Eva Lavric / Gerhard Pisek Andrew Skinner / Wolfgang Stadler (eds.)

The Linguistics of Football

Language in Performance

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"ZIDANE, ZIDANE, WHAT HAVE YOU DONE?" - EMOTIONS ON TV IN SIX LANGUAGES

This article analyses the expression of emotions in television sports commentary in six languages (German, English, French, Spanish, Italian, and Russian), as illustrated by the famous 'Zidane incident', i.e. the foul by Zinédine Zidane against Marco Materazzi, which led to Zidane's sending off in the 109th minute of the 2006 World Cup final between France and Italy. The transcription starts with the moment of uncertainty, when the only thing that is clear is that something has happened, and it ends with the comments on Zidane's sending off and the end of his career, where, ex post, a tragic moment is constructed discursively. The phases in the seven versions (there are two German-language versions, one from Austria and one from Germany) are quite similar; this is due to the similarity of the television images, with two emotional peaks corresponding to the first images of the actual foul and to the presentation of the red card. In fact, not only the phases of the event, but also the means of expressing emotions are surprisingly similar in all seven versions, and (nearly) all of them are represented in the fictitious quotation in our title, "Zidane, Zidane, what have you done?": direct address to Zidane, repetitions, rhetorical questions, exclamations/interjections. The more emotions rise, the more all these means cumulate in each single utterance. At the climax, there is one more means that is added: pauses. This is the only element that marks a real difference between the seven versions, as it is much more strongly represented in the French one. Faced with the unthinkable becoming reality, the French commentators simply remain speechless - witness their even stronger emotional involvement in comparison with the others. Apart from this, there seems to be something of a common kind of 'emotionese' in European football/sports commentary.

How are emotions expressed in football commentaries in different languages and cultures? Is there a gradation in the expression of emotion? And is this dependent on the partiality of the commentator(s)? These questions will be addressed in this article, drawing on the example of the 'Zidane incident', i.e. the foul by Zinédine Zidane against Marco Materazzi, which led to Zidane's sending off in the 109th minute of the 2006 World Cup final between France and Italy.

Zidane's head-butt (in French 'coup de boule') against Materazzi was certainly the most salient and emotive incident of the whole World Cup, giving rise, for example, to endless comments, web games, satirical programmes and even to a song that stayed in the charts for weeks.

To readers who are not familiar with football or who might read this years later when the incident might have been forgotten, it must be explained that Zinédine Zidane was a legendary football star who had already won the World Cup with the French team in 1998 and was, arguably, about to win it again. He had announced that he would retire immediately after the competition. So this World Cup final was his very last game and, when the incident occurred, the game was already in extra time. Zidanes's foul against Materazzi and the subsequent sending off were decisive insofar as the game

Without knowing beforehand, of course, that such a salient episode would occur, we (i.e. the Innsbruck Football Research Group), wishing to study football commentaries in different cultures, recorded the World Cup final on TV in seven versions and six languages: German (two versions, one from Austria, one from Germany), English, French, Italian, Spanish, and Russian. We then transcribed the passage corresponding to the famous 'Zidane incident', its preliminaries and consequences (i.e. minutes 108 to 111)² and arranged the seven transcriptions in a parallel table (see appendix).

What we wanted to study initially was the cross-cultural differences and similarities in football commentaries on TV, together with the aspect of involvement or bias due to the nationality of the commentator (comparing the Italian and French versions with the other ones). What we discovered, though, is an unexpectedly high number of similarities between the seven versions. In fact, the differences due to the number of co-commentators are more striking than the differences due to nationality or partiality on the part of the commentator.

The table in the appendix shows that the German and the Austrian versions have only one commentator each, while the English and the Russian versions have two commentators and the Spanish, the Italian and the French versions even three commentators each. This is a significant difference and the most salient aspect of national style we found in our corpus. It has a direct influence on the rhythm of the commentary, as for instance one single commentator is more likely to make pauses in what might otherwise be too pushy a monologue, while with two or three persons the commentary is more like a conversation, all gaps of one commentator tending to be filled by the other participant(s). Furthermore, it is a question of the general policy of broadcast stations, as for example in Austria commentators are advised not to speak all the time. So the balance in the German and Austrian commentaries is between speech and silence, whereas in all other versions it is between the different commentators.

As for the question of national bias, what is striking in the different versions is the fact that none of the commentators, not even the Italian one, takes a hostile stance towards Zidane. This might be due to the fact that Zidane played in Italy for a number of years. Nor do the French speakers try to defend him. The commentators all condemn Zidane's behaviour but still pay tribute to him as a great player (see appendix).

went into a penalty shoot-out (where Zidane could have made all the difference), and was finally won by Italy.

Thanks to Catherine Lederbauer, Alfonso Merello-Astigarraga and Angelo Pagliardini for helping with the transcription.

This seems to be the reason why some versions are shorter than the others, especially the Austrian and the German ones, where there is only one commentator. Two- or three-commentator versions are in general longer – but the French one isn't: we shall see below why this is the case.

These details are the result of a discussion we had with Italian, French and Austrian TV commentators (Marco Civoli, Erik Bielderman, Thomas König) on the occasion of a presentation of our results to a wider public, in Vienna and Innsbruck on 17 and 18 April, 2008. We are grateful to our guests for their helpful comments.

It is important to distinguish this type of silence in the German and Austrian version from the type of silence that will be commented upon later in this article, which is due to speechlessness as a result of emotion.

Which answers also one more interesting question about the infamous incident: in which language did the verbal exchange between Materazzi and Zidane (and hence Materazzi's alleged insult of Zidane's sister) take place? It must have been Italian, which would be the common language between the two players. For the question of language choices in multilingual football teams, see also Giera et al. in this volume.

The high degree of similarity we found in the different commentaries is true of all seven versions, including the Italian one; the only exception is the French version, which shows the same characteristics as the other ones, but in a much stronger, more pronounced way.

Actually, this high degree of similarity might be due, on the one hand, to the nature of the commentary guided by TV images and, on the other hand, to the incident itself, which produced a strong emotional impact combined with a certain degree of reflection.

First, we found that the phases of the incident were parallel in the seven versions because the TV images were identical for all of them. In general, it seems that all the commentators, in spite of being in the stadium, watch the match on their TV screens, as all comments are in line with the TV images. This is important because the incident took place outside the main action of the game, and was not picked up by the main camera. The incident itself was therefore neither seen by the commentators nor by the referee, who had to resort to consulting a linesman.

- The first phase is marked by confusion and uncertainty: something seems to have happened, but the commentators cannot say what. This is shown linguistically in all versions by a large number of indefinites and questions (in *italics* in the transcription).
- The next phase is the incident itself, which will be analysed in more detail below.
 As for its different phases, it has two climaxes: the first one is the presentation of the incident on video, the second one the showing of the red card and Zidane being sent off.
- After that comes a phase where this incident is reflected on in a larger context, as it obviously means the end of Zidane's career. The commentators look back briefly on the player's background and history and give general evaluations of Zidane as a legendary footballer, as opposed to his momentary lapse and inglorious end. From this contrast emerges the idea of a tragic moment, construed as such by all commentators. The linguistic means involved include all types of antithetical expressions, like concessive clauses, and especially antonyms (often in parallel constructions). They are marked in yellow in our transcription (see appendix).

It is interesting to observe, by the way, how Zidane is referred to by the commentators throughout the different phases of the incident. The neutral, unmarked designation seems to be Zidane, while especially in the French version we find the nickname Zizou (until the incident), and later, at the climax of emotions, the direct address to Zinédine. By contrast, when looking

In fact, there is a little divergence in the German version, where the slow-motion replay of the incident is played twice rather than only once, as in the other versions.

Where there is a team of commentators, it seems that one of them might be in charge of watching the game directly, or at least it seems so from a remark in the Spanish version. This is also what reported Marco Civoli reported, who told us that in Italy two of the commentators normally sit in the special commentators' area, while the third one stands 'next to the field'.

⁹ It was the so-called 'fourth man', Luis Medina Cantalejo, who played the decisive role as he had witnessed the incident with his own eyes and was thus able to report it to the referee, Horacio Elizondo. Had the incident only been seen on video, as seemed to be the case at first, it would have been illegal to sanction it, according to FIFA regulations.

back at his career, all commentators refer to him by using his full name, Zinédine Zidane. This may be out of a sense of respect for the great player.

As for reflections and rationalizations of emotions and the construction of a tragic moment, here again we find strong similarities in all seven versions, with the only difference being that the general reflections start a little earlier in some versions and later in others — which seems to be related to the involvement and the bias of the commentator (i.e. they come later in the French version).¹⁰

In fact, the idea of the tragic moment is not the only point of reflection. There are also comments of other types in the course of the incident, which are all highlighted in yellow in the transcription. These other themes of reflection are also fairly similar in the seven versions, and they concern:

- the legal or rule-related problem, as the incident had not been seen by the referee and it seemed that it would be judged on the basis of the video recording alone (the 'technology' problem), a point referred to in all versions. For whatever reason, this point receives particular attention in the Italian commentary;
- the question of whether the referee's red card can or cannot be contested (the 'contestation' problem); present in several versions but particularly strong in the French one;
- comparisons with and memories of past incidents of a similar type in Zidane's career, but also in the career of the referee;
- comments on the French trainer (triggered by footage that shows him applauding sarcastically when Zidane is given the red card);
- questions about what the incident and its outcome might mean for the continuation of the game and for the World Cup as a whole.

All these themes can be found in almost all of the seven versions. They mark moments where the immediate expression of emotions is replaced by a more reflective, more distanced stance. The similarity of the themes touched on and the ways they are commented on seems to suggest that there might exist something like a common European style of football discourse, where the do's and don'ts of commentary are fairly clear and even similar.

But let us now turn to the incident itself and the way it is commented on. What is striking in all seven versions is the expression of emotions through a series of linguistic means that can be found in a similar way in all languages and that tend to be cumulative.

Emotionality / affectivity in interaction has received comparatively little attention in language and discourse studies until now. For bibliographical reference on this topic, we can cite Fiehler 1990, Marten-Cleef 1991, Niemeyer / Dirven 1996, Battachi / Suslov / Renna 1997, Günthner 2000 and Drescher 2003 (for more titles, see references at the end of our contribution). Fiehler, for example, was one of the first to deal with the manifestation, interpretation and processing of emotions; Marten-Cleef exemplifies emotions through expressive speech acts.

The problem seems to be that emotion or affectivity is difficult to define and can only be dealt with by applying an interdisciplinary or intercultural approach (see Wierzbicka 1999). It is related to the inner nature of individuals, which is difficult to research (but can be done through critical self-reflection).

Therefore scholars like Drescher 2003 have recently confined their research to the way emotional concern is represented in conversations, that is, emotion is seen as something that is socially constructed and enacted in conversation. Certain linguistic and paralinguistic means

These general reflections correspond to what Adelmann et al. (2001: 54-55) refer to as the 'narrativization' ("Narrativisierung") of events. Studies of emotion show that the expression of emotion is realized through a combination of various linguistic means. Among the means studied until now, we find, above all, interjections (see Kryk-Kastovsky 1997, Drescher 2003) and reduplications (see Drescher 2003).

We will focus on the whole variety of means present in our corpus and the way they are combined with and relate to each other. Our own findings suggest that there is a significant accumulation and overlap of such means at crucial points (in our corpus, two such crucial points can be identified: the first images of the head-butt, and the presentation of the red card). Moreover, the expression of emotion follows a climactic pattern, with a clear hierarchy existing between the various emotive devices. What is striking here is how similar our seven versions are.

Let us now turn to the details of the linguistic means we have found in our corpus at the crucial emotional points of the Zidane incident. Each of these means has been marked in our transcription by a special colour code:

• Interjections/exclamations and the corresponding intonation (red)

The most salient and perhaps most common means of expression in all seven versions are exclamations of all types: there is a great number of interjections, and a general exclamatory intonation pattern (rising, or rising-falling) can be observed in nearly all sentences; the syntax tends to be exclamatory, i.e. it is drastically reduced.¹¹

• Repetitions and parallel constructions (blue)

The second and equally salient device includes repetitions and parallel constructions, which are iconic means of intensification. These repetitions concern not only single words (Drescher's 'reduplication'), but also parts of or even whole sentences. At the climax of emotion, sentences are repeated once, twice, or even three times, while parallel constructions give a sense of accumulation.

• Direct address to Zidane (green)

One more means that can be found in various versions is when the protagonist, i.e. Zidane, is addressed directly, with the second person singular being used. This is stronger in the French version and seems to be due to the commentators' involvement or even bias. But it is encountered in other versions, too.

The most prominent football exclamation – which is not present in our corpus – is of course when a goal is celebrated. In Spanish and Latin American commentary, this often takes the form of an extreme lengthening of the vowel (see Jung in this volume): GOOOOOOL, as long as the breath lasts. (The Austrian commentator Thomas König reports that in the Argentinian radio commenting team, there is one special man whose only task is to perform this 'canto del gol'.) This is a national or culture-specific speciality, which shows that, despite the great similarities in expressing emotions, there is still room for national styles. See also the contributions by Gerhardt and Theodoropoulou in this volume.

• Rhetorical questions (purple)

Another means strongly related to exclamations as well as to direct addresses is the use of rhetorical questions (see the fictitious quotation in our title).

• Pauses/silence (speechlessness) (turquoise).

Particularly striking in the French version is the speechlessness of the commentators. Although there are three commentators, when the incredible incident happens, all of them seem to be at a loss for words. Long pauses of 2-3 seconds occur, not once, but several times.¹² This is something that distinguishes the French version from the other ones, where pauses also occur, but less frequently and they are dependent on the number of commentators. In general, the 'speechless' form of silence occurs in versions with more than one commentator, where it is especially conspicuous as pauses normally do not occur in this context.¹³

The use of the colour code allows us to dispense with long multi-version examples in our main text and to refer the reader directly to the multilingual transcription sheet (see appendix). However, there is one problem with this kind of representation, which is at the same time one of our main findings. Let us look at the transcription of the crucial moment in the French version:

!. TG: Ouhh! Ouhh! Zinédine! Oh! Zinédine! Pas ça, Zinédine!
[...] Pas ça, Zinédine, oh non! Oh non pas ça!
(Pause 1')
Pas aujourd'hui, pas maintenant, pas après tout ce que tu as fait!
(Pause 2'')
Aïeaïeaïeaïeaïeaïeaïe!
(Pause 3'')

In this whole passage (as in many others), it is almost impossible to assign one particular colour to each of the elements, as most of them would have to be assigned two or three colours at the same time. The first and the second lines contain exclamation/interjections, repetition, and a direct address to Zidane; the fourth line is exclamation, repetition/parallel construction, direct address, and the beginning of reflection, with a contrast being established between now (the incident) and then (his whole career); at the end comes one more exclamation/interjection with repetition. Note also the long pauses in-between.

This is characteristic of the core moments of emotionality, where all or nearly all possible means of expressing emotion are present simultaneously; they overlap and accumulate in one and the same sentence, or even on one and the same word – while inbetween, in the less dramatic moments, colour assignment is easier; this means that between the peaks the emotional means occur in a more isolated way and can thus be

more easily separated. Our transcription shows further that some devices (interjections/exclamations, direct addresses, pauses) tend to occur only at the climax of emotion, while others (repetition, reflection) can be found also in passages where the emotional aspect is weaker and the density of emotional expression not as great. The strongest emotional level seems to be expressed especially through long pauses of speechlessness, as found mainly in the French version.

The following may be concluded from our investigation:

- The expression of emotions follows a climactic pattern, with peaks, valleys and intermediate levels.
- The expression of emotions is cumulative and overlapping, i.e., different emotive
 devices occur together at emotional peaks. When emotion grows particularly
 strong, these devices converge on the same linguistic elements.
- There is a hierarchy of emotion signals, some of them (exclamations, interjections, direct addresses) occurring more at peaks and at extremes (speechless silence!), with others (repetitions, parallel constructions) not only at high points, but also at low ones. Reflection, on the other hand, seems to be rather characteristic of slopes, i.e. falling moments of emotion.
- Drawing on this idea of hierarchy and accumulation, we are now able, by analysing the linguistic means described, to take the temperature so to speak of a given utterance. We can thus compare the emotionality of different moments in a comment or of different versions of it, and in general of any moment in a communicative event. This confirms Drescher's (2003) approach of studying emotions through their linguistic expression.
- Coming back to our first and initial research question, the one about cross-cultural
 differences, we can now claim that linguistic devices of emotionality are similar
 in the six languages and seven cultures studied, and that their hierarchy as well as
 their use of accumulation and climax does not show any significant differences in
 the various versions of our corpus.
- As for partiality or bias, it can only be found in the French version in the form of
 intensification of emotion and involvement, shown mostly through long pauses
 and an even stronger and more intense use of all the means described. The other
 versions, including the Italian one, are fairly similar.

In conclusion, we would like to ask what it is that is being enacted through the use of the linguistic and prosodic means described? If emotion is a socially constructed category, what is it that is being constructed in our seven commentaries? What is it that commentators enact in order to share with their audience?

The first answer might be: shock and dismay, which is the basic reaction in our seven versions. But how are shock and dismay enacted? Looking at the linguistic means involved, we follow the well-known idea that emotion leads to a loss of control, to an involuntary outcry, where the use of language is strongly affected. Interjections are the simplest form of expression. Exclamatory sentences tend to have very simple syntax, while repetitions and parallel constructions minimize the need for elaboration. Rationality, elaboration, syntax are all suspended when a human being is overwhelmed

For literature about silence and pauses in conversation, see quote Philips 1995, Ghita 1997, Kurzon 1998, Müller/Ingwer 1999, Yakovleva 2004 and Stadler 2007.

RAI commentator Marco Civoli explained to us that, if in an Italian commentary a longer pause occurs, the audience will immediately think that something must be wrong.

by emotion.¹⁴ At the climax, language ceases to exist and is replaced by animal-like cries (Aïeaïeaïeaïeaïeaïeaïe!) and speechless pauses as the preferred means of emotive expression.15

The means of expressing emotions in football commentary are thus surprisingly similar in the six languages and seven cultures we have studied: as illustrated by our title, the German/Austrian, English, French, Spanish, Italian and Russian commentators use repetitions/parallel constructions, interjections/exclamations, direct addresses to Zidane, as well as rhetorical questions and pauses (silence) to express the fact that they are overwhelmed by what is happening. Repetitions/parallel constructions occur throughout the episode, while interjections/exclamations, direct addresses, rhetorical questions and, above all, pauses seem to belong to a stronger register and tend to occur mostly at emotional peaks. As emotion rises, these means tend to accumulate and overlap in each single utterance. The rationalization of emotions (in our case, the construction of a tragic moment), on the other hand, tends to occur later when the emotional excitement is beginning to subside.

We can conclude that a common emotional language in European football commentary seems to exist. The ways of enacting and expressing emotions are quite similar in different cultures. This might be due to the fact that with strong emotions and their more or less involuntary expression we are touching on something that is in some way universal. Further studies of other sports and other kinds of emotional situations in other countries and cultures might show that the features we have identified in football commentary are in fact the essentials of a general human language of emotions, a kind of universal 'emotionese'.

Appendix: Transcriptions

Rhetorical questions

Rationalizing emotionality:

Constructing a tragic moment

French [TF1]: 1 main TG (Thierry Gliar- di) and one secondary commentator JML (Jean- Michel Larqué), plus a third one: 3 commentators	Materazzi, il se quelque chose ici TG. De l'autre côte on s'est explique entre Trezeguet et Materazzi. Materazzi and coz ec que Bufin vivent dire à l'arbitre assistant. Que s'est-il posse entre Trezeguet et Materazzi and Materazzi. Materazzi assistant con assistant. Que s'est-il posse entre Trezeguet et Materazi and Materazzi. Mat. J'espaire qu'il s'est rien passe parce que TG: Ouais,
It [RA1]: MC (Marco Civoit), SM (Sendro Mazzola), CP (Carlo Parts); 3 commen- tators, 2 main ones (MC, SM)	MC: Ma r r un giocatore azzurro a terra. Il me precedente l'une l'orse sullo scontro precedente l'une l'orse sullo scontro dovvebb trattarsi di Materazzi. SM: C'è Buffon che sta parlando con il gandalinec perché Buffon ha visto sicuramente più di tutti noi. MC: SI: (Times l'ederon naturalmente nella riproposizione che cosa è successo essatamente. Probabilmente una scottettezza, perché se Buffon. SM: Essito! Buffon anche
Sp (cuetro): CM (Carlos Martinez): 3 commentators, 1 main one (CM)	C2: No, ahi pasó algo. Yo m.xi se está quejando Buffon de que ha habido uma agresión. Av.xi. C3: Está diciendo Buffon que el línea lo vio. (Pines, U') C2: Av. xi si Trezguet que estaba ahi. (Pines, U') (2: Av. xi si Trezguet que estaba ahi. (Pines, U') (2: Av. xi si Trezguet que estaba ahi. (Pines, U') (2: Av. xi si Trezguet que estaba ahi. (Pines, U') (3: y) (4: Al línea le están presionando. (Pines, U') (4: Al línea y estaba ahi. (Pines, U') (6: Al línea y están presionando. (Pines, U')
Ru Pervyj kanal 1): Br (Bwrop Гусев), H. (Hиколай): 2 commentators	Н. Чго там случилось? Вот сейчае бежит разбираться Росси к боловому арбитру. Что-и учустии из виду, Вои межой на поле. Кто это? Кто это это это это это это это это это э
Engi [BBC]; JM (John Motson), ML (Mark Lawrenson); 2 commentators	ML: Ah! ML: Oh., lang on! ML: This is interesting. This is Transguet we think. Transguet with Matenzzi, is it? M: Yes, and the assistant referee has seen something. Buffon has run across to him. There's been an incident there, it was 3'') I think, it's Zidan. Mark. I think a head may have gone in there, think a went may have gone in there, somewhere.
Ger/Austria (ORF): RS (Robert Seeger): 1 commentator	Na, da bin ich jetzt natürlich bei all diesen Szenen immer skeptisch, her Die Italiener reklamieren beim Schiedsrichterassistenten. Was wir Was wir heren, ist die Zeelünge. Hense Kanneren Den Grosso, Isio Italieneren Sindene Zidane, das hat er nicht notwendig. Pass hat er nicht notwendig.
Ger/Germany (ARD): RB (Reirhold Beckmann): 1 commentator	Prgendures ist auf der anderen Seite passiert- irgendeine Nigglichkeit, ich hoffe, nicht urgendeine Tallichkeit. (Pause 37) Es scheint Materazzi zu sein, Prause 37) Es scheint Materazzi zu sein, Prause 37) Buffon geht jetzt auf die französischen Spieler zu, beschimpft sie, (Pause 27) So, da haben wir's noch malt (Pause 27)- wannin hat er das nötig? Theset

One interesting sign of this is that commentators tend to make errors, really serious mistakes, due to their emotional involvement: one commentator constantly calls Zidane Zinidane, while another keeps referring to Grosso instead of Materazzi, and the Russian commentator says, the game has been given

Adelmann et al. 2001, who have worked on the enacting of positive emotions in football reporting, dedicate a special chapter to the expression of speechlessness ("Sprachlosigkeit zur Sprache bringen", p.52). They see in "fragmentarischen Äußerungen und sprachlichen Fehlleistungen eine kanonische Form für die Sprachlosigkeit", i.e., mistakes, stammering and fragmentary sentences are standardized ways of staging an emotional peak and of expressing the experience of being overwhelmed by emotion.

Diskussion. Da haben die Italiener rocht und völlig zu Recht reklamiert. Und wenn das der Schieds-richterassistent nicht gesehen hat, dann weiß ich nicht, wo er hingeschaut hat. Denn diese Unsportlichkeit, die hat er necht Nach
gehalt. Aber noch ist
nicht klar. Vielleicht
gibt's noch ein Aviso.
Denn der Schiedsricherassisient holt jetzt
Elizondo heraus in"" und der sagt es war
nich, glanb ich. Oaker? Meinung nach
dass alle da weggeschauf naben,
dass kann ich mir fast
nicht vorstellen.
Was war da Jos? Auch das sa maspentiach.

Es war ein Kopfstoß

gegen Grosso [sic], den
Zidane nieltt netwendag
gehabt hat. es ihm. Um Gottes willen, was ist das the ein 1. Zinedine Zidanel Sicherungen durchge-Wie kunn man selb so seinen Abschiedt der eine Habeliedt der eine Processen Franken in der eine Processen für der eine Processen für der eine Processen gemacht, einer ist skar. Zinidane [sie] miss gehen. (Plance [sie] baber den vierten Offiziellen und möglicherweise auch den führten Offiziellen an den Schiederschierer gegangen. (Plance F.) Da kann Raymood Keiner hat's geschen.
Der Linienrichter hat und her die
Kamera lutt's geschen. Aber die
Kamera lutt's geschen.
Immer wieder diese
Momente in der Karriere
von Zindeline Zidane.
Kopfstoß gegen oberhanyt (Pans, 57) Was lat ilm da geniten? (Pans, 27) Es ist nicht das erste Mal Domenech abwinken (?) wie er will. Du gibt's ... in der großen Fußballbiographie von Zinidane [sic]. Volker Absieth hinein! Auf die Brust! Hier in der Verlänge-rung. So ein Aussetzer.

comebody's ,says so'. Buffon, the referee's

wone cup to two yellows. ML: You know, the other thing as well, John? If it goes to penalties and he coores one.

JM: What are the [Italians] funct; be asying to the referee that you and your assistant have missed this Buffon has come tearing out of goes, made the point to both officials. [Neither... ML: Well, he has. But they haven't seen it, they tree problem is that, if they haven't seen it, they can't jive it... (P. mee "on't jive it... (referec...
ML: Nc... I was saying neither of the officials have seen this. that's what it is please.

I And Zidane, who was sent off in the 1998 World (Cup). If the referee has seen that, he's surely in trouble again here.

MI: He's off, the way with the seed of the please of the seed JM: [He's...
JM: He's already served
one suspension in this
World Cup for two JM: It's Zidane into the chest of Materazzi... Well The assistant

Н: Да, но чтобы он такое сделал, это было очень что-то серьёзнос TOT MOMENT, INCOMY
TO HE BAT OTMBILKY
GOKOBOÍL, THE BAT OTMBILKY
BIT THE, TOO HT THE
BECSAT MATERIALH, OG? клочья...
ВГ: Это не удаление Руни, это не удаление Руни, хотя, вы знасте, что похоже на то, что гарис не видел восстановить справедливость, н Зидан прекрасно понимает, что он nocacet, on he

вы можете себе представить, Николяй и дорогие друзья, ведь сейчество арбитру писье. что лучше всех – иу, помимо Матерацци и самого Зидана – все это видел Буффон, и Буффон пытается мумул.

Н. Таках высокая
репутация, что даже
если итальянцы не
нафросились бы на
Зидана и не пытаются
его сейчас разорвать в сказать... ВГ: Такос ощущение, Service of the control of the contro

Ciente Didier, et entre Didier et Domencch... Ils essaient de faire intervenir le quatrième arbitre sur la télé.

con Domenech, ha indicato
Domenech adexe,
MC: Misses of l'ha con innianeme.

SM: Questa é una macchia,

È una macchia per
quedinegas, gancatons, mesupattidite per na Makelele.
Rivediamo. Zidane.
SM: E sta parlando con
Zidane.
MC: Materazzi – uuth!
Pareste e Questo e un
gesto sconsokrato
SM: Strano.
MC: E un gesto
MC: E un gesto
SM: Zidan deve aver
perso la testa. La
stanchezza. Perché La testata di Zidane sul petto di Materazzi. Una testata violenta che gli sarebbe costata l'espulsione immediata, Ilanos. E ci dispiace de termina. Se davvero la terminerà stasera. out cc l'ha con book untain anche MC I un gesto sconsiderato - 7 faline
C2: Zidane tiene que
cst. en la alle.
CM: ...esta - deberia ya
de cient en la en le.
CM: Y si no lo ha visto
Materazzi, en n controller and contro Digo que no lo mercec.
A ver, Me explico. Lo
mercey quene, cost o
mercey quene, cost o
mercey quene, y ademas
sin ninguna... Parice

The may no bay
pelota en juego no hay
nada. et linea. C3: El linea le esta Hamando, Parse 117 [5] linea le está Ramando a Elizondo, Parse 1,5 CM: El linea le está Eleto por que le pasan estas cosas a Zidane a veces? EV pur que lle pasa leoy? Que le pase cualquier día. Pero me parece que... CM: 1.0 llama, lo llama to, thanse ! dine (Pair DOUBLE OF

JML: Je pensais que c'était Prezeguet qui était dans le coup, ben pas du tout. Parce que c'était... TG: ()], man Zandalie.

On voil Zizou.
TG: Oubli + Oubli + Zinceline + Obj. Zinceline + Obj. Zinceline + Disaga, Zinceline + Disaga, Zinceline + Disaga, Zinceline + Disaga, Zinceline + Obj.

que acabo de ver

TG: Pas ça, Zançidine, ob-tical ! Ob non pas ça ! (Pa

Pas unjound had, pos-mainkenant, pas apres teur que to as fair?

Aleafenical calcule!

JML: II n'y a même pas licu de contestation. TG: Mars non, on peut pas contester, on peut pas Non mais on set fait pass, on peut pass se faire comme... TG: Ca peut pass have un carteu, a sort un carton regarde Zidane... C'est carton rouge, of mon (Pane 1°) Et voils ce que je redoutav e'est épouvantable, (Pane c'est pas possible (Parise Auriphone.

MC: E pensate che i fischi da puric anturalmente der tanti sosteniton francesi sono indirizzati a Materazzi. (Pause 2018). E adesso sono indirizzati anche da parter indirizzati anche da parter

> Zidane muss himaus und (Paus, § 1 Ein mwdrdiges Ende, Lan kronendes I nd., ein unwdrdiges Ende, (Paus, kein Verständnis für

Okay, er wird da ein bisschen gekniffen, gefaller von Materazzi. Sie reden. Beide sind des Italienischen machtig. So, es geht weiter. Materazzi scheint da ein paar nette (Planes. F.) und nicht so feine Worte gefinden az haben. Und dann rester er aus. Du knatlen die Sympsen in die fälssehe Richtung. (Pause 4") Mann, Zidane, ilbane 1") du keimst das Gesehäll seit se vielen Jahren.

Lass sich verbal ein bisschen provozieren, und da knalt die Sicherung durch ,

Malouda hat gemeckert, hat daftir die gelbe Karte bekommen. französische Manuschaft Französische Manuschaft Franze 2. I diesen Barthez ist jetzt der Kapitän, aber das ist nur eine kleine Formalie. i, jetzt liter verkinisen 1, 38 Verlust (Panse 17) diesen Schock (Pan

Egal, was moglicherweise verbal Grosso [sic] Zidane gesagt habbe – diese Unsportletheut rechtfertigt nichts! So, damit Frankreich zu

JM: Lippi has come down the line, and is being restrained by the fourth official (Lauve 1') there's a push and a shove there on the Italian ecoach, or by the Italian ecoach I Thuse 4"1 and the referee has gone across now, with his hand in his M.E. In terms of the decision, as long as they've seen it, it is impossible to argue against it.
This is the incident.
This is the incident.
The man arm around Zidane there ... Planter Zidane there ... Planter act in then they looked at each other ... then we have a cach othe now, with his hand in nis pocket JM: he's been told about It's off. It's red. It's and the assistant referee ... and the assistant referee ... and the fourth official saw something, (there was) a bit of delay.

Domenech (Panse 2'') is sarcastically applauding (Panse 2'') M.I. You can't argue with that ... You can't argue with that beliatedy, the man who sent off Wayne Roomey, is about to sent off Vayne Roomey, is about to sent off Tanceline Zidane (Panse 2''). assistant, they've seen it, so they're incensed, but the officials haven't, so they can't give it that Korrekt gesehen vom Schiedsrichterassistenten. (Hause 11') Tadeltos gemacht. Zugewartet... Achtung! Hause 3') Die ganze Vorgeschichte. Da war es noch gar niv. (Hause 5') Da war ennel ilikorhungt niv. So. Achtung, und jetzt kommi. So. Kopfstoß von Zidane. herausgegangen da gab's noch Gelb für Malouda. Platz, Planse 2: 14 in half hand Platz, Planse 2: 14 der eine Unsportfielkeit begangen hat, die ich nicht nachvollzieben kann. In einer Phase, in der geine Mannschaft dem Erfolg deutlich mährer war. Aber Konpfirment dem Schiedsrichterassistenten - er hat zugewartet, er hat alles geschen. Der Schiedsrichter ist dann diesen anden hattlandigefahren ist? Ehrlich gestanden, da verstehe ich ihn nicht. Hause er vom Mit Rot muss er vom

единственное, что Руин бил ногой и в другое место. Смотрим плу и 1.8. Т. Потрясающий (плу и 1.8. потрясленціні финалі Зинедин Зидан удалястке с поля (пискі 0,7°°) в своем последнем матче, проинуста робитуру Рафионд Доменек (плука 10,2...) А что? Всё совершенно правитано. Всё совершенно правитано по-футбольному. Нам очень поправитако, по футбольному. Нам правита (1-с?) сеть правиту сели бы сейчае аргентинский васонуми востра бы вспоминали предерующеему мы всетра бы вспоминали предерующеем правита (1-с.) сеть с такой оговоркой. Иронически

Evidentemente le había agarrado ahí pero eso no es nada. C2: Es que de vez en cuando ... yo me acuerdo de una jugada parecida una vez en el mundial de 1998 contra Arabia Saudí. En un partido intrascendente. CM: Afue le disc. deported in marriage.
Como lo vamos a
recordar todos porque Hamando a Elizanda, y Zidane se vo a ir d'une 1271 Se va a ir d'ense 177 Se va a ir porque evidentemente si le ha visto in puede interpretar amarilla. Paruse III Se lo acaba de decir, 7 ilane via a se cepulación (Taise III) foto Basimal; (Que iristeza de verdad Zidane se via marchar del paritio, (Paruse I.C.) Se va a quedar cen duca. (Taise Z.) Pero sobre todo no es que se quede rodo no es que se quede rodo no es sobre todo es que e, es una absoluta tener güe de altimo catheta оговорки не будет и; и на поис больше не будет Зинедина Зидана. ВГ. Да! Матерации что-то сказая сму. Иожет быть, он что-то быть, он что-то по поводку ухода

dei sostenatori italiani a
Domenech che sta
maultanto – non, non sento
le parole – ma sta
insultanto anche con i gesti

ci sarebbe stato il provvedimento immediato. MC: t. commente cum alle avviso.

MC: Secondo me coinverventia la tecniologia

(Panse 2.7, non e.c. non
e'è altro. Altrimenti ci are bet sarebbe stata...

The standard standard of the s

0,5") at a

Même s'il s'est passé des connecter s'est passé des Linédies ne doit pas réponde, ne doit pas réponde, ne doit pas mettre ce coup de tête. (Pause 2'') c'est pas veuix, est can de Laceupe de tette, est la passé de Laceupe de transité. d'a Laceupe de transité. (Pause 6'') C'est pas possible. An uon non uon non non (Pause 3'') peut pas réprocher à l'arbitre argentin de sortir le carton rouge évidemment.

C'est terrible, (Paner 1,573) Mais c'est terrible.

JMI: Oh, ce qui s'est passe avant, hein... TG: Et voità, ça... JMI: J'sais pas, on n'a pas wu, mais...! arrive, il ne doit pas répondre, Jean-Michel

TG: Re est la demière fois et c'est la demière fois on re effet la territère des JML: Absolument/non non (Pause 0.5") Aucune Prinse 1.5", aucune circonstance atténuante FG: Alcalcalcalcalcalcalcal

Alt, c'est à pleurer 1 d'e. 0.5° 1 C'est à pleurer !

Qui, secondo me,	SM Si, perché l'arbitro	stava correndo verso la	parte opposta e quindi non	poteva vederla. O e 1,1	fectivities of guardalines.	a mio modo di vedere.	MC: E chiaro che la	teemdogia c'entra, C'entra	probabilmente anche	Medina Cantalejo. Ma è	chano che il supporto delle	immagini c'è stato.	SM: Ah beh sicuramente,	- i-	CP: Marco	MC; Si, Carlo	CP: Mi sembro che sia	State ammonife anche	Malanda	state un certelline stalle	State on Carcamo grand	qualche istante la proprio.	MC: Grazie Carlo, preziosa	questa tua precisazione.	MC: Francia in dicci	uomini, (Passe 1 34 au	mosches greenty sulls.	Carriella de Zishing a Planne,		SM : St. Incomprensibile.														
Materiora, Pero da	C3:1 s una	CM: Da igual,	C3; 4's own Estime, No.	no hay justificación.	Porque por más que,	diga to que le diga	Materazzi me parece	que(Passe 17.)	Pero(Pare 27)	Y además que le pase a	Zidane, Que le	desequilibre algaien	como Materazzi. Es el	mundo al revés.	C3: Es verdad, Es	verdad, Leh? + Parse 173	Materazzi liene que	pegarle una patada a	Zidane norane nasa de	largo de la constante passa de		merde, pierce consultation	Taleston Register, y second	est sanciel particle. Se	harmon Hevado la copa	del mundo, hubiese	pateado el penal	seguramente. Otro penal	mas con la categoria de	Ca Nellamentalia	Grail	CM: Y shora Francis	además se puede venir	abajo también. Pierde	un hombre para lanzar	un penalti de los	mejores que tenía	Francia, Esto sí que	es Arkenias de lateorae	im dain a signisery, his	hecho un daño al capipo	Bemends, (Page 211)	C3: ¡Que lástima!	Datama harrow harrows
Зинсдина Зидана	может бель, это было	очети, и вчети, обидно.	Но судья не слышал	слов. Он, собстисиво, и	не видел поступка	Зидана. Ему	полека али. Но	подеказал боковой	врбитр, которому, в	свою очередь,	нолеканая Буффон.	Одини словом,	Зинедин Зидан (пауча	О.А.) не донгрывает	свой последний матч и	удаляется с ноля в	дополнительное время.	Н: Но жесь, конечно.	неправ Матепалии он	спроводироват.	2 Junean w	See Shakets, A	L. F BLCCE, KUHCUIKI,	discount adjustment ad	CHANGE R MITCHEL R FOR	Mary TC, 10 at 1984	ospentines a	Бозможно, что это за	Priorie	II VI MALIA LA HOMBOOM	Der ground and an analysis of	distance, utto 370 3a	разговоры, навериос, за	апелляцию к арбитру,	собственно, это уже не	так важно, потому что	CHBBHOC, TTO C HOLK	удалён Залан. И это,	Николай, я думаю,	STORES CONTRACTORISMENTS	Enpully Marria aga	IPHCE BESTERSON	rpazyvimi	M. Many seems and see
why did this go on so	ML: Well, I think words	were obviously said,	obviously Materazzi	said something there	JM: You can't excuse	that, ribanog and	Zidalic's carea emils in	despendent Paper 37.1	ML: You can't boo the	referee	JM: The fourth man to be	sent off in a World Cup	Final (Parter) a two	Argentines in 1990, and	Desailly - of all people -	in *98	and Zidane goes Pares	France will play the	remainder with ten men	rPane 27	MI . Well them's in.	doubt that Materages out	COURS USE INTEREST SAID	Sometimesanu, just as	ne turned his back, it was	covious he saidas to	what it was, we can only	speculate.	here for Maloude 1	think Somehody else not	a vellow there in the	fracas, in the argument.	think it's Malouda.	Pause 5"1 Well, the	World Cup Final	explodes.	The man who dismissed	Wayne Roomey for the	step (Pause 277)	dismisses Zinedine	Zidane.			
zehnt. Zu spielen noch achteinhalb Minuten.																-								•																				
[] Wir wissen nicht –	da ins Ohr geflüstert hat,	aber das ist schnurzegal.																																										_

																														_				
pues a ver lo que le pasa	al partido.			-								_										_				_						_		
может сесть на лавку и		командой э-э-э со	скамейки запасных.		BEST TRUBBINGS THE	Нам э-э-э Мы	слышкм этот гул	стаднона, но вол	видитс И опять же	Виталий / видите -	неразборчиво), если бы	я был единственным	арбитром, здесь можно	было разобраться,	конечно, с поступком	Матерация.	Н: Виктор, чество	TOROPA, with till they are	Capacia Restripostas. dr.	righted to their	ВГ: Но это футбол. Мы	говорим о том, что	матч, в отличие от	стартовых составов	команд, может быть	непредсказуемым, н	желали этому матчу	пепредсказуемости. Но,	я думаю, не такой	непредскатуемории, я	A VALA, STATESTAL SPICE BILL	South centifichting	2897358	
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The Innsbruck Football Research Group
Eva Lavric, Gerhard Pisek, Andrew Skinner, Wolfgang Stadler, Erika Giorgianni
Philologisch-Kulturwissenschaftliche Fakultät
Universität Innsbruck
Innrain 52
A-6020 Innsbruck

e-mails: eva.lavric@uibk.ac.at, gerhard.pisek@uibk.ac.at, andrew.skinner@uibk.ac.at, wolfgang.stadler@uibk.ac.at, romy95@libero.it

http://www.uibk.ac.at/msp/aktuelles/sprache fussbali/