective of Amusement

The pragmatic dimension of amusement covers several pragmatic theories as well as contextual factors.

According to Beard (1998, p. 81), the commentators in different types of sports use specialized technical words and phrases to describe the action of the game and that what makes the language of sport to be unique. He (ibid., p. 29) writes:

Sport is indivisible for the rest of life. It has all life's business in it and on meaning. Sport contains as much pleasure, pain, irony, tragedy and comedy as a writer will ever need.

On the same line, Wilson (2000, p. 149) adds that each type of sport has its own specialized vocabulary though some of these vocabularies are general. The functions of these technical words, vocabularies and phrases, as far as the current pragmatic study is concerned, are to amuse the audience.

Therefore, amusement can be identified throughout various pragmatic devices. They are: silence, metaphor, metonymy, irony, repetition, ellipsis, pun, certain diectic expressions, hyperbole, pejoration, and slips of the tongue. These pragmatic theories are necessarily needed to achieve amusement in the commentators' speech and to make their commentaries pragmatically achieved.

One may ask about hyperbole, ellipsis, and metonym as they are not in the pragmatic domain. The answer is that the selection of these devices are done on the basis of McQuarrie and Mick's (1996, p. 426) classification. They classify rhetorical figures of speech into schemes and tropes. Schemes include sub-classification of repetition and reversal while tropes' sub-classification is substitution and destabilization which fall under the rubric of pragmatics. Substitution consists of: hyperbole, ellipsis, epanorthosis, rhetorical question and metonym while destabilization includes: metaphor, pun, irony, and paradox.

The decision was made to adopt these devices to be part of the eclectic model developed for the purpose of the analysis of the data.

3. The Model of the Analysis

3.1 The Phases of Commentaries

Ferguson (1983, p. 150) classifies the language of football commentary into two phases. He calls them as 'the announcing' and 'the commentary' phases and, using his words, they are called in a folkloric taxonomy as: play-by-play commentary, in which the events of the game is described; and colour commentary in which the commentator elaborates on the current events and gives his opinions on the game.

Beard (1998, p. 74) adds a third phase and names it as an "action replay commentary" in which the commentators use it when, for instance, a certain action in the match is repeated in slow motion or paused during the breaks in order to clarify a specific action for the audience. The language used in this phase is somehow different form that used in play-by-play and colour commentary.

The language used in these three phases maintains varieties of linguistic devices which gives a confirmatory evidence that there are systematic linguistic differences among them and particularly when they are used in a monolog or a dialog stages. The contribution of utilizing these linguistic devices is to arouse excitement and amusement.

The researcher adopts these three phases to be the phases within each of which there are certain strategies as in the following section.

3.2 The Strategies of Commentators

The researcher adopts Bryant et al. (1977, pp. 141-142) classifications of types of commentaries to be the strategies of the analysis. They (ibid.) refer to three types of commentaries, namely; "descriptive", "dramatic" and "humorous". The first type "descriptive" will be the title of the commentary unit that is used by the commentators to describe the actions of the game or to clarify facts that are essential for the game. The second type "dramatic sentence" which is used as a title for the unit by which the commentators intend to reflect the impression of conflict, intensify a struggle or emphasize something that was essentially superfluous to an account of the play as such, but which could further show the spectator's interest in the game through using additional information. The third and last type is a "humorous" that is used to refer to something funny and the primary purpose of this type of commentary is to amuse the audience since humorous sentences might have very funny comments on funny actions or even on dramatic elements.

3.3 Units of the Analysis

The extracts selected for the purpose of the analysis under each phase will be named, by using Bryant et al. (1977, p. 141) classification, as a "unit". Each unit is considered a unit when amusement is linguistically recognized. The term "unit" will be used to refer to each situation in the commentary in which the researcher finds any linguistic device of amusement.

The main job of the researcher is to find out what pragmatic devices appointed for this study, as mentioned in the following section, is used in these three phases and three strategies which produce amusement for the audience.

3.4 Pragmatic Devices of Amusement

The pragmatic strategies that are included in the eclectic model of the analysis are: silence, metaphor, metonymy, irony, repetition, ellipsis, pun, certain diectic expressions, hyperbole, pejoration, and slips of the tongue. All these pragmatic strategies result violation of Grician's maxims.

3.4.1 Violation of Grice Maxims

The pragmatic nature of sport commentaries does not necessitate the availability of all Grice maxims and sub-maxims. Some of them are completely rejected while the other are fully used. The non-observance of these maxims is also quite frequent in the commentaries. Commentators use this kind of non-observance to achieve the amusement effect when they do not have anything to add, but still they want to say something to be funny.

3.4.2 Silence

It is an active meaningful means of communication and it has different functions in different context and different cultures. It can be defined as "meaningful absence, which leaves its traces back in the signifying empty place in a text" (Moghaddam et al., 2014, p. 251).

It, from a linguistic point of view, is a multifaceted concept and complex phenomenon. This complexity is due to the ambiguity that results from its ill interpretation and, further because its linguistic interpretation needs, first of all, a wide knowledge of the socio-cultural background of the text under analysis and the context as well (Al-Harahsheh, 2013, p. 5).

In fact, commentators silence is pregnant with meaning because of its assumption. Silence has never been out of the context of the game and never been a kind of emptiness in the interpretation of the conversation depending on the culture of a specific language user. Silence is rich in meanings during the game and has many functions: Rhetoric Function, Expressing empty words, Conveying emotions, Politeness (Moghaddam et al., 2014, p. 251), and without understanding the meanings and functions during the commentaries, there is a possibility for ambiguity and misinterpretation. Among those functions, the researcher finds only rhetoric function, expressing empty words and conveying emotions are workable in the model of the analysis.

3.4.3 Metaphor

The researcher adopts Lakoff's (1992, p. 1) theory of metaphor in which he refers to the metaphorical language as "a surface manifestation of conceptual metaphor". The new notion of "cross-domain mapping," will be the model of the analysis of the metaphorical images in the commentaries, in which he refers to the process of matching across different linguistic domains in which different linguistic expressions (words, phrases, or sentences) are matched or moved from one source domain as their normal context to the target domain, i.e., the linguistic area, in which these expressions are used metaphorically. The war expressions are widely used in describing the game actions as if the two teams are fighting each other. The metaphorical images of this sort are evidently spotted in the analysis.

3.4.4 Metonymy

In metonymy, there is a logical connection between the new meaning and the original one and it is not based on an outside similarity whereas metaphor is based on such similarity. This connection is not arbitrary but it based on well-known facts that the most of the people are able to associate the metonymic sign with the given object or the word (ibid.).

Levin (2008, p. 147) refers to a bunch of expressions that are used in the sport commentaries language in the sense of metonymy, such as the word Net, is used with words like the ball in the back of net, corner of the net, roof of the net and so on. All these expressions are based on metonymy since net is metonymically stands for the goal and when using such expressions means that a goal was scored (ibid.). The same is with the expressions like the final whistle which is linked with the end of the football game and England scores where a whole nation is

linked to one player who scores the goal (ibid., p. 146). This figure of speech is widely and commonly used by sport commentators.

3.4.5 Irony

Irony is defined in various ways according to the nature of the research and the aims of the researcher. This concept can be used in literature as well as in linguistics. From literary point of view, Muecke (1978, p. 365) views irony as a way of achieving a "balanced poise" by means of bringing in of the opposite, while Cuddon and Preston (1999, p. 430) looks at irony as rhetorical device. Stylistically speaking, Fowler (1965, p. 295) sees it as "a mode of expression which postulates a double audience, one of which is 'in the know' and aware of the speaker's intention, while the other is naive enough to take the utterance at its face value." Irony is the "secret communion" between the author and the reader. This communion is the fundamental point in irony (Leech and Short, 1981, p. 278).

As far as this study is concerned, the pragmatic definition of irony as a pragmatic device, by using it, the Grice's maxim of quality is the flouted. By using irony, the commentator seems polite while he is actually impolite according to (Leech, 1983, p. 142).

The verbal irony, among other types, is the main concern of the current study. It echoes the words or the opinions of someone else and is intended to mock or ridicule. The main function of irony is the inference from the side of the audience perspective. The commentators may state something that may have opposite literal meaning. The words that the sport commentators use can carry different meanings that they want to convey in indirect way.

3.4.6 Repetitiveness

Repetition, as Tannen (2007, p. 2) views it, is "the recurrence of words and collocations of words in the same discourse." The recurrence of the words and collocations are found in all languages aiming at a certain function depending on the discourse genre, for instance in political discourse reflects the sound of a political power. The power of repetition dated back to the Greek and Roman orators who filled their speeches with it to achieve their aims to earning gains, such as political positions, from the kings besides gaining their sympathy (Van Dijke, 2011, p. 37).

Tannen (1989, pp. 47-52) specifies six functions for repetition. These functions basically serve to establish coherence and interpersonal involvement, among these functions, only:

- humor;

- savouring through, which a speaker appreciates the humor in a situation;

are primarily involved in the current study. Repetition is used to produce humour, entertainment and amusement. This result comes on the same ground of Holmes and Stubbe's (2003) observations which says that repetition is not only used to intensify the force of the basic message, but as softener to moderate the speech situation. There is a great deal of repetition of some expression. As far as this study is concerned, there are many expression which can be repeated more than one time by the commentators during the same match for example, corners, goal kicks and free-kicks. Therefore some may describe football as repetitive sport (Nowson, 2001, p. 14).

3.4.7 Ellipsis

Ellipsis is the deletion of certain elements of sentences when readers or the listeners can easily understand the meaning of it either from the previous utterance or from the context. It means the omission of certain parts of a sentence that are necessary for the audience to comprehend the meaning but they can presume these omitted parts either from the previous utterance or from the context. It is, by using Bowman (1966, p. 66) words, considered as an example of informality.

The term 'ellipsis' is classified by Stainton (2006) into three kinds: Syntactic, Semantic and pragmatic. As far as this study is concerned, the discussion here will be specifically for pragmatic type. His basic proposal is that "a speaker produces a word or phrase whose content is combined with 'an appropriate "completing entity" ... to yield a proposition" (ibid., p. 156). This 'completing entity' is given by a given context and "it is never translated into natural language format." Then "interpreters grasp worldly objects, properties, and so on ... and combine these, by function-argument application, with the contents of the phrase uttered" (ibid., p. 173).

In language of sport commentary, the commentators employ ellipsis as a strategy in their commentary in order to cope with fast pace of action. After examined the language of sport closely, Ferguson (1983, p. 162) claims that the use of ellipsis by commentators is in the cases of 'nonleisurely' and 'exciting' moments as a result of rapid speech.

Wilson (2000, p.151) also adds that ellipsis is used in the two styles play-by-play and colour commentary. However, according to (Holmes,1992, p. 247) play-by-play is characterized as to be more abbreviated speech style in which the commentators try to rely on the visual context and the pragmatic knowledge of the audience inferred from the discourse contents and the speakers' goals, while colour commentary seems to be more expansive i.e., less using ellipsis.

The two types of ellipsis that are used more by football commentators are *Absence of sentence-initial material* and *Using verbless structures.*

3.4.8 Deictic Expressions

Levinson (1983, p. 55) sees that "The single most obvious way in which the relationship between language and context is reflected in the structures of language themselves is through the phenomenon of deixis," thus it belongs to pragmatics because "it directly concerns the relationship between the structure of languages and the context in which they are used (ibid.).

He classifies deixis into: person, place and time (ibid., p. 62). As far as this study is concerned, person deixis precisely means the inclusive *we* in which the speaker and the addressee are involved. The identification with audience is another important job of the commentator. By using *we*, he includes himself in the image of the people that watch the match.

3.4.9 Hyperbole

Alm-Arvius (2003, p. 135) mentions that exaggeration is very common in language as the term 'hyperbole' refers to such kind of figurative language and falls within McQuarrie and Mick's (1996, p. 426) classification of figures of speech under the rubric of 'tropes'. Synonymally, sometimes it is referred to as 'overstatement.' Originally, the reason for using this kind of tropes is of course rhetorical aims, i.e., "to make people really listen and remember the message" (Alm-Arvius, 2003, p. 136), especially the novel exaggeration that moves and amuses people. It lends people a "strong pragmatic force" (ibid.) than the literal meaning.

Arnold (1986, p. 65) refers to hyperbole as a rhetorical change in the statement to be an exaggeration tool by which the speaker expresses him/herself in "an intense emotional attitude towards the hearer." He further classifies this rhetorical device in 'negative' and 'positive' connotation and 'poetic' and 'linguistic' hyperbole. The difference between the latter is that in poetry, hyperbole lies in the fact the it "creates an image," whereas in linguistic hyperbole, "the denotative meaning quickly fades out and the corresponding exaggeration words serve only as general signs of emotion without specifying the emotion itself" (ibid., p. 69).

Hyperbole is regularly and widely used in sport commentaries in certain moments of excitement, for instance, when making an amazing shoot and an overreaction of a skilful move: examples of hyperbole are: *it is something amazing; a great move in sport, an underrated team beat a favourite opponent in a playoff series, a disappointing player*

It is an exaggeration statement produced in an overreaction to an extra skillful movement in a given situation. It is influenced by emotions. It immerses the tension in the commentator's language and makes it interesting and amusing. The most common hyperbole cases in the football commentaries are found in adjectives with positive connotation.

3.4.10 Pejoration

Pejoration, originally was not very positive but during the time, it becomes much more negative and carries a negative connotation while using it.

Quirk et al. (1973, p. 46) when describing past progressive usages, they refer to the way of expressing bad habits pejoratively by using past progressive tense. Geeraerts (2010, p. 28) defines pejoration as a process of adding negative meaning to a word with originally neutral or positive meaning.

There are many instances where the Coms. describe an event in a pejorative way to show their discontent with what is taking place or with a referee's or player's behaviour.

3.4.11 Slips of the Tongue

It is a kind of speech errors in articulation of words that can occur frequently in everyday speech. It happens when a speaker utters anything other than the intended sequence of sounds.

Sometimes this kind of speech error causes comic and humorous effects. When these speech errors
happen by the speaker, they are often rapidly corrected by the speaker himself.

It is very common in the commentators' speech and there are many instances of slips of the tongue committed by

the commentators due to the rapid and speedy articulation of the words in order to catch up the rapid actions of the game.

4. Data Analysis

Unit 1

Martin Tyler:

"Manchester united have already [1]beaten three London clubs plus Watford eeerr another chance to [2]sink their teeth into the Southeast of England [pause]. Gary Neville veteran of this particular rivalry."

- **Phase:** colour commentary.
- **Commentary strategy:** descriptive.
- **Pragmatic strategies:**
- **Metaphor:**

- ***beaten*:** it is used to present a metaphorical function which is based on the relation between the source and the target.

  (S): someone or something hit.

  (T): the team win the match as if Manchester United beat their rival by sinking their teeth into many places of England

- ***sink their teeth*:** metaphorical device which is used to match different linguistic domains.

  (S): to bite

  (T): overwhelm

- **Violation of Grice Maxim:** Here the commentator violates the maxim of quantity. He mentions something relates to past and makes his comment more informative than is required

Unit 2

Andy Gray:

"He was nearly down the line of it. It was a bit of offset, don't even see the referee in the picture, so he's not right down in the line of it. But Lehman doesn't drag it in and it's very close and if some of that ball is in, it's Certainly some of that is on the line, [16]the referee wrong, [17]we tried to indicate it was down the line; I'm sorry Graham it's down the line, you see that quite clearly from the pictures."

- **Phase:** action replay commentary.
- **Commentary strategy:** dramatic.
- **Pragmatic strategies:**
- **Pejoration:** in these lines above, it's clear for the reader, and it will be clearer by watching the match, that the referee takes a wrong decision by indicating that Jens Lehmann (the goalkeeper of Arsenal) kicks the ball outside the liner of the stadium.
- **Deictic expression:** *We*: Gray involves himself with the audience by using the pronounce "we" to be disagree with Graham (the referee) because for the Commentator the picture is very clear that he is wrong.
- **Violation of Grice Maxim:** Violation the maxim of quantity.

Unit 3

Andy Gray:

"what would you detect for [18]this guy wouldn't surprise you if he just puts his foot through this but from this angle?" [overlapping]

Martin Tyler:

"[19]Forty times to do hhhhhh" [both laughing]

Andy Gray:

"hhhh yeah."

- **Phase:** colour commentary.

- **Commentary strategy:** humorous.

- **Pragmatic strategies:**

- **Deictic expression:** *This guy***:** Gray uses "this guy" to refer to the referee Graham Paul instead of using his real name just to detract from the referee because he took a wrong decision about the goalkeeper.

- **Hyperbole:** *forty times:* the Commentator uses this number just to exaggerate the action and makes a sense of humor.

- **Violation of Grice Maxim:** the Commentators betake to the conversational maxims violation of. They breach both the maxims of quality and manner. The speech is considered to be untrue by saying a number that the Commentator is not sure about and has no evidence as well as it is an ambiguous comment.

Unit 4

Andy Gray:

"don't think this is a genuine contest between them two, the arm go up. Don't think of it other than that; both trying to get in front of each other, [26]good tussle."

- **Phase:** play-by-play commentary.

- **Commentary strategy:** descriptive.

- **Pragmatic strategies:**

- **Irony:** *Good tussle***:** in this comment, the Commentator describes the struggle as a good action whereas he wants to say that they just waste their time to take the ball.

- **Violation of Grice Maxim:** Violation the maxim of quality.

Unit 5

Martin Tyler:

"Gilberto, who called again when Arsenal lost 2 nil here they actually started the game really well, outclassed [28]Mancester United in the opening 20 minutes or so but had nothing to show for it but maybe here with Adebayor [shouting]."

- **Phase:** colour commentary.

- **Commentary strategy:** descriptive.

- **Pragmatic strategies:**

- **Irony:** The commentator in the comment above uses irony, just wants to capture the audience by saying that Arsenal has nothing to show whereas he tries to focus on the second part of that comment when he says that their performance is well now by such a good player as Adebayor.

- **Violation of Grice Maxim:** Violation the maxim of quality.

Unit 6

Martin Tyler:

"to the goalkeeper and Kuszczak, I'm sure would've seen that. [29]And he saved [shouting]. It wasn't a difficult save but [30]what a moment for a goalkeeper for Manchester United!"

- **Phase:** colour commentary.

- **Commentary strategy:** descriptive.

- **Pragmatic strategies:**

- **Ellipsis:** *And he saved*

- **Hyperbole***: What a moment for a goalkeeper for Manchester United!* in spite of it is not difficult to save but it is an important moment this team because the ball almost to catch the net but the goalkeeper could save the goal professionally.

- **Violation of Grice Maxims:** In this comment, Tyler breaches the maxim of quality by saying that he is sure from the goalkeeper would not see the ball yet he lacks adequate evidence. In addition, it's impossible to be sure from something has not been happened yet.

Unit 7

Martin Tyler:

"³³Adebayoooooooor [shouting], Gallas."

- **Phase:** play-by-play commentary.
- **Commentary strategy:** descriptive.
- **Pragmatic strategies:**
- **Ellipsis:** *Adebayoooooooor.*
- **Violation of Grice Maxim:** In this comment Tyler breaches the maxim of quantity because his speech is not informative enough. He mentions only the name of the player (Adebayor) without saying what that player exactly does. However, he wants to emphasis on his name just to amuse the audience and also the visual context can help the audience to see the action directly on the screen show.

Unit 8

Andy Gray:

"And lucky to get that, it wasn't a great ball from Gallas. It wasn't going to be. That Arsenal are working on ball ⁴⁵really well [17 scns ⁴⁶silence]."

- **Phase:** play-by-play commentary.
- **Commentary strategy:** descriptive.
- **Pragmatic strategies:**
- **Hyperbole:** *Really well.*
- **Silence:** The Commentator keeps silent in order to let the audience see the great safe from the goalkeeper in that a great moment to feel more excitement. As a result this silence has never been a kind of emptiness but has a rich meaning.
- **Violation of Grice Maxim:** Violation the maxims of quality and manner.

Unit 9

Martin Tyler:

"Manchester United frighten of 25 minutes that ⁵⁵we had got so far and ⁵⁶need play on the break."

- **Phase:** colour commentary.
- **Commentary strategy:** humorous.
- **Pragmatic strategies:**
- **Deictic expression:** *We: a personal deixis.*
- **Irony:** *Need play on the break:* it is considered to be a verbal irony which is intended to ridicule Manchester United team. The Commentator wants to say it is impossible for this team to win this game.
- **Violation of Grice Maxim:** Tyler Flouts the maxim of quality by using irony. The main purpose of using irony here is to mock Manchester United from the side of the audience perspective. However, he tries to be more polite by using the personal diesis 'we' to involve himself with that team while he is actually impolite according to Leach (1983) but in indirect way.

Unit 10

Andy Gray:

"This is a ⁶²little touch. The corner for them but the break against them Rosicky and Adebayor very quickly and ⁶³what a ball is from Rosicky! Just spots a little run here, feeds it right in his path, [change his voice] that ⁶⁴little touch ⁶⁵here is such an important one from Evra."

- **Phase:** play-by-play commentary.
- **Commentary strategy:** descriptive.
- **Pragmatic strategies:**
- **irony:** *little touch.*

- **Hyperbole:** *What a ball is!*

- **Repetition:** *Little*

- **Deictic expression:** *There:* a place deixis.

- **Violation of Grice Maxim:** in this comment all Grice maxims have been breached because this comment contains irony which breaks the maxim of quality. It also contains hyperbole as a pragmatic strategy which breaches the maxim of quantity. Finally, the Commentator breaches the maxim of manner by being ambiguous in using metaphorical image.

Unit 11

Andy Gray:

"Now it's a free kick might been ahh [70]yellow card, I do think games like this, Graham Poll tries [71]to restrict the yellow card early in the match."

- **Phase:** play-by-play commentary.

- **Commentary strategy:** dramatic.

- **Pragmatic strategies:**

- **Metonymy**: *Yellow card*: the colour is used to refer to a kind of punishment, to caution the player.

- **Pejoration:** *To restrict the yellow card:* the Commentator tries to criticize the judgment of the referee (Graham Poll) because he gives the yellow card for more than players in many times.

- **Violation of Grice Maxim:**

Violation the maxim of quality.

Unit 12

Martin Tyler:

"I didn't want to be picky about [138]Rosiky but it is Rosicky" **[laughing].**

- **Phase:** colour commentary.

- **Commentary strategy:** humorous.

- **Pragmatic strategies:**

- **Slips of the tongue:** *Rosiky* **(mispronouncing the name of the player)**

- **Violation of Grice Maxim:** In this comment, the Commentator fails to observe a maxim of quality.

Unit 13

Andy Gray:

"This is just [162]a cup of tea at the moment Martin [laughing]. Arsenal just I think know that the game is [163]there, know the importance of a win, United think that [164]we just got to keep them at bay see that game out."

- **Phase:** colour commentary.

- **Commentary strategy:** descriptive.

- **Pragmatic strategies:**

- **Metaphor:**

- *A cup of tea:*

(S): this expression is used to describe the action that the player is so easy like drinking a cup of tea. (**T**) the player makes the game so easy to be won.

- **Deictic expression:**

*There***:** a place deixis.

*We***:** a person deixis.

- **Violation of Grice Maxim:** Violation the maxims of quantity and manner.

The following extracts are taken from the full script of the match of Manchester United vs. Arsenal took place in September 17th 2006. On the basis of the result of the analysis the findings will be presented in tables at the end of the extracts.

Martin Tyler:

"Manchester united have already [1]beaten three London clubs plus Watford eeerr another chance to [2]sink their teeth into the Southeast of England [pause]. Gary Neville veteran of this particular rivalry."

Martin Tyler:

"That some of the main characters perhaps from the [3]horror shows of the past have moved on"

Andy Gray:

"This is business,[4] this is a business no nicety [5]here, it's job to be done there, lets get on and do it."

Martin Tyler:

"Well almost ten years [6]now, this rivalry between today's managers when Fergie meets the Frenchman [7]feathers do fly [laud music] Arsenal striving to deposit the first win in the Barclays Premiership in this campaign."

Martin Tyler:

"[8]Great defending from Gallas."

Andy Gray:

"*We talk about responsible defending, this is it could be easily have let him go, often defenders would have done but Gallas stuck with a run track [9]to every inch of the way.*"

Martin Tyler:

"Gallas got when Chelsea clinch by [10]beating United at Stamford of course ehh he remembers most because Rooney got ingured and out of the World cup [laughing]"

Andy Gray:

"Well I watched Paul Sholes [11]conduct an orchestra here on wave denied, I can't believe that Arsenal Celtic the way when seeing them that as if they do it, we could be in trouble in fact."

Martin Tyler:

"KoloToure, [12]done very well to get fit again [13]so quickly after going off early on Wednesday"

Andy Gray:

"Last season, the Champions League **finalist** *[14]very good win in Hamburg."*

Martin Tyler:

"Arsenal may lost one of that Premiership here at the city of Manchester stadium. [15]Plenty of chances"

Andy Gray:

"He was nearly down the line of it. It was a bit of offset, don't even see the referee in the picture, so he's not right down in the line of it. But Lehman doesn't drag it in and it's very close and if some of that ball is in, it's Certainly some of that is on the line, [16]the referee wrong, [17]we tried to indicate it was down the line; I'm sorry Graham it's down the line, you see that quite clearly from the pictures."

Andy Gray:

"What would you detect for [18]this guy wouldn't surprise you if he just puts his foot through this but from this angle?" [overlapping]

Martin Tyler:

"[19]Forty times to do hhhhhh" [both laughing]

Andy Gray:

"hhhh yeah."

Martin Tyler:

"[20]Here he goes [pause]. It's a [21]huge shout as you'd expected from eeh [22]seventy thousand also Manchester United fans."

Andy Gray:

"Well, look what's the referee commit to this! he's in the lineof it. Ohh well really Graham, [23]in all honesty it was no way near the line down of it. Anyway, that's a really big call. Look very down the line."

Andy Gray:

"That's position the ball, real chance try to [24]flick."

Martin Tyler:

"[25]Wonderful from Ljungberg that he was find."

Andy Gray:

"don't think this is a genuine contest between them two, the arm go up. Don't think of it other than that; both trying to get in front of each other, [26]good tussle."

Martin Tyler:

"Rosicky now for his ball winning abilities skill who scored [27]wonderful Goal mid week"

Martin Tyler:

"Gilberto, who called again when Arsenal lost 2 nil here they actually started the game really well, outclassed [28]Mancester United in the opening 20 minutes or so but had nothing to show for it but maybe here with Adebayor [shouting]."

Martin Tyler:

"to the goalkeeper and Kuszczak, I'm sure would've seen that. [29]And he saved [shouting]. It wasn't a difficult save but [30]what a moment for a goalkeeper for Manchester United!"

Andy Gray:

"Well, he's almost slipped here Gilberto as he places it. Standing [31]freeze, goes away from him, watch the left foot. [32]What a goal! It slips and the almost he does what Zenden did in the cup final, hit ball against other foot."

Martin Tyler:

"[33]Adebayooooooooor [shouting], Gallas."

Andy Gray:

"[34]Wow what a little for Manchester United too and about. Two in [35]what thirty seconds!"

Andy Gray:

"Then William Gallas of all people gets a tap in. [36]What a let off! [pause]. [37]What a let off for Manchester united! Not once"

Martin Tyler:

"Arsenal the [38]heavy weights still [39]punching like further weights. They wasted penalty; The ball seems there to put in the net and they haven't scored. And they haven't yet taken the lead in the Premiership this season. They've wasted real opportunities even [40]this early [pause] to change that."

"I'm sure the lads will look at the buildup to the penalty because it was [41]lovely football" [both laughing]

Martin Tyler:

"hhhhhhhh we will await for that hhhhh later on. [Here's Jens Lehmann]. And it's eeeeh been [42]an interesting start for the two goalkeepers." [both laughing]

Martin Tyler:

"Tomasz Kuszczak, first day for Manchester united [43]from zero to hero."

Martin Tyler:

"And [44]nice supporting touch between Fabregas and Scholese."

Andy Gray:

"And lucky to get that, it wasn't a great ball from Gallas. It wasn't going to be. That Arsenal are working on ball [45]really well [17 scns [46]silence]."

Martin Tyler:

"And Adebayor trying to get behind Ferdinand back to [47]Rosicky [shouting]".

Andy Gray:

"[48]What a hit this is!! On the half volley, it sets up. [49]Great safe!...... [50]Will they pay for the missed chances but wasn't really a chance, was it?" [silent laugh]

Andy Gray:

"He knows what Rooney wants and so does everybody else he wants to get this back on his right foot but you watch Kolo Toure, he [51]exaggerates and say to him you're going one way and on the outside and will take with your weaker foot."

Martin Tyler:

"Let's have a look at Kuszak [52]great moment"

Martin Tyler:

"Eboue.. Ronaldo. [53]this is [54]where Evra does like to play [laughing]."

Martin Tyler:

"Manchester United frighten of 25 minutes that [55]we had got so far and [56]need play on the break."

Andy Gray:

"[59]There is no doubt to have that season"

Martin Tyler:

"[60]There is no doubt he is getting another one" [both laughing]

Andy Gray:

"I guess you are right."

Martin Tyler:

"Yeah you never know, [61]football is full of surprises."

Martin Tyler:

"So it's [60]excellent attempt [61]comfortable save in the end."

Andy Gray:

"This is a [62]little touch. The corner for them but the break against them Rosicky and Adebayor very quickly and [63]what a ball is from Rosicky! Just spots a little run here, feeds it right in his path, [change his voice] that [64]little touch [65]here is such an important one from Evra."

Andy Gray:

"Adebayor and Gallas, so two good [66]headers of the ball."

Martin Tyler:

"And the match in which not being shy of attempts and [67]the main thrust of the story, the bullet point really."

Andy Gray:

"That's [68]unbelievable pass." [10 scns [69]silence]

Andy Gray:

"Now it's a free kick might been ahh [70]yellow card, I do think games like this, Graham Poll tries [71]to restrict the yellow card early in the match."

Martin Tyler:

"[72]here is [73]the French forward, Lowi Saha."

Martin Tyler:

"But [74]here is Rooney that can change in a [75]flick of a [76]switch. It's corner. Rooney having to [77]fight to get into the game"

Andy Gray:

"I have to say Martin ⁷⁸<u>we all often</u> ⁷⁹<u>here</u> to talk about Rooney, probably becuase he's British and about ⁸⁰<u>a very exceptional talent</u> the boy has, and the age he's at. I mean the way he's 20 but this Fabregas is 19."

Andy Gray:

"And he ⁸¹<u>strips about pinch</u>, total control of the ball and himself and the game, just ⁸²<u>a marvelous time</u>."

Martin Tyler:

"⁸³<u>Here</u> he is Arsenal of course I think close to completing a deal to give Fabregas an eight year contract ⁸⁴<u>can understand why? and you should understand why</u> [laughing]."

Martin Tyler:

"Fabregas is ⁸⁵<u>showing the humble to Graham Poll no</u>, not really [laughing] out of my giving that, it's throw. He's ⁸⁶<u>a great communicator</u> with the players……. Manchester United gains ⁸⁷<u>groovy</u>, thinking what would Roy Keane make of that well we're going to find out at a halftime today. Here's ⁸⁸<u>Ronaldo</u> [loud voice] and there is Lehmann was asure."

Martin Tyler:

"You've got a description for that ⁸⁹<u>little trick</u> that Ronaldo did [laughing]. It's something many players can perform."

Andy Gray:

"Nothing about is hit him flush in the face and he's thrown this with some power but this is ⁹⁰<u>really good</u> defending at the back course from Eboue it's a bread and butter cross you should deal with that. Now watch this, ⁹¹<u>flush off the face</u>. He want made, ⁹²<u>he want made</u> is a goalkeeper and he's kept his knee somehow. Eboue should deal with that travel along way ⁹³<u>really pure</u> defending.."

Andy Gray:

"And like that make just ⁹⁴<u>a big moment</u>."

Martin Tyler:

"it's half started Jens Lehmann by seeing a card sending him by ⁹⁶<u>seeing stars"</u> **[Andy Gray laughing]**

Martin Tyler:

"I'm not for Lehmann is talking it's football life in this game into his left hand by grapping hold of O'shea and then having ⁹⁶<u>a run turtle</u>. I need ⁹⁷<u>a pocket of cold water</u> maybe fair all sorts of reasons at halftime." **[laughing]**

Andy Gray:

"Ahh this is in ⁹⁸<u>the best spell</u> the game the last 5-6 minutes to the match for Manchester United"

Martin Tyler:

"Where is ⁹⁹<u>the left footed</u> for Arsenal?"

Martin Tyler:

"it's time for Gilberto to get it back across ¹⁰⁰<u>the face of the goal</u>."

Andy Gray:

"And it's a good tackle in the end because it looked like he got past Rio Ferdinand here Adebayor, decides to drive into ¹⁰¹<u>the box</u>"

Martin Tyler:

"¹⁰²<u>that's great vision couldn't quite accomplish</u>."

Martin Tyler:

"Just a final word on ¹⁰³<u>those</u> two defeats in 14 both ¹⁰⁴<u>here</u> in Manchester, Manchester city ¹⁰⁵<u>this</u> season, Manchester United this fixture, last season the last April and it was the second half when United came on strong at the Startford end and if memory serves me right as well they attacking ¹⁰⁶<u>now</u>."

Martin Tyler:

"the Premiership record ten minutes got higher and ¹⁰⁷<u>higher</u> and ¹⁰⁸<u>that</u> is 75.595." **[10 scns ¹⁰⁹<u>silence</u>]**

Martin Tyler:

"That would made [110]a real gold goal for Manchester United in the second half"

Martin Tyler:

"Manchester United is showing signs of trying [111]to lift the tempo"

Martin Tyler:

"Hleb.. [112]Adebayooooor [loud voice] and he changed the direction and."

Andy Gray:

"[113]Great feet [114]here,"

Andy Gray:

"And get [115]better idea from this angle."

Martin Tyler:

"Perhaps Manchester United want in title too and trying to make the most of. Again [116]it's too little."

Andy Gray:

"And it's a [117]very very good area and since you have a decent spread [118]there."

Andy Gray:

"He is still 21 and this is 100th Premiership appearance today, and eeh by 40 international as well and his [119]twinkling feet."

Martin Tyler:

"And Arsenal if they [120]nick it, stay on [121] the top of table."

Andy Gray:

"hhhh yeah" [laughing]

Martin Tyler:

" [122]Sahaaaa [loud voice]."

Andy Gray:

"[123]Super header…. This Manchester United and then when they're wide prepared to [125]fire crossed and [126]this was [124]a super head from Saha, we know he's good [127]here and just tries to direct it to the far corner and that's how close to giving United to lead."

Martin Tyler:

"[128]What a goal it was!"

Martin Tyler:

"Rio Ferdinand is trying to [129]buy time [130]here and that to me is nothing."

Andy Gray:

"We talk about [131]the appetite and fitness of Arsenal but [132]here's a good example"

Martin Tyler:

"[133]Very good goal scoring record from his time, playing particularly for Seville and joined Arsenal from [134]there and that season for Real Madrid."

Martin Tyler:

"[135]Great work from Toure, he's out of position [136]here" [loud voice]

Andy Gray:

" Such [137]a wonderful striking of the ball we've seen already today."

Martin Tyler:

"I didn't want to be picky about [138]Rosiky but it is Rosicky" [laughing].

Martin Tyler:

"Manchester United would be the continuation of that [139]impressive start perfect in terms of results to this point for Premiership or one of Champions League, three points from [140]that. [141]Here is Rooney." **[loud voice]**

Andy Gray:

"they could [142]nick a goal and get a victory."

Andy Gray:

"Put [143]a little smile to Roy's face that tackle."

Martin Tyler:

"Nice to see Roy smiling. Plenty of smiles in this game really. And [144]here is Arsenal [loud voice] [145]looking for smile from Kolo Toure . it wouldn't been a [146]stunner."

Andy Gray:

"Well, that's some improvation at it's [147]very best. He said just give to me, I'll shift it pass you and then I'll hit it. And yeah [148]good good effort."

Martin Tyler:

"[149]very proud of what Reading have achieved so far."

Martin Tyler:

"[150]Here they are having played pretty well in 15 minutes ago."

Martin Tyler:

"Manchester United have to work hard to keep its level here looking [151]to get in front."

Martin Tyler:

"[152]Saha [loud voice] four up Manchester United [123]here."

Martin Tyler:

"Well, [154]flying back through their memory banks that come back through there, [155]memory banks of great supper substitute"

Martin Tyler:

"And [156]here [loud voice] giving chance for Julio Bastista [loud voice] to show what is made of in the Premiership [157]here at Old Trafford [157]here he goes."[shouting]

Andy Gray:

"That must been closed, [158]how lucky is John O'shea! lack the communication between them, and he goes on his own this time he's positive, where Adebayor wasn't, Baptista was ohhh look how close that is. That was[160] the guy he wanted to make the statement and come [159]very [161]very close to doing so".

Andy Gray:

"This is just [162]a cup of tea at the moment Martin [laughing]. Arsenal just I think know that the game is [163]there, know the importance of a win, United think that [164]we just got to keep them at bay see that game out."

Martin Tyler:

"I think compliment to Celtic as well as would say, who worked these Manchester United plays [165]very hard [166]here on Wednesday."

Martin Tyler:

"[132]Adebayoooooooooooor [loud voice] goal Arsenal With five minutes to go [loud voice]. [133]There in the league for the first time in the league this season and it's in Old Trafford"

Andy Gray:

"[168]Absolutely perfect [loud voice]. And Adebayor get patience pace in the [169]long legs just get a toe to the ball and that's all he needs from that close, but he's a genius today even look like a [170]little magician."

Martin Tyler:

"[171]O'shea.. Solskjaer." **[loud voice]**

Andy Gray:

"[172]What a safe! What if!" **[loud voice]**

Andy Gray:

"I think this is [173]a brilliant safe from right, what is! [174]What a safe! He gets a bid luck when it gets blocked, but this looks in, it's got a goal written all over it" **[loud voice]**

Andy Gray:

"[175]super run and [176]a great little finish [177]the long legs made him take it early."

Andy Gray:

"Well, you can see this as many times as you like, because it's a [178]fantastic strike across a goalkeeper. New look it at, that's then. When leaves his feet his foot sorry he's a way you think he's in. [179]What a save side! [180]What a safe!"

Martin Tyler:

"[181]Carrick **[loud voice]***."*

Martin Tyler:

"[182]Wes Brown **[loud voice]***."*

Martin Tyler:

"[183]the brightest things about Manchester United this year"

Andy Gray:

"football at times when really [184]really pleasing on the eye."

Martin Tyler:

"just moment after Arsenal taken the lead with an [185]astonishing reach."

Martin Tyler:

"For William Gallas [186]touch from Chelsea maybe is robbed off on the Gunners."

The pragmatic devices used in the model of the analysis are numbered in the above extract selected from that game.

5. Results and Discussion

The present study reaches significant findings concerning the pragmatic characteristics of this type of commentaries especially in the way commentators use certain pragmatic devices to achieve amusement stemmed from the nature of the game itself and from the fact that commentators depend upon these pragmatic devices to end with their main goal, i.e amusement.

The results of the analysis are as shown in table 1 below, are scored in number of frequency of each pragmatic device.

Table 1. Types and frequency of the pragmatic devices of amusement in the script

Nos.	Pragmatic Devices
8,9,12,13,14,19,21,22,25,27,30,32,34,35,39,41,42,43, 45,48,49,5,52,57,60,63,68,75,80,82,86,87,93,94,97,98, 102,114,115,117,123,124,128,133,135,137,139,146, 147,149,158,159,165,168,172,173,175,176,178,179, 183,185	Hyperbole
1,2,3,7,10,11,24,31,38,39,44,59,61,67,81,95,96,101, 110,111,114,119,120,121,123,124,125,131,142,145, 151,154,155,162,169,170,177,186	Metaphor
5,6,17,18,20,40,53,55,65,72,74,79,99,103,104,105,106,108,114,118,126,127,130,132,134,1 36,140,141,144, 150,153,156,160,163,164,165	Deictic expressions
15,29,33,34,47,88,91,112,122,152,166,167,171,181, 182	Ellipsis
23,26,28,34,50,56,62,84,85,90,93,116,129	Irony
4,37,58,64,92,107,117,148,161,174,180,184	Repetitiveness
66,70,73,100	Metonymy
16,54,71,89,143	Pejoration
46,69,109	Silence
138	Slips of the tongue

Then these numbers of frequency are converted into percentages for each type found in the script. The results are shown in table 2 as followings:

Table 2. Total number of pragmatic devices of amusement used in the commentary of the script

Pragmatic Devices	Frequency	Percentage
Hyperbole	64	33%
Metaphor	40	21%
Deictic expressions	37	19%
Ellipsis	14	7%
Irony	13	7%
Repetitiveness	12	6%
Metonymy	5	3%
Pejoration	5	3%
Silence	3	2%
Slips of the tongue	1	1%

As it is obviously clear that hyperbole registers the highest frequency among other devices (64) times equal to (33%), second is metaphor with (40) times equal to (21%). Others (37), (14), (13), (12), (5), (3), (1) respectively. These results indicate that football commentators are highly relied on hyperbole as an amusement device.

These pragmatic devices of amusement are individually and collectively used in the three phase of the commentary.

Table 3. Types and frequency of the three phases of commentary in the script

Phases	Frequency	Percentage
Colour commentary	55	51%
Play-by-play commentary	37	34%
Action replay commentary	16	15%

As for the phases of the commentary, table 3 shows that colour commentary scores the highest frequency with (55) equal to (51%) in using pragmatic devices of amusement, second is play-by-play with (37) times equal to (34%), and finally is action replay with (16) times equal to (15%). This means that the commentator uses amusement devices in the colour commentary more than in the other phases.

The strategies used by the commentators are descriptive, humorous, and dramatic. The commentators of that game used the pragmatic devices of amusement in the descriptive strategy more than other strategies. It (69) times equal to (66%), then humorous with (20) times equal to (19%), and finally dramatic with (15) times equal to (14%). (as shown in table 4)

Table 4. Statistical analysis of the three strategies of commentary in the script

Strategies	Frequency	Percentage
Descriptive	69	66%
Humorous	20	19%
Dramatic	15	14%

The findings say that from the phases, colour commentary is the highest among the others; from the strategies, the descriptive is the highest among the others; and finally, from the pragmatic devices, hyperbole is the highest among other devices. Therefore, commentators find a plenty of time to provoke amusement specifically during the colour commentary phase while they are using description strategy in describing the game by highly and intensively use of hyperbole by which they exaggerate the description of the events.

The exaggeration statements produced by the commentators are an overreaction to a certain movement in a given situation and it is influenced by emotions. It immerses the tension in the commentator's language and makes it interesting and amusing.

As far as pragmatics is concerned, in the courses of the analysis, it has been shown that violating Grice maxims is employed heavily. This amusement can be explained by the exploitation of the pragmatic devices which violate three of Grecian maxims. They are namely; quantity, relation and manner.

6. Conclusion

Amusement, as an activity and as something that causes laughter or provides entertainment, is achieved throughout using a group of pragmatic devices for this purpose by the commentators. Accordingly, the commentators have to be effective in delivering their comments. Varieties in language are highly recommended to be used by the commentators because it will be a big mistake to deliver one generic speech to different groups of people without adapting the speech to the specific occasion because different audience will respond differently to the same speech.

Football games in particular have become the most popular and it has been a common form of amusement which can be done through the commentators who comment on the game. Their duty is to provide the audience with the relevant information about what is happening during the game and to amuse them at the same time. They often do that by using specific linguistic and extra-linguistic features because commentary cannot exist without using these features in order to convey excitement. They must know, for example, what vocabularies they have to choose to describe the events; therefore, they have a very crucial and specific role.

References

Ahmed, H. A. (2006). *A Contrastive Analysis Of The Language Of Sports Commentary On Televised Football Matches In Egyptian Arabic And British English*. Unpublished Master thesis. Cairo: Cairo University. Giza.

AL-Harahsheh, A. M. A. (2013). A Study of Pragmatic Functions of Silence in Colloquial Jordanian Arabic. *Indian Journal of Applied Linguistics*, *39*(1), 5-49.

Alm-Arvius, C. (2003). *Figures of Speech*. Lund: Studentlitteratur.

Arnold, I. V. (1986). *The English Word*. Moscow: VysSaja Skola.

Beard, A. (1998). *The Language of Sport*. London: Routledge.

Bowman, E. (1966). The minor and fragmentary sentences of a corpus of spoken English. *International Journal of American Linguistics, 32*(3), part II.

Brown, P., & Levinson, S. (1987). *Politeness. Some Universals in Language Usage*. Cambridge: Cambridge University Press. https://doi.org/10.1017/CBO9780511813085

Bryant, J., Comisky, P., & Zillmann, D. (1977). Drama in Sports Commentary. *Journal of Communication*, *27*(3), 140-149. https://doi.org/10.1111/j.1460-2466.1977.tb02140.x

Bucher, C. (1988). *Management of Physical Education and Athletic Program*. St. Louis, Missouri: Times Mirror/Mosby College Publishing Company.

Coakley, J. (2001). *Sport in Society: issues and controversies*. New York: McGraw Hill.

Crystal, D., & Davy, D. (1969). *Investigating English Style*. London: Longman.

Cuddon, J. A., & Preston, C. E. (1999). *The Penguin Dictionary of Literary Terms and Literary Theory* (4th ed.). London: Penguin.

Curco Cobos, M. C. (1997). *The Pragmatics of Humorous Interpretations: A Relevance-Theoretic Approach*. Thesis submitted in partial fulfillment of the requirements for the degree of PhD. London: University College London.

Delin, J. (2000). *The Language of Everyday Life: An Introduction*. London: SAGE publication.

Ferguson, C. A. (1983). Sports announcer talk: Syntactic aspects of register variation. In T. Huebner (Ed.), *Sociolinguistic perspectives: papers on language in society,* 1959–1994 (pp. 148-166). New York, NY: Oxford University Press. https://doi.org/10.1017/S0047404500009787

Fowler, H. (1965). *A Dictionary of Modern English Usage*. Oxford: Oxford University Press.

Geeraerts, D. (2010). *Theories of Lexical Semantic*. Oxford University Press.

Gerhardt, C. (2008). Turn-by-turn and move-by-move: A multi-modal analysis of live TV football commentary. In E. Lavric, G. Pisek, A. Skinner, & W. Stadler (Eds.), *The Linguistics of Football* (pp. 283-294). Tübingen: Gunter Narr.

Grice, H. P. (1975). Logic and conversation. In P. Cole & J. L. Morgan (Eds.), *Syntax and Semantics*. New York: Academic Press.

Holmes, J. (1992). *An Introduction to Sociolinguistics*. London: Longman.

Holmes, J., & Stubbe, M. (2003). *Power and Politeness in the Workplace*. Harlow: Pearson Education.

Humpolík, R. (2014). *Language of Football Commentators: An Analysis of Live English Football Commentary and its Types*. Bachelor's Diploma Thesis, Masaryk University, Faculty of Arts.

Jasim, G. D. (2003). *The Analysis of Sports: Syntactic and Semantic Analysis*. Unpublished M.A Thesis, The College of Arts, Al-Mustansiriya University, Baghdad.

Lakoff, G. (1992). The Contemporary Theory of Metaphor. In A. Ortony (Ed.), *Metaphor and Thought* (2nd ed.). Cambridge: Cambridge University Press.

Leech, G. (1983). *Principles of pragmatics*. London: Longman Press.

Leech, G., & Short, M. (1981). *Style in Fiction: A Linguistic Introduction to English Fictional Prose*. London: Longman Group Ltd.

Levin, M. (2008). Hitting the back of the net just before the final whistle: High frequency phrases in football reporting. In E. Lavric, G. Pisek, A. Skinner, & W. Stadler (Eds.), *The Linguistics of Football* (pp. 143-156). Tübingen: Gunter Narr.

Levinson, S. (1983). *Pragmatics*. Cambridge: Cambridge University Press. https://doi.org/10.1017/CBO9780511813313

Liponski, W. (2009). Hey, ref! Go, milk the canaries! On the distinctiveness of the Language of Sport. *Studies in Physical Culture & Tourism, XVI*(1), 19-37.

Makarova, A. (2008). Deviations in Sports Commentator Speech: Statistical and Linguistic Analysis. In E. Lavric, G. Pisek, A. Skinner, & W. Stadler (Eds.), *The Linguistics of Football* (pp. 305-316). Tübingen: Gunter Narr.

Martin, M. (1983). Humour and the Aesthetic Enjoyment of Incongruities. *British Journal of Aesthetics*, *23*(1), 74-85. https://doi.org/10.1093/bjaesthetics/23.1.74

McQuarrie, E., & Mick, D. G. (1996). Figures of Rhetoric in Advertising Language. *The Journal of Consumer Research*, *22*(4), 424-438. https://doi.org/10.1086/209459

Moghaddam, A. S., Chavoshi, G., & Zadeh, V. A. (2014). Eloquent Silence, a Pragmatic Concept in Persian Language. *Procedia - Social and Behavioral Sciences, 136*, 250-254. https://doi.org/10.1016/j.sbspro.2014.05.323

Morreall, J. (1983). *Taking Laughter Seriously*. Albany: SUNY.

Morris, B. S., & Nydahl, J. (1985). Sports Spectacle as Drama: Image, Language and Technology. *The Journal of Popular Culture*, *18*(4), 101-110. https://doi.org/10.1111/j.0022-3840.1985.151101.x

Muecke, D. C. (1978). Irony Markers. *Poetics*, *7*, 363-375. https://doi.org/10.1016/0304-422X(78)90011-6

Polok, K. (2002). "Podstawowe Problemy Akwizycji tzw. (Problem of Linguistics) "języka sportowego" jako języka drugiego." rocznik naukowy: [filozofia, nauka, tradycje wschodu, kultura, zdrowie, edukacja] 3, pp. 119-124.

Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1973). *A University Grammar of English*. Essex: Longman Group UK Limited.

Richard, A. (2008). Televised Football Commentaries: Descriptions, narrations and representations of a non-victory. In E. Lavric, G. Pisek, A. Skinner, & W. Stadler (Eds.), *The Linguistics of Football* (pp. 193-201). Tübingen: Gunter Narr.

Rowe, D. (2004). *Sport, culture and the media: the unruly trinity*. Maidenhead: Open University Press.

Scruton, R. (1982). Laughter. *Proceedings of the Aristotelian Society, 56*, 197-212. https://doi.org/10.1093/aristoteliansupp/56.1.197

Spurr, B. (2001). *The Language of Sport.* In Memoriam Bernard Kilgour Martin.

Stainton, R. J. (2006). *Words and thoughts: Subsentences, ellipsis, and the philosophy of language*. Oxford: Oxford University Press. https://doi.org/10.1093/acprof:oso/9780199250387.001.0001

Taborek, J. (2012). *The language of sport: Some remarks on the language of football.* Research Gate: Adam Mickiewicz University.

Tannen, D. (1989). *Talking Voices: Repetition, Dialogue, and Imagery in Conversational Discourse*. Cambridge: Cambridge University Press.

Tannen, D. (2007). *Talking Voices*. Cambridge: Cambridge University Press. https://doi.org/10.1017/CBO9780511618987

Van Dijk, T. A. (2011). *Discourse Studies*. Los Angeles, London: SAGE Publication.

Vierkant, S. (2008). Metaphor and live radio football commentary. In E. Lavric, G. Pisek, A. Skinner, & W. Stadler (Eds.), *The Linguistics of Football* (pp. 121-132). Tübingen: Gunter Narr.

Wilson, D. (2000). Metarepresentation in Linguistic Communication. In D. Sperber (Ed.), *Metarepresentations: A Multidisciplinary Perspective.* Oxford: Oxford University Press.