

Language in Performance 38

Edited by Werner Hüllentz and Rainer Schulze

Advisory Board:

Thomas Herbst (Erlangen), Andreas Jucker (Zürich),
Manfred Krug (Bamberg), Christian Mair (Freiburg i. Br.),
Ute Römer (Hannover), Andrea Sand (Trier),
Hans-Jörg Schmid (München), Josef Schmied (Chemnitz)
and Edgar W. Schneider (Regensburg)

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

The Linguistics of Football

gnv Gunter Narr Verlag Tübingen

- x Holtz-Bacha, Christina (ed.) (2006): Fußball–Fernsehen–Politik. Wiesbaden: VS Verlag für Sozialwissenschaften
 ok x Knobbe, Thorsten (2000): Spektakel Spitzensport. Der Moloch aus Stars, Rekorden, Doping, Medienwahn, Sponsorenmacht. Münster: LIT
 Koch, Peter / Oesterreicher, Wulf (1990): Gesprochene Sprache in der Romania: Französisch, Italienisch, Spanisch (Romanistische Arbeitshefte 31). Tübingen: Niemeyer
 x Müller, Jochen (2004): Von Kampfmaschinen und Ballkünstlern. Fremdwahrnehmung und Sportberichterstattung im deutsch-französischen Kontext. Eine Presse- und Fernsehanalyse. St. Ingbert: Röhrig Universitätsverlag
 x Neugebauer, Eva (1986): Mitspielen beim Zuschauen: Analyse zeitgleicher Sportberichterstattung des Fernsehens. Frankfurt am Main et al.: Peter Lang
 x Palacios, Azucena (1999): Aspectos lingüísticos de la prensa deportiva: la crónica futbolística. In: Garrido Medina, 350–361
 ok x Roters, Gunnar / Klingler, Walter / Gerhards, Maria (eds.) (2001): Sport und Sportrezeption. Baden-Baden: Nomos
 ok x Rowe, David (2004): Sport, culture and the media: the unruly trinity. Maidenhead: Open University Press
 x Schaefer, Jürgen (1989): Sprachliche Strukturen in Texten der Sportberichterstattung. PhD Thesis, Ruhr-Universität Bochum
 Schmidt, Thomas (2004): Transcribing and annotating spoken language with EXMARaLDA In: Proceedings of the LREC-Workshop on XML based richly annotated corpora, Lisbon 2004. Paris: ELRA, http://www1.uni-hamburg.de/exmaralda/Daten/4D-Literatur/Paper_LREC.pdf, 29/09/2006
 ok x Trouvain, Jürgen / Barry, William J. (2000): The prosody of excitement in horse race commentaries. http://www.coli.uni-saarland.de-trouvain/trouvain_barry_2000.pdf, 15/08/2006
 Trouvain, Jürgen (2004): Tempo variation in speech production. Implications for speech synthesis. PhD Thesis, Universität des Saarlandes
 x Wehrle, Thomas (2001): Sportjournalismus und Moral oder: Dichtung und Wahrheit in der ballorientierten Unterhaltungsindustrie des 21. Jahrhunderts. In: Roters et al., 203–210
 ok x Wenner, Lawrence (ed.) (1989): Media, sports, and society. Newbury Park et al.: Sage Publications
 x Wernecken, Jens / Bacher, Joachim (2006): Willkommen in Deutschland... Zur Integrationsfunktion der Fußballweltmeisterschaft 2006. In: Holtz-Bacha, 214–238
 Wodak, Ruth / de Cillia, Rudolf / Reisigl, Martin / Liebhart, Karin / Hofstätter, Klaus / Kargl, Maria (1998): Zur diskursiven Konstruktion nationaler Identität. Frankfurt am Main: Suhrkamp

Web sites:

- x Web site FIFA World Cup 2006: <http://fifaworldcup.yahoo.com/06/de/index.html>, 14/09/2006

Kerstin Jung
 Romanisches Seminar
 Universität Mannheim
 Gebäude L15,16
 D-68131 Mannheim
 e-mail: kerstinjung@gmx.de

EVA LAVRIC, GERHARD PISEK, WOLFGANG STADLER, ANDREW SKINNER
AND ERIKA GIORGIANNI
(THE INNSBRUCK FOOTBALL RESEARCH GROUP)

“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.¹

¹ 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. Zidanese’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).³ 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.⁴ 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.⁵

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.⁶ 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.

² Thanks to Catherine Lederbauer, Alfonso Merello-Astigarraga and Angelo Pagliardini for helping with the transcription.

³ 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.

⁴ 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.

⁵ 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.

⁶ 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.⁷ 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.⁸ 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.⁹

- 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

⁷ 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.

⁸ 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

¹⁰ These general reflections correspond to what Adelman et al. (2001: 54-55) refer to as the ‘narrativization’ (“Narrativisierung”) of events.

contribute to the affective synchronisation of the participants. These means can be studied through an interaction analysis approach.

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.

¹¹ 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): *GOOOOOL*, 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:

1. *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'')

Aïeïeïeïeïeïeïeïeïe !

(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 in-between, 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

¹² For literature about silence and pauses in conversation, see quote Philips 1995, Ghita 1997, Kurzon 1998, Müller/Ingwer 1999, Yakovleva 2004 and Stadler 2007.

¹³ 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.

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

by emotion.¹⁴ At the climax, language ceases to exist and is replaced by animal-like cries (*Aïeäïeäïeäïeäïeäïe!*) 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’.

¹⁴ 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 *Zimidane*, while another keeps referring to *Grosso* instead of *Materazzi*, and the Russian commentator says, the game has been given a 360° twist.

¹⁵ Adelman 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.

Appendix: Transcriptions

Uncertainty, not knowing (indefinites, questions...): *italics*
 Mean of expression emotions:

Interjections/exclamations & intonation

Repetitions and parallel constructions

Direct addresses to Zidane

Rhetorical questions

Pauses/silence (speechlessness)

Rationalizing emotionality:

Constructing a tragic moment = an antithesis:

Concessive clauses, antonyms (in parallel constructions), etc.

<p>Ger/Germany (ARD): RB (Reinhold Beckmann): 1 commentator</p>	<p>Ger/Austria (ORF): RS (Robert Seeger): 1 commentator</p>	<p>Engl (BBC): JM (John Motson), ML (Mark Lawrenson): 2 commentators</p>	<p>Ru (Pervyj kanal 1): BF (Виктор Гусев), H (Николай): 2 commentators</p>	<p>Sp (cuatro): CM (Carlos Martínez): 3 commentators, 1 main one (CM)</p>	<p>It (RAI1): MC (Marco Civoli), SM (Sandro Mazzola), CP (Carlo Parisi): 3 commentators, 2 main ones (MC, SM)</p>	<p>French (TF 1): 1 main TG (Thierry Glaridi) and one secondary commentator JML (Jean-Michel Larque), plus a third one: 3 commentators</p>
<p><i>Irgendwas</i> ist auf der anderen Seite passiert – <i>irgendeine</i> Nigglichkeit, ich hoffe, nicht <i>irgendeine</i> Tüchtigkeit. (Pause 3'') Es <i>scheint</i> Materazzi zu sein. (Pause 4'') War <i>Zidane</i> da im <i>Spiel</i>? (Pause 8'') Buffon geht jetzt auf die französischen Spieler zu, beschimpft sie. (Pause 2'') So, da haben wir's noch mal: (Pause 0.5'') Zidane (Pause 2'') – warum hat er das nötig? <i>Dieser</i></p>	<p>Na, da bin ich jetzt natürlich bei all diesen Szenen (Pause 1'') immer <i>skäpisch</i>. (Pause 6'') Die Italiener reklamieren beim Schiedsrichterassistenten. (Pause 2'') Was wir <i>brachten</i>, ist die Zeitlupe. (Pause 5'') Zidane. (Pause 1'') Grosso. [sic] (Pause 1'') Oh! (Pause 2'') Zidane Zidane, das hat er nicht notwendig. (Pause 1'') Das hat er nicht notwendig. Das wäre Rot. Ohne</p>	<p>ML: Ah! JM: Oh, hang on! This is interesting. This is Trezeguet we think. Trezeguet with Materazzi, is it? JM: Yes, and the assistant referee has seen something. Buffon has run across to him. There's been an <i>incident</i> here. (Pause 3'') <i>I think, I think</i>, it's Zidane. Mark. <i>I think a head may have gone in there</i>. (Pause 2'') <i>I think a head went in there somewhere.</i></p>	<p>H: Что там случилось? BF: сейчас идет разбираться Росси к боковому арбитру. <i>Что-то</i> упустил из виду. <i>Вон какой-то</i> трюк лежал на поле. <i>Кто это?</i> BF: Давайте посмотрим, что произошло. Партерс разбираться в этом эпизоде и арбитрский арбитр. Вы, посмотрим (так на 0.6'') так (на 0.6'') Значит... Ух, та! Ну что себе! Вот это да! Вот это</p>	<p>C2: No, ahí pasó algo. <i>Yo no sé ... se está</i> quejando Buffon de que ha habido una agresión. <i>No sé.</i> C3: Está diciendo Buffon que el línea lo vio. (Pause 1'') CM: Sí, ¿El siete, Trezeguet? C2: No sé si Trezeguet que estaba ahí. (Pause 2'') [...] Al línea le están presionando. (Pause 2'') Vamos a ver ahí. (Pause 3'') CM: Huy — oh — huy lo</p>	<p>MC: Ma c'è un giocatore azzurro a terra. (Pause 2'') Forse sullo scontro precedente (Pause 1''), dovrebbe trattarsi di Materazzi. SM: C'è Buffon che sta parlando con il guardalinee perché Buffon ha visto sicuramente più di tutti noi. MC: Sì. (Pause 1'') Vedremo naturalmente nella riproposizione che cosa è successo esattamente. <i>Probabilmente una scorrettezza</i>, perché se Buffon... SM: Esatto! Buffon anche</p>	<p>JML: <i>J'a</i> faute sur Materazzi, il y a quelque chose ici... TG: De l'autre côté on s'est expliqué entre Trezeguet et Materazzi. C'est en tout cas ce que Buffon vient dire à l'arbitre assistant. <i>Que s'est-il passé</i> entre Trezeguet et Materazzi ? JML: <i>J'espère</i> qu'il s'est rien passé parce que... TG: Ouais, ouais, ouais. JML: Non le juge, le juge ne semble pas intervenir. Makelele avec Buffon, itens.</p>

<p>Indis, Spieler (Pause 2, 5*)</p> <p>Hier in der Verlängerung. So ein Aussetzer. (Pause 4*)</p> <p>Katzen hat's gesehen. Nicht linientrichter hat's Kamera hat's gesehen. Immer wieder diese Momente in der Karriere von Zinedine Zidane.</p> <p>Kopfstoß gegen Materazzi. (Pause 8*)</p> <p>Und das in seinem letzten Fußballspiel! überhaupt. (Pause 5*)</p> <p>Was hat ihn da geritten? (Pause 2*)</p> <p>Es ist nicht das erste Mal (Pause 2*)</p> <p>... in der großen Fußballbiographie von Zidane [sic].</p> <p>Voller Absicht hinein!</p> <p>Auf die Brust! (Pause 3*)</p> <p>Wie kann man sich so seinen Abschied zusetzen? Alle haben diesen Fußballer. Alle verehren ihn. (Pause 4*)</p> <p>Und jetzt hat er Meldung gemacht, jetzt ist's klar. Zidane [sic] muss gehen. (Pause 3*)</p> <p>Jetzt ist die Information (Pause 3*) über den vierten Offiziellen und möglicherweise auch den fünften Offiziellen an den Schiedsrichter gegangen. (Pause 2*)</p> <p>Da kann Raymond Domenech abwickeln (?) wie er will. Da gibt's</p>	<p>Diskussion. Da haben die Italiener recht und völlig zu Recht reklamiert. Und wenn das der Schiedsrichter-assistent nicht gesehen hat, dann weiß ich nicht, wo er hingeschaut hat. (Pause 2*)</p> <p>Zinedine, sind dir da die Nerven durchgegangen? (Pause 1*)</p> <p>Also meiner Meinung nach (Pause 2*)</p> <p>dass alle da weggegangen haben. (Pause 1*)</p> <p>sich kann ich mir fast nicht vorstellen. (Pause 5*)</p> <p>Was war da los? (Pause 3*)</p> <p>Sicherungen durchgebracht. (Pause 5*)</p> <p>Und die Prüfte werden ihm in den letzten Minuten jetzt verweigert. (Pause 2*)</p> <p>Denn diese Unsportlichkeit, die hat er nicht Not gehabt. Aber noch ist nicht klar. <i>Fiedlerlich</i> gibt's noch ein Aviso.</p> <p>Denn der Schiedsrichter-assistent hat jetzt Elzondo heraus (Pause 2*)</p> <p>und der sagt es war mir, <i>glaub ich</i>. Oder? (Pause 1*)</p> <p>Er sagt es ihm. Um Gottes willen, was ist das für ein Kartennadel! (Pause 1, 5*)</p> <p>Zinedine Zidane! Von Minuten wäre er der gezeichnete Held gewesen, mit einem Tor.</p> <p>Auch das ist unspitzlich. Es war ein Kopfstoß gegen Grosso [sic], den Zidane nicht notwendig gehat hat.</p>	<p>ML: Well....</p> <p>JM: The assistant referee...</p> <p>ML: Ne... I was saying neither of the officials have seen this. (Pause 2*)</p> <p>JM: It's Zidane into the chest of Materazzi... that's what it is (Pause 1*)</p> <p>And Zidane, who was sent off in the 1998 World Cup), if the referee has seen that, he's surely in trouble again here.</p> <p>ML: He's off. (Pause 1*)</p> <p>There's absolutely no doubt about it [It's violent conduct.</p> <p>JM: [He's...]</p> <p>He's already served one suspension in this World Cup for two yellows.</p> <p>ML: You know, the other thing as well, John? If it goes to penalties and he scores one.</p> <p>JM: What are the (Italians) must be saying to the referee that you and your assistant have missed this. Buffon has come tearing out of goal, made the point to both officials. [Neither...]</p> <p>ML: [Well he...]</p> <p>Zidane, he has. But the problem is that, if they haven't seen it, they can't give it... (Pause 4*)</p> <p>you cannot give something on somebody's say so'. Buffon, the referee's</p>	<p>попрошиться... Зидан (Pause 1, 5*)</p> <p>H: <i>И никто не видел этот момент, потому что не дал отмашку боковой.</i> (Pause 4, 5*)</p> <p>BF: Так, это он так врезал Матерацци, да? (Pause 1, 5*)</p> <p>H: Да, но чтобы он такое сделал, это было очень что-то серьёзное (Pause 1, 5*)</p> <p>ээ-ээ...</p> <p>BF: Такое ощущение, что лучше всех – ну, помимо Матерацци и самого Зидана – всё это видел Буффон, и Буффон пытается восстановить справедливость, и Зидан прерывает Буффона, но он понимает, что он виноват (Pause 1, 5*)</p> <p>Вы можете себе представить, Николай и дорогие друзья, ведь сейчас (Pause 1, 5*) арбитры признают ошибку Зидана, но он не понимает, он не понимает... (Pause 1, 5*)</p> <p>H: Такая высокая репутация, что даже если итальянца не наоросились бы на Зидана и не пытались бы сделать из него ключья... (Pause 1, 5*)</p> <p>BF: Это не удаление Руны, что не удаление Руны, хотя, вы знаете, это похоже на то, что сделал Руни.</p>	<p>que acabo de ver (Pause 1*) - Zidane tiene que estar en la calle.</p> <p>CM: ...está - debería ya de estar en la calle.</p> <p>CM: Y si no lo ha visto Materazzi, Zidane se va a despedir de un campeonato del mundo con alguna de las cosas que le han pasado a lo largo de su carrera. A veces le ha pasado esto. Ya perdido el control. Y la verdad es que yo quiero cerrar los ojos porque me parece que no merezca Zinedine Zidane. A veces le ha pasado.</p> <p>Pero no merece Zinedine Zidane (Pause 1*)</p> <p>use de un campeonato. (Pause 1*)</p> <p>Digo que no lo merece. A ver. Me explico. Lo merece porque eso es una agresión. Y además sin ninguna... (Pause 1*)</p> <p>no hay no hay pelota en juego no hay nada.</p> <p>Pero por que le pasan estas cosas a Zidane a veces? Y por que le pasa hoy? Que le pase cualquier día. Pero me parece que... (Pause 1*)</p> <p>CM: Lo llama, lo llama el línea.</p> <p>C3: El línea le está llamando (Pause 1*)</p> <p>El línea le está llamando a Elzondo. (Pause 1, 5*)</p> <p>CM: El línea le está</p>	<p>con Domenech, ha indicado Domenech adesso..</p> <p>MC: Adesso ce l'ha con Maktele.</p> <p>Riviedimo Zidane.</p> <p>SM: E sta parlando con Zidane.</p> <p>MC: Materazzi - uuh! (Pause 0,5*)</p> <p>Questo è un gesto considerato SM: Strano.</p> <p>MC: E un gesto considerato.</p> <p>SM: Zidane deve aver perso la testa. La stanchezza. Perché uno come lui non può fare una cosa simile.</p> <p>MC: E un gesto considerato da parte di un grande campione. (Pause 2, 5*)</p> <p>La testata di Zidane sul petto di Materazzi. Una testata violenta che gli sarebbe costata l'espulsione immediata. (Pause 2*)</p> <p>E ci dispiace che termini la sua carriera, se davvero la terminerà stasera. I tri le cose che ha fatto in questo finale (marzo) anche questa immatura.</p> <p>SM: Questa è una machia. E una machia per qualunque giocatore... ma soprattutto per un campione.</p> <p>MC: E pensate che i fischi da parte naturalmente dei tanti sostenitori francesi sono indirizzati a Materazzi. (Pause 2*)</p> <p>SM: E adesso sono indirizzati anche da parte</p>	<p>On voit Zizou.</p> <p>TG: Ouhh ! Ouhh ! Zinedine ! Oh ! Zinedine ! Pas ça, Zinedine ! Pas ça, Zinedine !</p> <p>JM: Pas du tout avec Trezeguet</p> <p>TG: Pas ça, Zinedine, oh non ! Oh non pas ça ! (Pause 1*)</p> <p>Pas aujourd'hui, pas maintenant, pas après tout ce que tu as fait ! (Pause 2*)</p> <p>Abscheulichsteinliche! (Pause 1*)</p> <p>JM: Je pensais que c'était Trezeguet qui était dans le coup. <i>Jeur plus de tout</i>. Parce que c'était... (Pause 3*)</p> <p>Oh non, Zinedine ! JML: C'est très très très très chaud entre Materazzi, Raymond Domenech... C3: et entre Didier, et entre Didier et Domenech... Ils essaient de faire intervenir le quatrième arbitre sur la télé.</p> <p>Non mais en se fait pas, ça peut pas se faire comme... TG: Ça peut pas</p> <p>Il sort un carton, il sort un carton regardé Zidane... (Pause 1*)</p> <p>C'est carton rouge, oh non ! Et voilà ce que je redoutais. C'est épouvantable. (Pause 3*)</p> <p>C'est pas possible. (Pause 1*)</p> <p>JM: Il n'y a même pas lieu de contestation.</p> <p>TG: Mais non, on peut pas contester, on peut pas</p>
---	---	--	--	--	--	--

<p>[...] <i>Wir wissen nicht</i> – da ins Ohr geflüstert hat, aber das ist schmunzelnd.</p>	<p>zehnt. Zu spielen noch achtminütig Minuten.</p>	<p><i>why did this go on so long?</i> ML: Well, I think words were obviously said obviously Materazzi said something there JM: You can't excuse that. (Pause 3'') Zidane's career ends in disgrace. (Pause 3'') ML: You can't boo the referee... JM: The fourth man to be sent off in a World Cup Final (Pause 1'') two Argentines in 1990, and Desailly – of all people – in '98... and Zidane goes. (Pause 1'') France will play the remainder with ten men (Pause 2'') ... ML: Well, there's no doubt that Materazzi said something ...and, just as he turned his back, it was obvious he said...as to what it was, we can only speculate. JM: There's a yellow here for Malouda, I think. <i>Somebody else</i> got a yellow there in the fracas, in the argument. / <i>I think it's</i> Malouda. (Pause 5'') Well, the World Cup Final explodes. The man who dismissed Wayne Rooney for the step (Pause 2'') dismisses Zinedine Zidane.</p>	<p>Зинедина Зидана <i>вз болдырчу футболда, может быть, это было очень и очень обидно. Но судья не слышал слов. Он, собственно, и не видел поступка Зидана. Ему подсказали. Но подсказал боковой арбитр, которому, в свою очередь, подсказал Буффон. Одним словом, Зинедин Зидан <i>плаз за оулу</i> не доигрывает свой последний матч и удаляется с поля в дополнительное время. Н: Но здесь, конечно, неправ Materazzi; он спровоцировал... э-э-э... Зидана, и... <i>плаз за футболду</i> принять сторону и Зидана, в том числе, как он спровоцировал. Возможно, что это за футбол. ВГ: Малуда <i>плаз за оулу</i>. Малуда получает желтую карточку, я думаю, что это за разговоры, <i>наверное</i>, за апелляцию к арбитру, <i>собственно</i>, это уже не так важно, потому что главное, что <i>с поля</i> удален Зидан. И это, Николай, я думаю, может помочь <i>поменять</i> картину матча на <i>проста</i> <i>шестьдесят</i> <i>пятнадцать</i> <i>минут</i>. Н: Жаль, что он не</i></p>	<p>Materazzi. Pero da igual. C3: Es una... CM: Da igual. C3: Es una lastima. No, no hay justificacion. Porque por mas que, diga lo que le diga Materazzi me parece que... (Pause 1'') Pero... (Pause 2'') Y ademas que le pase a Zidane. Que le desequilibre alguien como Materazzi. Es el mundo al revés. C3: Es verdad. Es verdad, ¿eh? (Pause 1'') Materazzi tiene que pegarle una patada a Zidane porque pasa de largo. (Pause 1'') Y pierde, pierde el partido la gran figura, y si este era suyo el partido. Se hubiese llevado la copa del mundo, hubiese pateado el penal seguramente. Otro penal más con la categoria de Zidane. (Pause 2'') C3: No lo merece la final. CM: Y ahora Francia ademas se puede venir abajo tambien. Pierde un hombre para lanzar un penal de los mejores que tenia Francia. Esto si que es... <i>Ademas de hacerse un duelo a si mismo, ha hecho un duelo al equipo</i> <i>trémendo</i>. (Pause 2'') C3: ¡Que lastima! Bueno, bueno, bueno,</p>	<p>Qui, secondo me, è intervenuta la tecnologia. SM: Sì, perché l'arbitro stava correndo verso la parte opposta e quindi non poteva vederla. O è la tecnologia o il guardalinee, a mio modo di vedere. MC: È chiaro che la tecnologia c'entra. C'entra probabilmente anche Medina Cantalejo. Ma è chiaro che il supporto delle immagini c'è stato. SM: Ah beh sicuramente, eh! CP: Marco MC: Sì, Carlo CP: <i>Mi sembra che</i> sia stato ammonito anche Malouda. (Pause 1'') C'è stato un cartellino giallo qualche istante fa proprio. MC: Grazie Carlo, preziosa questa tua precisazione. MC: Francia in dieci uomini. (Pause 1'') <i>Una mazzetta enorme sulla carriera di Zidane</i>. (Pause 1'') SM: Sì. Incomprensibile.</p>
---	--	---	---	---	---

			<p>может сесть на лавку и руководить...?→?→... командой...?→?→... со скамейки запасных. (...) ВГ: Стадион гудит... Нам...?→?→... Мы слышим этот гул стадиона, но нет видите... И опять же (Виталий / видите - <i>перлаборчиво</i>), если бы я был единственным арбитром, здесь можно было разобратся, конечно, с поступком Матерраци.</p> <p>Н: Виктор, честно говоря, я в шок от твоей концовки, и... просто нет слов.</p> <p>ВГ: Но это футбол. Мы говорим о том, что матч, в отличие от стартовых составов команд, может быть непредсказуемым,.... и желали этому матчу непредсказуемости. Но, я думаю, не такой непредсказуемости. Я думаю, что мы имеем ввиду совершенно другое.</p>	<p>pues a ver lo que le pasa al partido.</p>	
--	--	--	---	--	--

References

- Adelmann, Ralf / Keilbach, Judith / Stauff, Markus (2001): „Soviel Gefühle kann's nicht geben!“ Typisierung des Feierns und Jubelns im Fernsehsport. In: *montage/av. Zeitschrift für Theorie und Geschichte audiovisueller Kommunikation* 10/2, 43–57
- Battacchi, Marco W. / Suslow, Thomas / Renna, Margherita (1997): *Emotion und Sprache*. Frankfurt a.M. et al.: Peter Lang
- Doleschal, Ursula / Hoffmann, Edgar / Reuther, Tilmann (eds.) (2007): *Sprache und Diskurs in Wirtschaft und Gesellschaft. Slawistische Perspektiven*. München: Otto Sagner
- Eggert, Hartmut / Golec, Janusz (eds.) (1999): „...wortlos der Sprache mächtig“. *Schweigen und Sprechen in der Literatur und sprachlicher Kommunikation*. Stuttgart / Weimar: Metzler
- Fiehler, Reinhard (1990): *Kommunikation und Emotion. Theoretische und empirische Untersuchungen zur Rolle von Emotionen in der verbalen Interaktion*. Berlin: de Gruyter
- Drescher, Martina (1997): French interjections and their use in discourse. In: Niemeyer/Dirven, 233–246
- Drescher, Martina (2003): *Sprachliche Affektivität. Darstellung emotionaler Beteiligung am Beispiel von Gesprächen aus dem Französischen*. Tübingen: Niemeyer
- (+ reviews by Arnulf Deppermann in: *Gesprächsforschung* 5 (2004), 84–90
and by Eva Lavric in: *Zeitschrift für romanische Philologie* 121 (2005) 4, 663–665)
- Ghita, Andrea (1997): Pragmatic aspects of silence. In: Pietri, 377–388
- Günthner, Susanne (1997): The contextualization of affect in reported dialogues. In: Niemeyer/Dirven, 247–276
- Günthner, Susanne (2000): *Vorwurfsaktivitäten in der Alltagsinteraktion. Grammatische, prosodische, rhetorisch-stilistische und interaktive Verfahren bei der Konstitution kommunikativer Muster und Gattungen*. Tübingen: Niemeyer
- Kryk-Kastovsky, Barbara (1997): Surprise, surprise : The iconicity-conventionality scale of emotions. In: Niemeyer/Dirven (eds.) 155–169
- Kurzton, Dennis (1998): *Discourse of silence*. Amsterdam/Philadelphia: Benjamins
- Marten-Cleef, Susanne (1991): Gefühle ausdrücken. Die expressiven Sprechakte. Göppingen: Kümmerle
- Müller, Cornelia / Ingwer, Paul (1999): Gestikulieren in Sprechpausen. In: Eggert/Golec, 265–282
- Niemeyer, Susanne / Dirven, René (eds.) (1997): *The language of emotions. Conceptualization, expression, and theoretical foundation*. Amsterdam et al.: Benjamins
- Philips, Susan U. (1995): Interaction structured through talk and interaction structured through 'silence'. In: Tannen / Saville-Troike, 205–213
- Pietri, Etienne (ed.) (2005): *Dialoganalyse V. Referate der 5. Arbeitstagung Paris 1994*. Tübingen: Niemeyer
- Šaronov, I.A. (ed.) (2005): *Ěmocii v jazyke i reči*. Moskva: RGGU
- Stadler, W. (2007a): Prolegomena zu einer Pragmatik des Schweigens. In: Doleschal et al., 283–297
- Tannen, Deborah / Saville-Troike, Muriel (eds.) (1995): *Perspectives on silence*. Norwood / New Jersey: Ablex
- Wierzbicka, Anna (1999): *Emotions across languages and cultures. Diversity and universals*. Cambridge: Cambridge University Press
- Yakovleva, Elena (2004): *Deutsche und russische Gespräche. Ein Beitrag zur interkulturellen Pragmatik*. Tübingen: Niemeyer

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_fussball/

6. FOOTBALL AND MULTILINGUALISM