

**A PORTRAIT OF 2014 FIFA WORLD CUP TELEVISION FOOTBALL
COMMENTARY AS NARRATIVE**

BY

TITUS M. KIOKO

**A THESIS SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR THE
DEGREE OF DOCTOR OF PHILOSOPHY IN LITERATURE**

DEPARTMENT OF LITERARY STUDIES

MASENO UNIVERSITY

©2019

DECLARATION

Declaration by the Candidate

I confirm that this thesis is my work and has not been presented for the award of a degree in any other university. No part of the work may be published without the author's or Maseno University's permission.

Titus M. Kioko
PG/PhD/042/2013

Sign Date

Declaration by the Supervisors

We, the undersigned, confirm that this thesis has been submitted for examination with our approval as University supervisors.

Professor Kitche Magak
Department of Language, Literature and Culture
Maasai Mara University, Kenya

Signature: Date:.....

Professor Jack Ogembo
Department of Linguistics, Language and Literature
University of Kabianga

Signature: Date:.....

ACKNOWLEDGEMENT

I express my heartfelt gratitude to my supervisors and academic mentors: Professor Kitche Magak of Masai Mara University and Professor Jack Ogembo of the University of Kabianga. This thesis became a reality in large measure because of their unremitting dedication, motivation and patience. I'm greatly indebted to their professional guidance that helped me navigate the unpredictable world of television sports literature.

I sincerely appreciate my colleagues at the Department of Literary Studies, Maseno University: Dr. Jane Bwonya, Bryson Omwallo, Adalo Moga, John Midega, Pamella Odhacha and Dr. Victor Ouno. They were a ready source of inspiration and constructive criticism, and without their enthusiastic participation, this work would have remained a dream. I thank Dr. Bwonya especially for devoting her time and energy to read my work and offer valuable advice. I am immensely grateful to Dr. James Ogone of Jaramogi Oginga Odinga University of Science and Technology for his invaluable ideas and relentless camaraderie in the course of the study.

I would like to thank my loved ones, daughter Anne Ashely Nthenya and son Jeremy Wambua, for their unwavering love, compassion and fortitude during this long period of research and writing.

Finally, for all those who contributed in one way or the other to the realization of this undertaking, may the Lord bless you ... and be gracious to you.

DEDICATION

I dedicate this work to my father, Mzee Daniel Mwana'a Mutunga for stirring in me the hunger for knowledge which has found gratification in the completion of this study.

ABSTRACT

The role of television in human endeavours has significantly heightened in the recent past. Lately, the media has assumed the role of the traditional story teller. Narratologists readily acknowledge the narrative qualities of fairy tales, novels, epic poems and films. These narrative forms incorporate various thematic concerns, literary aspects and other narrative ingredients. What television football commentary shares with film and other narrative forms is the ability to present events to an audience. However, the genre differs from other filmic narrative forms owing to its narration of factual events happening in real time. Consequently, narratologists have often overlooked the narrative and other performance qualities of the genre. It was, therefore, necessary to examine television football commentary's application of literary and other performance features in the transformation of the real time proceedings of football matches into narrative. The aim of this study, therefore, was to create a portrait of the 2014 FIFA World Cup television football commentary as narrative. The specific objectives were to: investigate the discernible thematic concerns embedded in the utterances of commentators during the 2014 FIFA World Cup television football commentary; examine literary techniques inherent in these commentaries; explore the use of focalization to infuse a multiplicity of perspectives into narration; and examine the 2014 FIFA World Cup television football commentary's adoption of Aristotle's Arc to create a narrative structure. The study adopted the theoretical framework of postmodern narratology as propagated by Currie (1998). The study was restricted to the 2014 FIFA World Cup in Brazil. The suitability of Brazil 2014 was informed by the eminence of the football World Cup, the status of Brazil in world football and the coincidence of staging the event in the course of the research. The study drew on analytical research design. Using the design, research questions concerning the 2014 FIFA World Cup television commentary were formulated. It was from these questions that the objectives for the study were devised. The sixty four matches that were broadcast live defined the scope of this undertaking. Purposive sampling was utilised to select nine information-rich match commentaries for analysis. Primary data was collected from the SuperSport TV channel, and involved viewing pre-recorded commentaries and noting down the desired words and phrases. Secondary data was assembled from the Soccernet internet site. It encompassed reading selected commentary transcripts and documenting the required information. The data collected was codified according to the specific objectives and analysed using content analysis. The study concluded that the use of artistic devices and the presentation of discernible thematic concerns transform football commentary into narrative. The findings of the study may offer literary scholars and football viewers a springboard from which to appreciate the narrative elements inherent in the utterances of football commentators, and to examine the social, economic and political pre-occupations prevalent in these commentaries.

TABLE OF CONTENTS

Contents	Page
DECLARATION	ii
ACKNOWLEDGEMENT	iii
DEDICATION	iv
ABSTRACT	v
TABLE OF CONTENTS	vi
DEFINITION OF TERMS	x
LIST OF FIGURES	xi
CHAPTER ONE: INTRODUCTION.....	1
LIST OF FIGURES	x
1.1 Background to the Study.....	1
1.2 Narrative Features	Error! Bookmark not defined.
1.2.1 Thematic Concerns	Error! Bookmark not defined.
1.2.3 Literary Aspects	Error! Bookmark not defined.
1.2.3.1 Narration	Error! Bookmark not defined.
1.2.3.2 Temporal Manipulation	Error! Bookmark not defined.
1.2.3.3 Spatial Manipulation.....	Error! Bookmark not defined.
1.2.4 Focalization.....	Error! Bookmark not defined.
1.2.5 Narrative Structure.....	Error! Bookmark not defined.
1.3 Statement of the Problem.....	6
1.4 Research Questions	7
1.5 Objectives of the Study.....	8
1.6 Scope of the Study	8
1.7 Significance of the Study	9
1.8 Theoretical Framework.....	9
1.9 Literature Review.....	i
1.9.1 Introduction.....	13
1.9.2 Radio versus Television Commentary	Error! Bookmark not defined.
1.9.3 Postmodernism and Sports.....	Error! Bookmark not defined.
1.9.4 Narrative Elements in Sports Commentary	33
1.9.4.1 Themes and Motifs in Sports Commentary	15
1.9.4.2 Sports Commentary and Political Expression.....	18
1.9.4.3 Patriotism, National Identity and Nationalism.....	19
1.9.4.4 Bad Faith.....	23

1.9.4.5 Sport as Substitute for War	27
1.9.4.6 Sports and the Supernatural	30
1.9.5 Literary Aspects in Sports Commentary	Error! Bookmark not defined.
1.9.5.1 Intertextuality	35
1.9.5.2 Spatial and Temporal Manipulations	38
1.9.6 Focalization and Temporality	44
1.9.6.1 Present Tense Simultaneous Narration	44
1.9.6.2 The Narration Process	46
1.9.6.3 Visual Media	48
1.9.6.4 The Narrator	49
1.9.6.5 The Camera	52
1.9.6.6 Mise-en-scene	54
1.9.6.7 The Implied Author	55
1.9.6.8 Focalization	58
1.9.6.9 Frame Narrative	61
1.9.7 Narrative Structure	63
1.9.7.1 The Dramatic Arc	63
1.9.8 Conclusion	67
1.10 Research Methodology	Error! Bookmark not defined.
1.10.1 Introduction	Error! Bookmark not defined.
1.10.2 Research Design	Error! Bookmark not defined.
1.10.3 Study Population	Error! Bookmark not defined.
1.10.4 Sample Size and Sampling Procedures	Error! Bookmark not defined.
1.10.5 Data Collection Methods	Error! Bookmark not defined.
1.10.6 Data Analysis	Error! Bookmark not defined.
1.10.7 Ethical Considerations	Error! Bookmark not defined.
CHAPTER TWO: THEMATIC CONCERNS IN FOOTBALL COMMENTARY	68
2.1 Introduction	68
2.2 Spirituality and the Supernatural	68
2.2.1 Religious Piety and Superstitions	Error! Bookmark not defined.
2.2.2 Religious Exhibitions	70
2.2.3 Religious Expression as Nationalism	73
2.3 Narcissism	75

2.4 The fall of the Hero.....	78
2.5 Patriotism and National Identity	82
2.5.1 Positive Patriotism	83
2.5.2 Constructive Patriotism Versus Chauvinism	85
2.5.3 Symbols of Patriotism.....	92
2.6 Geopolitical Power Play	96
2.7 Political Ideologies.....	101
2.8 Conclusion	102
CHAPTER THREE: LITERARY TECHNIQUES IN FOOTBALL COMMENTARY	104
3.1 Introduction.....	104
3.2 Analepsis.....	104
3.3 Prolepsis.....	115
3.4 Metalepsis	120
3.5 Intertextuality.....	127
3.6 Conclusion	131
CHAPTER FOUR: FOCALIZATION IN FOOTBALL COMMENTARY	132
4.1 Introduction.....	132
4.2 Multiple Focalizations	132
4.3 Perceptual Focalization.....	133
4.4 Psychological Focalization	134
4.5 Ideological Focalization.....	138
4.6 Deportments and Body Movements.....	139
4.7 Perceptual Divergences.....	143
4.8 Conclusion	145
CHAPTER FIVE: STRUCTURE IN FOOTBALL COMMENTARY	147
5.1 Introduction.....	147
5.2 Conflict	147
5.3 Aristotle’s Dramatic Arc.....	155
5.3.1 The Exposition.....	155
5.3.2 The Inciting Moment	162
5.3.3 The Rising Action	165
5.3.4 The Climax.....	169
5.3.5 The Falling Action	171
5.3.6 Denouement	173
5.4 Conclusion	175

CHAPTER SIX: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.....	176
6.1 Introduction.....	176
6.2 Summary of Findings.....	176
6.2.1 Thematic Concerns in Football Commentary	176
6.2.2 Literary Techniques in Football Commentary	179
6.2.3. Focalization in Football Commentary	182
6.2.4 Structure in Football Commentary.....	184
6.3 Conclusion	186
6.4 Recommendations.....	189
6.5 Suggestions for Further Research	189
REFERENCES.....	191
APPENDICES	203

DEFINITION OF TERMS

FIFA: (in full Federation Internationale Football Association) is a non-profit organization which is described as an international governing of associations.

Football commentary: the mediation of events that are happening or have happened in a football match to an audience. The terms commentary and narration are used interchangeably in this study.

Literary portrait: a literary term that connotes the idea of art or the aesthetics. The essence of portraiture is to draw attention to the major artistic features that characterize a character or work.

Narrative: a type of communication which portrays a sequence of events that are both triggered and encountered by characters.

Narrative text: one in which a narrative agent tells a story. The terms used to describe texts are usually the same names given to genres.

Narrator: comprises the voices of the match commentator who calls the game and the color commentator who majorly assesses the game from the point of view of an expert.

The implied author: the principle within the text which guides the reading of the narrative fiction. As soon as the empirical author has created his work, the text becomes the implied author. In football commentary the implied author is the mise-en-scene, which encompasses cinematography and the edited work of the camera.

LIST OF FIGURES

Figure 2.3 Jubilant Brazilian Fans Before the Fall of Their Team	81
Figure 2.4 Display of the Say No to Racism Banner	84
Figure 2.5 Players of Color as Victims of Xenophobia	88
Figure 2.7 Body Paintings for Infusing Drama to Patriotism	94
Figure 2.8 Celebrities as Symbols of Patriotism.....	96
Figure 3.1 Using Analepsis to Create Comic Relief.....	112
Figure 3.2 Using Binary Oppositions to Create Humor	113
Figure 3.3: Metalepsis for Showing the Narration Process	121
Figure 3.4 Metalepsis for Connecting Interrelated Narrative Levels	123
Figure 3.5 Metalepsis for Comic Reprieve	126
Figure 3.6: Parody of Religious Figures	130
Figure 4.1 Focalization for Showing Mood.....	136
Figure 4.2 Focalization for Ideological Expression.....	139
Figure 4.3 Focalization for Showing Reactions.....	140
Figure 4.4 Body Language for Showing Emotive Moments	142
Figure 4.5 Deportments and Body Movements for Expressing Feelings	143
Figure 5.1 Establishing the Protagonist	161
Figure 5.2 Presenting the Inciting Incident.....	164
Figure 5.3 Presenting the Rising Action	166
Figure 5.5 Presenting the Falling Action	172

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The eminence of television in the affairs of people has steadily increased in the recent past, and so has the place of sports on television. Television sport is one of the most universal aspects of popular culture. However, according to Boyle (2006), an academic investigation into the interplay between television and sport is comparatively new. Whannel (1992) believes that sports commentary should be open to scholarly enquiry since it takes up a major place in our cultural life. Chovanec (2008) describes sports commentary as a spoken account of events which are in reality taking place. Ferguson (1983) describes it as a verbal coverage of an ongoing sports event.

One of the major subgenres of sports commentary is television football commentary. Beard (1998) describes football commentary as a give-and-take activity which is fashioned by the events in the field while at the same time describing the game to the viewers. Football commentary has become an indispensable tool for presenting the events of matches to millions of viewers. Crolley and Hand (2006) highlight the tremendous popularity of football on television in Europe and South America, where big football events attract increasingly large audiences. The English Premier League, for example, is broadcast in two hundred and eleven countries to over two billion viewers. However, the FIFA World Cup is the most important live TV sports event, judging from the colossal audience it attracts. According to 2006 FIFA World Cup web site, the 2010 event in South Africa was broadcast to two hundred and four countries on two hundred and forty five different channels.

To safeguard the mammoth audiences, the television sports-shows call for a live commentary that gives the game more exuberance. Most television commentaries, therefore, adopt a language which adds colour to the game. According to Oriard (2004), commentators are constantly on the lookout for linguistic originality. Lavric (2008) concurs, arguing that a more attractive mode of expression in television football commentary has emerged. According to Ferguson (ibid), the commentator furnishes the audience with the actual events happening in the field in real time, while at the same time keeping viewers engrossed. Whannel (ibid) adds that other than giving the audience an accurate picture of the scene, the sports commentator also contrives ingenious ways of artistically embroidering the material in order to keep the interest of the audience.

There is an overwhelming consensus, therefore, that sports commentary has a way of mediating actual sporting events happening in real time in a creative or artistic manner. This elicits a number of fundamental issues about the very nature of sports commentary. Does the commentator's artistic ingenuity render sports commentary an inherently fictitious endeavor? What about the unambiguously factual happenings in the field that commentators purport to mediate to a viewing audience? In other words, how does the commentator transfigure these real match activities into a work of fiction? These issues instigated the need for an interrogation of the commentators' use of artistic attributes to infuse fictional elements into the factual proceedings of football matches.

Numerous themes have emerged in the course of previous World Cups. Lee (1996) observes that the prevailing theme during the 2002 World Cup co-hosted by Japan and South Korea was reconciliation between two countries divided by centuries of strained history. South Africa 2010, according to Alegi and Bolsmann (2013), provided an irresistible momentum to the African renaissance. According to them, the occasion is viewed as an African success in the context of

global power relations, and an opportunity for economic growth in the Southern African Development Community (SADC) region. Thus a dominant theme pervading the FIFA World Cup in South Africa was that the successful staging of the event extended confidence and prosperity across the entire continent. These issues, which occasionally found expression in the utterances of the commentators, highlight the role played by television football commentary in elucidating major thematic concerns drawn from sporting events. Scholarly enquiries made so far have been based on previous tournaments, and so there was need to investigate thematic issues perceivable in the 2014 World Cup television commentary.

Themes are typically intertwined with literary elements and techniques. Herman (2009) asserts that narrative employs what he dubs time-bending strategies. According to him, postmodernists allow for the subversion of time to involve non-linear narration. Genette (1980) employs the terms analepsis and prolepsis, both of which are forms of anachrony, to elucidate this temporal discrepancy. He affirms that as a narrative technique, anachrony occasions a departure from the chronology in the narrative, thus creating disharmony between the order of the narrative and that of the story. Ryan (1993) uses the term “flash effect” to describe anachrony. This effect normally results from movements which involve sudden changes in narrative in terms of time and space.

Ahmadian and Jorfi (2015) describe time as a culturally constructed concept that may fluctuate in conformity with the prevailing historical or cultural circumstances. This corresponds with the postmodern practice of deploying non-linear narration to stage-manage time. Ricoeur (1987) observes that there is a close relationship between narrativity and temporality. Although the narrative events may be temporally and causally based on their normal order of occurrence, they can be deliberately reordered at the discourse level. Dreyfus and Wrathall (2005) underscore the

fact that through narrative, past incidents or future events are made part of the present existence, thus rendering the linear depiction of time essentially indistinct.

Numerous studies have been carried out on the use of time manipulation techniques in narration. Kundu (2007), for instance, has delved into the handling of time in the modern fictional narrative. According to him, narration may move from one point in time to another, and from one perspective to another. This movement empowers fictional writers to go beyond the conventional linear narration in order to create a more flexible fictional technique. In her analysis of temporality in cinema, Mroz (2013) argues that films defy the irreversibility of time through the use of temporal manipulation techniques such as flashbacks and flash-forwards. McGowan (2011) notes the onset of a new temporal approach in cinema with the coming of the digital era in the 1990s. According to him, the contemporary film has increasingly undermined chronology by creating a narrative structure that defies a linear movement. He however observes that rather than destabilizing the temporal movement of film, flashbacks and flash forwards tend to accentuate temporality.

In many narrative forms, space is also quite often stage-managed. This is achieved by employing metalepsis. In the theories of Genette (*ibid*), metalepsis is defined as a distortion of the boundaries between narrative levels or logically distinct worlds. According to Alber (2016), metalepsis disrupts spatial extension and orientation. As Bell (2013) observes, metalepsis entails fictional characters moving between diegetic levels. Numerous scholars have examined the use of metalepsis in various literary genres. According to Kukkonen and Klimek (2011), metalepsis features in fantasy fiction, detective fantasy, music videos, comics, graphic novels and popular comedy film. The studies underscore the significance of metalepsis in popular culture, although they also avow that many more media and genres could still be included in the studies.

The temporal and spatial manipulation techniques discussed above are postmodern in nature since they subvert the conservative utilization of time and space. Narratologists pinpoint these techniques in numerous established narrative forms. However, few studies have ventured into the application of these techniques on forms deemed non-literary such as sports commentary, despite the genre's closeness to most cinematic films. This study, therefore, explored these literary techniques and the manner in which they feature in the 2014 FIFA World Cup television football commentary.

According to Herman (2009), in addition to these space and time-bending strategies, post-structural theorists have added the use of focalization. Jahn (2005) describes focalization as a method of seeing narrative events. He observes that in filmic narration, focalization is more explicit than it appears in literary fiction. Focalization can either be external or internal, depending on whether the privileged view belongs to a narrator or a character in the narration. As per Huhn, Schmid and Schonert (2009), focalization deals with the text's centre of perspectival positioning, and the manner in which the narrative is confined to the point of view of an agent. Genette (*ibid*) calls this agent the focalizer, and it is the focalizer's point of view that orientates the narrative text by presenting his thoughts, imaginations and ideological inclinations. Studies that focus on focalization have been carried out on various narrative forms. Vicaka (2014), for example, has delved into focalization in film narrative. He asserts that in films, focalization can be realized by means of camera shots, lighting, music or voice over. In film, therefore, focalization works simultaneously and independently from narration. Deleyto (2014), in his analysis of focalization in literary fiction, concludes that focalization can be elicited from the information given by the narrator. These studies are based on narrative forms that present fictitious occurrences. There is, however, a dearth of narratological studies on other narrative

forms, such as television football commentary, that involve the simultaneous mediation of real time events. Thus the present study purposed to determine the use focalization in the 2014 World Cup television football commentary.

Rudrum (2005) observes that in order to declare a text narrative, one of the most essential ingredients is narrativity. Sturges (1992) describes narrativity as a function of a pattern of signals that create a text from a sequence of events. Prince (2001) adds that a text qualifies to be narrative owing to the degree that it demonstrates narrativity. According to him, narrativity must involve the structural interrelation between the various parts of the narrative whole. Watson and Hill (2006) argue that for narrativity to be achieved, an event that generates a state of imbalance occurs, altering irrepressibly the characters' initial status of stability. This argument agrees with Todorov's (1980) transformational aspect of narrative. According to him, narrative derives narrativity from the transformation of the sequence of events from equilibrium through disequilibrium to a new equilibrium. This transformational movement, based on Aristotle's Arc of narrative structure, has in numerous studies been applied to classify a broad spectrum of texts comprising novels, novellas, short stories and fairy tales as narrative. The listing disregards television football commentary, and so this study examined the adoption of Aristotle's Arc of narrative structure by the 2014 FIFA World Cup television football commentators in their utterances to infuse aspects of narrativity in the commentaries.

1.2 Statement of the Problem

Television football commentary shares with filmic narrative forms the ability to present events to an audience using the present tense simultaneous narration. However, the genre differs from filmic forms owing to its narration of factual events happening in real time. All narrative forms depict various thematic issues. Similarly, sports broadcasts play a major role in elucidating key

thematic concerns drawn from sporting events. Scholars such as Lee (ibid) and Alegi and Bolsmann (ibid) have made references to past tournaments. These studies were carried out prior to Brazil 2014, and so few inquiries have focused on key thematic issues perceivable in the 2014 World Cup television commentary. Postmodern narratologists, for instance McGowan (ibid) and Bell (2013), have examined the use of temporal and spatial manipulation techniques to subvert the concepts of time and space in contemporary fiction and film. However, little has been done on the application of these techniques on non-literary forms such as sports commentary despite the genre's closeness to most cinematic films. Although numerous enquiries focusing on focalization have been carried out on various narrative forms that feature fictitious events, no studies have been undertaken on narrative varieties that simultaneously narrate actual events such as football commentary. All narrative forms entail a structure. Narratologists have applied Aristotle's Arc of narrative structure in numerous studies to classify a broad spectrum of texts as narrative. This structure has, however, not been directed to television football commentary. Thus narratologists have often overlooked the narrative and other performance qualities of the genre. It was necessary to interrogate television football commentary's application of literary and other performance features to transform the factual proceedings of football matches into narrative. For this reason, the study examined the literary and performance features of the 2014 FIFA World Cup television football commentary.

1.3 Research Questions

This study was guided by the following study questions:

1. Are there any discernible thematic concerns embedded in the 2014 FIFA World Cup television commentary?
2. What literary techniques of narrative are inherent in the 2014 FIFA World Cup television football commentary?

3. How does the 2014 FIFA World Cup television football commentary use point of view and focalization?
4. Does the 2014 FIFA World Cup television football commentary adopt Aristotle's Arc of narrative structure to create narrative from football matches?

1.4 Objectives of the Study

The purpose of the present research was to create a portrait of the 2014 FIFA World Cup football commentary as narrative. To accomplish this aim, the following objectives were pursued:

1. To investigate the discernible thematic concerns embedded in the utterances of commentators during the 2014 FIFA World Cup television football commentary.
2. To examine the literary techniques of narrative inherent in the 2014 FIFA World Cup television football commentary.
3. To explore the use of point of view and focalization in the 2014 FIFA World Cup television football commentary.
4. To examine the 2014 FIFA World Cup television football commentary's adoption of Aristotle's Arc of narrative structure to create narrative from football matches.

1.5 Scope of the Study

The study focused on the examination of football commentary as a corpus of narrative worthy of literary interpretative enquiry. The study was restricted to the 2014 FIFA World Cup Final that was played at various venues in Brazil between 12 June and 13 July 2014. All the sixty four matches that were played and broadcast live to viewers across the world defined the scope of this study. Previous World Cup finals as well as other football tournaments were therefore beyond the scope of this investigation. The work was confined to only those thematic issues and literary techniques embedded in the 2014 FIFA World Cup television football commentary which fall within the theoretical framework of postmodern narratology as propagated by Currie (1998).

1.6 Significance of the Study

The study intended to unveil television football commentary as an emerging narrative form, replete with literary and performance features. The findings were expected to set in motion further investigations on television football commentary as a literary genre. The study further projected to lay bare the possibilities of employing television football commentary in the teaching of performance techniques in orature, thus integrating popular culture into learning. It was anticipated that the outcome of this work will augment the mounting corpus of knowledge on the blurring frontiers between sports, journalism and academics. The findings were also expected to empower football viewers to appreciate the subtle aesthetic elements ingrained in television football commentary. Finally, the findings envisioned to lay a launch pad for literary scholars from which to examine the social, economic and political pre-occupations prevalent in television football commentaries.

1.8 Theoretical Framework

This study utilized postmodern narratology as a theoretical framework. The term narratology was invented by Tzvetan Todorov in 1969. It was developed out of structuralism and Russian formalism although it traces its origins to Aristotle. At times, narratology is referred to as the study of narrative. According to Groden, Kreiswirth, and Szeman (2012), narratology aims at defining the narrative-specific conventions governing narrative production and presentation. Narratology also delves into what makes one form of narrative differ from another. In so doing it incorporates various narrative forms such as oral poetry, epic, ballads, the romance, the novel, plays, opera, comic strips, films, radio and television series, news, and computer and video games.

Narratology explores the main narrative tools of structure that appear in narrative media such as oral language, writing, mime, visual, audio and audio-visual media. This exploration makes

reference to concepts which are shared by all media and forms, and other models which describe specific forms within given media. Narratology employs the constructionist viewpoint as its driving force. This view embraces the social nature of the construction of meaning. Thus the representational procedure, rather than the producer or the item being represented, facilitates the manifestation of meaning. Narratology regards story and discourse as the most basic features of narrative representation. As stated by Genette (*ibid*), in its formal bearing, narratology means the study of narrative discourse; while in its thematic form it connotes an inquiry into the progression of events and actions associated with this discourse.

Ryan and Alphen (1993) state that during the classical phase from the mid-1960s to the mid-1980s, narratologists viewed narratology as a set of common rules of narrative genres, the process of telling a story, and the structure of plot. According to Prince (*ibid*), narratology was understood as an autonomous body of knowledge which studies what makes all forms of narrative either similar to or different from one another. It also aimed at characterizing the norms that regulate narrative production. Classical Narratologists were structuralist scholars who undertook to pinpoint and categorize universal structures inherent in all verbal narratives. As stated by Ryan (2004), these narratologists attached a lot of importance to theories propagated by structural linguistics, who were infamous for their aversion to context. Thus, structural narratologists devoted themselves to classifying narrative universals outside the confines of contextual dimensions.

In recent years, according to Prince (*ibid*), numerous terminologies of classifying narratology have arisen as a result of the propagation of new approaches in the study and theory of narrative. This widening of the sphere of narratology has apparently split up the theory of narrative into what Herman (1999) calls narratologies. Consequently, narratology has become so varied and

far-reaching that, as stated by Richardson (2002), there has been perhaps a regeneration of narrative theory and inquiry. Richardson further declares that as a result of the overabundance of newfound approaches in narratology, it is not appropriate any more to treat narratology as though it were one cohesive discipline. The formerly integrated classical undertaking has diverged into a convoluted multiplicity of new narratology approaches. Nunning (2005) has grouped these approaches into eight categories, three of which have become the overriding standard bearers of modern narratology. These include Contextualist narratology which relates narrative to particular cultural, historical, thematic and ideological contexts; Cognitive narratology which directs its focus on intellectual and emotional processing of narrative; and Transgeneric approaches which investigate the significance of narratological concepts in the study of genres and media other than the traditional text-based literary narrative.

The eclectic and inclusive nature of transgeneric narratology accommodates certain traits which are essentially characteristic of postmodernism, according to Ryan and Alphen (ibid). Thus transgeneric narratology was confined within the precincts of postmodern narratology for the purposes of this study. The term “postmodern,” denotes an enormous variety of things. This vagueness is nonetheless the first attribute of postmodern narratology, in line with Currie’s (ibid) argument. Postmodernism is a complex theory which interrogates all truth and objectivity. According to Klages (2007), serious literary works make use of genres which were not previously deemed suitable for literature; or were thought to belong only to works of entertainment.

Ryan and Alphen (ibid) state that postmodern narratology is dominated by the widening of narratology’s domain beyond literary narrative to the point of introducing theories from other fields. Selden (1993) describes postmodernism narrative as characterized by disjointed,

improvised and indefinite structures. This narrative form rebuffs the traditional artistic charm and uniqueness, and is opposed to interpretation. This is in agreement with Bal's (1985) assertion that postmodern narratology is essential in the analysis of texts that involve intertextuality, intermediality, and polyvocality. As a result, postmodern narratology can make use of existing artistic norms and established themes. In addition, postmodern narratology agrees with a paradigm shift from form to the interaction between form, presentation and interpretation. Thus in postmodern narratology, there is no difference between the theory itself and a narrative text.

As per Herman and Vervaeck (2005), classical narratology limits the literary text to inherently fixed literary aspects. Postmodern narratology, in contrast, merges the text with context. This includes social relationships and ideology. Ryan (2004) asserts that what he calls tellability, the characteristics that give events the merit of being told, must be attached to context. The tellability of a text hinges on the extent to which the text encompasses some form of conflict, comprising distinctive actions which contain unpredictable backgrounds or outcomes. Postmodern narratology broadens the narrative such that anything can become a narrative text and, as observed by Bal (2009), it has shifted its focus to non-verbal and non-fictional storytelling, audio-visual media, and the cultural and historical settings of narrative. Thus the latitude offered by postmodern narratology calls for experimentation with a boundless number of non-traditional narrative types. As a result, according to De Jong (2014), narratology has proliferated into other areas of interest such as film, historiography and drama.

Rather than conforming to order, postmodern narratology applauds anything that undercuts itself. For instance, it discards established temporal structure in favor of non-linear time. Currie (ibid) points out postmodern narratology's tendency to deconstruct the linear concept of time, and accepting new narrative forms that do not conform to the chronological order. De Jong (ibid) is

in agreement, observing that postmodern narratology prefers texts that disregard a conventional temporal framework. Herman & Vervaeck (ibid) assert that while classical narratologists relate time measurement to fixed points of reference, postmodern narratology embrace literary texts that feature different time frames and balances. Likewise, postmodern narratology considers space to be in constant motion, always transforming one space into another, as stated by Currie (ibid).

Postmodern narratology was useful to the study because: first, it allows for the expansion of the narratological scope beyond the traditionally accepted literary narrative forms; secondly, it incorporates the narrative models set by structural and post-structural narratologists, according to Herman (2009), such as the presentation of thematic concerns, the use of mediation and focalization, and the presence of a structural interrelation between the various parts of the narrative. Thirdly, it employs and modifies narratological concepts to accommodate the narratological analysis of other domains such as drama, film, music, and the visual and performing arts (Nunning ibid). Consequently, since television football commentary appears to be closely related to these domains, it was quite prudent for the researcher to go for postmodern narratology as a theoretical framework for this enquiry.

1.9 Literature Review

1.9.1 Introduction

The present study analyzed the 2014 FIFA World Cup TV football commentary, a genre that has not been explored widely enough despite the interest it presents, according to Beard (ibid), Delin (2000), and Rowe (1998). This chapter describes football commentary by looking at the available literature that analyses sports commentary and the features that the literature identifies as defining it. The chapter analyzes how a postmodern approach to both social and political

issues finds manifestation in television sports commentary. It also discusses literary aspects that feature in many postmodern literary texts. These aspects include intertextuality and temporal manipulation devices such as metalepsis and anachrony. Also examined in this chapter is the depiction of focalization in various narrative forms. Finally, the chapter reviews literature on Aristotle's Dramatic Arc and its application in sports commentary.

1.9.2 Television Football Commentary

Many studies have been undertaken concerning the analysis of the reporting of football matches on media. Majority of these studies, however, have been on radio football commentary. Tolson (2005) terms radio football commentary as an animated collective experience, unlike television football commentary which is more analytical. Chignell (2009) points out the tendency of radio football commentary to present an exchange between a commentator and a football specialist to create the impression that both presenters are within the audience. Vierkant (2008) observes that in radio commentary, the commentator's chief obligation is to manipulate language in order to reconstruct events as they unfold in the field. This conveys an instant impression to the listeners. Baller, Miescher and Rassool (2013) are in agreement, contending that radio football commentary has recently acquired the status of an oral performance genre, replete with clear-cut thematic and linguistic principles.

On the whole, these studies break new ground in the portrayal of radio football commentary as a form of oral presentation. However, it is worth noting that oral performance transcends mere oral narration of events; it also embraces the narrator's use of body movement, dance, gestures and facial expressions, and incorporates into the narration costumes and backdrop. Radio commentary is fundamentally verbal, and so these elements of performance are unfeasible.

Television football commentary occupies a more exalted standing: It adds vision to voice to make it a form of visual and verbal communication. The television commentator's principal responsibility is to provide the viewers with information that is not easy to follow, such as player statistics or referee decisions, and to offer overall game evaluation and any relevant background information. The television commentator, therefore, must be armed with facts, figures and details which he may use to refresh himself on significant points about the teams and the players in order to give his remarks a better flow. Watson and Hill (ibid) state that television viewers see just about as much as the commentator sees, and so even shortened or incomplete expressions, complemented with pictures, can be sufficiently intelligible. Thus, the commentator's speech may be frequently interrupted to comment on what is displayed on the screen. In addition, during those moments when there is little activity in the field, cameras may switch to the commentary box. In this case, according to Watson and Hill (ibid), the television football commentator is presented with an excellent situation for performance in front of viewers.

Apart from the use of voice variations, the television football commentator may also accompany the commentary with body gestures; or ask questions, welcome exclamations and incorporate songs during the discourse to trigger audience participation. These actions are further enhanced by the use of camera shots and scenes. The commentator, therefore, appears to be creating a discourse and directing the audience to experience it. The direction the presentation of the discourse takes is, however, a matter of conjecture, and so this study endeavored to determine whether by employing these presentation techniques television football commentary can crystalize into a form of narrative.

1.9.3 Themes and Motifs in Sports Commentary

A useful aspect of fiction, including all narrative forms, is the presentation of human nature through themes manifested in the plot or the actions of the characters. Giulianotti and Robertson

(2009) have explored the complex historical, cultural, economic, political, and social elements of sport. While some sporting competitions stimulate national or regional unity, others provoke gangster violence. Beside this, sport is used to highlight several issues such as the fight against racism, conflict resolution and poverty alleviation. Lavric (ibid) states that sport is so vibrant that it has come to represent political and social issues, fashion, and racial or minority awareness. Wenner (ibid) posits that in sport, cultural, political and psychological issues are often integrated. As per Whannel (ibid), sport offers us a springboard from which to examine our social, cultural, economic and political lives. Boyle (ibid) affirms that apart from televised sport connecting us to sport itself, it also persistently makes word and pictorial declarations about nationality, class, race and gender. Such issues form the basis for thematic expressions in many narrative forms. Similarly, the study anticipated television football commentary to incorporate some of these concerns.

FIFA's cardinal objective of staging the World Cup, according to www.fifa.com, is to touch the world, develop the game, and build a better future through football. FIFA's expectation is that television commentaries should propagate one or more of these values, albeit in diverse forms. Waliaula (2012) states that the events mediated in football commentary can be understood in terms of their underlying themes. Waliaula (ibid) is in agreement with Ryan (2004), who argues that football commentary galvanizes an underlying script similar to the notion of theme in literary narrative. Waliaula (ibid) cites radio football commentaries in Kenya in the 1980s, mounted on the dominant political environment of the time. According to him, the major themes revolved around ethnic identity and nationalism. Similarly, Alabarces and Rodríguez (2000) assert that football provides a strong basis for representing nationality. Boyle and Haynes (2009) are of the same mind, arguing that football is an effective channel through which national

narratives about contemporary societies are expressed. Boyle (ibid) opines that football triumph at the international level transforms the players into emblems of patriotism. Football glory, according to Raney and Bryant (2006), creates a sense of unity within a nation while generating myths that compare football success to national preeminence. The different matches are intertwined with certain beliefs and practices that transmute events unfolding in the field of play into patterns of human experience.

Specific historical periods have often displayed recurrent themes in literature. Seigneuret (1988) asserts that fate and the supremacy of the supernatural were recurring subjects in early Greek literature. According to him, thematic preoccupations with revenge were quite common in Renaissance drama while the Victorian era explored social class issues. In The modern times the coming-of-age narrative has become progressively more widespread. Seigneuret (ibid) asserts that a fall from grace is a common motif in high valued literature including almost all of Shakespeare's tragedies.

Ryan (2004) identifies a number of recurrent themes in most sports broadcast. These include redemption, last chance, futility, wasted opportunities, opportunism, nationalism, the downfall or triumph of the hero and fate. Bryant (1977) ascertains major motifs in sports commentary such as competition, urgency, pity, miracle, gamesmanship, performance, physical competence, external forces, history, personnel and glory. Although Ryan (2004) and Bryant (ibid) use different terms, they are both referring to underlying narrative concepts being imparted by sports commentary. Bernstein and Blain (2003) view sports commentary as a field of production which represents information about our values and attitudes, since it incorporates all kinds of cultural, political and psychological matters. They contend that sports commentary can encompass such diverse social

issues like drugs, violence, gender, race relations and nationality. There is need, therefore, for a literary analysis of key issues emanating from sports commentaries.

Sports commentators can manipulate recurrent themes to influence the audiences' perception towards a particular direction. To achieve this, as stated by Bernstein and Blain (ibid), the events taking place in the field of play have to be mediated. In sports broadcasts, the utterances of commentators have become as essential as the engagement on the field itself. Keazor (2012) believes that these commentators can take advantage of the immense sports audience to disseminate moral ideals. Major sports events, therefore, can present a delightful platform for promoting the values of respect, fair play, tolerance, mutual respect, discipline, human rights, and social order to the watching world. Sports texts are expected to exhibit a narrative that propagates one or more of these values, and hence the need for a more critical look at sports commentaries.

The incorporation of these thematic concerns adds meaningfulness to sports commentary. Meaningfulness, as stated by Gronbeck (1991), can emanate from symbol systems and experiences shared by the narrator and the audience. Bormann (1982) maintains that meaningful narrative incorporates themes in order to establish a social reality for the audience. Thus, audience consciousness occurs by means of identifying themselves with shared social experiences. For that reason, this study examined the manner in which Brazil 2014 football commentators incorporated such values in the dissemination of their thematic concerns. These thematic preoccupations were investigated within the confines of postmodernism.

1.9.3.1 Sports Commentary and Political Expression

The mediation of sports spectacles on radio or television, as stated by Whitson and Macintosh (1996), involves literary considerations such as choices of story line and themes. It also allows

for the common social experiences of the storyteller and the audience. Roberts, Ommundsen, Lemyre and Miller (2004) posit that sport has become a suitable platform for the staging of postmodern politics. But it is also used as a form of either protesting or celebrating racial and ethnic identity. Sports commentary can also function as an occasion for what Billig (1995) calls national flag-waving. Hence, live sports commentary can transform an international sporting event into a wider ideological process by enforcing the participants' collective identification with their national, political and cultural philosophy, as per Bernstein and Blain (ibid). Brazil 2014, according to Authers (2012), was expected to exhibit the host nation as a budding economic and political powerhouse. Thus there was need to investigate this prospect and any other issues emanating from this World Cup.

1.9.3.2 Patriotism, National Identity and Nationalism

Theiss-Morse (2009) states that the terms patriotism, national identity and nationalism are at times used interchangeably since the three expressions indicate affection for one's country and a sense of superiority to other countries. All major sporting events assemble participants from diverse nationalities, races and religious and political dogmas. Consequently, these events can be used to examine issues such as political cohesion or confrontation. Payne (1995) comments on the wider cultural framework of sports, arguing that a combination of a country's historical experiences, the contemporary preoccupations and the dominant beliefs held by the populace define the effects of sports on international relations. Sports commentary, as per McGuire (2002), draws on this background to explicate sporting events, either in accord with or in contrast to the spectators' favorite team. The implication, as per Jarvie (2006), is that sports commentators' interpretation of the events in the field as portrayed in their utterances may be influenced by the patriotic predisposition of the teams for which they are commentating. The cultural, ideological and political diversities displayed in the World Cup, therefore, call for an

investigation of the subtle nationalistic assertions embedded in the 2014 FIFA World Cup television football commentary.

Theiss-Morse (ibid) describes national identity as involving fellow nationals who possess a cognitive, affective, and evaluative attachment to their lot. National identity is closely related to nationalism which, as per Smith (2013), is “an ideological movement for attaining and maintaining autonomy, unity and identity for a population.” Some members of this population may consider it as constituting a nation which, according to Smith (ibid), is an upshot of objective factors such as a common language, religion and customs, territory and institutions on the one hand; and subjective ones such as attitudes, perceptions and sentiments on the other.

Eriksen (2002) quotes Joseph Stalin who saw a nation as “a historically constituted stable community of people, formed on the basis of a common language, territory and economic life.” He further states that nationalism underscores the cultural similarity of a population, a similarity that effectively draws boundaries to exclude others and in so doing declare them outsiders. Patriotism, on the other hand, involves the love of one’s country, as Peffley (1990) observes. This love may be susceptible to a myriad of elucidations. Coutant (1997) interprets “love of country” to embrace the act of putting the country’s welfare above self-interests. This calls for a singular affection for the country, a personal identification with the country and self-sacrifice for the preferment of the country’s welfare, according to Theiss-Morse (ibid). Gomberg (2002) describes patriotism as “identification with, and a special concern for the wellbeing of our own country and our compatriots.” Patriotism finds manifestation in major international sports tournaments, and so it is imperative to learn how patriotic preferences are articulated in the commentaries.

Koch (1996), quoting Fletcher (1995), calls patriotism an “attitude of sentiment and devotion” toward a state or nation. This expressive attachment is a result of early training and affinities. Taylor (1997) is in agreement, equally laying emphasis on the emotional attachment to a country. Patriotism is premised on what he calls identification with others in a particular common enterprise.” Taylor (ibid) maintains that this bonding may involve commitment to friendship or family ties or an altruistic dedication. Friendship or family attachments are specific, while altruism necessitates commitment to all people. Taylor (ibid) asserts that patriotism comprises ties that bind together a group of people that share emotional loyalties based on a “common political entity.” Fletcher (ibid) holds that patriotic ties in a republic are especially compelling given that people are roped together by their “common history.” Nathanson (1993) is of the view that people are likely to associate patriotism and national identity with a strong passion that bonds citizens in support of their country and what it stands for. Thus proponents of patriotism, national identity and patriotism view their manifestation as a validation of a country’s virtues and a compelling obligation to humanity. Major international sports events such as the FIFA World Cup present some of the most appropriate platforms for displaying these patriotic emotions. This calls for an interrogation of the portrayal of patriotic fervor in Brazil 2014.

Hardman and Jones (2010) and Nathanson (1993) uphold brands of patriotism, national identity and nationalism that integrate the devotion for one’s country with reverence for universally binding moral conventions. This integration, according to Nathanson (ibid), should recognize the moral value of non-nationals and inculcate moral restraints in the quest for a country’s interests. Thus the rights, interests and needs of other countries are safeguarded. Nathanson (ibid) posits that positive patriotism and nationalism value human equality, universality, and the enjoyment of basic rights by all people by virtue of their humanity. Nussbaum (2013) propagates a kind of

patriotism and nationalism that incorporates universal human values into one's love for country. She observes the fundamental role that one's country plays in the promotion of people's welfare and opportunities.

Thus both Nathanson (ibid) and Nussbaum (ibid) are of the opinion that patriotism, national identity and nationalism should be all-encompassing and respectful of other nations' rights. They should also be practiced within the precincts of universal moral values. In sports, one way of expressing this form of patriotism is through sportsmanship. As stated by Roberts, Ommundsen, Lemyre and Milller (ibid), sportsmanship is one of the virtues that sport is supposed to cultivate. Sportspersons exhibit sportsmanship by playing by the rules, avoiding taking an unfair advantage over opponents and accepting the outcome of a game with some degree of civility. Roberts, Ommundsen, Lemyre and Milller (ibid) conclude that sportsmanship embraces maximum commitment to sports, regard for social conventions, respect for the rules and officials, and a genuine concern for the opponent.

Nevertheless, the feasibility of these values can be obfuscated in a fiercely competitive tournament like the World Cup. Rinehart (2007) points out an inherently perilous potential in patriotism, national identity and nationalism. Leyin (2010) observes that while some academics acknowledge patriotism and national identity as positive trends, others find them responsible for what he calls "reduction of democratic values of tolerance and inclusion." Other critics associate them with egocentricity and even war. Kobtzeff (2016) observes that communities entertain ethnocentric attitudes and a pervasive notion of the supremacy of their own group. For instance, Jews have considered themselves as "chosen people". Americans have repeatedly referred to their nation as "the greatest on earth." Prior to World War II, Germans maintained a sense of national superiority fashioned within the confines of Nazism. Similarly, the French lay claim to

linguistic and cultural ascendancy. Kobtzeff (ibid) asserts that people who insinuate that their own nation may not be as exceptional as is professed are treated with resentment. Other studies show that geopolitical rivalries, propelled by historical, cultural and political differences, can trigger intense sports rivalry. This rivalry creates a frenzied atmosphere which adds drama and spectacle to the viewing. However, despite this heightened competitiveness, participants are bound to abide by the rules of the game, certain codes of conduct, and established social conventions. There was, therefore, need to interrogate how these contentions are articulated in Brazil 2014 commentaries.

1.9.3.3 Patriotism as a Vice

Patriotism, national identity and nationalism can be susceptible to malevolence. For instance, the sheer intensity of fervor they rouse can play into the herd instinct. Marin (2007) defines the herd instinct as the tendency for groups of individuals to stick close to each other to show solidarity or to increase the capability of defense against apparent danger. In the event of threat from other nations, people who share a heritage will come together to fight for dominance or to protect their territory. Thus any manifestation of nationalism is an aftereffect of the herd instinct. According to Marin (ibid), the herd instinct totally distorts people's capacity to act sensibly. Sporting events, religious gatherings and incidences of mob violence portray elements of the herd instinct. Marin (ibid) states that in sports, for instance, fans may throng stadiums and sometimes attack supporters of opposing teams as a result of the herd instinct.

Keller (2015) adds a religious aspect to patriotism, national identity and nationalism which he refers to as negative faith. According to him, this kind of obsession compels people to treat certain realities about their country with partiality, selecting only those qualities of the country that are deemed most valuable. And since patriots would rather not acknowledge this

predisposition, they resort to self-deception and thus falling into bad faith. The connection between nationalism, patriotic fervor and negative faith, Horton (2016) maintains, portrays patriotism as a vice rather than a virtue. These vindictive elements of patriotism and nationalism fly in the face of FIFA's fundamental objective of using football to touch the world, develop the game and build a better future, and so it was noteworthy to examine how these divergences found expression in the 2014 World television commentary.

Primoraz (2016) faults patriotism and nationalism, arguing that both are grounded on group bias and can manifest themselves in collective egotism that seeks to validate intergroup hostility. Lewin (1993) is in agreement, citing Grodzins (1956) who had earlier argued that members of a group may resolve their internal conflicts by directing their animosity toward external groups, hence pronouncing other nations or ethnic groups as enemies. Keller (ibid) likens negative patriotism and nationalism to egocentrism. According to him, an egocentric patriot professes loyalty to his country by asserting: "This is my country, my home and that is all there is to it, I need no further reason to be loyal to it." In order to sustain this absurdity, the egocentric patriots may disclaim some attributes of their country, or renounce some nationals as being unrepresentative of the country. They may also resort to distorting facts in order to create the preferred portrait of their country.

Another fervent critic of patriotism and national identity is the Russian author Leo Tolstoy. According to Nathanson (ibid), Tolstoy describes patriotism as "the preference of one's own country above the country of anyone else." To illustrate this description, Tolstoy singles out the German national anthem "Deutschland uber Alles" as being emblematic of the universal attitude of patriotism owing to its unapologetic elevation of Germany over all. Tolstoy abhors the patriotic perception of one's nation as being better than others. He is also critical of the desire for

one's nation to gain advantage over others. Tolstoy associates patriotism and nationalism with prejudice which may lead to war or massacre of non-nationals. He believes that the idea of national superiority is illogical since only one nation could be superior, and that the chances of the patriot's nation being the superior one are quite remote. Tolstoy, therefore, prefers an open and free multiculturalism to patriotism, suggesting that service to humankind should take preference over the love of one's country (Hardman and Jones 2010). Kobtzeff (ibid) contends that the perception of being the best country is nonsensical since countries vary in size, climate, political ideologies, economic output, physical beauty, cultural heritage and national institutions. These incongruities become major talking points in the World Cup, and so the television commentaries have to contend with them.

Kobtzeff (ibid) attributes people's affection for their own country to early familiarity with the language, customs, and values of the society: and so much so that they will likely use their own standards to judge their country more tolerantly than they appraise other countries. Thus people of every nation are expected to view their mode of doing things as the most reasonable. Patriotic preferences also aggravate people's desire for their country to prosper. According to Tolstoy, nationalists "aim at benefiting their own country at the expense of every other." The adoration of one's country is so absolute that patriots have no constructive regard for others, and may even find fulfilment when their own country benefits at the expense of others (Nathanson ibid). Such negative nationalism is deeply manifested in football, which has always has always been characterized by unfairness occasioned by poor refereeing verdicts and innumerable cheating incidents.

Tolstoy disparages these standpoints of patriotism and national identity since they are at variance with fundamental moral ideals. He fashions a portrait of patriotism and nationalism that is a

complete antithesis of religion and morality. As said by him, the golden rule says, “Do unto others as you would have them do unto you,” and not, “do unto your fellow countrymen.” Tolstoy rounds off his criticism of patriotic fervor with a claim that war is the “inevitable consequence of patriotism.” This is because, according to him, war is “the exclusive desire for the well-being of one’s own people.” Therefore, “to destroy war, destroy patriotism.” Tolstoy further posits that for a country to achieve greatness and dominance over others, it must inevitably wear them off. Tolstoy asserts that the indifferent attitude portrayed by patriots is favorable to warfare because in the event of a conflict involving their country, they will not incorporate moral considerations in the methods employed to realize victory. Thus the rules and principles of morality apply only when one is dealing with fellow citizens and not with people of other nations (Nathanson *ibid*).

This lack of ethical regards is especially palpable in the high-stakes world of sport. Matthews (2012) argues that in postmodernism there is nothing like the good society, and so there is no rational or honest means of reaching it. According to him, postmodernism is defined by dissolution, fragmentation and the lack of definite ethical standards. This also applies to mediated sport, as per Rinehart (*ibid*). The competitive nature of sporting activities may compel some participants to break rules or exploit the trust of others. Bockel (2014) mentions opportunism and foul play as some of the deceptive means of achieving undeserved success. She describes opportunism as the manner of using deceptive or dishonest means in order to realize individual gains. This may involve the abuse of trust for short term gain, regardless of the long term consequences.

In sport, opportunistic behavior takes various forms on and off the field: it can manifest itself in the form of rule breaking, foul play or cheating. Rowbottom (2013) states that certain activities

considered outrageous by many, such as tripping an opponent or feigning injury, are routine in sport, especially football. Roberts, Ommundsen, Lemyre and Miller (ibid) describe opportunism in sport as an act of taking an unfair advantage over the opponent. It can include aggressive behavior or an attitude that tolerates unfairness. It was necessary to interrogate how these issues found articulation in the utterances of the 2014 World Cup match commentaries.

1.9.3.4 Sport as Substitute for War

Sporting activities have long been associated with patriotism, national identity and nationalism, as stated by Dyreson (2013). This explains why national anthems are played at the commencement of games, flags raised and triumphant teams hosted by heads of state. Carrington and McDonald (2002) assert that football as a form of popular culture can provide a key vehicle for the articulation of national identity. This can be manifested by way of regional pride, local patriotism or national belonging. Equally, football has been used to define the frontiers of inclusion, exclusiveness, xenophobia and racism. For instance, racism in football has been a subject of extensive concern. During many football matches, xenophobic exhibitions such as racist chanting, banana throwing, name-calling and the writing of hate mail letters aimed at some players has become commonplace.

There is a close relationship between war and aggressive confrontations meant for sporting purposes, as stated by Nixon & Frey (1996), quoting Hoch (1972) and Phillips (1993). Nixon and Frey (ibid) cite Arms, Russell and Sandilands (1987) as key proponents of what they call “sport as substitute for war.” According to them, even though sports activities present very low mortality, they nonetheless generate exceedingly charged and competitive atmospheres. Sports activities, therefore, are perceived as a harmless method of settling modern territorial conflicts, thus supplanting modern technological warfare. Payne (ibid) concurs, maintaining that there has

existed a relationship between sports, patriotism and war. The world has become exceedingly competitive, and so victory determines what the society considers virtuous, while defeat is considered malevolent.

Countries pursue success as a means of escape from dishonor and ignominy. Thus in most sports one clear-cut winner must come out. Pratt (1998) points out that both war and sports ascertain a clearly identifiable out-group. Mangan (2004) contends that in order to render competitions between different teams noteworthy, deliberate efforts are made to cultivate frenzied rivalries. War has been noted for its ability to defuse political and social tensions. This, according to Epstein (2013), parallels sports' capacity to unite people for a common goal. Heinegg (2002) observes that the stakes in sporting events are not as obvious as in war, although they act as if the results in the field of play will lead to a permanent resolution as is expected in the aftermath of a war. These scholars are in agreement that in sport, nations compete without conflict, regardless of their geopolitical differences. This is meant to promote peaceful international relations among diverse peoples. These issues were expected to feature in the 2014 World Cup, and so it was important to examine how they were portrayed in the match commentaries.

One common mode of expressing patriotism, national identity and nationalism is the playing of national anthems during major national events. In sports, this is done to signify virtues or success. But national anthems can also reveal a deep-rooted attitude of ethnocentric superiority towards other groups. For instance, as stated by Kertz-Welzel (2016), during the Nazi era, Germans maintained a sense of national superiority which drove them to commit atrocities against "enemy" races and nations. This predisposition to bigotry was palpable in their national anthem, known by the beginning and refrain of the first stanza, "Deutschland." The first line: Deutschland über alles, translated as "Germany, Germany above all else", is a testimony to

Germany's propensity towards the domination and subjugation of other nations." Kertz-Welzel (ibid) adds that the singing of the anthem was supposed to demonstrate the superiority of the German race and culture. It aroused patriotic sentiments as the people prepared for war. But, according to Spotts (2009), the downfall of Germany in WW II, the devastating effects of the holocaust and the suffering and death of millions of people across Europe as a result of an ill-advised pursuit of German nationalism generated a change to both German national identity and patriotism. "German-ness", as observed by Kertz-Welzel (ibid), would now be associated with indignity, disappointment and self-reproach, rather than with cultural excellence. Consequently, patriotism could no longer be viewed positively, meaning that for "Deutschlandlied" to be put to any patriotic use, the original lyrics had to be reexamined to project a more acceptable image of Germany (Nettl 2002). The anthem's first verse was dropped, as the words were deemed deviant in nature. And so, since 2006 when Germany hosted the World Cup, a new feeling of national identity has become possible with the singing of an anthem which promotes a version of patriotism that values equality and a universal enjoyment of basic human rights.

Cerulo (1995) observes that similar nationalistic and patriotic incongruities have been elicited by the lyrical contents of the French national anthem, La Marsellaise. According to her, various groups of citizens have questioned the warlike lyrics of the anthem which, though perceived to be appropriate at its inauguration, appear provocative and deviant in the present situation. Thus activists are agitating for the replacement of the original lyrics with a more moderate content. Similarly, Brazil's anthem contained emotionally charged lyrics which reflected the political instability of the time. However, with Brazil becoming a republic in 1889, the original words became deviant in the context of the new political dispensation, and so new and more appropriate lyrics were incorporated. Flags and national anthems are among the most common tools that

sports people use to express loyalty to the countries, especially during mega events like the World Cup. The study purposed to interrogate how these emblems of national identity found interpretation in the match commentaries.

All in all, major sports events may be organized in the interests of far-reaching diplomatic ties, national unity or international standings. These pursuits may impact on the manner in which participants express their patriotic and nationalistic fervor. The literature reviewed points to positive values of patriotism, national identity and nationalism, especially if they promote universal human values such as equality fairness and respect for human rights. However, literature also reveals various negative attributes of these practices. Like war, sporting activities have a tendency to create a distinct out-group which may result in exclusiveness, xenophobia and racism. These issues have been interrogated in studies based on various other fields. The present study, however, aimed at probing the integration of the issues into the 2014 World Cup television commentaries.

1.9.3.5 Sports and the Supernatural

While some people view sports as a substitute for war, others have consecrated sporting activities as spiritual experiences, according to Price (2001). Numerous sporting activities have often been associated with the supernatural, superstitions and rituals. As stated by Higgs (1995), there is an overwhelming relationship between the supernatural and sports. Higgs (ibid) says that these two culturally universal interests, though sharing a history, vary drastically both in principle and in practice. And although at some point in the past they appeared to be at variance, they have progressively turned out to be almost inextricable. Price (ibid) states that in the Western Christian thought, the terms superstitions and rituals are used to describe religious

practices outside the dominant Christian religion. In sports, religious rituals are carried out with the belief that a supernatural power will influence the player's performance.

Price (ibid) observes that postmodern sport is inevitably interwoven with innumerable religious and ritualistic perceptions, some of which are exceedingly distorted. The relationship is reflected in shared vocabulary: faith, devotion, worship, ritual, dedication, sacrifice, festival and celebration. Higgs (ibid) observes that a movement dubbed the Muscular Christianity gave sporting competence a religious dimension. And to many Americans, the maxim of "a sound mind in a sound body," which originally signified a healthy body for spiritual well-being, acquired a new secular element. Price (ibid) points out that some religious societies such as the YMCA were converted into what he calls "temples of physical fitness." This sporting spirituality, according to him, soon permeated to the fans who would display some degree of religiosity in their team loyalties. The intensity of this religious enthusiasm, according to Price (ibid), will show in the size of bets some fans place, the sacrifices they make in order to attend important games and the kind of masking that they assume, all showing a sense of religious zeal in their loyalty. The implication here is that fans form a religious devotion to their teams and players. These religious overtones were projected to pervade the 2014 World Cup and so the need to assess their articulation in the commentaries.

Likewise, many sportsmen and women cite their faith as a decisive element of their performance. This to them justifies the amalgamation of sports, a seemingly profane activity, with the supposedly hallowed act of religion. Scholes and Sassower (2014) posit that the history of sports abounds with athletes who acquired venerable status, to an extent that fans stalked them, paid dearly for their souvenirs, and took pilgrimages to sports museums to look at their old outfits and playing gear. Scholes and Sassower (ibid) argue that those who advocate for the fraternization of

religion and sports view achievement on the field of play as a testimony of God's blessings to those who are pious and subservient, and failure as an indication of God's testing of the player and probably the supporters.

Scholes and Sassower (ibid) observe the time-honored relationship between religion and sports. According to them, the ancient Mayans' sacrificed the losers of a ball game to their gods while during the initial Olympics the Greek gave as offerings to the gods their athletes. The fact that during the early Christian Church sports was used to elucidate divine truths illustrates the connection between religion and sports. In the Bible, the apostle Paul states: Do you not know that in a race all the runners run, but only one gets the prize? Run in such a way as to get the prize. Everyone who competes in the games goes into strict training. They do it to get a crown that will not last: but we do it to get a crown that will last forever (1 Corinthians 9:24-25). Thus some scholars have argued in favor of a deep-seated involvement of religion in sports. He enthuses that sports transforms a deep-seated religious impulse into an outward action. This impulse, according to him, is propelled by an instinct for freedom, reverence to rituals and a desire for excellence, after all sporting activities "are organized and dramatized in a religious way" (Wenner ibid).

It can be deduced from the above discussion that sports participation and spectatorship proffer opportunities for the expression and experience of socially pertinent issues touching on religious observance, patriotism, national identity, pursuance of glory and nationalism. These thematic issues have been identified in previous studies on sports commentary, as explicated by Bryant (ibid) and Ryan (2004). However, none of the studies singles out the 2014 FIFA World Cup television commentary for investigation. The current study, therefore, endeavored to establish the thematic issues embedded in the utterances of the 2014 FIFA World Cup commentators.

1.9.4 Literary Aspects in Sports Commentary

Malmgren (1991) cites mediation as a key feature of all fiction. In addition, all literary genres demonstrate a balanced relationship between content and form for effectiveness. Content embraces concerns such as themes and characters. Form comprises aspects of style and other presentation techniques. In narrative, mediation also involves a mediating agent, text, medium and structure. This section examines narrative features that may give sports commentary narrative status.

Whannel (ibid) underscores the importance of television in the advancement of sport. According to him, major sporting events draw and retain huge television audiences even outside the normal viewing peak hours. As a result, major broadcasting organizations go all-out to present first-class sports coverage. Initially, sports commentary involved the building of audience interest and heightening drama, as laid out by Lotbiniere (1961). Modern commentary has added to these strategies spectacle and immediacy, as stated by Horne, Tomlinson, and Whannel (2005). This is in agreement with Coakley and Dunning's (2012) view that television has transformed sport into a mass spectacle, which is manifest in major sports events like the Olympic Games, the World Cup and the English FA cup final. Sports commentary, according to Weingarten, Reber and Selting (2010), contains various sub-parts. The commentator can use narration or elaboration to give background information or speak dramatically to build up suspense and present a climax. This view is in line with Whannel's (ibid) contention that sports commentary activates excitement which not only builds audience interest but also intensifies drama. As described by Alabarces and Rodriguez (ibid), sports commentary is a pre-planned and publicized media event. Beard (ibid) describes sports commentary as an unscripted, spur-of-the-moment reaction to events as they happen in order to seize the excitement. Fairclough (2010) contends that while the

discursive event in a discourse is defined by situations, institutions and social structures, it also influences them.

In keeping with the notions discussed above, Beard (ibid) perceives football commentary as a reciprocal process which is shaped by the game while at the same time outlining the game to the viewers. Whannel (ibid) enhances the observation, stating that the impulse to give the audience a truthful depiction of what is happening is complemented by the propulsion to get the audience aboard, hold their interest, add suspense and underscore the action. This impulsiveness gives the commentator room to employ very literary language rather than confine themselves to the normal football terminologies, as pointed out by Leigh and Woodhouse (2005). Television football commentary, therefore, combines everyday communication and literary analysis, as stated by Bernstein and Blain (ibid). Ferguson (ibid) describes the situational and functional features of sports commentary. According to him, oral reporting of an activity, which encompasses the giving of background information and interpretation, typifies sports commentary.

A number of literary features that give sports commentary a distinctive language have been classified. Ferguson (ibid) states that sports commentators abridge many of their statements to deny them some elements especially the initial parts of sentences. They also employ inversion; essentially by making the predicate go before the subject. Delin (ibid) affirms that inversion is applied to place the players involved at the end of the sentence in order to make them the most conspicuous part of an utterance. Likewise, the action bit of the sentence can be positioned at the beginning to allow the viewer time to take in the action being described. Commentators also indicate that actions they are reporting lead to particular states, which they subsequently name. Ferguson (ibid) calls this technique result expression. Another recurrent practice is to append a

player's name with brief supplementary information such as their position, some characteristic of their play, or a playing statistic. Ferguson (ibid) further states that language routine, including proverbs, clichés and idiomatic expressions play a large part in sports commentary. These aspects of linguistic deviation have been exhaustively investigated in previous studies, especially by Lavric (ibid). The current study, however, dwelt on those literary aspects which are postmodern in nature, and are specifically applicable to narrative, and assess how they featured in the 2014 FIFA World Cup.

1.9.4.1 Intertextuality

One of the major trademarks of postmodernism is intertextuality which, according to Kristeva (1966), indicates the fashioning of the meaning of one text by other texts. This involves authors framing their texts by borrowing and altering other existing texts, or readers making reference to one text while reading another. In intertextuality, every quotation transforms the primary expression to conform to a new linguistic and cultural environment. Thus, the quotation assumes new status, different from what it was in its original context (Worton and Still 1991). Intertextuality raises the question of the uncertainty of authorial control. According to Worton and Still (ibid), intertextuality attempts to subvert the eminence of authorship. It regards the writer of a text as merely re-organizing an already existing work rather than inventing it. The text therefore is a collection of quotations, none of which is original. The writer's only authority is to mix these quotations into a unified text.

Intertextuality is an indispensable tool in sports commentary. Generally, the commentators' utterances during television sports broadcast are expected to be entirely spontaneous. In the course of the commentary, however, commentators may use pre-prepared elements. Commentators want to furnish their audience with background information about teams, players and team officials. Accordingly, the commentaries may draw on prior texts as dependable

sources of supplementary information and meaning. They may also borrow from other sources, beliefs, issues and ideas for the purposes of the commentary. This study, therefore, anticipated the use of intertextuality by the 2014 World Cup commentators in the mediation of the events taking place in the field of play.

One form of intertextuality employed by postmodernists to combine diverse literary forms is pastiche. According to Worton and Still (*ibid*), intertextuality denotes the amalgamation of multiple elements. This it does by employing a generally lighthearted replication of another author's style. It involves a conscious decision to integrate elements of literary style from previously published works in order to create a unique narrative or to comment on situations. Thus pastiche is meant to be appreciated as an imitation. Jameson (1998) defines pastiche as the "imitation of a peculiar or unique style, or the wearing of a stylistic mask." He further describes it as a "neutral practice of such mimicry."

Literary pastiche, as stated by Worton and Still (*ibid*), may be used to contrast characters and styles or to demonstrate the universal nature of themes. Pastiche may also create humor by manipulating the connection between two texts. This playful and ironic nature of pastiche is at variance with both originality and authorship. Pastiche, therefore, is employed by postmodernists to wear away borderlines between fantasy and reality, or fiction and fact (Worton and Still, *ibid*). Postmodernism has been described as majorly playful. According to Rinehart (*ibid*), postmodernism embraces irony, playfulness and parody. This depiction appeals to sporting activities since sport is itself regarded as play. Although sportspersons are conscious of their engagement with a serious undertaking, they nevertheless shun some of the sporting virtues and the seriousness associated with sport. This light-heartedness is usually reflected in sports commentaries, and the same was projected to occur in the 2014 World Cup commentaries.

Another essential component of postmodern literature is parody, which Dentith (2000) defines as a work of art designed to imitate the author, style or subject matter of an original work by the use of humor, satire or irony. Parody can also be achieved through allusion, for instance when one cultural practice touches on another cultural practice. And although parody may keep to the form of the original, it renders the meaning quite ludicrous; hence highlighting the shortcomings in the original work. Hutcheon (2000) describes parody as a major approach to the formal and thematic realization of texts, giving it both cultural and ideological implications. This is a postmodern way of perceiving reality as hilariously illogical. Usher and Edwards (1994) assert that postmodernism substitutes parody for seriousness in an attempt to alter awareness towards order and meaning. Thus, as stated by Hutcheon (ibid), the modernist principles of seriousness, virtue and individuality are replaced with facetiousness and humor. According to her, key features of parody include self-reflexivity, incongruity, discrepancy, and mockery. Parody exploits these techniques to achieve ironic distance.

Often, parody and pastiche are used interchangeably since the two forms involve a playful imitation of existing writings. Both imitate what Jameson (ibid) calls a 'peculiar or unique, idiosyncratic style'. However, while parody is more of a satirical rewriting or adaptation of an existing text for comic purposes, pastiche is seen as a more literary imitation of a style or genre. Parody portrays a critical and satirical attitude. According to Jameson (ibid), parody tries to exploit the idiosyncrasies of other styles to generate an imitation that tends to mock the original. Pastiche, on the other hand, exhibits an instinctive mimicry that lacks any critical inclination, as stated by Nicol (2009).

Homan (2006) explains the similarities between pastiche and parody. For one, both may be manifested in such forms like visual, literary, architectural, or musical; they may both involve

strategies like burlesque, irony, metafiction, exaggeration, or travesty; and may be inspired by praise, confrontation or criticism. Dentith (ibid) concurs, noting that although largely differentiated by the playfulness of pastiche and the ironic intentions of parody, the two forms are bound together by their common intent of imitating a unique work, artist or period, or what Dentith (ibid) refers to as precursor texts. Hutcheon (ibid) argues that parodic references “textually reinstate a dialogue with the past and with its social and ideological context.” Similarly, pastiche’s reclaiming of culture and the invocation of other texts appeal to related historical influences, according to McRobbie’s (1986) assertions, extensively cited by Homan (ibid). Many postmodern writers employ pastiche and parody. However, for each artistic imitation to be realized, the audience should possess sufficient knowledge of the original for the appreciation of the imitation.

An interrogation of the use of parody and pastiche was crucial to this study. Like it happens in many other narrative forms, sports commentaries can use existing works to fashion a new creative discourse. They may also use them to take aim at well-known personalities or works in order to appraise particular social issues. In the process, parody and pastiche can affect a playful dissolution of the boundaries of genres and style. This study, therefore, purposed to assess the exploitation of these forms of intertextuality by match commentators in their presentation of key thematic issues during the 2014 FIFA World Cup.

1.9.4.2 Spatial and Temporal Manipulations

Postmodernism has shown radical awareness of space and time. Rosenau (1991) underscores postmodernists’ distinctive view of time and space, which are redefined and reconstructed. In the process, they question basic concepts that are taken for granted such as the notion of a linear progression of time and fixed space. Postmodernists, however, view time as subjective and

indefinite. Smethurst (2000) asserts that postmodernism has changed the presentation of the past and the projection of the future. Smethurst (ibid) contends that space is no longer immobile but rather combined with time. According to him, narrative focuses on continuity, and so one of its basic elements is time. According to Rosenau (ibid), time is both a mental construct and a function of language. She adds that what is dubbed real time is actually a fragment of imagination, and so there are no boundaries.

Postmodernists purposefully disrupt linear sequence in their fictional world. To them, the future and the past are already here. Thus there is no difference between the forward and backward directions of time: story endings can turn out to be beginnings and vice versa. Rosenau (ibid) asserts that without linear time, it is impossible to establish the relationship between cause and effect, and so there is no possibility of truth. Similarly, history is consigned to the periphery. Rosenau (ibid) says that postmodernists view history as a source of myth, ideology and prejudice, privileging one subject as the ultimate center of truth and meaning.

Many literary texts employ anachrony to spell out temporal incongruity. According to Genette (ibid), analepsis and prolepsis are forms of anachrony, and can be created when the signified order digresses from the basic order of the events. Ryan (1993) employs the term “flash effect” to describe anachrony. This effect normally results from movements which involve sudden changes in the narrative in terms of time, space, or possible worlds. According to him, techniques that display this effect such as backstory, flashback, flash-forward, and foreshadowing are common in narrative plot. Genette (ibid) affirms that as a narrative technique, anachrony occasions a departure from the chronology in the primary narrative, thus creating disharmony between the order of the narrative and that of the story.

Genete (ibid) describes analepsis as “any evocation after the fact of an event that took place earlier than the point in the story where we are at any given moment.” This involves the presentation of what took place in the past in relation to the present. Genette (ibid) employs the phrase ‘any evocation’ to signify any backward temporality, notwithstanding the manner in which the backward glance is realized in narrative texts. Backstory, sometimes referred to as external analepsis, and flashback, also known as internal analepsis are important instances of analepsis. According to Genette (ibid), internal analepsis occurs when its time falls within the starting point of the first narrative. Backstory takes place at a time prior to the starting point of the first narrative. It is employed when the author feels it is important for the reader to know something that has happened prior to the actual events described in the narrative.

Flashback is a common device in the presentation of a motion picture or novel. It involves the inclusion into the chronological structure of a work an event or scene taking place before the present time in the narrative. Connor (2004) describes flashback as a “kind of rapid shift to a dramatized presentation of anterior events or memories.” By providing the reader with a past incident, the grounds of an unforeseen outcome are rationalized. Rong (2011) sees flashback as a specific type of analepsis: one that is presented directly and vividly in the text. He cites as an example of flashback a shot in film showing a ‘current-time’ situation, which is then cut to the next shot showing, for example, the protagonist’s childhood.

According to Marsella, Johnson and LaBore (2000), prolepsis temporarily takes the narrative forward in time from the current point of the story in literature, film, television and other media. In other words, prolepsis depicts what will happen in the future with respect to the present. Using the technique, the narrator can give an inkling of some narrative events in advance or conceal some information to be revealed later for dramatic effect. Foreshadowing and flash-forward are

cases of prolepsis. Foreshadowing indirectly refers to a future event whose meaning remains concealed until the event actually happens. Flash-forward, on the other hand, explicitly presents the future in a manner that reveals the approaching event. As per Bae and Young (2008), authors and filmmakers skillfully get the audience involved in the events of a story by adopting foreshadowing to provide hints about the unfolding plot.

Rong (ibid) describes flash-forwards as temporal forward-shifts to future contexts. He relates them to flash-sideways which he describes as swings between concurrent events or characters within the same location while the story time remains the same. Flash forwards represent events expected or projected to occur in the future and can be employed to portray a character's imaginings of probable aftermaths. They may also reveal in greater detail significant parts of the story that have not yet occurred but will presently come about.

According to Alwitt (2002), manipulation of temporal elements in narrative structure can arouse emotions such as suspense, curiosity and surprise. These reactions contribute to the audience's attention and sense of inference and anticipation. Oatley (1994) classifies the audience's aroused emotions as either external or internal. The audience experiences external emotions whenever they confront the pattern of the narrative; and internal emotions when they enter the story world presented in the text. Responses such as curiosity or surprise typify external emotions while empathy with characters in a story demonstrates internal emotions.

Likewise, postmodernists perceive space to be flexible and changeable. Rosenau (ibid) contends that hyperspace can be invented, terminated or expanded by sheer mental construction. Hyperspace has been described as a space of more than three dimensions where the laws of relativity behave differently from what they do in normal space. According to Rosenau (ibid), the hyperspace is understood by postmodernists to be at odds with the material world. Jameson

(ibid) asserts that postmodern space transcends humans' capacity to situate themselves in a discernible external world. Rosenau (ibid) is of the opinion that postmodernists view space in political terms. According to them, local space denotes the place for community, regional sovereignty, and respect of other people's space. In postmodern literature, space can be manipulated by the use of metalepsis, defined as the transgression of boundaries between narrative levels. Malina (2002) underscores metalepsis' tendency to collapse or dissolve diegetic boundaries. According to her, metalepsis disrupts the narrative structure, hierarchy and coherence, and the distinction between fiction and reality.

Fictional entities can move either way of the narrating space and the narrated space. Metalepsis, according to Genette (ibid), may occur when an extradiegetic narrator intrudes into the world of the diegetic characters. The intrusion can also be made by a diegetic character into the diegetic universe. Genette (ibid) categorizes narrators into either extradiegetic or intradiegetic. An extradiegetic narrator occupies a higher level than the story he relates. This kind of narrator is positioned outside any diegesis, and so it is pointless for him to be a character. If, however, a character in an extradiegetic narrative tells another character a story, then the teller becomes an intradiegetic narrator. And as it crosses frontiers between different diegetic levels, metalepsis manages to shatter the frame between reality and fiction or between narration and the narrated. Thus, according to Genette (ibid), metalepsis presents an ironic mix-up between the world of narration and the world of the told.

Herman (1997) describes metalepsis rather generally as the interaction of situations, characters or events that occupy divergent diegetic levels. He similarly points out the nature of metalepsis to obliterate the borders between the real and the nonfactual. According to him, metalepsis can manifest itself in situations where authors participate in their own artistic creations. At times a

character in the fictional world may also directly address the audience. Thus metalepsis must, at all times, entail an individual violating ontological boundaries. McHale (1987) notes the tendency of metalepsis to destabilize the separation between narration and story. He conclusively refers to it as a “short circuit” between the realm of fiction and the author’s world. He asserts that an instance of metalepsis in narrative may transpire if a narrator, especially one who is detached both in time and space from the events being narrated, starts getting immersed in the proceedings of the world being narrated by interacting with the characters within the narrative environment.

Kukkonen and Klimek (ibid) point out several levels of metalepsis. At ontological level, metalepsis involves the repositioning of a character, author or narrator across the boundary of the world of fiction. Rhetorical metalepsis occurs when such individuals address each other across the borderline. In narrative metalepsis, the boundary between the world of fiction and a representation of what is presumed to be the real world is contravened. Fictional metalepsis comes about when the boundary between two fixed worlds of fiction is transgressed without the appearance of the narrator.

Bell and Alber (2012) point out the impracticality of characters from two divergent ontological spheres interrelating in the real world. According to them, a fictional character cannot converse with the author or narrator. The author or narrator, on the other hand, may not interact with his make-believe world. Ryan (2004) seems to concur; noting that in a fictional world that abides by physical laws of the real world, ontological infringements may prove unfeasible. Metalepsis, however, disrupts this concept of non-contradiction by letting two contradictory states to subsist concurrently.

Genette (ibid) suggests many uses of metalepsis in fiction. According to him, metalepsis produces “an effect of strangeness that is either comical or fantastic.” Some narrators use

metalepsis to create comic effect or an absurdity for humor. More critically, the use of metalepsis may portray the fictional characters as being as real as the narrator. In some instances, metalepsis can transport the audience across narrative levels in order to make them connect two related levels in terms of each other (Richardson 2002).

The literary techniques discussed above are postmodern in nature since they subvert the conventional utilization of time and space. Narratologists pinpoint these literary techniques in numerous established narrative forms such as novels, short stories and fairy tales. However, the techniques have never been tested on non-literary forms such as sports commentary. This study, therefore, explored these literary techniques and the manner in which they feature in the 2014 FIFA World Cup television football commentary.

1.9.5 Focalization and Temporality

There is close relationship between focalization and temporality in narrative. Ireland (2001) observes that the form of focalization used determines narrative temporality. According to Dreyfus and Wrathall (ibid), temporality should be understood as the unity of three dimensions: the future, the past and the present. In narration, tense acts as the vehicle for conveying temporality in discourse forms, as stated by Fleischman (2010). It depicts the passing of time, sequence and chronology. According to her, internal focalization takes the viewpoint of the present tense of the narrative while external focalization employs the past, the present and the future tense.

1.9.5.1 Present Tense Simultaneous Narration

Characteristically, narrative uses the past as the overriding tense. Fleischman (ibid) argues that first, narrative refers to specific experiences that occurred in the past; secondly, narrative encompasses events that are ordered in a sequence; and, thirdly, narrative acquires shape and meaning from the prevailing viewpoint of the narrator. Fleischman (ibid) contends that the

present tense narration contravenes the mimetic principle that an event has to have happened in the past in order to become “tellable.”

Fleischman (ibid) states that the use of the present tense subverts the reader’s mode of conceptualizing the narrative structure. However, some scholars have argued for the existence of what Fludernik (2009) has branded the present tense simultaneous narration, wherein events are told at the same time as they happen. Thus, as Hansen, Iversen, Nielsen, and Reitan (2011) put it, both the narrating and the experiencing of the event are interwoven. Fludernik asserts that present tense narration betrays the customary perception of narrative presentation given that it does not keep spatial and temporal distance to the events narrated, which is an integral part of conventional narration. Simultaneous narration is, however, different from the mere reconstruction of a past situation. Fleischman (ibid) underscores the fact that the standard structure of narrative presents two temporal planes: the present of the speaker and his audience and the past of the narrated events. Consequently, simultaneous narration is naturally unpredictable since it distorts the borderline between these two temporal planes, thus making it characteristically postmodern.

Phelan (1996) argues that the narrator in present tense simultaneous narration can neither predict the course of the events nor use his knowledge of the end to shape the narrative. Accordingly, since the narrator has no power of giving bearing to his narration, the reader presupposes that the future can assume any course. Thus, both the narrator and his audience make, on equal terms, speculative inferences that may be amended as the narration progresses towards an unpredictable direction. Phelan (ibid), however, believes that simultaneous present tense narration derives efficacy from its digression from the conventional narrative paradigms. Richardson (2002) is of the same mind, noting that the presence of this typically postmodern unpredictability calls for a

scholarly investigation, especially in works of fiction. According to him, despite the numerous arguments that discredit present tense simultaneous narration, various contemporary narrative artists have successfully tried it out. Cameron (2008) cites cinematographic narratives and sports commentary as some of the genres in which the tenses used disregard the customary rules of past tense usage. Pierce (1998) states that the use of the simultaneous present tense produces immediacy and drama and builds tension in narrative.

Sports commentary, however, differs from other cinematographic narratives given that it is a hybrid of both visual and verbal communication. It combines the sequencing of footage and border moments such as screen wipe and frames with commentary to create what Barnfield (2013) calls a micro-geography of the screen. According to him, this hybridity influences the viewer's comprehension of space and time in the live broadcast. Hence, in order to experience the events in the field of play, the viewer needs to employ visual and verbal notions of temporality within the narrative of the live broadcast. Thus, according to Ferguson (ibid), sports commentary uses three tenses when describing the events in the field of play: the simple present to describe quick actions that they are seeing, the present progressive to refer to actions of a slightly longer duration or sum up the game or season, and the simple past to recap or add descriptive information. The future may be used when the commentator wants to predict the outcome of events in the course of the game.

1.9.5.2 The Narration Process

The purpose of this section is to explore diverse centers of a text's perceptual positioning. It also explores the impact of a number of concepts in ascertaining the privileged viewpoints in narration. Concerns such as the narrating agent, the functions of the camera and cinematography, *mise-en-scene* and the nature of the implied author have been considered. The enquiry views

television sports commentary as a constituent of visual media owing to its reliance on narration. Apart from outlining the various aspects of narrative in film and by extension sports commentary, the study also delves into other facets of film that play a pivotal role in determining focalization.

Delin (ibid) mentions four different functions that sports commentary performs: narration; evaluation; elaboration; and summarization. Narration constitutes the bulk of the commentary. It is done by the main commentator who is responsible for calling the action play-by-play. Even though he does not comment on every bit of action, he is obliged to articulate every noteworthy occurrence in the game. Evaluation is another major function of sports commentary. This is done mainly by the color commentator, who narrates replays by explaining again events while emphasizing the motives behind actions or the quality of actions. Elaboration encompasses the giving of background information about the teams and players. At the end of each half, the play-by-play commentator makes a brief recap to illustrate the highlights of the game. He also gives occasional brief summaries during the game.

Delin (ibid) categorizes the functions of sports commentary into two broad functions: narration, majorly done by the play-by-play commentator; and other utterances made by a specialist who delivers the color commentary when there is little taking place in the field or following a thrilling or contentious moment of the game. The shift from one type of commentary to the other, and hence the perspectival point, is discernible from the swapping of the speakers. However, the discernment of the point of view and focalization is more indefinable in filmic narration than it is in other narrative forms. Accordingly, this study intended to scrutinize the utilization of point of view and focalization in football commentary to offer a variety of perspectives.

1.9.5.3 Visual Media

The study places sports commentary in the realm of film and cinema in view of its utilization of the visual media. Film compares to any other form of narrative because of its reliance on narration as a central component of its composition. This is in line with Bordwell's (2013) assessment of narration as the main activity that induces the spectators' understanding of a narrative film. Bordwell (ibid) adds that spectators must get involved in the composition of meaning rather than taking in an already established narrative. Jahn (2005) categorizes film as both narrative and a performed genre. According to him, film is a multimedial narrative formed from the videoing of sounds and moving pictures. And since it is mainly designed to be presented in a public performance, it becomes a performed genre as well.

Lothe (2000) observes various aspects of narrative in film. According to him, the crucial components of narrative such as time, space and causality are also key concepts in film theory. Of equally critical significance to film is plot, repetition, events and characters, though the manner of presentation of these concepts may vary a great deal. Film is noted for its astoundingly visual quality that gives viewers the optical illusion that images presented in rapid successions come to life. Some critics such as Bordwell (ibid) embrace the opinion that film has narration since, according to him, narration should be appreciated as the arrangement of a set of cues for the formation of a story. Lothe holds a similar outlook, although he also states that unlike other forms of narration, film only presents and does not describe at all. All in all, many scholars content that many filmic narrative discourses incorporate elements such as the narrator, text, empirical and implied author, camera work, mise-en-scene, and characters. These elements determine the point of view and focalization in any filmic discourse. The study attempted to

examine the roles played by these entities in the establishment of the privileged viewpoints in the 2014 FIFA World Cup football commentary.

1.9.5.4 The Narrator

Film is a visual medium and so, unlike verbal channels, it does not involve a factual speaker. Some narratologists, including Bal (2009), maintain that assigning a narrator to the representation of the world of fiction is not necessary. However, since a film conveys information to a viewer, the discourse encompasses a communicative situation between a narrator and a narratee. Consequently, as stated by Bal (ibid), all filmic narrations involve a narrating agent who mediates the narrative events. Narratologists have continuously held compelling and long-drawn-out arguments about the nature of the narrator. Bal (ibid) asserts that what distinguishes types of narrators is the narrative level and the narrators' degree of association with the story being recounted. Bal (ibid) postulates that the narrating agent can only be perceived either by his existence or nonexistence in the narrative at any level. If the narrator is within the world of fiction created by the story being presented, then he is referred to as homodiegetic. This kind of narrator is analogous to an actor with a complete role to play in the story narrated or an eyewitness of happenings he is not participating in. Bal (ibid) further posits that whenever homodiegetic narrators feature as the main characters in their stories, then they become autodiegetic while other homodiegetic narrators remain sheer onlookers.

Narrators can also be either extradiegetic or intradiegetic. An extradiegetic narrator stands at a higher level than the story he relates. However, if a character in an extradiegetic narrative tells another character a story, the teller becomes an intradiegetic narrator. Walsh (2015) contends that in an intradiegetic narrative, the narrator is a character within the narrative; and he may either be involved in the story he relates or not. Burgoyne (1990) refers to this kind of narrator

as a character-narrator. Extradiegetic narrators, however, are situated outside any diegesis and so, according to Genette (*ibid*), they cannot be characters since that would be meaningless. Thus, as per Bal and Lewin (1983), the status of the narrator in a narrative can be defined by the narrative level and by the relationship of the narrator to the story he narrates.

Unlike in literature where the presence of the narrator can be relatively palpable, narratologists find it increasingly thought-provoking to identify the narrator in film. According to Burgoyne (*ibid*), some narratologists like promote a “non-narrator” impersonal fiction theory considering that in film the events simply tell themselves since recipients cannot perceive a speaking subject as the source of the narrative. These theorists, according to Burgoyne (*ibid*), argue that the narrator should be recognized as a human being with individuating or personalizing characteristics, otherwise the notion of a narrator would not apply, especially in film where the narrator is typically imperceptible and the events appear to be staged in an unmediated way independent of a narrator’s adaptations and enunciations.

Landa and Onega (2014), quoting heavily from Branigan (1984), observe that in film the narrator should be a symbolic activity and not necessarily a human agent like in the novel. This activity is sometimes referred to as the narrative instance. Bordwell (*ibid*) concurs, asserting that most films lack an identifiable narrator or any entity resembling a human being. And since the film affords the requisite cues and organization for the spectator to fashion meaning from the events presented and construct a story, Bordwell prefers to substitute the concept of narration for that of the narrator. Consequently, Bordwell’s argument presumes the existence of the perceiver of a narrative but not the sender.

Other narratologists, however, see the presence of the narrator in fiction as being practical and inevitable, according to Burgoyne (*ibid*). He differs with theorists who ascribe to personalizing

characteristics to the narrator. Ryan (2004), however, states that the narrator need not be viewed through anthropomorphic lenses. In other words, the manifestation of the narration is depended on the ability to narrate a story, and is not subject to individuation or any psychological elements. Burgoyne (ibid) attributes a lot of significance to this kind of impersonal narrator especially in film. He states that the impersonal narrator fabricates the world of fiction while at the same time treating it as an independent reality. Burgoyne (ibid) contrasts the impersonal narrator to the character-narrator who merely describes an already existing fiction world like a spectator or a participant.

Ryan (2004) contends that the impersonal narrator is envisaged as not only the inventor of the world of fiction but also the agent who describes, appraises and embroiders this world. The impersonal narrator's lack of human personality gives the viewer room to dream up a direct encounter with the fictional universe without having to consider the nature of the narrative discourse. Thus, as Ryan puts it, the viewer regards the events of the narration as unmediated realities of the real realm of the fictional world rather than relying on the narrator's mimetic statements. According to Burgoyne (ibid), this applies more in films where the narration consists of visual and acoustic signals which are first of all viewed as the facts of the fictional world before they are seen as a pattern of images and sounds. Burgoyne (ibid) asserts that the existence of these numerous and diverse theories of the narrator reflects the state of a concept in its evolving stages. However, he observes that each of the theories can be seen as partial resolution to a challenging problem.

The present study followed the more conventional proposition that there is no narrative without a narrator. As stated by Schmidt (2009), the film portrays storytelling inclinations and so it is first and foremost narrative presented by a narrator. However, this narrator is not an anthropomorphic

individual but rather, in line with Ryan's (ibid) proposition of an impersonal narrator. This corresponds with Burgoyne's (ibid) narrator who besides inventing the fiction world also describes, appraises and embroiders it; and Manfred's notion of an invisible narrator's voice that utters narrative statements such as narration, description or comment (Jahn 2003). Schmidt (ibid) states that the narrator fashions and executes the presentation of the narrative events. In film, language, noises, electronic sounds and music play the narrator's role by defining the tone, tempo and texture of events being viewed. According to Schmidt (ibid), these devices also stir up emotions and amplify the atmosphere of the narrative. By virtue of its semblance to filmic forms, television sports commentary may also employ similar devices, hence the need to determine the nature of narration and the narrator.

1.9.5.5 The Camera

Many other elements go into play in the production of filmic narratives. Key to these elements is the camera. One of the challenges that arise is locating the function of the camera in the narration discourse. Burgoyne (ibid) states that the camera has often been given the status of the narrator in film. It takes the position of an invisible narrator that appears to be the source of narration in film. This "invisible but identifiable" narrator, going by Burgoyne's description, advances the development of the narration by changing from one shot to another. A shot, as said by Manfred in Jahn (2003), connotes a succession of frames filmed in a continuous take of a camera. A take stops when the camera stops rolling, and a sequence of shots makes up a scene.

Burgoyne (ibid) compares the nature of film narrative to that of a play where there is representation without narration. In other words, there is a story which is represented by actors and not narrated. However, according to Burgoyne (ibid) and other theorists, the film is a combination of narration and representation, with the narration being executed by a voice-over or

an explicit onscreen narrator. However, Burgoyne (ibid) is quick to point out that since some textual elements in a film are not produced by the narrator, the term narrator should be kept for those cases in which there is a clear narrator.

Schmidt (ibid) observes rather emphatically that every story has a narrator and that in film, the camera is the narrator. Bordwell (ibid) concurs, stating that although characters speak in film narration, their communication is always outlined by the camera, which he equates with the metalanguage of the novelist. Film narration relies on what Bordwell calls opposition between spoken and visual discourses. And while the spoken communication may err, the visual discourse warrants truthfulness. Bordwell furthers the merits of the camera by stating that what spectators see in film fiction is more fictionally appealing than what they hear, and so it is necessary to place image and sound at par in the interpretation of a film narrative. This has given prominence to the notion of the camera as the narrator in a film narration.

Schmidt (ibid) argues that in film, the camera stage-manages viewing, selectively presenting only what the “camera narrator” deems opportune for the spectators to view. The camera can also use points of view equivalent to the first and third person just like a narrator in literature. In the first person narration the camera may show only those scenes in which the main character features, while in the third omniscient viewpoint the camera focuses on all the characters. Schmidt (ibid) adds that the camera can also assume an attitude: inquisitive, engrossed, forestalling, or foreshadowing; or even play a character: emotional, judicious, sardonic or morbid.

Chatman (1980) refers to the camera and the voice-over as elements of what he calls the cinematic narrator, while Black (1986), as quoted by Stam (2005), uses the term “primary narrative agency.” Bordwell (ibid) contends that the camera stands at the borderline between

visual and audio information, meaning that it narrates. He, however, rejects the idea of a cinematic narrator, maintaining that the construct of the narrator is enclosed in narration as an activity. That the camera depicts but does not describe seems to bar it from realizing the status of a narrator. However, as a descriptive device it helps the narrator unravel the plot by presenting expressive close-ups and shots that function as powerful elements of creating drama and suspense (Chatman *ibid*). In filmic narration, the camera work, by virtue of its descriptive nature, can be construed as presenting visual illustrations to the utterances of the narrator. Thus the camera enhances narration by equipping the narrator with reference points for his utterances. Being an integral part of televised sport broadcast, there was need, therefore, to explore the place of the camera in the entire process of television football commentary.

1.9.5.6 Mise-en-scene

The camera plays a vital role in mise-en-scene. Sikov (2010) defines mise-en-scene as literally everything in the filmed image, or what he terms as the “expressive totality of what you see in a single film image.” This implies all the elements photographed by the camera such as settings, props, lighting, costumes, makeup, and the gestures and facial expressions of the actors. It also involves the camera’s actions and angles and cinematography. Thus Sikov (*ibid*) recapitulates the concept of mise-en-scene as the entire content within an image. Martin (2014) describes mise-en-scene as the content of shots that show in the completed film. Mise-en-scene can also be viewed as accentuating stage-managed movement within the scene, which also involves camera movements, according to Pramaggiore and Wallis (2005). Bordwell (*ibid*) argues that mise-en-scène, editing and cinematography are all utilized in the overall showing. Chatman (1990) describes mise-en-scene as one of the elements of film, along with cinematography and editing, that inspire the credibility of a film. He sees the role played by the amalgamation of these

multifarious communicating mechanisms as corresponding to the speaking or writing voice in literature.

According to Chatman (ibid), mise-en-scene creates a sense of time and space. It also sets mood and on occasion signifies mental states of characters. He observes that mood can either be engineered during filming as a re-construction of reality or it can be filmed on-location. More importantly, as per Chatman (ibid), mise-en-scène incorporates the locating and movement of actors and objects in the shot. Thus, broadly speaking, mise-en-scene is what the viewer actually sees on the screen such as lighting, color, composition and iconographic aspects of the cinematic image. But it can also refer to the connection between onscreen and off-screen space created by the framing of the image and by camera movement. In this manner, mise-en-scene generates meaning by offering visual information about the world of a film's narrative.

Mise-en-scene may result from what is referred to as Filmic Composition Device (FCD) in film. As per Jahn (2005), the FCD picks out the necessary information from various sources, then assembles and reworks it in order to tell a filmic narrative. What the viewers see, therefore, is what the FCD has constructed. Jahn asserts that the FCD has the professional input of individuals such as the cinematographer who decides on the suitable camera slants, the sound director who formulates the sound effects, the composer who wrote the musical score and the editor who put everything together on the editing table.

1.9.5.7 The Implied Author

Mise-en-scene, therefore, is comparable to what is referred to as the implied author in prose fiction. Herman and Vervaeck (ibid) state that although the implied author does not come into view or bear an audible voice in the text, he is nonetheless a major ingredient of narrative. According to them, the implied author provides the norms and opinions that form the world-view

that proceeds from a narrative. The implied author furnishes the narrative with the source of word choice, humor and the manner of presenting characters. Booth (2010) points out the distance between the narrator and the implied author acts as a dependable yardstick of measuring the reliability of the former. He asserts that the nearer the narrator's utterances are to the viewpoint of the implied author the more dependable he is. The reliability of the narrator and the implied author are, however, construed by the audience. This means that the implied author is a construction of the receiver and other elements of the text as they are understood by the perceiver. Chatman (1990) describes the implied author as the "agency within the narrative fiction itself which guides any reading of it." However, the implied author's existence is contingent to the perceiver's interpretation of the text.

Thus, according to Nunning (*ibid*), the exact nature of the implied author remains elusive. As stated by Herman and Vervaeck (*ibid*), while in theory the implied narrator stands on the side of the narrator, in practice he is a construction of the receiver who has to make use of the text for this construction. Chatman (*ibid*) appears to imply that the text is itself the implied author when he describes the implied author as "the patterns in the text which the reader negotiates." Other narratologists like Genette (*ibid*) are opposed to the idea of the implied author, insisting on a well-defined borderline between the empirical author and the narrator. According to him, the former exists outside the text while the latter belongs to the text. Thus, as stated by Genette (*ibid*), having an in-between entity, in this case the implied author is downright unwarranted.

The general concept of an implied author, though tenable in literature, appears quite convoluted in film. According to Bordwell (*ibid*), while the narrator can be pinpointed as a voice, the implied author does not speak anywhere. Another difference, as per Chatman (1990), is that while the narrator presents the narrative, the implied author creates it. He calls the implied author

the “agency within the narrative fiction itself which guides any reading of it.” According to him, all fiction comprises such an agency. As mentioned earlier, Chatman (1990) connects this agency to the text, asserting that as soon as the empirical author has made perceptible his creative pursuit, his text becomes the implied author.

Thus, it is important to restate Schmidt’s (ibid) argument that in film, the camera manipulates viewing by picking out for presentation only what it considers apposite for the spectators’ viewing. And so, if according to Sikov (ibid) *mise-en-scene* is the “expressive totality” of a film image, it follows then that cinematography and the editing that accompanies it are narrowed down to *mise-en-scene*. Consequently, Schmidt’s (ibid) assessment of the camera as the narrator becomes quite untenable since the final images have undergone some form of metamorphosis. Chatman (1990) argues that the implied author can set the mood of the narrative, agreeing with Herman and Vervaeck’s (ibid) assertion that it is the implied author that fashions the narrative’s word choice, humor and the manner of character presentation.

Accordingly, the narrator relies on the implied author for the tools of trade. The implied author in this case is the *mise-en-scene*, which encompasses cinematography and the edited work of the camera, and hence the source of word choice, humor and manner of presentation for the commentator. Additionally, going by Chatman’s (1990) propensity of associating text with the implied author, this study treated *mise-en-scene*, embracing both the narrative text and the camera work, as part of the unseen implied author who has however made perceptible the creative activity, thus equating the narrator with the implied author. This agrees with Herman and Vervaeck (ibid) who view the implied author as providing the norms and opinions that form the world-view that proceeds from a narrative.

1.9.5.8 Focalization

Having figured out the narrator and the implied author, the next appropriate step is to relate them to focalization. Numerous and diverse depictions of focalization have been advanced over the years by leading narratologists. The term involves the examination of the point of view from which a narrative is presented. Booker and Ryan (2011) assert that Genette advanced the term focalization in order to circumvent the confusion occasioned by the term point of view, which signifies the position from which the story is told rather than the point from which events of the narrative are perceived. Genette (*ibid*) describes focalization as a “restriction imposed on the information provided by a narrator about his characters.” He further observes focalization’s ability to determine whose observation is privileged or which focus is favored. Narration may either be confined to the sphere of perception of various entities. Jahn (2005) views it as a method of determining whose observation is privileged or which focus is favored. Schmid (2009) defines focalization as the prism through which the events of the fictional world are seen. In other words, as stated by Deleyto (*ibid*), focalization can be ascertained by determining whose point of view orientates the narrative information.

Deleyto (*ibid*), citing Bal (1985), describes focalization as the association between the vision and that which is perceived, implying the presence of a focalizer and a focalized. This, as per him, means the manifestation of the initiator of the vision and the vision’s object. It is the focalized, or the object of the vision that is transformed into words. According to Huhn, Schmid and Schonert (*ibid*), focalization deals with a text’s center of perspectival positioning and the manner in which the narrative is confined to an agent’s point of view. Genette (*ibid*) also uses the term focalizer for this agent which, according to him, functions as a text's center of perspectival orientation. It is the focalizer's presentation of his thoughts, imaginations as well as his cultural and ideological dispositions that orientates the narrative text. Prince (1995), however, contends that the narrator

is never a focalizer because, according to him, the narrator is never part of the diegesis regardless of his diegetic level and narrational standpoint. He argues that while the narrator is an element of discourse, focalization belongs to the world of the narrated.

Phelan (2001), though, seems to embrace a divergent opinion, accentuating the role the narrator plays in influencing the perceptions of the audience and what he christens the “implied audience.” He insists that narrators can be focalizers since it is unfeasible to divorce perceiving from reporting. According to him, any narration follows one out of many possible trails through the diegetic world. For that reason, a path denoted by the narrator’s perspective will relate the story world while at the same time reflecting on how the narrator perceives it. This in turn shapes the audience’s perception of that world. Focalization does not have to remain the same throughout a narrative, and a change in a focalizer often ushers in another point of view and hence adding variety into a narrative.

Phelan (ibid) observes that focalization will swing if the narration shifts from the perspective of the narrator to that of a character, hence prompting the audience to view the events from the character’s perspective. Thus, according to Phelan (ibid), ascertaining focalization is hooked on who perceives the narrative events. Phelan (ibid) seems to fall in with Jahn’s (2005) notion of attributing focalization to one of these agents: the FCD, the narrator, or a character. Due to the functional similarity between FCD and *mise-en-scene*, the study viewed both as establishing the implied author. Thus, in filmic narration, the focalizer is recognized as the implied author, an invisible off-screen narrator’s voice or a character.

Jahn (2005) categorizes focalization as being either external or internal, subject to who among the implied author, narrator or character takes up the privileged view in the narration. This is in agreement with Toolan’s (1988) concept of the three facets of focalization: perceptual,

psychological and ideological. According to him, in the perceptual dimension the focalizer employs a panoramic view which enables him to make an all-inclusive description of large scenes. The psychological facet falls into the cognitive and emotive variations. In emotive focalization, the presentation of the scenes is noticeably dictated by the mood and individual appraisal of a character. In ideological focalization, the text contains either explicit or implicit ideological orientations towards one of the major classifications that inform our everyday lives, or evaluation of individuals or groups that are considered ideological. Thus, as Jahn (2000) puts it, focalization is amply connected to the structure of power in narrative discourses, since as Toolan (*ibid*) supposes, one ideological world-view of the narrator focalizer dominates the narrative, and characters whose ideologies deviate from this norm are faulted.

Genette (*ibid*) identifies three types of focalization: zero focalization, in which the narrative is told from the perspective of an omniscient narrator; internal focalization where the story is told by a character; and external focalization, in which an entity, limited in information though, relates the events from outside the story. He approaches focalization as an information filter where a focalized narrative is restricted to only those events that the focalizer either perceives or takes part in. Genette (*ibid*) categorizes focalization under mood, which he considers as the degrees by which things are seen, reported and done, rather than just tense or voice. Genette and Lewin (1983) further classify focalization as either fixed or variable. Fixed focalization presents narrative events progressively from the point of view of a solitary focalizer. In variable focalization, different narrative incidences are viewed through the eyes of several focalizers. Genette, as quoted by Prince (*ibid*), refers to fixed, variable and multiple focalizations in cases where same or different events are presented according to the perceptions of the same or different entities.

In line with Genette, Kuhn classifies focalization as zero, external and internal. He labels the narrator the “filmic narrative agent”, an entity that encompasses a “visual narrative instance” and one or more “verbal narrative instance(s)”. He compares the visual narrative instance with ‘showing’ while the latter is likened to ‘telling’. According to him, the amalgamation of the visual and verbal narrative instances may portray either conflicting or corresponding inclinations. “Telling”, according to Booth (ibid), refers to the aggressive nature of the narrator which makes him keep intruding into the narrative world to give his opinion. Showing, on the contrary, refers to a more discreet narrator who affords more freedom to his characters. In recent years, however, ‘telling’ requires the narrator to relate through analysis, summary or commentary of the characters’ words and actions. In ‘showing’, according to Booth (ibid), the narrator only presents the words and gestures of the characters without explaining their motives or rephrasing their sentences, although this may not entail factual description.

The study adopted Kuhn’s filmic narrative agent to encompass both the narrator and the implied author. Kuhn’s visual narrative instance, comparable to Booth’s (ibid) showing, assumes the position of the implied author, while his verbal narrative instance represents telling, executed by the verbal narrator, who carries out the analysis, summary and commentary of the narrative events. Television football commentary relies on the images and sounds provided by the camera work, as well as the voices of the invisible commentators. It was imperative to assess how these elements of narration relate to Kuhn’s filmic narrative agent.

1.9.5.9 Frame Narrative

Sometimes filmic narrations adopt the form of a frame narrative. A frame narrative is a literary technique that presents separate stories throughout the narration. It contains embedded narratives that provide the audience with the context of the main narrative. According to Duyfhuizen (2005),

framed narration occurs when events are narrated by a character other than the major narrator. A frame narrative offers the audience multiple points of view within the same story. These perspectives provide the audience with more information about the characters, including their motivations, thoughts and feelings. Frame narratives also provide the reader with multiple levels of meaning and interpretations. Duyfhuizen (ibid) observes that the frame can expand or reduce the distance between the audience and the story. It may also imply certain sociological, political or ethical consequences that reach beyond the text into the outside world. In some films and many television programs, the common procedure is for a moderator or host to announce the event. The host appears again later to moderate expert analysis of major talking points. In between, other narrators may alternate to advance the narration. And with each swap of the narrating agents a different angle of perception is adopted. All these individuals set up the frame narration, and the study ventured to examine the role they play as focalizers to present various interpretations to the events taking place in the field.

The discussion highlights narration's reliance on a narrator for the mediation of events. In numerous filmic narrative forms, there is a verbal narrator who provides the voice and the implied author who appears in the form of *mise-en-scene*. But some events can also be narrated by a character other than the major narrators. The existence of several narrators presents the challenge of determining the privileged observation or focus. Studies have shown that while this may be a straightforward task in many narrative forms, it can be quite demanding in filmic narrative forms, such as television sports commentary. This study, therefore, endeavored to establish the use of different narrators in the 2014 World Cup to present a multiplicity of perceptions and interpretations of the matches mediated.

1.9.6 Narrative Structure

Aristotle identified two types of narrative: the epic and the dramatic. The distinction between the pair, according to Ryan (2004), was basically centered on the method of presentation. The epic presents events through verbal narration and the dramatic through the imitation of an action. Consequently, the distinctions presented two types of plots. The epic plot is fixed on the magnificent exploits of a hero or a superior being who proves his valor in encounters with human enemies, monsters or hostile forces of nature. And since every exploit further enhances the status of the hero, fresh exploits and occurrences can be continually added to infinitely magnify the plot. Thus epic narrative focuses on the physical achievements and the interpersonal interactions that call the hero into action.

On the other hand, dramatic narrative is grounded on the complexities of human interactions. Ryan (ibid) says that actions in a dramatic plot are psychological rather than physical. The plot presents deeds of verbal communication amongst the characters; and even where physical action is involved, relevance is attached to the significance of the action to the character of the hero and his relationship with other characters. The dramatic narrative, unlike the epic one, presents Freytag's triangle of a closed pattern of exposition, complication, crisis and resolution. The dramatic narrative's focus on interpersonal relations can describe both the tragic and the comic genre.

1.9.6.1 The Dramatic Arc

Narrative, whether in the form of oral, written, or visual storytelling, presents entertainment. D'Mello, Graesser, Schuller, and Martin (2011) contend that narrative performs a fundamental role in many forms of entertainment media, such as novels, movies, television, and drama. Narrative structure is meant to create an emotional curve that directs the audience to a complete appreciation of the storytelling exercise. One of the most enduring narrative structures is

Aristotle's dramatic arc, a storytelling structure that plots the main turning points of a story. According to Aristotle, a story should contain a beginning, middle and an end. Thus, as stated by MacEwan (2010), the dramatic arc sketches out the rise and fall that can be inherent in a conventional narrative.

Freytag developed what is currently known as Freytag's pyramid by modifying Aristotle's three act structure into a five-part arc. According to MacEwan (ibid), Freytag's pyramid is a triangle representation of storytelling structure in five acts: exposition at the bottom, rising action along the left side, climax at the top, falling action along the right side and denouement at the bottom. Freytag argued that all these elements stick to a definite order, with one element effortlessly leading to the next. In both Aristotle's and Freytag's frameworks, all stories advance in a theatrically fulfilling manner in which the main character keeps to a distinctly noticeable dramatic track. According to Madej and Lee (2012), Freytag magnified Aristotle's structure broadly to apply to narrative.

Freytag's modification comprises six basic stages. The exposition presents the principal characters and establishes the scene. The inciting incident introduces a conflict, which powers the rest of the story. The rising action is the stage at which the intensity of events increases and the conflict grows. This leads to the climax – the turning point when events and situations change for better or for worse. Next, there is the falling action where suspense is prolonged as complications are met head-on and questions are acknowledged and occasionally answered. The main character predictably surmounts the conflict at this stage. The story ends with a resolution or denouement where the pending concerns are settled and status quo is restored. At this stage, characters, choices, and actions are authenticated, and future possibilities are expounded. Madej and Lee (ibid) suggest that narrative begins with a state in which any potentially conflicting

forces are in equilibrium. This state is upset by some action, which triggers a succession of events. Eventually, order is established with a reinstatement of equilibrium in the fiction world.

Writers have conveniently used this structure to conceptualize the various dramatic stages of a story. Romanska (2014) points out that modern drama follows Aristotelian notion of a three-act structure of drama even when it might not be easily detectable in the works. MacEwan (ibid) observes that more artistically appealing stories take up a dramatic arc. Accordingly, the dramatic arc structure has been considerably used in both fiction and non-fiction works. These works may be expressed in the narrative form of a novel, short story, video game or film. Celebrated film scriptwriters, according to Romanska (ibid), credit Aristotle's dramatic arc with the narrative model of the best scripted plays and movies. He further posits that the dramatic structure that constructs the best equally pieces together the finest movies. Hiltunen (2002) is in agreement, contending that in the scripting of television series, every episode pursues the dramatic arc of rising action, with the main arc having smaller curves representing minor conflicts. The determination of one conflict heralds another, bigger encounter. Each time a conflict is resolved the audience experiences some pleasurable relief. There is also increased interest in the outcome of the events since the audience is now more accustomed to the characters in the series.

Aristotle's dramatic arc has also been used in the writing of non-fiction works and memoirs. Hiltunen (ibid) states that the adoption of the structure in these genres helps the writer to capture the readers' interest and sustain it to the end of the work. Video games designers also adopt the Aristotelian arc in the production of the games in order to make them as dramatic as possible. As Pearce (2004) puts it, the playing of a video game that follows the arc can relate a narrative that meritoriously portrays the tensions that accrue as the story proceeds to a climax, and dissolves

with the determination of the conflict. According to him, video games trigger emotional experiences as they go through the same three-act rule applied to Aristotelian stories. There is a first act in which the rules are acknowledged, a second act in which the players perform, and a third act that concludes the game and determines the victors.

Pearce (ibid) further posits that a video game tends to project a façade of the emotional curve of a dramatic arc even when it lacks a noticeable storyline. The elements of conflict common in these games enhance emotional experience by presenting us with characters, a challenge to be resolved, and the fulfillment that is caused by the resolution. This is a moment of accomplishment when the outcome of the challenge is known, and the uncertainty that accompanies the events of the game has been dispelled.

Similarly, Pearce (ibid) argues that at the heart of a game is a dynamic conflict between the teams and sub conflicts among individual players. Pearce (ibid) calls this the experiential aspect. The viewer, however, translates it into a performative drama which he experiences in the third person. The narrative is heightened by the augmentary subject matter of media reporting at the viewer's disposal during and after the game. This content entails various subplots such as conflicts between team mates, personal accounts of players or regional contentions. The descriptive aspect of a game encompasses the retelling of the game afterward, and is mainly captured through postgame coverage. Pearce, however, based his assertions on the game of basketball.

These studies show that all narrative forms progress in a fixed narrative structure. It can also be concluded that Aristotle's dramatic curve is applied to an inexhaustible list of different genres, both fiction and non-fiction. These works are expressed in the narrative forms of novel, short story, video game or film. There is, however, no existing study that examines the use of the

dramatic arc in sports commentary, and so this study aimed at exploring the manner in which football commentators pursue this arc in the 2014 FIFA World Cup television commentary.

1.9.7 Conclusion

The discussion above draws the distinction between radio football commentary and television football commentary. The latter adds vision to voice and offers the commentator the opportunity for performance. Sport has been affected by postmodernism and so is sports commentary. The postmodern way of treating serious subjects in a playful and humorous way is discernible in sports. The many thematic concerns that feature in sports commentary can be manipulated by commentators to influence the perceptions of the audience. Commentators use literary language in order to hold audience interest, add suspense and underscore the action. All the literary aspects used in sports commentary ascribe to postmodern ideals. Intertextuality, for instance, is used to wear away the borderlines between fiction and reality. Manipulation of space and time is a postmodern way of purposefully disrupting linear sequence in the fictional world, and the distinction between fantasy and reality. There is a close relationship between focalization and temporality in narrative. Sports commentary employs present tense simultaneous narration. This digression from the conventional narrative paradigms produces immediacy and drama and builds tension in narrative. Sports commentary presents events from the point of view of multiple focalizers. This variable focalization helps present diverse narrative episodes according to the perceptions of different focalizers. Finally, narrative structure creates an emotional curve that directs the audience to an appreciation of narration. These narrative features have been identified in sports commentary and in a myriad other genres. However, there is a dearth of narratological studies on television football commentary as narrative. The present study, therefore, endeavored to determine the narrative features in the 2014 FIFA World Cup television football commentary.

CHAPTER TWO

THEMATIC CONCERNS IN FOOTBALL COMMENTARY

2.1 Introduction

This chapter investigates the thematic preoccupations of 2014 FIFA World Cup as noticeable in the utterances of the match commentators. A fundamental ingredient of narrativity in the narrative form is the existence of distinctly discernible thematic concerns. According to Ryan (2004), numerous themes feature at varying degrees in sports commentary. These range from the supernatural and external forces, vanity, opportunism, wasted opportunities, the downfall or triumph of the hero, gamesmanship, nationalism and glory. As a form of sports commentary, the 2014 FIFA World Cup television commentary exhibited most of these thematic preoccupations. The discussion in this chapter, therefore, delves into a postmodern analysis of the presentation of these concerns.

2.2 Spirituality and the Supernatural

Postmodern religion effectively finds presentation in 2014 World Cup where religious fervor manifests itself in a hodge-podge of religious devotions and superstitions. Some of the most widespread of these practices include the habit of wearing lucky underwear, the kissing of a cross-shaped adornment just before kick-off or after scoring a goal, and pointing to the heavens in adoration of a divine being. Some of these religious ceremonials have gained universal charm and acceptance, and the 2014 FIFA World Cup commentary presents a fitting platform to showcase them. In the tournament's opening match between the hosts Brazil and Croatia, the commentary presents the performance of a brief dove releasing ceremony moments before kick-off. Doves, according to Ian Darke, the match commentator for ESPN, represent a message of peace and friendship to the world. One of the three youngsters carrying out the rite is festooned in the American Indian headdress made of colorful feathers. According to Braun (1995),

headdresses made from feathers are worn on ceremonial or ritual occasions. Braun says that the Indian headdress holds great value and each piece of feather is gifted with a spiritual significance because feathers are believed to possess life. Braun asserts that feathers used on headdresses would symbolize man's ability to rise above illness, pains, heartbreaks and problems or the passage to other worlds for rebirth and spiritual growth.

The releasing of the doves at the commencement of the World Cup bequeaths the tournament with sacred eminence. In Christian iconography the dove is a symbol of the Holy Spirit and Mary has been shown being consecrated by a dove at the moment of Annunciation. And at his baptism, Jesus was blessed by the Holy Spirit in the form of a dove. Some Christians perceive the dove to be so pure that it is the only form that Satan cannot transform himself into. In Hebrews times, doves and pigeons were the only birds sanctioned for sacrifice, according to Leviticus 1:14. On their part, Muslims believe that a dove whispered the words of Allah into Muhammad's ear. Nowadays, the dove is portrayed as a symbol of peace, often with an olive branch in the mouth, an iconography taken from the story of Noah releasing the bird to bring back confirmation that the floodwaters were retreating (Murphy-Hiscock 2012). And to broaden this spiritual atmosphere, Darke announces that the Pope had wished everybody good luck by twitter.

After this public demonstration of religiosity, the players carry out their own exclusive rituals. An apt illustration is the Croatian goalkeeper, Stipe Pletikosa during the festival's opening match between his team and Brazil. He is known as a deeply spiritual player who harbors hardline views regarding God and the purpose of life. The narrator describes him as a very religious player who wears a Virgin Mary tee-shirt under his goalkeeping jersey. And just before kick-off, Pletikosa is seen leaning on the woodwork and saying a prayer which he relies on for protection

against injury. After scoring the equalizing goal for Brazil, Neymar, Brazil's top striker, points to the skies and seems to intone a prayer of thanksgiving to God. These religious propensities mirror postmodern viewpoints as they project diverse approaches and eclectically integrated beliefs and rituals. But the match now stands at one goal to one, even though both Pletikosa for Croatia and Neymar for Brazil had taken time to turn to the supernatural, albeit in varying forms. This undermines any rational comprehension of the role played by spirituality and the supernatural in this tournament. Triumph or failure in the World Cup, therefore, cannot be attributed to acts of religious expression.

2.2.1 Religious Exhibitions

In the 2014 World Cup, there is no other country that mixes up sport and spirituality so effortlessly like Brazil. Brazilians embrace a cocktail of religion, emotion and superstition. The semi-final match between Brazil and Germany epitomizes this public and unrestricted expression of religion. Indeed, before the kickoff, Brazil's players use religious symbols, lucky charms, music and prayer, all portraying the eclectic nature of their spirituality. Even though the match climaxes in a battering for Brazil, some of the Brazilian players, notably Gustavo, is shown on his knees apparently in fervent prayer or meditation. As practicing Christian, Gustavo derives inspiration from Titus 5:18 – "In everything give thanks: for this is the will of God in Christ Jesus concerning you."



Figure 2.1: Prayer as a Form of Religious Exhibition

Brazil versus Colombia quarterfinal match played in Fortaleza presents another fitting example of public display of religious proclivities. Smith (2014) says that before the match, the coach, Filipe Scolari had visited a chapel in the grounds of the team hotel. And in the dressing room prior to kick off, the squad recited the Lord's Prayer. When Thiago Silva, the captain, scores the opening goal he goes on his knees and turns his face to the heavens in an apparent act of supplication.



Figure 2.2 Public Display of Supplication

And at the final whistle, defender David Luiz sinks to his knees and prays again. Many of the Brazilian players see their spirituality as a critical motivation for their performance, and Smith (2014) cites Luiz as an ardent proponent of this belief when he quotes him saying:

"My faith in Jesus gives me strength to keep on going out onto the field and to do my best," he says. "But I also want to inspire others - that is what God inspires me to do. For me, true life is found in the relationship with Jesus Christ. I believe that everything in life belongs to God and he has a clear plan for us if we follow him."

Although Brazil stand out in their spiritual dynamism, there are indeed players from other 2014 FIFA World Cup participating teams who make no secret of their faith, regularly imploring the supernatural to grant them special favors, or acclaiming Heaven when things go their way. Among them is Wesley Sneijder, the Dutch midfield maestro and one of the stars of the 2014 World Cup. Croatian goalkeeper, Stipe Pletikosa is described by the commentator as a very religious player who spends ten days every summer in a monastery, and wears a Virgin Mary tee-shirt under his goalkeeping jersey. Similarly, some match officials are also associated with one religious faith or another, according to match commentators. The centre referee in the opening match between Brazil and Croatia, for instance, is a Protestant clergyman who prefers to be called Marco (Spanish equivalent for Mark) due to his Christian faith.

Smith (2014) asserts that although it is often alleged that football is a religion in Brazil, the reality is that football is used as a springboard for the country's religions to find unrestricted expression. According to him, a noticeable number of Brazilian players, especially of Pentecostal and Evangelical persuasion, are therefore known to exhibit publicly their spiritual preferences on and off the pitch in an extravagant fashion. This was the case in the 2014 FIFA World Cup. An awe-inspiring display of spiritual and religious dynamism was evidenced by the shenanigans of some of the players, team officials and spectators. Whether playing for their national team or for

foreign clubs, these players like to exhibit their faith by pointing upwards to heaven after a goal, kneeling to give thanks after a triumphant match or displaying under-shirts which proclaim religious messages. FIFA has in the past censured the Brazilian football establishment for sanctioning the practice, reminding them of a rule that states that "...the basic compulsory equipment must not have any political, religious or personal statements." The denunciation, however, has done little to deter the Brazilians from their religious devotions, as per Smith (ibid).

In the 2002 FIFA World Cup, for instance, Kaka, the Brazilian midfield star stripped down to an under-shirt proclaiming "I belong to Jesus" after scoring a goal. Thiago Silva, the deeply religious team captain in the 2014 edition, often repeats the ritual of looking up to the sky and praying. Silva credits his earlier recovery from tuberculosis to God. David Luiz, a current Brazilian defender is labeled a devoted Christian and together with his teammate Neymar identify Kaká as their spiritual role model. Luiz was quoted saying: "My faith gives me the belief that I can go out and perform and improve as a player. It gives me strength and inspiration." He believes in fate, as indicated by his conviction that "everything in life belongs to God," and that "our purpose has already been mapped out." Revealingly, he received baptism in the indoor swimming pool of his teammate Maxwell. Neymar, Brazil's leading striker in 2014, is an Evangelical Christian who once spoke about his faith saying that "life only makes sense when our highest ideal is to serve Christ!"

2.2.2 Religious Expression and Nationalism

One area where religion finds expression is in the content and performance of national anthems at the beginning of each match in the 2014 FIFA World Cup. Indeed, a very thin line separates some national anthems and public prayers for those particular nations. The Croatian national anthem, played in the tournament's opening match and subsequent matches involving Croatia, is

a fitting example of the accord between anthems and public invocations. This is especially so in the first stanza which offers a supplication of blessing for the “Beautiful Homeland in order to live forever.”

*Our Beautiful Homeland
Beautiful is our homeland,
O so fearless, o so gracious,
Our fathers' ancient glory,
May God bless you, live forever!*

Other than the statement of patriotism and nationalism apparent in words and phrases such as ‘homeland’ and ‘our fathers’ ancient glory,’ the players may derive inspiration from ‘o so gracious.’ The invocation ‘God bless you’ is a regular response in the liturgies of most Christian assemblies, thus turning the stanza into a form of a communal religious rendition.

The Netherlands national anthem, popularly known as the "Wilhelmus" also serves as a public prayer. According to State (2008), the song was originally a poem composed in 1567 by Prince William of Orange who had fled from tyranny and religious persecution of Spanish rule under Philip II in the Netherlands. The song is an encouragement to the Prince and to his course. In stanza two, the Prince articulates his sincerity as well as his drive for revolting against the King of Spain. The grand speech is interposed by a prayer in verses six and seven. William reassures his followers while at the same time urging them to join in the insurgence. He underscores his followers’ obligation to submit to God. In stanza eight which is an allusion to 1 Kings 21, 22, the poet likens the Prince to the Biblical King David, who takes flight from King Saul before he ascends the throne. Stanza six alludes to Psalm 3:3: But You, O LORD, are a shield about me, my glory, and the One who lifts my head.

Stanza seven makes reference to Psalm 7:1: O Lord my God, in thee do I put my trust: save me from all them that persecute me, and deliver me (KJV). As per Jamieson, Fausset and Brown

(1996), the occasion of this Psalm is some event in David's persecution by Saul. He prays for relief because he is innocent, and God will be glorified in his vindication. He thus celebrates God's righteousness for defending the upright and punishing the wicked, whose malignant devices will result in their ruin.

The parallel between the Dutch national team on the one hand, and Prince William of Orange and King David on the other hand is quite palpable. Revealingly, the moniker for the team is Oranje, Dutch for orange. During the semifinal match between the Netherlands and Argentina, for instance, Jon Champion, the match commentator for ESPN, uses 'orange' as a metonymy for the Dutch team when he says: "Orange are within touching distance of back to back finals." The analogy portrays the players as martyrs fleeing from tormentors and blasphemous pretenders to their dominions. The lyrics of the anthem, therefore, create some kind of a siege mentality and propel the players to fight for their dear life. Ironically, the players are motivated more by the desire to revenge for past injustices and defeat than by the inspirational words of the psalter quoted in the Wilhelmus. Champion points out that the Dutch will be seeking to avenge the loss at the final of 1978 World Cup "won in extra time by Mario Kempes inspired Argentina." Kempes is a retired Argentine player. History repeats itself and the Dutch lose again to an Argentine team whose national anthem does not even have lyrics! Thus the supplications inherent in these anthems are of no consequences in as far as the final results of the matches are concerned.

2.2.3 Narcissism

Some of the players in the 2014 FIFA, especially the more consummate ones, displayed flashes of narcissistic behavior on one instance or the other. These narcissistic players disregard the rules regulating the game. They also ride on other people to attain their goals. Neymar, the Brazilian

superstar, for instance, displays narcissistic tendencies on various occasions despite his impressive professional and spiritual resumes. Everything is all about him, implying a high degree of egotism. In the opener between his team and Croatia, for instance, Neymar scores a controversially awarded penalty. And after snatching this unmerited goal he still goes on his knees, lifts his hands and faces the skies in apparent thanks giving to Heaven for what he considers an act of divine intercession. His actions are clearly a gross contravention of the Christian principle of honesty as stated in Proverbs 20:10: Divers weights, and divers measures, both of them are alike abomination to the Lord (KJV). The holy text suggests that the Christian God does not approve of injustice, cheating and oppression, and so for Neymar to purport to credit the goal to providence is not only a parody of Christian faith and its tenets, but also a demonstration of blatant self-centeredness. Neymar's self-congratulatory antics, accompanied with the profuse display of thankfulness to God for this unjust goal is an act of insincerity that portrays him as a man hell bend to attain his wishes by all means. Pletikosa, the Croatia goalkeeper, on the other hand, can only scratch his scalp after seeing the ball slip through his hands when he would have easily punched it wide. His religiosity seems ineffective here even though, according to the narrator, he "apparently spends ten days every summer in a monastery." This summer though, "he will have a long time thinking about what happened here."

Sheridan (2017) uses the term narcissism to describe this kind of comportment. He defines narcissism as an absolute preoccupation with oneself, and may comprise conceit, egotism, vanity and selfishness. Ryan (2004) considers vanity and opportunism as some of the major thematic issues explored in sports commentary. Tahilian (2016) sees narcissism as so engulfing that it beguiles people to comport themselves in ways that are contrary to their moral values. Some players may express their spirituality through the disconcerting phenomenon of spiritual

narcissism, which Welwood (2000) describes as a form of spiritual bypassing or ego inflation. Accordingly, players who demonstrate this kind of narcissism use religious practices or beliefs to hoist themselves above others. According to Welwood (ibid), this ego-centered spiritual exclusivity may be an attempt to shake off a personal sense of insecurity by exhibiting a veneer of excessive religious or spiritual accomplishment while the inner reality is a massive sense of apprehensiveness or worthlessness. Clark (1958) posits that spiritual narcissism is a self-centered attempt to coerce supernatural forces to serve man's individual intents.

In sports, some elite players may be elevated by their peers to near mystical status. And again here Brazil's Neymar proffers an appropriate illustration. Although the striker does not feature in the Brazil versus Germany match owing to an injury, his number ten shirt is held aloft by David Luiz and his goalkeeper, Julio Cesar during the playing of Brazil's national anthem. The players hope to draw inspiration from their idol. Luiz is viewed as one of the most spiritual members of the team who, intriguingly, contributes immensely to the heavy defeat Brazil suffers in the hands of the Germans. The narrator depicts the irony after the fifth goal by putting the blame on the defender: "that's down to David Luiz – no discipline ... he goes charging ... there is a big hole to run into and they get punished again." The same happens for the sixth goal. The narrator comments: "look at David Luiz on his heels ... he should be marking. The same scenario presents itself again for the seventh goal and the narrator remarks: "David Luiz ... nowhere near his man ... needs to go to the basics." The cult of Neymar extends to the fans, who are shown hoisting his effigy as the national anthem is played. Thus, true to postmodern ideals, there is a very thin line between narcissism, spirituality and hero worship. This is in agreement with Clark's (ibid) assertion that spiritual narcissism borders on hero worship.

2.3 The fall of the Hero

In this World Cup, the commentators use setting and mood to foreshadow the imminent fall of protagonists who demonstrate acts of vanity, discrimination or bigotry. The protagonist is usually the player or team with the most at stake in a match. Establishing the protagonist depends on the privileged point of view of players, fans, teams or officials. The fall of the protagonist is best typified by the Netherlands versus Argentina match called by ESPN's Jon Champion and Stewart Robson. The physical setting is Sao Paulo which, according to Champion, is "a vast city with a huge headache." This unflattering description of the host city acts as a launch pad for Champion to whip up a subdued mood within and around the stadium. According to him, "a sense of dismay and disbelief is tangible, one day on from the dying of a dream." The relevance of the physical setting is made even more effective by harmonizing it with the time context in which the events take place. In this case, "one day on from the dying of a dream" denotes the previous day's proceedings at Fortaleza in which the host nation and protagonists, Brazil had been mortified by Germany with a seven goals to one thrashing.

Champion revisits the prevailing depressed mood in the stadium later in the second half of the match. He says it is raining very heavily from darkened skies and wonders whether the raindrops could be "the tears from a half-broken nation." According to him, "the last thing the already downcast nation wants to see is Alejandro Sabella and Messi appearing on Sunday." Sabella is the Argentina coach while Messi is the team's star player, and so Champion is portending the likely but distasteful set-up of an Argentina qualification for the tournament's final match.

In the tournament's final match played between Germany and Argentina, the commentator, Ian Darke, sets an exuberant mood and an atmosphere of carnival and festivity. He declares that the event is happening on "a cool breezy day on an iconic stadium." The stadium referred to here is

the Maracana, described earlier as the spiritual home of football. The mood of merriment is especially palpable amongst the German players who, according to the commentator, “are coming to the match after the seven to one victory over Brazil – an astonishing result that sent reverberations all round the world.” Germany’s cheery sensation is juxtaposed with Brazil’s sense of disenchantment, as captured by Darke who notes that Brazil “so wanted to be in this their final and it will be their worst nightmare if their deadliest rivals, Argentina were to do it.” He observes that according to “Brazilian taxi drivers, people in the hotel, etcetera, it will be “Brazil’s worst nightmare if that man (Messi) lifts the World Cup (trophy) at the Maracana.” Memories of a past World Cup match held in the stadium exacerbate Brazil’s embitterment. As stated by Darke, “the last time it held a final with Brazil’s hearts broken against Uruguay.”

The setting outside the stadium, in contrast, is characterized by an electrified atmosphere. Darke says seventy thousand Argentine fans have “descended” on Rio. And although many of them have no tickets and have to watch the match on big screens, an exuberant atmosphere is evident. Thus the contrast underscores quite effectively Brazil’s show of despondency. A similar enlivened ambiance is projected in the quarterfinal match between Argentina and Belgium called by Derek Rae and Kasey Keller. The day is described as having “perfect weather conditions.” This description is buttressed by a camera shot showing the interior of the stadium flooded with dazzling afternoon sunbeams and cheering throngs on the terraces.

In the Brazil versus Germany match, the commentators, Steve Watson and Martin Keown for BBC also describe the scene and present the setting in which the game is to be played. They situate the stadium, give a brief but relevant history of previous happenstances between the two teams and designate the mood and atmosphere within and in the vicinity of the stadium. The event takes place at Estádio Governador Magalhaes Pinto stadium, commonly referred to as

Mineirao, in the city of Belo Horizonte. The stadium served as a venue in the 2013 FIFA Confederations Cup where Brazil beat Uruguay by two goals to one at the semi-final stage. Watson uses these details to create a toned-down mood for his narration. He further describes the stadium as being “a long way from being the most beautiful” and lacking “the grandeur of Brazilian, Roman or American art.” He is referring to the lackluster modernist architecture used to transform the traditional stadium into a contemporary multifunctional sports facility.

Modernist architects, according to Hitchcock (1977), apply scientific and analytical techniques to design. Factory-made parts and manufactured materials such as metal and concrete are used and there is little or no embellishment. As a result, modernist art produces plain edifices that are devoid of traditional designs and aesthetics, as opposed to Latin American architecture which uses colour, glass, tile mosaic and concrete to give buildings, stadiums and factories a certain “lyricism” (Hitchcock). Watson does not venture into these details. However, in retrospect, the unadorned architecture of Mineirao blends perfectly well with the subdued condition of the Brazil fans after a couple of goals have been scored. It may also foreground the absence of the traditional natural flair of Brazilian football in the present game. On the other hand, the revolutionary nature of the architecture prepares the Germany fans for their team’s defiant disregard for host status, history, statistics and predictions which had hitherto favored the Brazilian team.

In the Brazil versus Colombia match, Ian Darke creates an anxious, nerve-wracking mood for the game, calling it a “nervous occasion” and describing the movement of the players to the field as a “nail biting progress.” The apprehensive mood is further heightened by the weather conditions which Darke labels “quite humid.” The nervousness is especially palpable in the Brazilian camp as epitomized by the coach, Scolari, shown sitting forlornly at the technical bench rubbing his

bald head and noticeably in solemn contemplation. Darke alludes to the misgivings previously raised concerning the quality of the Brazilian team since the commencement of the tournament. He rhetorically asks: “Can the hosts progress?” According to him, not everybody thinks they will and points out that Brazil fell at the quarterfinal stage in the previous two World Cups. Despite the persistent qualms, Scolari had addressed the press the previous day and told his detractors “to go to hell,” as stated by Darke. The tensed mood on the pitch is juxtaposed with the riotously animated atmosphere that thrives inside and outside the stadium. The cameras capture the exhilaration Darke describes as “turbo-charged” created by overwhelmingly Brazilian crowds dancing enthusiastically in the stands. Brazil narrowly win this match. However, the exceedingly excited atmosphere created only serves to buttress the protagonist’s fall when Brazil are bundled out of the tournament by Germany at the semifinal stage.



Figure 2.3 Jubilant Brazilian Fans Before the Fall of Their Team

Bryant (ibid) alludes to the fall or the triumph of the hero as one of the major thematic issues in sports commentary. The hero is often a successful and eminent character with a proud determination. The description is befitting of some of the star players and teams with high FIFA

rankings coming to the 2014 FIFA World Cup. The hero status, together with the accompanying egotism can, however, portend the eventual downfall of these teams. Postmodernism is committed to interrogating all issues related to domination and subordination. In the commentaries analyzed, the anti-discrimination declaration, made by players before the kickoff of any match, is meant to promote equality, universality, and basic human rights. Thus, any form of conduct that appears to exhibit narcissism and hero worship may lead to the downfall of the protagonist or hero. This is similar to what happens to individuals who get overwhelmed by hubris in classical Greek tragedy.

2.4 Patriotism and National Identity

The 2014 FIFA World Cup commentaries are replete with allusions to patriotism and national identity, after all, the essence of participating in a major international sporting is national pride. Acts of patriotism demonstrated in the commentaries either take the form of positive patriotism, constructive patriotism or extreme chauvinism. Commentators employ various artistic forms such as allusion and symbolism to adorn the exposition of patriotism with drama and spectacle. Patriotism finds expression in the exhibition of national colors and the veneration of important personalities and national days. The patriotic predilections of the competing teams at times dictate the commentators' interpretation of the events in the field.

Patriotism generally entails a fervent and unwavering love for one's country. This devotion involves putting the country's welfare above self-interests. In the Brazil versus Croatia match, for instance, the narrator says that "Brazil is behind the team – to wipe out the memories of 1950 World Cup when Brazil failed in the final hurdle against Uruguay." This act of patriotism is portrayed against the background of what he calls "the troubled build-up to the competition" and "resentments." He is referring to demonstrations against the massive resource mobilization in

the preparation of venues for the tournament. A further show of patriotism is displayed by the team coach, Filipe Scolari who, according to the narrator, opts to remain with the team “despite the devastating news of the loss of his nephew in a car crash earlier in the week.”

2.4.1 Positive Patriotism

Equality, universality, and an entitlement of basic human rights are aspects of positive patriotism. This kind of patriotism was the key objective of 2014 FIFA World Cup, as propagated by the match commentaries. For instance, each match is preceded by a brief anti-discrimination ceremony in which the captains of the competing teams, on behalf of their respective teams and countries, undertake to combat discrimination of all type. The match between Germany and France presents an ideal scenario of the use of football in the fight against discrimination. The role of the narrator in the anti-discrimination declaration is extremely vital since the two captains use their native languages rather than English. After some explanation is made on the PA system, the narrator presents the translated version to the viewing audience:

“...on behalf of the national teams they (the captains) wholeheartedly reject discrimination on any grounds including race, gender, sexual orientation, ethnic origin and religion. Using the power of football they can eliminate discrimination from our sport and our societies at large.” Philip Lahm for Germany specifically appeals “to everybody watching us wherever you are in the world to help us remove discrimination from our society and integrate everyone in our game. It is only together that we can succeed.”

After the declaration, there is a photo session where players from both sides pose behind a banner showing the words “Say no to Racism.”



Figure 2.4 Display of the Say No to Racism Banner

The relevance of the anti-discrimination formality cannot be overemphasized, given the racial, religious and sporting experiences of the two nations. According to Reilly, Kaufman, and Bodino (2003), Germany has been accused of racism against people of African descent. The country's colonial past has also been defined by Nazism, anti-Semitism and extreme far-right rhetoric. Thus practices like racial profiling, racist stereotyping and hate crimes against people of African descent have been rampant in Germany. This form of discrimination extends to football and other sporting activities.

Reilly, Kaufman, & Bodino (ibid) observe that a sizable number of players included in the French national team trace their roots in Algeria, Senegal, Ghana, and Martinique. Thus race relations' issues and discrimination have been fascinating aspects of France's game, including the 1998 World Cup triumph by a team inspired by players such as Zinedine Zidane, Thierry Henry, and Lilian Thuram, all of whom did not typify a white Frenchman. This dynamism created racial tensions, with some white Frenchmen questioning whether the team embodies

French identity. For instance, Georges Freches, a French socialist and president of the Languedoc-Roussillon in southern France, once stated: "I am ashamed of this country. Soon (the national football team) will be eleven black people when it would be normal to have three or four." The words compelled President Jacques Chirac to remind the people that the constitution guarantees the equality of all citizens.

In German football, racism is much subtler than in France, according to Johnson (2009). Instead of monkey chanting, for instance, codes have been used. The commonest one is number 88, representing HH or Heil Hitler. Johnson says that the words were used as a greeting in Nazi Germany to accompany a salute which signaled subservience to Adolf Hitler and the glorification of the German nation. Recently, Alexander Gauland of Germany's right-wing Alternative fur Deutschland (AfD) party said that he would "not want to have Boateng as a neighbor." He was referring to Jerome Boateng, a German professional footballer born to a Ghanaian father and a German mother, and playing as a defender for German club Bayern Munich and the Germany national team. It is against this background, therefore, that the two captains make the anti-discrimination declarations. And so the avowals, made as acts of positive patriotism, are indisputably perceived as an opportunity for the two countries to make amends for past injustices and to rebrand themselves (Johnson *ibid*).

2.4.2 Constructive Patriotism Versus Negative Patriotism

Any aversion for the criticism of one's nation is a form of what Staub (1997) calls blind patriotism. However, Staub propagates a brand of patriotism characterized by critical loyalty and questioning. He terms this form of patriotism, propelled by a yearning for positive change, constructive patriotism. Constructive patriotism integrates the devotion for one's country with

reverence for universally binding moral conventions. On the other hand, an abuse of patriotic principles and feelings can result in chauvinism.

Demonstrations of constructive patriotism emerge in the Germany versus France match. The narrator describes the French as rejuvenated, “having seen that the whole of France is behind them.” He also says that six months before, the French press had declared the team “probably the worst French side ever.” This disparagement of the French team by fellow Frenchmen can be construed by some as a blatant display of unpatriotic journalism. However, in this case, the French press has been compelled by patriotism to demand from the players the attainment of lofty standards in their game. This early criticism seems to have helped since, according to the narrator, things seem to have changed now and the French people are exercising their patriotism by rallying behind the team. The narrator also mentions a DVD showing the French coach Didier Deschamps in the dressing room at half time of the final match of 1998 World Cup. Deschamps is shown pressing and trying to bring the players together, a demonstration of patriotism that the narrator describes as “absolutely brilliant.”

Constructive patriotism is also inferred during the tournament’s opening match between Brazil and Croatia. The narrator says that “it has been a troubled built-up to the world cup – riots and resentments over the hosting.” The tournament came at a time when Brazil was experiencing an acute economic regression, prompting a national outcry over the massive financial resources allocated to the preparation of the needed infrastructure. This is in line with Tolstoy’s conviction that patriotic ideals and sentiments can be used to sanction policies that are detrimental to the welfare of the citizens. The rioters are therefore exercising constructive patriotism by denouncing what they deem to be the government’s belligerent policies. This is contrasted with the blind patriotism exhibited by Filipe Scolari, the Brazilian coach who in an interview had

announced: “This is our time, if there is a team better than us ... they have to show it.” During the Brazil versus Colombia match, the narrator quotes Scolari telling those who appear to question his team’s chances of winning the World Cup “to go to hell and claiming that Brazil has one hand on the trophy.” This egotistical patriotism is however weighed against what the narrator calls a “nail-biting progression for the host nation.”

The Brazilian fans are similarly imbued with this unsighted patriotic passion. According to the narrator, “everyone expects them to win; the crowd is on their side.” And when Brazil scores their second goal he asserts that the spectators “came to see Brazil win and celebrate Brazil win and now they are winning.” Such an attitude, as Tolstoy puts it, can lead to a misapplication of patriotic principles and feelings, since the patriots involved may attempt to enhance the interests of their country using dastardly means. Nathanson (ibid) calls this form of extreme patriotism, chauvinism or simply negative patriotism.

Negative patriotism can precipitate acts of exclusivity, xenophobia and racism. During football matches, these acts are commonly exhibited through exploits such as racist chanting, banana throwing and name-calling. The commentators are alive to this malevolent spinoff of patriotism right at the onset of the tournament. In the opening match between Croatia and Brazil, for instance, the narrator says: “Dani Alves made the headlines when amid racist chants during a Barcelona versus Virareal match, a banana was thrown at him ... he picked it and ate it, and treated those fans with the contempt that they deserved.” The narrator is referring to the Brazilian defender who plays club football for Barcelona FC in Spain. Since Alves is a black player plying his trade in a predominantly white society, the fans were clearly ethnically profiling him.



Figure 2.5 Players of Color as Victims of Xenophobia

Effects of herd instinct and intense patriotic fervor had clearly impaired the fans' capability for rational thinking. The act of throwing bananas at black players, usually accompanied by monkey chants, is viewed as a powerful racist act since it subconsciously reinforces the deep-rooted European tendency to associate Africans with primates. Alves, and to some degree the narrator, plays on the racist construction of Africans as apes. Alves' action amounts to "signifying" - the propensity to talk around a subject in order to render a hardnosed oppressor powerless. According to Campbell (2013), signifying involves the use of discourse to assert cultural identity in the face of the imposition of cultural dominance and oppression. In the African American oral tradition the signifying monkey is an archetypical mythic figure from Africa that is capable of duping more powerful animals using his verbal dexterity. Thus Alves' reaction deconstructs the white, racist idea of blackness so that "monkey," rather than representing inferiority, stands for an individual who can exert his verbal or paralinguistic skills to prick the conscience of his more socially, politically and economically empowered counterparts. The narrator, therefore, emulates

Waliaula's (ibid) analysis of Mohammed Juma Njuguna's commentary of giving voice to the browbeaten indigenous people and hence creating a decolonizing effect.

The narrator disparages the crowd behavior by acclaiming Alves for treating the fans "with the contempt that they deserved." And the fact that Alves "made the headlines" attests to the fact that despite the racist chants, the broader Spanish society embraces a kind of patriotism that is both inclusive and considerate to other people's rights. This, however, should not surpass the role played by the milieu of the match to influence the commentators' understanding of the incident involving Dani Alves. The commentator's interpretation of the events in a football match can be swayed in favor of the patriotic predilections towards one team or the other. In this case, Alves is a Brazilian player and his team, in view of being the hosts and with higher FIFA rankings, is the run-away favorites. Moreover, with an overwhelming number of the players and spectators being people of color, it is just natural for the narrator to show patriotism by condemning racism and xenophobia at the earliest opportunity possible.

Negative patriotism can also assume the form of revenge for past injustices or defeat, as discernible in the utterances of the 2014 World Cup commentators. An atmosphere of vengeance is created in the game between Argentina and the Netherlands. John Champion, the main commentator, points out that Netherlands will be seeking to avenge for the 1978 loss in the hands of Argentina. It is not only the Dutch who begrudge the Argentines in this game, but also the Brazilians who would loathe seeing the trophy going to their arch rivals. Thus, as Champion puts it, "Holland have the support of all Brazilians," but a kind of support that is motivated by loathing, antagonism and revenge. According to Champion, "what can make things even worse for the host nation ... will be Argentina to win..." This forecast finds fulfillment in the penalty

shoot-out to determine the winner later in the game. After the dramatic shoot out that goes Argentina's way, Champion remarks: "Brazilians' worst nightmare has just got worse."

Similarly, negative patriotism can manifest itself through unfairness or acts of injustice meted out against opponents. This is evident in the tournament's opening match between hosts Brazil and Croatia. The circumstances surrounding Brazil's second and the winning goal of the match present a case study of abuse of patriotism. Oscar for Brazil sends a cross to Fred in the penalty area. The latter gets his leg on it with his back to the goal before going down theatrically with very minimal contact with the surrounding Croatian players. The referee awards Brazil a penalty kick and gives a yellow card to Dejan Lovren for protesting. The narrator calls the referee's judgment "a massive call" and "an extremely charitable decision." Fred is shown stretching his hands to the skies and close to him Neymar with his eyes closed, both evident postures of thanksgiving. The Croats are extremely furious and according to the narrator, "they are very much on the case of the referee and this is understandable." The Brazilians, in contrast, are heartlessly applauding this barefaced act of injustice perpetrated against their opponents. The narrator captures this intense callousness by stating that "Fred doesn't care," and "Neymar is going to take it of course." Brazil now lead notwithstanding what the narrator calls "raging controversy," and thus the subsequent celebrations by players and fans alike present a blatant manifestation of negative patriotism.



Figure 2.6 Display of Negative Patriotism

But the match also offers cases of constructive patriotism. The narrator sets the tempo of the match by stating that although many of the players lining up have played in many competitions such as the UEFA Champions League, “there is nothing like representing the country at the World Cup.” Thus, according to him, playing for one’s country at the World Cup is one of the most ostentatious expressions of patriotism. Besides the players, there is also an overwhelming show of partisanship by fans in and around the stadium. As the camera images show, an engulfing majority of the spectators in the stadium is draped in the canary yellow and green colors of the Brazilian flag. The colors are powerful symbols of the natural beauty of Brazil. The dark green represents the lush Brazilian forests while the yellow symbolizes Brazil’s gold reserves.

The same scenario plays out in the commentary of the Netherlands versus Argentina match called by Jon Champion and Stewart Robson for ESPN. This show of patriotism, though largely constructive, can be overstretched by some individuals. For instance, Champion observes that

legions of Argentine supporters have demonstrated their patriotism by travelling “thousands of miles by road from Buenos Aires.” Similarly, some players may pull perilous stunts in the process of fighting for their motherland. Such a daredevil attitude is demonstrated in the match between Argentina and the Netherlands. Javier Mascherano for Argentina goes down after a collision with an opponent in what appears to be a concussion. He is stretched out but moments later he is back on the pitch amid a deafening applause from the Argentine fans. The narrator observes that there is “a thin line between brave and foolhardy” and advises that the medical staff should insist on seeing the players and making the decisions themselves.

2.4.3 Symbols of Patriotism

One major universal emblem of patriotism is a country’s national colors, majorly displayed in the national dress and flag. At the commencement of the commentary of the Netherlands versus Argentina semifinal match, for instance, the narrator states that the stadium is “hosting blocks of orange amidst a tide of blue and white.” He is referring to the dominant colors of the Netherlands and Argentina respectively. Even though the official colors of the flag of Netherlands are red, white and blue, nearly all Dutch people dress in orange during national occasions. Orange is the color of the Dutch Royal Family which originates from the House of Orange, an exceedingly popular lineage in the Netherlands. Indeed, an unidentified fan is shown clad in the official attire of the monarch. Thus the color has come to embody the country and to denote national pride. As a result, the moniker for the Dutch national soccer team is Oranje, Dutch for orange. This explains the narrator’s use of ‘orange’ as a metonymy for the Dutch team when he says: “Orange are within touching distance of back to back finals.” The Argentine flag colors are light blue at the top and the bottom and white in the middle. The meaning of these flag colors is borderline, though the white is believed to represent silver, or argentinum in Latin and light blue to signify the Spanish royal house of Bourbon. The implication of dressing in these

colors is that patriotism is premised on institutions and, to some extent, individuals who embody those institutions.

Likewise, the narrator in the Brazil versus Croatia match makes a number of ingenious allusions to the patriotic dispositions of the host nation by referring to the colors of their flag. For instance, he states rather clairvoyantly that “there’s going to be one result today, and that will be a victory for the men in the yellow shirts.” The phrase “yellow shirts” is in this context used as a synecdoche for Brazilian players and their fans. During a substitution stoppage in which Bernard comes in for Hulk, the fans express their endorsement of the change through the national colors. One male fan celebrates the change by clutching the front of his yellow T-shirt while a female enthusiast gleefully holds a placard that displays a yellow cupid heart.

Thus the donning of distinctive national costumes in this tournament, often containing the national flag colors and sometimes complemented with body painting, is viewed as a show of one’s identity, an expression of one’s dedication to the motherland and the celebration of athletic triumph. These get-ups, flaunted in a majority of the commentaries, perform a unifying role as they create visual representations of the people and their national values, goals or history. More importantly, they embellish the exposition of patriotism with drama and spectacle just like in any other theatrical performance.



Figure 2.7 Body Paintings for Infusing Drama to Patriotism

Patriotism also finds expression in the national flags hoisted during important national events. Flags are venerated by patriots since they epitomize the sacred nature of nations, according to Billig (ibid). A case in point is the Brazilian flag, a blue disc that depicts the Southern Cross in a starry sky crossed by a curved band and, unlike most other flags, inscribed with the national motto "Ordem e Progresso" within a gold rhombus on a green field. The motto - Order and Progress in English - is inspired by Auguste Comte's (1975) motto of positivism. Comte describes positivism as a system of philosophy which acknowledges "only positive facts and observable phenomena ... abandoning all inquiry into causes or ultimate origins as belonging to the theological and metaphysical stages of thought, held to be now superseded." As a philosophical theory, positivism holds that information derived from sensory experience and construed through reason forms the sole basis of all knowledge. Positivism also maintains that society, like the physical world, functions according to general laws. It rejects contemplative or intuitive knowledge, metaphysics and theology. According to Comte, genuine knowledge comes

through meticulous scientific techniques for investigating phenomena which involve gathering of observable, empirical and measurable evidence.

Thus while the narrator makes no mention of the Brazilian flag as it is displayed, the aesthetic and philosophical implications of the motto inscribed on it are in no doubt. The extravagant flaunting of the colors of the Brazilian flag within the stadium is meant to give the tournament local color. At an abstract level, however, the Brazilian brand of football, defined by its indifference to an empirical approach, puts the fundamental beliefs of positivism into ridicule. Many Brazilian players rely on religious symbols, magic charms and prayer rather than sound tactics and techniques for their success in football. In the opening match between Brazil and Croatia, for instance, Ian Darke, the ESPN match commentator observes that Brazil need some kind of magic to win. Thus the presentation of the contrast between what the Brazilian flag stands for and what is displayed in the field of play creates irony that embellishes the commentary with drama and spectacle. This is in accord with the postmodernist paradigms of playfulness, irony and parody.

Some important celebrities, as well as national days, also act as symbols of patriotism, and thus a source of inspiration to the players. This manifestation of patriotism is displayed in the match between Argentina and the Netherlands. According to the narrator, Argentina are convinced that this will be their day since the Pope, Jorge Mario Bergoglio, comes from Buenos Aires and even Queen Maxima of the Netherlands was born in Argentina. Principally though, the narrator observes that the players would wish to “pay tribute to one of their own.” He is referring to Alfredo di Stefano, a celebrated Argentine football legend who had passed away earlier in the week. He describes Stefano as “one of the greatest wizards ever” and “a colossal figure in the

sport's history.” And to complement these remarks the obituary picture of Stefano is displayed on the big screen.



Figure 2.8 Celebrities as Symbols of Patriotism

Argentina's entitlement to a victory here is further cemented by the fact that the game is played on their Independence Day. Reference to national days is also apparent in Brazil versus Colombia match. According to the narrator, Colombia had declared the match day a holiday since it is their team's first quarter final match at a World Cup.

2.4.4 Geopolitical Power Play

The study reveals that there is a subtle but inevitable relationship between football and geopolitical aspirations. Commentators use the political and cultural conditions circumscribing the matches to create mood and put the narrative events into perspective. According to Agnew (2004), the term geopolitics has denoted geographical depictions, expressions and practices that accentuate world politics. In recent years, however, the term has been magnified to embrace international boundary clashes, global finance structures and geographical election patterns.

The opening match between Brazil and Croatia is one of the many encounters in this tournament in which geopolitical ambitions are surreptitiously exhibited. The match commentator, Ian Darke, describes Croatia as a country “forty times smaller than Brazil, born after the war which ripped apart the old Yugoslavia in early 1990s.” According to him, there are “just a few hundred fans supporting them, lost amidst a sea of yellow.” Darke effectively evokes a David versus Goliath situation where a smaller, weaker entity tackles a much bigger, stronger opponent in a contest. The challenge itself is viewed by the underdogs as a victory of some sorts which they are extremely proud of. Darke is alive to this fact and so he labels Croatia a “very proud nation ... with the most distinctive outfit in the whole World Cup ... red with white checks.”

This superciliousness is also manifest in the gritty resolve of the Croatian coach, Niko Kovac who had earlier asserted that they “won’t shut shop - they will go for it.” In football parlance, the remarks imply the determination of the team to take the play to their opponents rather than lay back and defend as is expected of the weaker team. Darke warns that the Croats are “a dangerous team to underestimate”. Startlingly, Croatia scores the tournament’s first goal moments after this observation. It is the first time Croatia has scored against the South American team in their short World Cup history and, as per Darke, the Croats deserve the goal since they approached the match full of intent. To underscore the David versus Goliath motif, the narrator draws the attention of the audience to Brazil’s derisive attitude towards their opponents. Steve Macmanaman, the color commentator, says he had watched the Brazilians warming up for the match. The players didn’t break a sweat and the exercise lacked intensity even though their opening match was just hours away. Thus, a feeling of dominance and a sense of conquest are obviously palpable on the part of the Brazilians.

The milieu encompassing the Netherlands versus Argentina match is defined by an ardent detestation for the opposing team. Jon Champion, the match commentator draws upon the prevailing geopolitical rivalries between Brazil and Argentina to fashion a low-spirited mood amongst the majority Brazilian spectators in the stadium. This poignant ambiance may be further exacerbated by the likelihood of an Argentina triumph. Champion says: “what can make things even worse for the host nation in mourning will be Argentina to win here.” He is making reference to the Argentina–Brazil rivalry, a highly competitive sports contention that exists between the national football teams of the two countries, as well as their respective sets of fans. The rivalry is also called the "Battle of the South Americans," according to Araujo (2015), and FIFA has described it as the “essence of football rivalry.”

Both Argentina and Brazil are routinely ranked among the top ten national teams in the world, and encounters between the two nations are often noteworthy for their level of competitiveness and display of talent. Araujo (2015) observes that the football rivalry between Brazil and Argentina has its roots in events that precede the first World Cup. Given the geographical proximity of the two countries and the difficulties in traveling at the beginning of the twentieth century, almost half of all games played by the Brazilian national team between 1914 and 1930 were against Argentina. During this period, Argentina won eight times while the Brazilians managed five wins, starting a trend that continued right through the Pelé and Garrincha era, and has only recently changed. Among the elite players considered as contenders for the best player title of all time, Brazil's Pelé and Argentina's Diego Maradona are probably the most famous, and generally dominate polls on the subject (Araujo *ibid*). In the modern game there is Neymar of Brazil and Lionel Messi of Argentina. In the present situation, Brazil have been eliminated and their interest in the outcome of the game is a perfect dog-in-a-manger scenario.

The contest established at the beginning of this game is therefore far beyond the two contestants: the events of the match are occurring under the hovering overcast silhouettes of other participants, notably Brazil and Germany. The kind of setting Champion creates doubtlessly casts a feeling of apprehension to the players and the spectators alike: apprehension to both teams and their fans when he says that Germany is already in the final, and apprehension to the Germans when he states that the team they will meet at the final will be a rematch of the 1978 World Cup final in Argentina, which was contested by Argentina the hosts and the Netherlands. Likewise, Argentina have a reason to be anxious: Champion's buzzwords of "the dying of a dream" imply that the Brazilian fans, who overwhelmingly throng the stadium, will crushingly cheer on the Dutch in an effort to stop their bitter rivals from basking in the glory that they initially thought was theirs.

The noticeable irony in the nature of the geopolitical rivalry presented here is that topographical proximity accounts for nothing. Instead, what seems to outline the intensity of team conflicts is the historical significance of encounters between the competing teams. A case in point is the tournament's final match contested by Germany and Argentina. As the match gets underway the commentator creates an atmosphere of intransigent rivalry by mentioning the previous encounters between the two nations. As stated by him, this is the third time "these famous footballing nations" have met. In the 1986 World Cup, Argentina, which was inspired by Maradona, won by three goals to two, in what the commentator calls "a thriller." Four years later in Rome, the tables were turned and Germany won though with a debatable penalty. The commentator also mentions the one goal margin of win in both meetings, which is intriguingly replicated in this match. And to underscore the magnitude of this competition, the commentator observes that out of the two hundred and three countries that entered the World Cup at the

qualification stages, a mammoth two hundred and one have been knocked out in eight hundred and twenty matches played. This ambiance of extreme rivalry takes its toll on the players too. According to the commentator, some players had been physically sick in the locker room, and would wish to “get over with it.”

Geopolitical power play is also apparent in the Argentina versus Germany match. In order to arouse the enthusiasm of the viewing world, the commentator, Ian Darke, calls the match three finals in one: America versus Europe, Argentina versus Germany, and Messi versus himself. Messi is the Argentine superstar and the captain of the team. The fact that the commentator singles him out for reference at this early stage underscores the player’s anticipated hero’s role in the drama that is about to be staged. The commentator asks one important question that reverberates in the minds of the Argentine fans: “Can he do what Maradona did in 1986 and deliver the World Cup to Argentina?” Darke declares that for the Brazilians, a win by Argentina would turn out to be their worst nightmare. In the process, he steps up drama by building tension and suspense in the commentary. No particular German player is identified for any exclusive mention, but Darke reminds viewers that Germany is coming from beating Brazil by seven goals to one, a thrashing that sent reverberations all over the world.

The final game defines the climax of any football bonanza, and so the watching world expects it to be as spectacular as possible. The setting of the event is Maracana Stadium, which Darke labels iconic in reference to the 1950 World Cup in which Uruguay broke the hearts of the Brazilians by beating them by two goals to one in the tournament’s final game. Darke says that there were two hundred thousand spectators then compared to seventy three thousand now. Darke also captures the tensed experience of the two teams when he remarks that “two hundred and three teams entered the competition, two hundred and one have been knocked out and one

more is about to be eliminated.” On the whole, the commentators’ depiction of the social setting thrusts the narrative events into the broader geopolitical power play, which gives added distinction to certain matches.

This World Cup, therefore, has been propelled into geopolitics, and triumph is viewed as a significant springboard to global preeminence. This is in agreement with Dodd’s (2004), assertion that many nations use sports as a means of asserting their idiosyncratic social and political structures. As per Dodd, many football matches have been portrayed as combat zones where covert geopolitical aspirations or fears find their manifestations. Thus matches pitting two national teams may be construed as contests between states rather than ties between sports contestants. National or regional teams attack each other on this frontline as partisan supporters, galvanized by either patriotism for their team or abhorrence for the opposing team cheer on. Dodd (ibid), however, notes that sport may also be exercised to foster diplomatic relations.

2.4.5 Political Ideologies

Closely associated with geopolitical power play is political ideology. The narrator’s interpretation of the events unfolding in a football match will often wander off into certain ideological orientations that find expression in the course of the commentary. The contrasts and conflicts may shift far beyond skills and performance and into international politics, as illustrated in the Brazil versus Colombia match in which Ian Darke, the ESPN commentator’s aversion for Marxism and Communism is exposed. Regarding to James Rodríguez, the Colombian star striker, the narrator intimates that all that he can hope to learn (in Colombia) is Marxism among other political ideologies. Colombia has had a long history of Marxism and Communism. The Revolutionary Armed Forces of Colombia—People’s Army (FARC–EP), a guerrilla movement involved in the continuing Colombian armed conflict since 1964, was formed during the Cold

War period as a Marxist–Leninist peasant force to promote a political line of agrarianism and anti-imperialism. There are also communist leaning parties like the Communist Party of Colombia, a Marxist–Leninist outfit that splintered from the main Colombian Communist Party.

Colombia's center-right government and the Marxist FARC rebel group signed a peace deal in 2016 to end a half-century war that killed a quarter of a million people. This came two years after the 2014 World Cup, and Darke can be forgiven for his aversions. He, however, fails to make any assumptions about Neymar, though the Brazilian political landscape had not been different from that of her Latin American neighbors. Like Colombia, Brazil has a long history of communism: the Communist Party of Brazil, a communist and Marxist–Leninist political party, has a deep national penetration, especially in the trade union and students movements, and has participated in both Luiz Lula da Silva and Dilma Rousseff's administrations. Brazil's former leftist ties notwithstanding, Darke's commenting on Rodriguez is evidently a thinly veiled exhibition of his own, and probably, the host nation's pro-capitalism and pro-democracy orientations. Brazil's contemporary political landscape, therefore, viewed against the background of Colombia's communist leaning regime, sets the background for the narrator's patriotic predisposition.

2.5 Conclusion

All narrative forms depict themes and motifs. Overall, several of the major thematic concerns portrayed in most sports commentary as propagated by Ryan (2004) and Bryant (ibid) feature prominently in the 2014 FIFA World Cup. These concerns are conveyed using a variety of literary techniques. Secondly, the presentation of the themes encountered in the study mirror postmodern standpoints. The commentators' utterances abound with references to spirituality and the supernatural. A good number of these spiritual expressions exhibit key postmodern ideals

such as parody, playfulness and irony. However, the commentaries portray these spiritual endeavors as having no discernible impact on match results. The commentaries also expose various acts of narcissism, vanity and hero worship. The tournament endeavored to celebrate equality, universality, and the enjoyment of basic human rights. But the commentaries also expose numerous instances where nationalistic values and emotions are tarnished by chauvinism, vengeance and injustice. The commentaries also reveal highly competitive geopolitical rivalries that exist between different countries. The obvious irony in the intensity of these rivalries is that the historical significance of the encounters between the competing teams carry some weight than the topographical proximity of the countries. Occasionally, commentators digress from the events in the field to express their political and ideological inclinations by acclaiming certain ideological perspectives. In a nutshell, the clearly perceptible thematic concerns in the football commentaries analyzed in this study accentuate the status of football commentary as a form of narrative.

CHAPTER THREE

LITERARY TECHNIQUES IN FOOTBALL COMMENTARY

3.1 Introduction

This chapter discusses the literary techniques that distinguish the narrative form, and show the manner in which they appear in the 2014 FIFA World Cup television commentary. The discussion is confined to those techniques that conform to the paradigms of postmodernism. These include spatial and temporal manipulation devices such as anachrony and metalepsis; and facets of intertextuality that include as parody and pastiche. Anachrony, comprising analepsis and prolepsis, occurs when the commentary deviates from the normal order of the events narrated. Owing to its time manipulation propensities, anachrony also plays a key in plot development, and thus buttressing the narrative structure of the commentaries. Metalepsis disrupts the commentaries' spatial orientation, while intertextuality involves creating humorous alterations on the commentaries. These literary manipulation techniques are typical of postmodernism. The chapter also mulls over the application of these devices in the presentation of major thematic concerns in the commentaries analyzed.

3.2 Analepsis

The commentaries analyzed exhibit numerous instances of analepsis. Backstory, also referred to as external analepsis, is employed in order to give the viewer additional background information about the actual events being described in the narrative. Flashback occurs in the form of camera replays that repeat a fast event in slow motion or show it from different angles for purposes of clarity, verification or precision in making a call (Herman and Vervaeck *ibid*). Backstory is especially noticeable in the initial stages of all the matches under investigation. A working example is the Brazil versus Colombia match played at Estadio Castelao, Fortaleza and called by

Ian Darke and Steve Macmanaman for ESPN. Viewers appreciate watching matches from a well-versed position, and so Darke instigates the commentary by proffering backdrop information about the teams, players and coaches involved in this match. For instance, he describes Brazil's performance thus far as "a nail biting progress." His observation, however, disproves the estimation of Brazil's coach, Luiz Filipe Scolari who had earlier told his detractors "to go to hell," and claimed that Brazil have one hand on the trophy. Other than the team, Darke also endeavors to put the major characters into perspective. He mentions Fred, the Brazilian center forward who "was very good at the Confederation Cup a year ago but has been firing blanks here so far." The narrator aims at toning down the astronomical expectations of the Brazilian fans who are an overwhelming majority in the stadium.

With such frailties in the Brazilian team, Darke wonders whether they can stop James Rodriguez, the prolific Colombian forward who has scored "the signature goal of the tournament, a wonderful volley against Uruguay in the last round." Darke is of the view that for Brazil to overcome Colombia they have to be better than they were at the previous level where they defeated Chile via a penalty shootout. According to him, the last eight teams to go to the next step by means of a penalty shootout have been eliminated in the next round.

Commentators employ backstory to create a level playing ground right at the onset of any match. Conflict is greatly magnified by creating a misapprehension that the match at hand will be worth watching, the disparities in the rankings of the competing teams notwithstanding. In this regard, Darke seems to downplay the perceived insuperability of the Brazilian team while at the same time overstressing the chances of the Colombian team, viewed as the underdogs in the match. For instance, he describes Jose Pekerman, the head coach of the Colombia, as a "studious Argentine" who has been offered Colombian citizenship. The insinuation is that Pekerman is so

proficient in his trade that the Colombians have determined to make him one of their own. He points out that Colombia's only ever competitive win against Brazil was in 1991 in the Copa America, and have never won in Brazilian soil. This sequence, however, has to be stopped somewhere along the line, according to Darke.

Commentators also draw on backstory to furnish the audience with performance statistics regarding teams, certain players and coaches, especially in the wake of some outstanding landmarks such as goals, misses, saves, tackles, howlers, smart displays of skills or any contentious call by the referee. In this match, for instance, the commentator says that the Colombian team has scored eleven goals in this tournament and only conceded two, and are the only team to have won in ninety minutes every time. And when Thiago Silva scores for Brazil in the seventh minute of play, the commentator calls him "one of the world's greatest defenders" even though he observes that "it is the first time he's scored for Brazil, in Brazil." The same pattern is repeated when David Luiz scores Brazil's second goal in the sixty ninth minute. According to Darke, Luiz has scored two goals in the last two games. The commentator, however, seems to question the player's pedigree when he says that Luiz had "never scored for his country in thirty nine games." The same appraisal of Luiz is maintained in Brazil's match against Croatia also called by Darke. He says that Luiz who has been sold to Paris Saint Germaine by Chelsea for about sixty million dollars is not worth that much, although Filipe Scolari seems to like him so much. Thus the use of backstory, other than enlightening the audience, also gives them the yardstick with which to measure the attainments of the participants.

Darke employs backstory also to point out to the audience distinctive personal traits of the major characters. In the Brazil versus Colombian match, for example, the commentator probes the

collective emotional and psychological disposition of the Brazilian team. According to him, journalists had put Thiago Silva, the team captain, on the defensive, accusing him and his team mates of getting “overwrought with emotions” instead of saving the tears for the final. But Silva describes himself as “an emotional person who should not be criticized if he sheds tears of emotion occasionally.” The narrator also delves into the personal life of the Colombian coach, Jose Pekerman to expose an irrepressible, never-say-die character who had to take a job as a taxi driver at a time his career prospects were tumbling. His star centre forward, James Rodriguez is, according to the commentator, having his birthday on the eve of the final match of the tournament. Darke reveals that the same Rodriguez is married to his goalkeeper, David Ospina’s sister. Similarly, in the Brazil versus Croatia match, the commentator, Ian Darke describes the Croatian goalkeeper, Stipe Pletikosa as “the very religious goalkeeper who wears a Virgin Mary T-shirt under his goalkeeping jersey.” The description portrays Pletikosa as either a pious Catholic or a highly superstitious individual.

A similar trend is evident in Argentina versus the Netherlands match. Jon Champion, the match commentator, describes the Argentine coach, Alejandro Sabella as “an enigmatic figure, rather closed to the world around him.” The description reveals an inscrutable and self-conscious character, easily repulsed by any form of media hype. In his playing career, he did play for Argentina on eight occasions but all in low key matches, as stated by Champion. But the character profiling turns rib-tickling with the narrator making reference to Sabella’s awkward tumble in an earlier match between Argentina and Belgium. In the incident, Sabella reacts to Higuain’s big miss by intuitively but ludicrously running his hand on his bald head while bending backwards before toppling onto one of his assistants. Ian Darke, the commentator of the match, shouts: “careful, careful,” amidst a sassy chuckle to intensify the hilarity of the episode.

Champion builds upon this incident to further underscore Sabella's state of edginess when things don't seem to go his way. A replay shows Sabella with one hand impulsively running over his bald head and the other vainly searching the pocket. This forlorn depiction is juxtaposed with camera shots of an injured Angelo Di Maria pensively sitting at the bench and Javier Mascherano tripping over after a nasty clash of heads with Georginio Wijnalduman of the Netherlands. Champion terms the situation "a worry for Sabella" and "a huge blow to Argentina" if the two key players weren't able to continue with play. The hilarity created by backdrop suits postmodernism's penchant of playfulness, irony and humor. The details of such personal nature portray these players as ordinary human beings despite their celebrity status in the eyes of their adoring fans and the viewing world in general. They also reveal the motivations behind the individuals' character traits and the roles they play in the narrative. More importantly, however, the self-effacing portrayal of some of the characters reveal the vanity of stardom and hero worship.

In other matches, commentators draw upon backstory in order to predict the conceivable courses events might take in a match. It is widely believed that certain individuals, especially the referees, can influence the outcome of a match, and so commentators take time to review previous performances of the referee of the current match. In the Brazil versus Croatia match, for instance, Ian Darke, the commentator introduces the centre referee, Yuichi Nishimura from Japan as "the man in charge of Brazil's exit from the competition four years ago at the quarter finals against the Netherlands." Darke creates a sense of presentiment especially among the Brazilian fans by associating Nishimura with the host nation's run-of-the-mill showing at the FIFA 2010 World Cup in South Africa. He buttresses this feeling by making reference to "a troubled build up to the World Cup marked by riots, resentments and demonstrations."

Reference is also made of the 1958 World Cup in Brazil when the host nation fell to Uruguay at the final hurdle, a memory they would wish to erase. Even though Brazil are the clear favorites to win the match, Darke reminds his audience that there have been shocks in the opening games before: in 1990 when Cameroon beat Argentina and Senegal beating the defending champions France in 2002. These apparently portentous signs are, however, countered by the presence at the dais of Kaka, a former Brazil great who, according to Darke, scored the only goal when these two nations met at the 2006 FIFA World Cup in Germany. A similar use of backstory to foretell the future is replicated during Argentina versus the Netherlands match called by Jon Champion and Steward Robson for ESPN. When Argentina wins a free kick and Messi steps up to take it, Champion describes him as “one out of only three players to score from a direct free kick” in this tournament. Besides, he points out that Messi has been involved in five out of Argentina’s eight goals. The implication here is that viewers should anticipate a goal from the ensuing Messi effort.

Flashbacks can be employed for the sheer thrill of watching over and over again displays of sublimity or flair such as a splendid goal, save, tackle, feint, step over, flip flap, or even a disconcerting howler. Flashback situations are decided on by the implied author in order to furnish the narrator with various angles from which he can augment his analysis of the unfolding events. These replays often occur when the ball is out of play. In Brazil versus Colombia match, the first replay is a clever run by Neymar, the Brazilian centre forward, which results in the first corner kick of the match. The first goal of the match, scored in the ninth minute, is replayed two minutes later. From one angle it appears to be a simple cross which is slightly touched by David Luiz, with Sanches, the Colombian defender “not moving, not anticipating” at all. From another

viewpoint, Thiago Silva is shown celebrating wildly as if to prove to the viewing world that he is indeed an emotional person as stated earlier.

Some of the replays are meant to either absolve the referee or censure him for a debatable call he has made. In this match, for instance, play is stopped in the thirteenth minute because James Rodriguez for Colombia is sprawling on the ground. Replays show that he had been involved in an innocuous collision with Fernandinho for Brazil. This prompts Steve Macmanaman, the color commentator for the match, to make remarks to the effect that Rodriguez is making the most out of the incident which shows a lack of sportsmanship. According to him, it could take much more to subdue Rodriguez, and so his intention is just to stop the game for a while. In this case, therefore, the referee is spot on for waving off Rodriguez's theatrics. This, however, is not the case in the twenty third minute when there is an altercation between Brazil's Fernandinho and Rodriguez. Replays show a chaotic scene of shoving and pushing with Rodriguez pushing Fernandinho from behind and the latter shaking him off with a kick. With this second look at the incident, the narrator is surprised that the referee allowed the antagonists to go scot-free.

The body language and reactions of players are as important to viewers as are their sporting exploits. Body language refers to a nonverbal form of communication that is used to convey states of mind or intentions. Frequently used body languages include postures, gestures, facial expressions and eye movements. In the world of narrative performance, the narrator may employ facial expressions, gestures, body movements and variations of tone to galvanize delivery. But the football commentator, greatly constricted by his obscurity, has only tonal variation to bump up his technique. This is part of what Booth (ibid) calls "telling." As stated earlier, however, narration comprises both the narrator and the implied author, as propagated by Kuhn (ibid) in his

“cinematic narrator” concept. According to Thon (2016), it is the implied author who, through “showing,” presents the gestures and other para-lingual elements that augment the telling.

This “showing” is, however, not always feasible in real time, and so the implied author draws upon flashback in order to enrich the expressions of the narrator. Many instances of such replays abound in this tournament. The Brazil versus Croatia match, for example, displays one of the tournament’s most sublime moments. Neymar, the Brazilian centre forward, receives a pass just outside the penalty area, controls the ball meticulously on the touchline, and makes a powerful sprint towards the opponents’ goal before curving the ball across the face of the goal; all the while under pressure from Rakitic for Croatia. None of his teammates is available to connect the cross and so his efforts go to waste. Images showing the horrified facial expression of an awfully dazed Neymar are rerun to underline the frustrations of the Brazilian team which is trailing Croatia by one goal to nil.

Such splendid ploys are sometimes rerun as a means of creating comic relief in an otherwise dreary commentary. Comparable to what happens in trickster narratives, one player may assume the role of a trickster to pull off a prank on an opponent, who in this case becomes the dupe. One such windup is executed by Jasper Cillessen, the Netherlands goalkeeper in Argentina versus the Netherlands semifinal match. After the ball has been played back to him, Cillessen is put under pressure by Ezequiel Lavezzi for Argentina. Undeterred by the challenge, Cillessen turns the ball to his right to pull Lavezzi away and then cuts it to his left before giving a pass. The dummy sends Lavezzi scampering derisively in the wrong direction. And as he trots ahead of the utterly mortified Lavezzi, Cillessen glances back at him with what appears to be a shrewdly disguised scornful grin thrown in for good measure.



Figure 3.1 Using Analepsis to Create Comic Relief

The hilarity of this moment is intensified by the deafening catcalls from the stands in reaction to what Champion calls “the skill from Cillessen.”

Humor is also created by what appears to be a purposeful presentation of binary opposition in order to define two theoretical opposites by setting them off against each other. Derrida believes that meanings are tied together in a binary relation so as to depend on their polarized opposite. According to him, the significance of what he refers to as “the positive meaning” depends on the negation of its opposite (Monk, Winslade & Sinclair 2008). This may apply when two individuals are juxtaposed in order to describe one or both. In the Argentina versus the Netherlands match played at the Arena De Sao-Paulo in Sao Paulo and called by Jon Champion for ESPN, for instance, the implied author reruns the video pictures of a disconcerted Alejandro Sabella, the Argentine coach as he walks back and forth in front of his technical area gesticulating and bellowing at his players. These images are juxtaposed with the depiction of a composed Louis van Gaal, his Dutch counterpart who follows the match serenely as he remains seated at his technical corner.

The stark difference between the two managers is emphasized by Champion who describes van Gaal as “passive” and Sabella as “implosive”. Thus, while the Sabella’s discomfited nature might explain the hilarious tumble alluded to earlier, van Gaal’s calmness may have given his players the confidence to express themselves the Javier Cillessen way. A similar situation of binary opposition presents itself in the Germany versus France match played at the Maracana Stadium in Rio de Janeiro and called by Jonathan Pearce and Mark Lawrenson for BBC. Replays show a jolly Didier Deschamps, France head coach yakking animatedly with his assistants at their technical corner. This hassle-free depiction is juxtaposed with the edgy portrayal of Joachim Loew, Deschamps’ Germany counterpart who paces up and down wearing a grumpy face, tight lipped and hands folded across his chest. Deschamps is described as the captain of the French team that beat Italy at this stage in 1998, but Pearce says nothing about Loew.



Figure 3.2 Using Binary Oppositions to Create Humor

These binary oppositions are also presented using a backstory. In the Argentina versus Belgium match, for instance, Keller draws upon the contrasting profiles of the two goalkeepers. Romero of Argentina doesn’t get a lot of club action. He has only a few matches for Monaco. Courtois the Belgian, on the other hand, has been flawless in the last two or three years with Atletico

Madrid, and is unbeaten in twenty one games for Belgium. The use of binary oppositions is typical of the structuralists' practice of privileging or favoring one member of a binary pair over the other. The privileged member is then defined by its less valued partner. However, binary oppositions may not be indeed opposed: they may overlap or share their existence. In this case, the unflattering depictions of Joachim Loew and Alejandro Sabella and their underprivileged status defy all odds as their respective teams reach the World Cup final.

In the matches examined in this study, replays are run so that participants and viewers can take a closer look and analyze what had just taken place. This is evident in the Brazil versus Croatia match. According to the commentator, this is the first time goal-line technology has been employed in the World Cup. In football, goal-line technology is a method of using electronic devices to ascertain whether the ball has fully crossed the goal line in between the goal-posts and underneath the crossbar. It helps the referee in deciding whether to award a goal or not. In this match, for instance, Croatia's goal is rerun to show the ball crossing the line and in the process validate the goal. The commentator observes that even though there was no debate about the goal, the replay has to be done anyway.

The replay is also used to conjure up some humorous moments in the match. Viewers can see again Brazil's awkward state of affairs when a routine cross is missed by several world class defenders before Marcelo eventually directs it into his own net, leaving his hapless goalkeeper Julio Cesar comically sprawling in the opposite direction. The embarrassment is exacerbated by the juxtaposition of the images of a jubilant Ivan Perisic of Croatia and that of a crestfallen Cesar helplessly watching as the ball crosses the line. To the football commentator, therefore, analepsis, whether in the form of backstory or flashback, is a critical literary technique. It helps the narrator profile his characters, create humor, show contrast and present irony. More crucially,

however, is the use of analepsis to depict characters, hitherto bestowed with fictitious superhuman status, as ordinary mortals susceptible to commonplace frailties, and hence blurring the border between fiction and reality. This underscores the futility of the pursuance of glory and the idolization of individuals.

3.3 Prolepsis

Narration can involve making forecasts into the future by the use of prolepsis. This literary technique presents what will happen in the future with respect to the present. It also uncovers important parts of the story that have not yet occurred but are about to happen. Foreshadowing and flash-forward are cases of prolepsis. Foreshadowing provides hints about the unfolding plot, and can add dramatic tension to a story by building anticipation. Flash-forwards are explicit temporal forward-shifts to future contexts and often represent envisaged events. Flash forwards can be employed to portray a character's imaginings of likely outcomes. Prolepsis can arouse emotions of suspense, curiosity, surprise or empathy.

In the commentaries analyzed foreshadowing as a form of prolepsis features quite prominently. However, unlike in many other filmic narratives, flash-forwards are not feasible in football commentary on account of the temporality of the genre. Foreshadowing can manifest itself in the form of a prophecy or prediction. As a foreshadowing device, prophecy is a valuable narrative technique that is used to prefigure an important event without disclosing the details on how it will come about. Prophecies always come to realization in one way or another. In the Germany versus France match, for instance, Jonathan Pearce, the match commentator, describes Paul Pogba of France as the "future of football," and remarks that "pressure is very much on him to succeed in these finals." Pearce doesn't reveal to his audience how this prophecy will come true, leaving them in a state of suspense. However, moments after Pearce's oracular reflections,

Pogba picks a throw ball at the touchline, outsmarts four German challengers, makes a terrific run across the field and releases a defense splitting pass that creates anxious moments for the Germans. Regrettably, France is beaten in this match and so Pogba has no prospects of proving himself further. Nonetheless, the player has since moved from France to England where he is a key player of Manchester United, one of the greatest clubs in the world.

In the Brazil against Colombia match, Ian Darke begins the commentary by predicting the kind of duel the audience should envisage. He foretells “a potentially heavy South American cocktail being brewed” in Castela, Fortaleza. This ingenious use of culinary imagery finds its appropriateness in the dying minutes of the first half of play, with a flurry of brilliant shots on goal by the Brazilians which draw out equally brilliant saves from David Ospina, the Colombian goalkeeper. There are also plenty of tackles and fouls by both teams as the ball oscillates like a pendulum from one end of the pitch to the other. Darke describes the contest as “one of those games you have on the computer.” According to him, the match is a dramatic competition in which the players display great skill and intensity.” Already one hundred and fifty six goals have been scored in this tournament, and so Darke notes that another goal in this match and the World Cup record of one hundred and seventy one goals set in France 1998 will be under threat.

Darke also makes predictions about individual players. For example, he observes that James Rodriguez, the young Colombian striker is attracting the attention of Real Madrid, which he prefers to Barcelona. The two are leading Spanish football clubs. Rodriguez signed up for Real Madrid a few months after the World Cup, thus bringing to fulfillment Darke’s prophecy. Darke points out that Brazil had qualified for this quarter final match by beating Chile on post-match penalty kicks. According to him and the statistics displayed on the big screen, the last eight teams to go through in a World Cup via a penalty shootout have been eliminated in the next

round. Darke, however, notes that “all these sequences are there to be stopped somewhere along the line.” Brazil beats Colombia by two goals to one. The win stops “the sequence” and brings to fruition Darke’s prophecy, although a loss for Brazil would have also been a realization of the statistical prediction.

Some of the forecasts are, however, not so explicit. Brazil, considered one of the tournament’s favorites, have been playing rather inauspiciously so far and Darke conjectures their trouncing at the semifinal stage by a German team that has already qualified. In the third minute of the match, for example, Brazil win a free kick just outside the Colombian penalty area. However, Neymar, Brazil’s most dazzling talent sends the resultant kick wide off the Colombian goal. With reference to this misfiring, Darke notes quite ominously that Germany awaits the winners of this match in the semifinals. This comes to pass a few days later at Fortaleza where Germany batters the winners Brazil by seven goals to one.

Darke is at it again a few minutes later, this time around predicting Brazil’s first goal which arrives in the seventh minute of the match from a corner kick. Darke remarks that one problem Colombian haven’t had so far in this World Cup is going behind in any game. The kick produces a goal for Brazil seconds after the remarks through Thiago Silva, and so Colombia find themselves going behind for the first time in the tournament as prophesied. This further endorses Darke’s earlier assertion that “sequences are there to be stopped somewhere along the line.” Brazil’s second goal in the second half, a product of a free kick a few yards outside Colombia’s penalty area, is similarly prophetic. As David Luiz primes himself to take the kick, Darke describes the distance to the goal as “a nice kind of range for David Luiz.” His only challenge will be getting the ball “over that wall and then dipping it. Luiz drives the ball “over the wall” and into the top left corner of the goal to score a sensational goal and fulfill Darke’s foretelling.

Such predictions are also evident in the quarterfinal match between Argentina and Belgium commentated by Derek Rae and Kasey Keller for ESPN. Rae labels the match part of the “continuing quest to be crowned kings of world football.” He, however, predicts that one of the two teams “will see their claim fatally undermined in the Brazilian seat of power.” The match ends at one goal to nil in favor of Argentina, and so Belgium’s claim “has been fatally undermined.” Keller foretells the likely activities of the players in the course of the match. For example, he says Javier Mascherano of Argentina and Axel Witsel of Belgium “will be battling throughout this match.” A replay shows the two players who are marking each other pushing and shoving as they tussle for the ball.

Keller, the color commentator, takes credit for foreseeing the circumstances that would trigger Argentina’s seventh minute goal. At the beginning of the commentary, he talks about Argentina’s strategy to deal with what he terms “Lionel Messi dependence.” He explains that once Argentina get possession they get out on the run, with Ezequiel Lavezzi and Di Maria going wide to allow Messi the opportunity, time and space “to make something happen out of the middle.” Moments later, Messi wins the ball in midfield, draws away the Belgian defenders and gives the ball wide for Gonzalo Higuain to dispense a volley that gives Thibaut Courtois, the Belgian goalkeeper, no chance. Keller crows about having commented on the supporting cast that gives support to Messi, which is exactly what Higuain has done.

Rae makes another implicit but self-fulfilling prophecy. According to him, Argentina have a wonderful history of going on to win when they score first in World Cup matches: winning thirty seven times and losing only twice. The match ends at one goal to nil in favor of Argentina and so Rae’s calculation comes to pass. This applies to Keller’s prognostication about the pair of Messi and Courtois, two opposing players who coincidentally play their club football in Spain. In the

added minutes of the match, Messi finds himself one on one with Courtois after a through pass, but his attempt at goal is thwarted by the goalkeeper. According to Keller, Courtois has saved Messi's attempts in the last seven games in the Spanish League Cup and Super Cup. And although this was an open opportunity to score, Keller believes that Messi cannot break the Courtois jinx which turns out to be true at the final whistle.

Similarly, situations of prolepsis are manifested in the semifinal match between Argentina and the Netherlands commentated by Jon Champion and Stewart Robson. The match is happening a day after the devastating demolition of Brazil by Germany, and Champion predicts matters to be made even worse for the host nation by an Argentine win here. Argentina are Brazil's bitterest rivals and the inconsolable Brazilians would abhor seeing their adversaries basking in the glory of qualifying for the World Cup final. Also foreseen by Champion is the one goal win margin of the match. According to him, Argentina are the only side left in this tournament with a one hundred percent record, and all those victories have been by one goal margins. Besides, Argentina have never lost a World Cup semi; and Champion observes that this is their fifth. The purpose of this statistical analysis is to prepare the audience for the probable outcome of the match. At the final whistle Argentina keep their one hundred percent record by winning the match by one goal to nil, to the chagrin of the Brazilians. This is another win with a margin of one goal. Thus, the events in this match unravel in such a way as to fulfil Champion's divination.

In the tournament's opening match between Brazil and Croatia, Ian Darke observes that Croatia, the underdogs in the contest, are a dangerous team to underestimate. Less than a minute later, Brazil concede a goal after Marcelo inadvertently turns the ball into his own goal. Darke crows that he could see the goal coming "from a mile away." In the semifinal match between Argentina and the Netherlands, Champion states that whichever team qualifies for the finals it

will be a repeat of the 1978 World Cup final played in Buenos Aires: Argentina which pitted the hosts Argentina against the Netherlands. And although Germany, already qualified, did not feature in that final, they are sure to meet either Argentina or the Netherlands. The former qualify and so Champion's prediction is upheld.

The commentators' ability to foretell the future outcomes of a match is, however, neither a form of clairvoyance nor the result of any extrasensory powers as is the case with oracles, prophets or shamans. Most of the predictions result from a meticulous rummaging through a raft of available patterns and data in order to come up with informed calculations of likely results. This might be argued to be the realm of statisticians, speculators or gamblers and not limited to the narrator or football commentator. What distinguishes the commentators from these seers, however, is his adeptness in creating situations that guarantee outcomes that are favorable to their predictions. All in all, commentators use anachrony to place the past, the present and the future on one temporal plane. This is a postmodern way of disrupting linear sequence in the fictional world. This disruption creates suspense, curiosity and disbelief, thus adding dramatic tension to the narrative.

3.4 Metalepsis

Metalepsis shatters the frame between narration or commentary and the world within the frame. Fictional writers use it to bring to life their fictional characters or make their audience connect to two interrelated narrative levels. Metalepsis occurs when characters move from one hierarchically ordered level to another. This can be realized in situations where authors participate in their own artistic inventions. One way of doing this is by demonstrating the production process of the narrative, a process comparable to the role played by metafiction in prose fiction. In the football commentaries analyzed, metalepsis was achieved by exposing the

production of the commentaries. For instance, in all the commentaries reviewed, viewers are frequently exposed to the battery of cameramen lining up behind the touchline in various phases of cinematography.

Thus by showing the mediation process, metalepsis prompts the audience to view the events they are watching, real as they are, as having been fictionalized. Such is the case when the match commentators themselves are shown in the commentary box donning their tools of trade and going about their commentary business in a manner that makes them appear to be directly addressing the viewers. In this scenario, the commentator as the narrator crosses over momentarily to the world of the narrated. Thus the narrator is able to present the commentary while at the same time displaying to the audience the manner of conceiving it. Metalepsis can also be used to break the conceptual barrier between the fictional work and the audience. This can be achieved through the jumbotron, a large-screen television used in sports stadiums to show close up shots of replays, advertisements, scores and other match data. This is illustrated in the Brazil versus Germany semifinal match. Late in the match, the cameras focus on the commentary box where the commentators, Steve Watson and Martin Keown are shown on the jumbotron at work with microphones on.



Figure 3.3: Metalepsis for Showing the Narration Process

In the course of the commentary, camera crews are occasionally shown either filming the event or moving their equipment to more strategic positions along the perimeter of the pitch. Consequently, viewers are briefly taken through the paces of the commentary production, a postmodern practice that is meant to undermine authorial authority.

In the same match, the two commentators cross over occasionally to the diegetic level, also known as the story world, of other characters such as the players. Keown, for example, keeps on taking the position of some players for one reason or another. In the sixtieth minute of the match, for instance, Maicon for Brazil makes a dive in the German penalty area in an attempt to be awarded a penalty. The abortive ploy prompts Keown to say: "I hate to see that." Metalepsis occurs again when the cameras focus on Klose, the German striker and the all-time World cup final scorer, now sitting at the bench after being substituted. Keown recognizes him, and adds that as a player he had the privilege of playing against him.

A similar transgression by the commentators into the world of the characters in the field is illustrated in the Brazil versus Croatia match. The commentators are Ian Darke and Steve Macmanaman. The latter is a former England international player who played for his country in the Euro 1997. In the course of the commentary, he assumes the role of a player to illustrate the enormity of the burden of expectation on the shoulders of the players. According to him, the dream of football in Brazil is like religion - it means more to them than the people of England. Once the purpose for these intrusions is achieved, the interlopers revert to their normal roles of commentating. Hence the disruptive potential inherent in metalepsis agrees with the postmodernists' tendency to disassemble master narratives and deconstruct binary and hierarchical systems of understanding, according to Malina (ibid).

Genette has also pointed out the role played by metalepsis to produce what he refers to as “an effect of strangeness that is either comical or fantastic.” Some narrators use metalepsis to create comic effect or an absurdity for humor. In matches analyzed, this “strangeness” is epitomized by the intermittent emergence of the scenic Christ the Redeemer statue overlooking Rio de Janeiro in all the matches played at the Maracana Stadium. The narrative sphere of the statue, situated miles away from the diegetic world the narrator has fashioned, is spatially removed from the happenings in the stadium, and so its appearance on the jumbotron in the course of the commentary is disruptive.



Figure 3.4 Metalepsis for Connecting Interrelated Narrative Levels

In the 2014 FIFA World Cup’s final match between Germany and Argentina, the panoramic view of Christ the Redeemer with his arms stretched towards the stadium in the course of the commentary presents memorable moments of excitement. The match is called by Jonathan Pearce and Mark Lawrenson for BBC. The statue is shown on the jumbotron rising magnificently against the background of the crimson ball of the setting sun. Pearce calls the pictorial superimposition “a brilliant shot,” and compares the shape of the sun to a soccer ball.

The statue presents a transcendental sensation, and so the use of metalepsis here appropriately juxtaposes mysticism with sport. In an earlier match, Pearce had described it as “sunset in Rio,” a phrase that symbolically signifies the conclusion of the World Cup event. By applying metalepsis, the commentators have enabled the audience to connect to the two interrelated narrative levels of football and mysticism.

Kukkonen and Klimek (*ibid*) have argued that fictional metalepsis can occur when the boundary between two fictional spheres is contravened without the appearance of the narrator. In the commentaries examined the narrative’s diegetic world sometimes encompasses events taking place outside the confines of the stadium. When other worlds from without encroach on the commentator’s fictional world, the intrusion, on the account of its sheer absurdity, may create a comic effect or disrupt the engrossment of the audience. And since the intrusion is a contraption of the implied author, the commentator is as astounded by the infringement as his audience. This is meant to subvert the narrative structure or set the stage for an ideological appraisal.

Alternatively, the form of metalepsis generated can be used to stimulate audience response and participation. Watson and Hill (*ibid*) regard responsiveness as a critical pointer to audience appreciation of narration. In the Germany versus Argentina match, for example, Christ the Redeemer statue appears again, this time as a distant silhouette of Christ seen against the darkening skies of Rio de Janeiro. There is deafening applause in the stadium, prompting the commentator to tell his audience that “the hullabaloo in the background is for an intruder ... a great sight on top of the hill.” The emergence of the statue also presents an ironical twist in the commentary. Pearce says the statue is “quite some distance away” and yet “it looks so near,” possibly to imply the Christian Christ who ascended to heaven and yet lives in his followers’ hearts (Ephesians 3:17). Although the match has been stretched to extra time, it is still gridlocked

at goalless, and chances of any team scoring are slim despite the presence of what Pearce has dubbed the “great sight on top of the hill.”

Such intrusions, especially in tension packed matches, not only create some comic relief for viewers but also act as a springboard for the commentator to express his ideological or religious inclinations. Pearce, for instance, talks down rather immodestly the mystical attributes of the statue, an act that renders him blatantly irreligious. He claims to have gone to the foot of the statue and declares that there is not much in it because he “didn’t feel anything.” Nonetheless, Pearce’s disposition towards regarding solemn subjects in a humorous way is in line with the postmodern view of reality as basically ridiculous, as per Hutcheon (ibid). Pearce, like many of his fellow commentators, appears to interrogate the authority and the essence of established religion. In a word, Pearce is employing metalepsis to demonstrate the futility of engaging spirituality and the supernatural in sporting affairs.

Metalepsis as a means of creating humor has been employed excessively in the matches reviewed. The hilarious incidents may present comic reprieve especially in moments of extreme nervousness. But more importantly, they tend to portray the fictional characters as real individuals, just like the narrator and the audience. This is evident in the semifinal match between Brazil and Germany. In this case the intruder is the camera man who transgresses into the realm of the narrated events in the field. The most hilarious of the cases of metalepsis is portrayed after Germany have just scored the second goal in their seven to one routing of Brazil. Cameras zoom on Brazil coach, Filipe Scolari who, in a moment of immense disorientation, springs from his seat at the technical bench and gropes for the cross bar behind the dugout in a manner that portrays a man desperately looking for a hideaway. This transgression from the events being mediated by the commentator cuts a sorry figure of Scolari, but the humor helps

ease the tension and anger welling up within the Brazilian fan base. One of the major issues that pervade the commentaries analyzed in this study is the fall of the hero; and so, thematically, the incident foreshadows the impending and inevitable tumble from glory of “Big Phil,” as Scolari is fondly referred to.



Figure 3.5 Metalepsis for Comic Reprieve

Richardson (1987) posits that metalepsis can move the audience across narrative levels, hence enabling them to connect two interrelated levels in terms of each other. This kind of metalepsis is regularly achieved by displaying on the jumbotron a bird's-eye view portrait of the hosting stadium and its environs while the match is in progress. As per Toolan (ibid), the employment of a panoramic view, usually by an external focalizer, gives an all-inclusive description of large scenes. In addition to creating setting and mood, this elevated view amalgamates several diegetic spheres in one camera shot or scene. The engrossment of the viewers to the events unfolding in the field of play is in the interim interjected by the encroachment of scenes happening outside the narrator's story world as a way of purging their emotions.

Such is the case in the semi-final match between Brazil and Germany. The match takes place at Estadio Mineirão in Belo Horizonte and the commentators are Steve Wilson and Martin Keown.

Viewers are treated to a panoramic bird's eye view of the vicinity of Estadio Mineirão: Lake Lagoa de Pampulha, the Universidade Federal de Minas Gerais University Campus, São Francisco de Assis Church and Pampulha Architectural Complex. It is through these pictorial descriptions and details that the imaginary world of the commentary becomes real. Like all good narrators, the commentator shows the settings and the environs to the audience rather than simply giving information. This is in line with Booth's (ibid) principle of "showing" versus "telling," present in most filmic narrations. All in all, metalepsis enables the audience to connect to two interrelated narrative levels. It also prompts the audience to view the events they are watching as fictional. The hilarity in metalepsis presents comic reprieve during tension packed moments. The encroachment of scenes happening outside the narrator's story world disrupts concentration of the audience, thus purging their emotions. But more significantly, it helps the narrator elucidate major thematic issues.

3.5 Intertextuality

One of the major emblems of postmodernism is intertextuality. Dentith (ibid), quoting Kristeva (1966), describes intertextuality as the fashioning of the meaning of one text by other texts. Intertextuality embraces playfulness and parody and pastiche. In the works analyzed, intertextuality occurs in the form of parody. According to Dentith, parody is a work intended to disparage the author, style or subject matter of another earlier work. Parody uses humor, satire or irony to imitate other works. Dentith adds that parody may portray the meaning of the original work as preposterous in order to highlight its inadequacies.

In 2014 World Cup commentary, parody was employed to ridicule or at least to treat the emblems of religion such as important religious figures and sites in a lighthearted manner. Parody of religious figures and sites is manifest in the match between Germany and France

called by Jonathan Pearce for BBC. Pearce calls Maracana Stadium, the venue of the event, the “spiritual home of Brazilian football” and the place where “Brazil hope to come for the final.” The use of the word “spiritual” by the narrator elevates the stadium to the status of a place of worship or other *loca sancta* that may possess psychic or supernatural powers. Smith (2014) says that football mirrors the profundity of Brazilian faith and football stadia are likened to a temple. The fact that Brazil hope to play at the Maracana at the World Cup final alludes to pilgrimages made by adherences of some religions to famous pilgrimage sites. The choice of the word ‘hope’ is apt, creating parallels with the ‘Christian hope’ mentioned in Titus 2:12–13, which instructs Christians “to live self-controlled, upright and godly lives in this present age, while we wait for the blessed hope—the appearing of the glory of our great God and Savior, Jesus Christ.”

Pilgrimage is one of the greatest motifs of the Bible. The literal use of pilgrimage speaks of a journey to a shrine or sacred place as an act of religious devotion. Allegorically, the term refers to a spiritual journey, laden with obstacles, through this world to the world beyond. The inference here is that Brazil’s anticipated qualification for the World Cup final to be held at the Maracana will be a journey of great spiritual significance. Pilgrimage is prompted by an individual’s reaction to crisis by transcending the present state of anguish in order to reach a desirable goal. Brazil, therefore, hope to overcome their poor form and the memories of the 1950 World Cup final loss to Uruguay, and win the present World Cup at the Maracana.

Thus likening Brazil’s qualification for the World Cup final at Maracana, a frivolous and irreligious event, to a religious excursion amounts to a charade of the Biblical heaven bound pilgrimage. The transcendental representation of the Maracana is further heightened by the sudden and uncalled for camera intrusion in the fourth minute of play into the imposing panorama of the statue of Jesus Christ the Redeemer overlooking the stadium. This larger-than-

life statue of Jesus Christ, with arms outspread to symbolize peace, is perched on the Corcovado Mountain above Rio de Janeiro to offer a magnificent view of the city.

Customarily, statues have been dominant depictions of worship. On the whole, therefore, the picturesque view of Jesus Christ the Redeemer statue gives this match a mystical setting. Jesus, with his open arms, appears not only to welcome the visitors to Rio de Janeiro and, in particular, to Maracana Stadium, but also to consecrate the event. The statue, however, is later to be turned into an object of parody after Brazil's heavy loss to Germany in the semis. A caption reading "we lost by this much" seems to depict Christ's outstretched hands as signaling the seven goals to one trouncing by the Germans. In the final match pitting Germany against Argentina, the narrator portrays irreverence towards the statue when in the second half of the match he quips: "There is no much in this, is there?" He further observes rather imprudently that no one would be queuing out there to see the statue instead of watching the ongoing match. By denigrating the statue, therefore, the narrator is undercutting both the sanctity and the authority of religious institutions.

Equally parodied is Jorge Mario Bergoglio or Pope Francis, the pope of the Roman Catholic Church. As an Argentine, Bergoglio is sensibly presumed to show allegiance to his motherland by backing Argentina in this tournament. However, prior to the event, the Vatican rules out any likelihood of Pope Francis and his predecessor Pope Benedict XVI watching their home teams in the World Cup. Coincidentally, Pope Benedict is from Germany, the country that meets Argentina at the World Cup final. According to Rev. Federico Lombardi, the Vatican spokesman, there will be no papal intervention in Argentina's favor during the matches involving their teams. The disillusionment caused by this declaration precipitates ingenuity, as witnessed when an Argentine fan is caught on camera sporting a sidesplitting masquerade mask of Pope

Francis as their national anthem is being played. The same unidentified fan is also seen applauding his team in the stands during the final game between Argentina and Germany. Masquerade masks are frequently used to conceal people's identity in order to enable them exercise their freedom of speech or voice their emotions and opinions without eliciting societal censure or disapprobation.



Figure 3.6: Parody of Religious Figures

The phony pope is dressed in hallowed, albeit mockup papal vestments such as the pallium, zucchetto and chasuble. The pallium is a narrow band with a loop in the center resting on the pope's shoulders. It is decorated with six crosses and three jeweled gold pins which symbolize the three nails used during the crucifixion of Jesus Christ. The pallium is knitted from the wool of a white lamb to portray the wearer as the good shepherd who carries sheep over his shoulder. The zucchetto is a small, crescent ecclesiastical skullcap worn by Catholic clerics. Cardinals and bishops wear the zucchetto at Mass, while other ecclesiastics may not wear it at all without special papal authorization. Thus the pope's vestments are laden with ecclesiastical significance, and so for a fan to wear them for a football match is a parody of the papal institution. It is likely that the enthusiast is not only sporting these robes without papal authorization but also wearing them to a totally irreligious and frivolous occasion.

Overall, the presentation of parody in these matches is in line with postmodern narratology which may draw narratives from other forms, parody or cross-reference them, thus obliterating the boundaries between serious and popular forms, as per Fludernik (ibid). According to Usher and Edwards (ibid) postmodernists challenge the notion of absolute truths and universal realities; instead relying on multiple local truths to explain the world around them. These commentaries, therefore, use parody in defiance of systems, such as the Christian Church and the ecclesiastical hierarchy, that advance the interests of only a small exclusive section of the society. On the whole, the narrators use intertextuality to interrogate the role of the supernatural in sporting endeavors.

3.6 Conclusion

Like all other forms of narrative, football commentary is replete with stylistic techniques which enhance the commentator's performance. Analepsis as a critical literary technique helps the narrator to profile his characters, create humor, and present contrast and irony. Prolepsis helps the commentator to add dramatic tension to his story by creating expectation, suspense, curiosity and disbelief. He can also create a situation that guarantees an outcome that is favorable to his prediction. Metalepsis enables the audience to connect to two interrelated narrative levels. It also prompts the audience to view the events they are watching as fictional. The hilarity created by the encroachment of scenes happening outside the narrator's story world presents comic reprieve during tension packed moments. It also purges the audience's emotions by disrupting their concentration. Intertextuality, appearing in the form of parody, undermines the role of religion and the supernatural in human affairs. Accordingly, these literary techniques help the narrator to explicate major thematic concerns in the 2014 FIFA World Cup television commentary.

CHAPTER FOUR

FOCALIZATION IN FOOTBALL COMMENTARY

4.1 Introduction

This chapter determines the distinctive use of focalization as a way of establishing a multiplicity of viewpoints, meanings and interpretations. The chapter explores the blending of visual and verbal narrative occurrences to present either similar or conflicting interpretations. It also attempts to ascertain the use of focalization to create mood and atmosphere and humor. Many studies that focus on focalization have been carried out on various narrative forms and other genres. Toolan's (ibid) three types of focalization: perceptual, psychological and ideological have been identified in the commentaries explored. There are also cases of perceptual divergences occasioned by varying interpretations of an event by various focalizers.

4.2 Multiple Focalizations

Football commentary offers a classical example of multiple or variable focalization, where similar or different narrative occurrences can be viewed through the lenses of several focalizers, hence leading to multiple focalizations. One of these focalizers is the commentator. This is the narrator who mainly assumes the status of an external focalizer with a panoramic view of the events taking place within and without the stadium. In the 2014 FIFA World Cup television football commentary, the narrator comprises the voices of the match commentator who calls the game and the color commentator who majorly assesses the game from the point of view of an expert. This agent can advise, criticize or commend a team, individual players, coaches or even the match officials. In the quarter-final match between Argentina and Belgium, for the example, the narrator takes on the standpoint of an external focalizer, with a panoramic view of the events happening within and outside the stadium. He is an omniscient observer who makes comments on everything ranging from climatic conditions to the performance of the two teams competing.

According to him, the weather in Brasilia, the venue of the match, is beautiful. He says that the match brings together South America and Europe, and that the teams are two of the original World Cup participants. He notes that the two teams have come under criticism for what he terms as “lack of an aesthetical attacking football,” despite being “sprinkled with a considerable supply of stardust.”

This well-informed external focalizer does not shy away from articulating his thoughts, feelings and suppositions. In this match, for instance, the color commentator, Kasey Keller says that it is important for Argentina to get possession and try to find Messi...It is important for Belgium to get out on the break... Hazard needs to be a little bit more selfish... What Keller is saying here is that Argentina should try to have more of the ball and when they have it to pass it to Messi (Lionel), their star striker to score for them. Belgium, on the other hand, should attempt what in football phraseology is known as counter attacks; and Hazard (Eden), their star player, should go for a goal himself rather than passing the ball to his teammates. The same happens in the match between Brazil and Colombia. James Rodriguez, the Colombian star striker goes down under challenge from Fernandinho for Brazil. According to Steve Macmanaman, the color commentator, James is being welcomed to the game. The narrator goes further to describe the player's shenanigans of sprawling on the ground as sheer lack of sportsmanship. Thus, each narrator brings a new twist to the spectator's experience of the commentary.

4.3 Perceptual Focalization

The other focalizer is the implied author. This focalizer is a combination of the images, sounds and colors selectively presented to the spectators. The implied author adopts the perceptual dimension in order to take a panoramic view of large scenes. In addition, the implied author presents the words and gestures of the characters without explaining their motives, unlike the

verbal narrator who relates narrative events through analysis, summary or commentary of the characters' words and actions. This blending of the visual and verbal narrative occurrences may lead to either contradictory or matching presentations. On most occasions, there is a delicately intertwined relationship between the two focalizers: the implied author furnishes the narrator with the sounds and images which inspire the latter's point of view, though at times the narrator takes a view point independent of the implied author. In the Argentina and Belgium match, for instance, the panoramic view is seen from the point of view of the implied author, who treats viewers to a broad outlook of the entire Estadio Nacional, the venue of the match.

4.4 Psychological Focalization

Chatman (ibid) has posited that the implied author can set the mood of the narrative and even portray the state of mind of the characters. This leads us to psychological or emotive focalization, in which the mood and individual appraisal of characters influence the presentation of an episode. In the Argentina versus Belgium match, emotive focalization is evident in the deliberate exhibition of the camera images and the noises emanating from the events in the stadium. One of the more compulsive images is that of the Argentina coach, Alejandro Sabella in the sixth minute of the match. One of his players, Demichelis, has just kicked the ball forward in a speculative attempt to find a team mate at the opponents' penalty box. However, there is no Argentine player at hand to get to the tail end of the pass, and so the ball goes out of play. In an apparent show of consternation, Sabella vaults from his seat, stands fleetingly arms akimbo, round-shouldered and eyes closed, wanders vaguely past other team officials still with his head bowed, makes a brusque turnaround, lifts his head, pulls his trousers and momentarily folds his arms before falling out of view.

The images clearly depict a man who is experiencing a critical moment of nervousness, agitation and indecision; and the sight effectively creates an apprehensive mood in the Argentine camp. The mood, however, changes two minutes later with Higuain scoring for Argentina, though Sabella's reaction to the goal is not shown – an example of what Prince (2001) calls partial focalization. The focalizer juxtaposes two contrasting moods by alternately displaying the images of Higuain and his teammates celebrating the goal at the touchline; and Courtois, Origi and Witsel on the Belgium side appearing shell-shocked. And so while the atmosphere is ecstatic in one section of the stadium, it is one of despondency on the other.

As stated before, the narrator can employ sources from the *mise-en-scene* to embellish his narration with some sense of humor. When the image of De Bruyne, the Belgian midfielder, is portrayed as he makes an attempt at goal, the narrator uses the name as a subject of a hilarious Blemish pronunciation tryout, which nonetheless gives the commentary a lighthearted atmosphere. Emotive focalization is also manifest in the match between Argentina and the Netherlands in which Sabella is again afforded the privileged view point. In the sixty second minute of play, Biglia for Argentina goes down under challenge from a Dutch opponent. As he squirms on the ground in ostensibly excruciating discomfort, Sabella grimaces edgily, monitoring the situation on the touchline. The narrator states that “Sabella felt his pain,” a comment that creates a piteous mood especially to the Argentine fans. The commentators are, therefore, using focalization to present a multiplicity of emotional states as experienced by the participants.

The implied author can also assume the role of the focalizer to present sources of word choice for the narrator. In the Brazil versus Colombia commentary, for example, the camera is directed to Brazil's dug-out to depict the physical and perhaps mental states of the technical team. Over

again, the implied author presents a visual explication of the often discounted apprehensiveness in the Brazilian camp. Filipe Scolari, Brazil's coach leans forwards with his left hand partially obscuring his face while his assistants sit broodingly, also stooping but with their eyes apparently following the events unfolding in the field. It is universally held that sitting with a curved back or with shoulders pressed forward indicates submissiveness and trepidation. Once more, the verbal narrator takes a cue from the tensed backdrop provided by the implied author to state that Scolari "had a lot to say to the press yesterday." The narrator is referring to the previous day's press conference in which Scolari harshly dismissed critics and avowed that his team had "one hand on the trophy." The narrator's assessment of the team's performance so far seems to complement the exhibition of anxiety at the host nation's bench. He says "Brazil have to be better than they were against Chile – quite a lot better." Thus the narrator's unflattering remarks in his narration not only match the implied author's choices but are also occasioned by the visual presentations. The tensed atmosphere at Brazil's bench is contrasted with a more relaxed mood at the Colombian side. The camera captures the coach, Jose Pekerman and his assistants sitting in upright postures as a sign of self-assurance. The narrator describes Pekerman as a "studious man" who has been offered Colombian citizenship due to his exemplary work with the team.



Figure 4.1 Focalization for Showing Mood

But the perception changes the moment Brazil score the first goal. The camera now focuses on Pekerman standing contemplatively with one hand in the mouth and the other placed across the waist. The emotive focalization of this anxious moment, visually presented by the implied author, is enhanced by the nearly disdainful words of the narrator who explains that in the past when things were not going well for him back at home in Argentina, Pekerman had to take a job as a taxi driver and wonders whether that is what he expects to do after the loss. This is in contrast with the jubilant mood in the Brazilian side where the camera shows a rejuvenated Scolari vaulting and hugging his players on the substitutes' bench, and the throngs of ecstatic Brazilian fans celebrating the goal. The narrator follows this up by taunting Scolari's critics, especially the press who have never been "slow to express their opinion."

A comparable setup plays out in the World Cup final match contested by Argentina and Germany at the Maracana Stadium in which the implied author intermittently presents images that form the basis for the verbal narrator's choice of words. One of the most fascinating images of the tournament is the grand statue of Jesus Christ the Redeemer on the Corcovado Mountain above Rio de Janeiro. The implied author brings the scenic view of the statue depicting Jesus Christ with arms outstretched. As an instance of psychological focalization the statue occasions a transcendental atmosphere in the final game of the tournament. And in his commentary, the verbal narrator exclaims: "And what a setting!" He however seems to downplay the mysticism of the statue when he quips that he had gone there the other day and he didn't feel anything.

Later on in the match the figurine is once more portrayed though the earlier glamour and splendor have greatly faded away. It is now a distant shot against the background of the setting sun. The narrator displays sauciness again for it by stating: "There is no much in this, is there?" As per him, there are no queues out there for the statue because everyone is watching the football

match. Perhaps the statue would have been more relevant if there were goals in the match already. The narrator seems to be questioning the role of religion and the supernatural in sports. Nevertheless the more pious individuals in this episode view Christ the Redeemer as another character, albeit a mystical one, watching over them and playing a decisive role in determining their fortunes. In such a case, then, the statue assumes the status of a character focalizer.

4.5 Ideological Focalization

The ideological dimension of focalization encompasses major sociopolitical orientations that concern our daily lives as seen through the eyes of the narrator, the implied author or a character. This is evident in the anti-discrimination ceremonies performed before the kick offs of all the matches. In this ritual, the narration alternates between the narrator and the implied author, leading to a mixture of visual and verbal presentation of events. As discussed in the literature review, the implied author is the *mise-en-scene*, incorporating cinematography and the edited camera work. This invisible implied author provides the norms and opinions that inform the narrative's world-view, as illustrated by the Brazil versus Colombia match. According to the PA announcer, FIFA is celebrating the thirteenth annual Anti-Discrimination Day and so the two captains have to read the declarations and then lead their teammates to a photo session behind a "Say no to Racism" banner just before kick-off.

The Colombian captain, Cristian Zapata is shown reading the declaration in Spanish while Thiago Silva for Brazil reads it in Portuguese. And for the benefit of the English speaking TV audience the narrator summarizes the words of the captains: "We wholeheartedly reject discrimination on any ground. Using the power of football we can help to eradicate racism and discrimination from our sport and our society at large."



Figure 4.2 Focalization for Ideological Expression

The implied author presents the anti-discrimination message to the viewing world through the declarations of the two skippers. However, since the implied author is presenting the words and actions of these players without explaining anything, the verbal narrator provides the summary and analysis of the event, thus tallying the visual and verbal narrative incidences. The purpose for the presentation of the images bearing the anti-discrimination declaration event is the implied author's way of instilling the audience with the values of the World Cup.

4.6 Deportments and Body Movements

Football is essentially, by its very nature and purpose, an exceedingly competitive sport. And like any other contest, the game is dictated by a broad array of emotions occasioned by achievement, triumph or defeat. Given the urgency of presenting rapidly occurring events to the audience, the narrator may quite often lack the right phraseology of describing fleeting moments of expressive display. On such occasions the adage "a picture is worth a thousand words" comes in handy. Thus, one unique feature of the selected commentaries is the implied author's presentation of players' body movements and postures to communicate an assortment of attitudes

and feelings. Commonly observed postures indicate disgust, anger, contempt, surprise, sadness, joy and anxiety.

The deportments and body movements have been discerned in all the selected commentaries, and some have indeed been alluded to previously. In most of them the focalizer is the implied author who by way of selected camera shots displays the intended images. One of the most exhilarating image captured is that of Neymar, the Brazilian star. In their quarter final match against Colombia, Neymar takes a superb thirty fifth minute corner kick that is however squandered by his teammate, Fernadinho. Neymar reacts with pursed lips to indicate suppressed anger, tension, frustration or disapproval. The eyes are half closed, a form of eye blocking behavior that reveals either an exasperated or emotionally fraught individual. Minutes later, Neymar superbly controls a long pass and makes what the narrator calls “a lovely step over” but fails to go past Zapata, the Colombian defender to shoot at the goal and the ball goes out. For this letdown he expresses disbelief by reacting with his mouth wide open.



Figure 4.3 Focalization for Showing Reactions

Focalization then shifts to the narrator who attempts to find meaning in Neymar's postures. He says: "you can see frustrations on him." According to the narrator, psychologists had been brought in by Scolari amidst much publicity in order to help players handle pressure. Bailey (2014) states that for the majority of players, confidence and composure are acquired and polished, and so the need for sports psychologists to train the players in mental techniques such as anger-management mechanisms and what he terms as "rapid refocusing skills." Scolari's body movement becomes the focus of attention in later minutes of the match when his captain, Thiago Silva, is shown a yellow card for an infringement on David Ospina, the Colombian goalkeeper. The camera shots show him covering his face with his hand in a moment of grave exasperation and deep meditation. The yellow card means that Silva, Brazil's most dependable defender will miss the next event, a semifinal match against Germany. The narrator comments on the gravity of the matter when he says that he can see the Germans giggling in their hotel because they will play Brazil without Silva.

The tournament's final match between Germany and Argentina presents another scenario where the implied author employs characters' body language to craft emotive moments from the events in the field. The common denominator, especially in the initial moments of the match, is a palpable sense of nervousness. This is evident in the camera displays of the images the two coaches: Alejandro Sabella for Argentina and Joachim Loew for Germany. The latter, for instance, pulls out of his trousers' pocket what appears to be a chewing gum, flings it nonchalantly into his mouth and chews it away rather frantically as he paces in front of his assistants. The narrator says Loew can pass for a "born villain, but will certainly become a Germany hero tonight should he deliver the World Cup." Thus what the narrator deduces from

Loew's affectations portray a man trying instinctively to come into terms with the titanic expectations of a nation.



Figure 4.4 Body Language for Showing Emotive Moments

Sabella's posture, in contrast, betrays not as much of emotions though the narrator describes him "as impulsive as ever." The seemingly calm demeanor is a product of his experience as a winger playing for Leeds and Sheffield in England. According to the narrator, the balding Sabella had long hair then, and would retire from coaching after the World Cup. These are indications of a man who is ill at ease despite his perceptible composure.

Later in the twentieth minute, the camera singles out the reactions of the Argentine striker, Gonzalo Higuain after he shoots off target to miss an easy scoring opportunity. One of the images shows him sauntering away with a bowed head, taut facial muscles and an open mouth to indicate disbelief. His teammate, Javier Mascherano, sits on his heels and puts his hands on his head to convey his disenchantment with his teammate's whopping miscue. The Argentine officials and substitutes are even more expressive in their display of frustrations. Their initial reaction is to spring up instinctively in celebration, an undertaking that is momentarily replaced by displays of bafflement such as covering their heads with their hands or jerseys.



Figure 4.5 Departments and Body Movements for Expressing Feelings

These images form the basis of the narrator’s analysis. According to him, Higuain misses the “clearest chance to put Argentina ahead.” He calls the chance “a gift” and wonders what had gone wrong with Higuain. He rightly predicts that the missed opportunity may come back to haunt him. He tries to make sense out of Mascherano’s posture by stating: ‘it’s really a poor effort, that’s what Mascherano thinks of it.’ And about the reactions of Higuain’s countrymen at the technical bench, he says “they know there won’t be too many chances that big.” The import of focusing on these departments and body movements is to buttress the notion of the last chance, which is one of the key thematic issues in sports commentary, according to Ryan (1993).

4.7 Perceptual Divergences

We have only seen situations where all the focalizers are in conformity in their assessment and interpretation of the events happening in the field. This is, however, not the case in all the circumstances, especially in cases where one of the focalizers is a character in the narration. In some instances, the perceptions of character focalizers such as the players, spectators, referees, coaches or team officials may appear to be at variance with the assessments of the verbal narrator. Such cases necessitate both the authentication and arbitration of the implied author by

means of visual replays of the background images for the contentious viewpoints. This happens in the fifty third minute of the Brazil versus Colombia match. There is a ball in from Marcelo for Brazil which David Ospina, the Colombian goalkeeper holds on to in midair. In the process, however, he tumbles over several other players from both sides, hence triggering a chain reaction of tripping over and spinning.

Overall, it is Ospina and Fred, the Brazilian centre forward who appear to be in much agony. The narrator's observation is that "everyone should be okay." But this supposition seems to differ sharply with the assessments of the Brazilian fans judging from their body language and facial expressions. As Fred wriggles on the ground in pain, some of the fans hide their faces while others follow the proceedings with grave faces. A young female fan, with an open mouth, raises her hands in desperation. Such serious reactions are expected in cases of life-threatening injuries which require urgent medical attention. On the other hand, brushing off a bumping incident however slight can be quite insensitive. Replays show that there was a fairly routine aerial collision between Ospina and Fred which triggered a free-for-all tumbling, and so while the narrator has understated the impact of the incident, characters such as the fans have, conversely, intensely embellished their appraisals of the incident. Thus the implied author, in this case manifested in the camera replays, presents the more credible perspective of the event.

Such perceptual divergences, elicited by a similar convergence of shifting points of focalization, can sometimes embellish the commentary with instances of dramatic irony, as witnessed in the match between Germany and Argentina. In the twenty eighth minute of the match, for example, Higuain scores a tap in goal from a cross. From his point of view, he has scored a perfect goal from an on sight position, and he launches himself into a burst of spirited celebrations, oblivious of the perceptions of other characters. He is joined in the party by his teammate, Rojo and the

substitutes who for a moment had thought that it was a valid goal. But another focalizer, in this instance the assistant referee Andrea Stefani adjudges the goal to have been scored from an offside position and raises the flag for the offence. The narrator hollers to indicate that Higuain has scored but changes his mind almost immediately when he catches sight of the assistant referee's raised flag. He says the flag is up but Higuain doesn't know yet. The question of verisimilitude arises once more, which takes us back to the implied author. Video replays of the event show Higuain clearly running at an offside position as the ball is played from the flank. The narrator is persuaded and he wonders why Higuain had to make the move when he knew that he was offside. The actuality, however, is that Higuain and some of his teammates as character focalizers on the one side, and the narrator on the other had fluffed in their interpretation of the event in question, and so the implied author, as in the previous scenario, provides the more believable version.

4.8 Conclusion

The discussion attests to the important role focalization plays in the presentation of the 2014 FIFA World Cup television commentary. Variable focalization is used in the commentaries in order to offer a variety of perspectives, interpretations and emotional states as experienced by the participants. Variable focalization creates room for the existence of several focalizers. These focalizers include the narrating voices of the two match commentators and the implied author who appears in the form of the images, sounds and colors selectively presented to the spectators. The two focalizers function harmoniously, with the implied author furnishing the verbal narrator with the sounds and images that act as sources of word choice. However, other entities such as players, spectators, referees and coaches can also assume the roles of focalizers, in which case they become character focalizers. But when the perceptions of character focalizers appear to be at variance with the assessments of the verbal narrator, the implied author employs visual replays

to present the more credible perspective of the event. The commentaries analyzed used Toolan's (ibid) three types of focalization: perceptual, psychological and ideological for a variety of effects. More importantly, focalization underscores major themes alluded to in the commentaries.

CHAPTER FIVE

STRUCTURE IN FOOTBALL COMMENTARY

5.1 Introduction

As a literary element, narrative structure is the underlying framework that determines the order and manner of a narrative presentation. The chapter explores the use of structure in the 2014 FIFA World Cup television football commentary. It also examines the manner in which the commentaries apply the Aristotle's dramatic arc, modified by Freytag to embrace six basic stages. The investigation establishes that commentary attains narrativity by following a storyline similar to the emotional curve of Aristotle's dramatic Arc. The commentaries explored create an emotional curve that directs the audience to a complete appreciation of the storytelling exercise. Commentators use the conflicts inherent in football matches to enhance viewers' emotional experiences by presenting them with moments of exposition, inciting incidents, rising actions, climax, falling action and denouement. In other words, the mediated events move from a state of equilibrium to disequilibrium and back to a new equilibrium.

5.2 Conflict

Narrative structure revolves around conflict. As an element of plot, conflict is essential in the establishment of narrative structure in the commentaries analyzed. Football is by its very nature an extremely competitive sport. The conflict occasioned by this competitiveness is highly manifested in the utterances of the football commentators, as epitomized by the 2014 FIFA World Cup television commentaries. In the present study, conflict is established right at the beginning of each game. The commentators make it clear right at the beginning of the commentary that two teams from different nations are competing for the qualification to the next level and for the ultimate trophy in the case of the final match. However, on top of the team versus team conflict, other conflicts emerge as the match progresses. For instance, conflict

occurs between individual players from the opposing teams, rivalry between players from the same team and even conflict within individual players trying to come into terms with lack of form or missed opportunities.

In the France versus Germany game at the Maracana Stadium, the match commentator, Jonathan Pearce for BBC, starts by highlighting the emerging clashes during the build up to the game. One of the conflicts brought to light is that of man versus nature. The commentator refers to the heat at the stadium as “searingly hot.” Despite the high temperatures, the players from both sides are made to stand for a long time in the sunshine and heat. He refers to the day as one of the hottest days of the tournament, at thirty degrees Celsius. The adverse weather conditions pose a conflict between man (here represented by the players) and nature in almost all the matches analyzed in this study. Thus the weather conditions, being unsympathetic to the characters, reflect the mood in the stadium and may as well foreshadow the future. Pearce’s reference to the day’s extreme temperatures, whether by design or per happenstance elicit an atmosphere of aggressive confrontation which is about to be witnessed within and around the stadium. Weather conditions are also an issue in the Brazil versus Colombia game. Ian Darke, commentating for ESPN, says that the conditions are hot, about eighty five degrees Fahrenheit, and it is also “pretty humid.”

Conflict is also presented at the level of man versus the society. One of the overriding issues in this world cup is racial discrimination. Brazil is a vastly diverse nation, both culturally and racially, and so staging the World Cup there presented an appropriate platform for promoting an anti-discrimination campaign. At the beginning of the France against Germany match, the two captains have to read an anti-discrimination declaration in which they, on behalf of their teammates, declare to stand up against discrimination of all kind including gender, religion, sex and race. Discrimination as a social vice is depicted as a monster. In all monster narratives, a

monster is often portrayed as a hideous creature whose sheer appearance or actions generate terror and destruction. When ogres behave true to character they become viciously insensitive to individuals and the society, and so the only option is to obliterate them. Thus what we have in these matches is the transformation of football by the players, coaches and even spectators into a weapon of overcoming evil.

The main conflict in any football match is, doubtlessly, between two teams, which is in essence a clash between two nations. The teams present infinite differences in the pedigree of individual players, playing styles, fans, national colors and anthem, all of which are elements of national pride and patriotism. The commentators are prompt to draw the spectators' attention to this conflict right at the onset. In the France versus Germany match, for example, the commentator, Pearce calls it a "match between two great World Cup winning teams" and goes ahead to underscore the pedigree of both teams: Germany unbeaten in eighteen games and France in eight. Pearce here accentuates the enormity of the clash, with both teams determined to protect their lofty reputations. This corresponds with Bergh and Ohlander's (2012) assertion that television football commentary elucidates football matches in linguistic terms of war, supremacy and strategy. Seddon (2004) adds that the resemblance between the two conceptual domains is achieved by the use of various metaphorical expressions and allusions to martial notions such as line-ups, strategies, attacks and defenses. Similarly, Lakoff (1991) describes football as a competitive sport where there are winners and losers, strategic thinking, team work, spectator behavior, and the glory of winning or shame of defeat.

The conflict is amplified by the mention of the legendary meeting of the two countries during the 1982 World Cup in Sevilla, Spain. Pearce calls the event "the shuddering pictures of Sevilla 1982." The tournament was notable for the first ever penalty shoot-out in a World Cup finals

tournament, with West Germany beating France five goals to four on penalties after a dramatic three goals to three draw in the semi-finals in a match regarded as one of the best World Cup games of all time. Pearce avoids these details, but the mention of the event underscores the anticipated intensity of the duel beforehand.

Conflict is further heightened by the setting of the game: the Maracana Stadium which Pearce refers to as “the spiritual home of Brazilian football”. During the match, the cameras zoom to the imposing panorama of the statue of Jesus Christ the Redeemer. This forty meters high statue perched on the Corcovado Mountain above Rio de Janeiro portrays Jesus Christ, with his arms outspread in a gesture of proffering peace. The apparent juxtaposition of the model representation of mega Christian virtues and the near riotous occurrences in the field of play creates a contrast that makes the conflict even more pronounced. The same juxtaposition of religious piety with sporting aggressiveness is also evident in the opening game between Brazil and Croatia, which is graced by the UN secretary general, Ban Ki moon among the dignitaries, and the mention of a twitter posting by the Pope.

The Brazil versus Croatia match is the opening event of a tournament Ian Darke, the commentator, christens the “festival of football.” The commentator here creates a conflict of a personal nature: man versus himself. As the players, team officials and referees troop down the tunnel into the pitch, the cameras focus on the teary eyes of Brazil team captain, Thiago Silva. Darke makes a verbal caption of the image by quipping: “Brazil, what a burden of expectations for them!” And to emphasize the magnitude of the mental anguish some of the players are experiencing, he adds: “you can imagine what is going through the minds of some nervous players.” This nervousness is clearly evident in face of the Brazil captain. For many football enthusiasts, a Brazil win in a contest with Croatia is a foregone conclusion. In the FIFA football

world rankings ahead of the 2014 World Cup, Croatia was ranked at position eighteen while Brazil took an imposing third position. In terms of land sizes, Croatia is forty times smaller than Brazil and it is a very young nation which, as per Darke, was “born after the war that ripped the old Yugoslavia in the early 1990s.” Besides, Croatia only have a few hundred fans “amidst a sea of yellow.”

But what is the point of watching a game whose outcome has already been determined? Cognizant of the dangers of turning sport into an implement of imperialism and conquest, the 2014 FIFA World Cup commentators endeavor to adopt level playing grounds in their utterances. Thus Darke tries to create a well-balanced contest in his utterances. He elevates the status of Croatia by saying that they did reach the World Cup semi-final in 1998, and that they are determined to spoil the party for Brazil. The commentator echoes the pre-match comments of the Croatian coach who had said: “we won’t close shop, we will go for it.” On the contrary, Darke tries to bring the mighty Brazilian down to terra firma by referring to the players’ body language: “You can see the tension written on some of those faces”, he observes as the cameras focus on the apprehensive Brazil players trooping down the tunnel clutching on the shoulders of each other.

In the quarter-final match between Brazil and Colombia, conflicts take varying and sometimes outlandish dimensions. The match is called by Ian Dark and the color commentator is Steve Macmanaman. Darke starts by referring to the game metaphorically as “a potentially heavy South American cocktail being brewed in Fortaleza.” And to underscore the enormity of the encounter, he says that “the place is parked to the raptors.” As is the case with all other matches involving Brazil, Darke tries to create a situation where both teams are placed on a level ground. In this case, he writes off the invincibility of Brazil by noting the “nail-biting progresses for the

host nation.” He also sets the skepticism of the Brazilian supporters against the bloated confidence of their coach, Philippe Scolari. According to Darke, the coach had told “his detractors to go to hell”, claiming that the team “had one hand on the trophy.”

This egotistical attitude is again palpable, according to the commentators, in the Brazilian players’ overwhelming display of emotions, so much so that they had to be told to “save the tears for the final” (game). Darke casts further doubts on the prospects of Brazil when he says that not everybody in Brazil believes that the team will progress since they fell at the same level in the last two World Cups. And even when Brazil are leading by a goal to nil, Darke warns that in 2010 World Cup, they led in the quarter final against the Netherlands and they were beaten in the end. In addition, Brazil qualified to the quarterfinal stage via penalty shoot-outs against Chile, and so they have to improve. Darke alludes to a conflict between man and fate when he states that the previous eight teams to have proceeded to the quarter finals via penalty shoot-outs have been eliminated at the next level. Darke is also making reference to the possible fall of the protagonist or hero, which is a common thematic preoccupation in sports commentary.

Colombia, on the other hand, enjoy some favorable evaluations in the utterances of Darke. According to him, they have the tournament’s leading goal scorer in James Rodriguez; they are the only team to have won in the ninety minutes every time; they have scored eleven goals and have conceded only two. Since Darke’s objective is to create parity rather than hoist one team over the other, he is also keen to poke holes on the Colombians’ prospects. For instance, he observes that Colombia’s only win against Brazil in a competitive match was in 1991 in the Copa America; and even more revealing, they have never won in Brazilian soil. And to appease the fans of both teams, he says that the résumé of the Colombians “might or might not represent the psychological barrier for them here,” and so both teams have equal chances despite their past

performances. Later on in the game Brazil score a goal, and Darke promptly points out that when they score the first goal in a match Brazil have only lost three times out of sixty-two outings. Colombia, on the other hand, have never won when they have been trailing at half time.

But the most interesting conflict plays out at the players' individual level. Macmanaman observes the many fouls in the game, with many players using dishonest and quite often ferocious means to outclass each other. The commentators not only use their utterances to highlight these conflicts between individual players, but they also attempt to assess some of the top players against the achievements of others, sometimes those who have gone before them. In the Brazil against Colombia match, for instance, a comparison is made between the two star players from both teams who, coincidentally, play at position ten. Colombia's James Rodriguez, the team's most prolific striker at present, is weighed against Neymar Junior, Brazil's talented player of the opposite number. Darke describes the conflict as a "battle between the two number tens: Neymar against Rodriguez." Being so influential to their respective teams, the duo is subjected to sometimes vicious tackles by opposing players, so much so that towards the end of the game Neymar is stretchered off with what appears to be a severe back injury.

Overall, as stated by Darke, Neymar has scored four goals and made one assist while Rodriguez has scored five, made two assists, and scores a sixth in the dying minutes of the present match. However, these starry performances by both players fade to obscurity when weighed against feats pulled by an older generation of footballers. Neymar is compared to the Brazilian legend, Pele who in the 1970 World Cup scored three times each in the quarter final and semi-final, and twice in the final. Rodriguez is compared to his country man, Carlos Valderrama, a highly gifted midfielder who helped Colombia qualify for three consecutive World Cups during the 1990s.

Over the course of his career, Valderrama appeared in one hundred and eleven international matches, making him the most-capped player in Colombia's national soccer history.

The Netherlands versus Argentina game is called by ESPN's Jon Champion with Stewart Robson as the color commentator, and the same pattern of shaping up the conflict is repeated. Champion, who christens the game "a classic World Cup contest," begins by establishing the evenness of the face-off. He points out that too much is at stake and both teams have to be cautious. Both teams met at the final of 1978 World Cup which, according to Champion, was "won in extra time by Mario Kempes inspired Argentina." Kempes is a retired Argentine prolific goal scorer who played for Valencia in Spain. At the international level, Kempes was the focal point of Argentina's 1978 World Cup win where he scored twice in the final, and received both the Golden Boot and the Golden Ball awards at the tournament.

On the other hand, Champion says "Holland are within touching distance of a back to back finals campaign" that has seen them oscillate between "the marvelous in the second half performance against Spain, and mediocre when they were trailing against Australia." Champion is quick to caution that their star player, Arjen Robben is "turbo charged on some occasions." But he also pinpoints Lionel Messi, Robben's opposite number for compliment, stating that the Argentine star is "revered across the globe and is possibly at the gate of greatness." He says that if Argentina win the semifinal and the final, Messi's place in history is assured together with Pele, Cruyff and Maradona. Reference is also made to the fans thronging the stadium.

Champion observes that the stadium is "hosting blocks of orange against a tide of blue and white." The orange is Netherlands' official color, while the Argentines are identified with sky blue with white stripes. But what he calls "overwhelming vibe" is created by "Estadio Monumental transported en masse from Buenos Aires." Champion is artistically painting a

picture of a stadium where the Argentine fans by far outnumber the Dutch supporters. But to counter this, he says that Holland have the support of all the Brazilians. The commentators highlight these conflicting situations to create parity by presenting both the competing teams with equal chances of success despite their rankings or past performances. This in turn intensifies suspense and arouses the interest of the audience. More importantly, however, is sport's ability to transcend all forms of divisions and to build relationships between people of all races, nations and creeds.

5.3 Aristotle's Dramatic Arc

Aristotle's dramatic arc is a narrative structure that plots the main turning points of a story. In all narrative forms, conflict proceeds in such a way that the protagonist keeps to a clearly perceptible dramatic trajectory. Freytag's modified form represents the storytelling process in six steps: the exposition, inciting moment, rising action, climax, falling action and denouement. Pearce (1998) asserts that a game creates a storyline similar to Aristotle's dramatic arc. According to him, the game is propelled a conflict, either between teams or among individual players. Pearce based his findings on the game of basketball and not the commentary, though the study demonstrated how Aristotle's arc can be applied to all sporting activities.

5.3.1 The Exposition

The arc begins with the exposition, also known as the introduction, and which presents the major characters and sets the scene. In the case of football commentary the major participants in the game are made known to the spectators. These overviews begin with the commentators introducing themselves. Ordinarily, there is a main match commentator and a colour or expert commentator. Next to be presented are the match officials, the coaches, teams and high ranking government officials that accompany the teams. Team captains, top players in each team and any controversially notable players are typically pinpointed by the commentators for exclusive

mention. Exposition is well illustrated by Steve Watson and Martin Keown in the BBC commentary of the quarter final game between Brazil and Germany. At the onset, the commentators introduce themselves before presenting the major performers in the match. Watson is the main match commentator while Keown will be the expert commentator.

A sense of despondency is created for the home fans when the Brazilian team line-up is read to spectators. One name that features prominently at this stage of the game is that of Neymar, the immensely gifted Brazilian striker who, paradoxically, is going to forego the game due to injury. So decisive is Neymar's place in the Brazil team that their national anthem is played with his shirt held high. Also unavailable is Thiago Silva, the Brazil captain who had been suspended in the team's previous game after picking a yellow card. Brazil's prospects of winning the game indeed appear precarious in the absence of two of their most polished players. According to Watson, Brazil lost the match the last time they played without Neymar and Thiago Silva in the team. Coincidentally, that was during the quarter final of 2010 World Cup against the Netherlands. Since then Neymar has featured in every Brazil game and they have won. Bernard, a local favorite, has come in for Neymar while Dante has replaced Silva. Watson is quick to point out that Brazil lacks discipline at times. Other than committing numerous needless fouls in this tournament, there are also question marks about the team's composure under pressure. The players do not look very comfortable in possession and they panic and rush into crowded areas.

In contrast, the most decorated German player is Miroslav Klose, who is playing his twenty third World Cup finals match, has scored fifteen world cup goals – equal to Brazil's Ronaldo, and has played in four World Cup semi-finals. Watson also introduces the two coaches; and while he says very little about Germany's Joachim Loew, he is quick to point out that the match is Scholari's third world cup semi-final: one with Portugal and two with Brazil. Thus, despite

Watson's low-spirited depiction of the Brazil team, he is also keen to present statistics which portray them as the favorites to win the game. According to him, Brazil have played sixty six competitive games since the team was last beaten at home, and they are five times World Cup winners. Germany, on the other hand, are three times victors and have reached the semi-final or better in twelve of the last sixteen world cups. Most revealingly though is the fact that they have never beaten Brazil in a competitive game. Even though the commentator attempts to paint the portrait of an evenly balanced duel, the statistics have been subtly sculpted so as to favor a Brazil victory, thus presenting the audience with the fall or the triumph of the hero motif.

The most spectacular introduction is, however, reserved for the centre referee of the match, Marco Antonio Rodriguez Moreno. As stated by Watson, this Mexican referee has been entrusted with the match by FIFA despite missing Suarez bite. Watson is referring to an incident during Italy's final group stage game against Uruguay in which replays show Luis Suárez, the Uruguayan top striker, biting Giorgio Chiellini, an Italian defender on the shoulder before Suárez himself tumbles theatrically clutching his face. Uruguayan Suarez is a vastly talented but controversy prone player. Before this incident, he had served an eight-match ban for racially abusing Manchester United's Patrice Evra, a ten-match suspension for biting Chelsea's Branislav Ivanovic and a further seven games for biting PSV Eindhoven midfielder Otman Bakkal. In the quarterfinal game between Uruguay and Ghana during the FIFA 2010 World Cup in South Africa, Suarez blocked with the hand a goal-bound header in the final minute of extra time, earning himself a red card and conceding a penalty. After the biting incident with Chiellini, both players are seen imploring a clueless Rodriguez, who walks away from the incident without taking any action. As the Italian players protest to the referee for not penalizing Suárez, Uruguay win a corner kick and score to secure a one - nil triumph to qualify for the last sixteen at the

expense of Italy. Consequently, the FIFA Disciplinary Committee launches an investigation into the incident, and Suárez is suspended for nine matches, banned from any football activity for four months and fined US\$119,000.

Ironically, according to the commentator, Rodríguez's nickname is Dracula or Chiquidracula due to his resemblance to a Mexican TV character of child Count Dracula, portrayed by Carlos Espejel. Dracula is associated with vampires – believed to be blood-sucking existences. According to Nicholson (2012), the original story stems from a ruling tyrant of Romania called Vlad Dracula, a cold-blooded battle hungry leader who, after every battle, would impale the wounded or captured enemy soldiers. He was also often known to drink the blood of his adversaries. Nicholson adds that Irish writer Bram Stoker picked up the story and other tales of the supernatural that had been circulating in Romanian folklore for centuries and spun them into a scintillating novel. The nickname, therefore, may be construed as a metaphor for cold-hearted or vicious inclinations.

The implication in this match, though massively embellished, is that Rodríguez would not have cared more if Suárez was to imbibe blood from his opponent's veins. Rodríguez's resemblance to Dracula and his perceived severity stretches the comparison further. In Mexico, Rodríguez is recognized as a very hardhearted referee who gives many yellow and red cards. In the 2006 tournament in Germany, he refereed the England versus Paraguay and the Côte d'Ivoire versus Serbia and Montenegro matches, where he sent off Cyril Domoraud and Albert Nađ. In the 2010 tournament in South Africa, Rodríguez was the match referee for the first group match between Australia and Germany, and he contentiously gave a straight red card to Australian striker Tim Cahill. He also sent off Chile's Marco Estrada in a controversial decision during the group stage encounter between Chile and Spain. Other incidents Rodríguez is known for include the famous

“double yellow” in the 2012 Mexican Apertura finals between Tigres and Santos where he produced two yellow cards at once, holding them on each hand. Nicknames are generally abhorred since they poke fun at distinctive personality characteristics. Rodriguez’s nickname, therefore, is very distasteful to him especially that he also serves as a Protestant minister besides his career as a referee. Recently he requested not to be called "Chiquidrácula" due to his Christian faith. Instead, he asked to be called Chiquimarco. Marco is the Spanish equivalent for Mark, one of the twelve apostles of Jesus. The inclusion of these details in the exposition creates irony, incongruity and playfulness, key postmodern idiosyncrasies which depict the vanity of glorifying the World Cup event.

Similarly, the Brazil versus Colombia match called by Ian Darke and Steve Macmanaman for ESPN bears an elaborate exposition. Darke is the main commentator and even though he says nothing about himself, he elaborately presents his expert partner, Macmanaman, as the former Liverpool, England and Real Madrid star. Darke is indisputably profiling Macmanaman’s résumé in order to render credibility to his counterpart’s projected specialist analysis. And to stimulate the spectator’s expectations of the match, Darke describes it as a “potentially heavy South American cocktail.” The players stride into the pitch from the dressing room holding each other’s shoulders from behind to form a single file, a spectacle Darke describes as a “familiar routine” but wonders whether it will be “familiar results” at the final whistle. Brazil has dominated the previous encounters between the two nations, and so Darke is applying this rhetorical device to prepare his audience for a likely Brazil win.

Exposition is highly theatrical in the final game played between Argentina and Germany at Maracana Stadium. The match commentator is Ian Darke and the colour commentator is Steve Macmanaman. To begin with, the trophy is purposefully placed on display in full view of

cameras and the spectators. The match ball is an Adidas Brazuca embellished with inscriptions of the two teams and the event. The ball bears glittering colors that reflect those of the Brazilian flag, the official FIFA World Cup logo and the dazzlingly colored bands worn by the Brazilian fans. It is displayed at the centre circle next to the World Cup trophy to symbolize the imminent conflict that is about to unfold. From a broader perspective, though, the spectacle epitomizes the quest for glory, a common motif in sports commentary.

Exposition also involves the introduction of the key characters in the drama. In the Argentina versus Belgium match, for example, the commentator acknowledges the two opposing captains: Lionel Messi for Argentina and Vincent Kompany for Belgium, referring to them as “high profile captains.” The match officials are also paraded: the centre referee is Nicola Rizzoli, an Italian engineer assisted by Andrea Stefani also of Italy and Benjamin Williams of Austria. The coaches of both teams, Marc Wilmot of Belgium and Alejandro Sabella of Argentina are also introduced. As the narrator makes the introduction, he wonders who of the two coaches will outfox the other. A similar scenario occurs during the Germany versus Argentina match. The national anthems of the two competing teams are played, first the German national anthem and then Argentina’s. It is instructive to note that as the Argentine National anthem is played, exceptional attention is focused on Lionel Messi of Argentina. In contrast, the whole of the German team is highlighted during the rendition of their national anthem.



Figure 5.1 Establishing the Protagonist

The commentators are playing to the notion advanced throughout the tournament that the Argentine team is a one man's show. The fall or the triumph of the hero is a key theme in sports commentary, and so the prominence the commentator bestows upon some participants prepares the audience for a spectacle that will either make or break their star status.

The centre referee is again Nikola Rizzoli who, intriguingly, is in charge of a game involving Argentina in this tournament for the third time. His appointment is quite contentious, having been the target of criticism from the Belgium coach, Marc Wilmots after the one-nil quarter-final defeat by Argentina. Wilmots faulted the Italian official for giving preferentiality to Argentina and Lionel Messi, claiming that Rizzoli never gave fouls against Argentina. Germany though are happy with Rizzoli, according to Darke. The coaches are also introduced, and while nothing is said about the Germany coach, Loew, Darke describes the Argentine tactician, Sabella as impulsive as ever. Thus other than presenting key characters in the narration, the exposition also introduces major thematic concerns and motifs that are perceptible in the narrative.

5.3.2 The Inciting Moment

The inciting incident is the first important plot point in a narrative. This point refers to the moment when an event changes the course of things and thrusts the protagonist into the main action of the story. Ideally, the inciting incident happens to the protagonist - the person with the most at stake in the story. A game of football presents innumerable diverse interests represented by players, fans, teams and officials, and so establishing the protagonist depends on the privileged point of view.

For the television audience which is not physically at the heart of the drama, the privileged point of view that will determine the protagonist is that of the narrator. This point of view, however, is prejudiced since it is persuaded by deliberations such as the home team, the favorites to win the game based on form and FIFA rankings, the pedigree of players in each team and the history of previous encounters between the two teams competing. The protagonist is presently discerned from the utterances of the commentator in relation to these considerations. And as in all narrative forms, the primary conflict is ascertained and associated with a goal for the protagonist. In football, the primary goal of the protagonist is a score, victory or qualification for a subsequent stage.

The inciting incident presents a conflict which undermines the favorite's status of the protagonist. Ordinarily, the inciting incident occurs at the initial stages of the narrative plot. However, in the case of football commentary, the incident can happen anywhere in the commentary. In the Brazil versus Germany match, the protagonist is clearly Brazil, as demonstrated by the utterances of BBC's Steve Wilson and Martin Keown: they are the tournament hosts, they have won the World Cup a record five times, they have never lost to Germany in a competitive match and they have never lost on home soil for sixty six years. This

state of equilibrium is, nevertheless, rattled in the tenth minute of the game when Germany win a corner kick. The ensuing kick is feebly defended by Brazil and Muller fires Germany in front. The goal presents “a big test for Brazilian character,” according to Wilson, which prompts Keown to say: “we’ll see what they are made of.” Wilson reiterates that this Brazilian team is beatable, although not so with “the will of the Brazilian people,” who are still optimistic of a comeback.

As elucidated earlier, the inciting incident is projected to happen to the person who has the most at stake in the narrative events. In the tournament’s opening match between Brazil and Croatia played at Arena de Sao Paolo, Brazil are portrayed by the narrator as the protagonists. The match is called for ESPN by Ian Darke as the main commentator and Steve Macmanaman as the pundit. From the onset, Darke paints Brazil as the clear-cut favorites, and hence the team with the most at stake. As the players stream in, he comments poetically: “Brazil ... what a burden of expectation for them!” He recollects Filipe Scolari, Brazil’s coach announcing in an interview that “this is our time ... if there is a team better than us ... but they will have to show it.”

Darke underscores the lofty status of Brazil by contrasting them with Croatia, their opponents in the match. Brazil are coming to the tournament having won all the five matches of the Confederations Cup the previous year and according to him, “the basic message is that whenever it matters, they never lose at home, and they haven’t done that in a competitive game since 1975, which is almost unbelievable.” Croatia, on the other hand, is “forty times smaller than Brazil” and only came into existence “after the war that tore the former Yugoslavia in the 1990s.” Their football résumé has not been impressive either, having been knocked out in the group stage in the last two World Cups they contested and, as stated by Darke, “they didn’t make it four years ago.” Thus having painted them as minnows, Darke concludes that “Croatia is determined to

spoil the party” for the Brazilians. He quotes the Croatian coach, Kovac who had said that “they won’t close shop – they will go for it.” This might not be possible going by the passion and vigor with which Brazil players sing their national anthem, a manner Darke describes as “a show of maniac desire.”

Brazil’s favorite’s standing is however undermined when Marcelo, their left full back scores an own goal by miscuing a ball-in from Modric for Croatia, thus presenting the inciting incident. A close-up of the befuddled face of Marcelo defines the turbulence created by this unanticipated turn of events.



Figure 5.2 Presenting the Inciting Incident.

Darke describes the game as “a nervy start, not at all in their script.” To elucidate his opinion, he points out that it is the first time Croatia has scored against the South American nation in their World Cup history, an incident he describes as “a nightmare start for the host nation.” And to pile on the mayhem occasioned by the inciting moment, Darke says that Brazil were never behind in the Confederations Cup last year, and that this is their first own goal in their World

Cup history. Up to this point, signs are already beginning show the possibility of the protagonist tumbling. But Darke also observes that there is plenty of time to turn the situation around, a remark that paves the way for the likelihood of a victory by the protagonist.

5.3.3 The Rising Action

The inciting incident gives way to the rising action. This, according to Freytag, is the stage at which the intensity of events increases and the conflict grows. The basic conflict gathers force and the audience begin to sense the rising tension radiated. Other obstacles that further confound the basic conflict and foil the protagonist's endeavors to achieve his objectives are ushered in. These secondary hurdles, which may emanate from the antagonist or other less significant rivals, help to create dramatic tension. The manifestation of the rising action moment in commentary is most fittingly elucidated in Steve Wilson's BBC utterances in the semi-final match between Brazil and Germany. Wilson uses the inciting moment occasioned by the goal scored by Germany as a spring board to present new conflicts that are awfully aggravating to the Brazilian team and their fans. He exacerbates their qualms when he states that the Germans are "too dangerous on the break and Brazil so open as they counter." And to intensify the surging tension, Wilson describes the Germany midfield as "exceptional." Wilson accentuates the enormity of a probable Brazil loss to the Germans by reminding the host nation about their past football superiority. He says that in "sixty six competitive matches Brazil since they were last beaten on home soil in a game that mattered...back in 1975 Copa America Peru beating them on this ground."

As discussed earlier, Brazil are the favorites going by past glory and their host status, and so the team as a character is the narrative's protagonist. Germany as the antagonist are determined to create more hurdles for Brazil and in the process aggravate more tension and drama. Klose scores the second goal for Germany in the twenty second minute and Wilson points out that

“Brazil have a mountain to climb in their own backyard.” The goal makes Klose the all-time record World Cup goal scorer and, according to Wilson, “they look lost the Brazilians.” Wilson’s words are validated when the camera zooms to the painted face of a young female Brazilian fan with brimming eyes and tautened lips. Painting, which is a form of body art, can be used to make personal expression, such as religious devotion. But with her heroes soundly annihilated, Wilson observes that “tears are not too far away already.” But what most epitomizes the magnitude of the new conflict is the woefully despondent images of Brazil’s coach Scolari and his aides-de-camp at the dugout. His earlier claim that “Brazil has one hand on the trophy” seems to underscore the magnitude of the impending fall of the hero, in this case the Brazilian team.



Figure 5.3 Presenting the Rising Action

Brazil’s efforts to pull a goal back are thwarted each time they make an attempt. Bernard breaks through only to be gruffly blocked by the huge body of Neuer, the German goalie whom Wilson refers to as “the man mountain.” Wilson asks rhetorically: How does Brazil shake up the unshakable? The metaphor creates a vivid image of the invincibility of the Germans, in this case embodied by Neuer. More events unfold in quick succession, and the narrator capitalizes on them to further verbalize the rising action. For instance, referring to the growing mayhem in

Brazil's midfielders he says: "Look at what they have done in that midfield ... it is not working." This prepares the audience for the moment of an inevitable third German goal whose urgency the narrator captures with a few short incomplete sentences: "Muller ... it could be embarrassing ... it is three ... Toni Kroos ... Brazil have fallen apart inside twenty five minutes ... Germany three: Brazil zero. The narrator's use of fragmented sentences, staccato expressions and dramatic pauses signify the tumultuous state of the Brazilians. This is comparable to the use of the stream of consciousness in fiction to indicate a character's emotional volatility. For a team of Brazil's pedigree, however, the situation is reversible, though the chances could be quite distant, but not so after the fourth goal by the Germans which is going to be discussed under the climax stage.

In the tournament's opening match between Brazil and Croatia, the rising action is characterized by near misses at both ends of the pitch. The rising action, however, shows the distasteful probability of Brazil squandering this impeccable record in this match. After observing raid after raid on the host nation's goal, the narrator says that Brazil "are really feeling the shock waves." One of the many frustrating misses comes in the fourteenth minute of play when Neymar, despite making an acrobatic aerial leap, completely misses a cross from Oscar right in the face of the Croatian goal. Darke says acerbically that "they need this magic now – Neymar." Darke is vilifying Brazil's fixation with spirituality and the supernatural, as well as the vanity of stardom. In the wake of this appalling miss, the narrator adds that Brazil haven't lost in the opening game of the World Cup since 1934. Another disappointing attempt at goal occurs in the twentieth minute when Paulinho for Brazil is put through by Oscar only to shoot straight at the Croatian goalkeeper. With all this misfiring Darke remarks: "As we promised you there will be two thousand stories this month. I think we got one already – Brazil going behind in the opening match." Darke is predicting a situation where the protagonist may stumble at some point.

Interestingly, some of the shock waves emanate from very improbable quarters such as the state of the stadium, which Darke says “got only ready in time.” According to him, “some of the lights have gone out and the stadium will get dark. There is no floodlight ... half-light in patches.” Such a situation might be portentous, given that the match will have to be discontinued to the chagrin of the host nation. The failing light is emblematic of Brazil’s shambolic development of the requisite infrastructure for the staging of the tournament as well as the team’s awful performance in the game so far. Thus, as observed by the narrator, when they finally resume their usual playing rhythm and get an equalizer, “the lights have gone on for Brazil.”

In the field, more events that accentuate the rising action keep on occurring. In the twenty sixth minute of play, for instance, Neymar commits a foul by elbowing a Croatian player. It is a yellow card as per the narrator – “the first yellow card of the World Cup” which goes to Neymar, Brazil’s star forward. The call precipitates some pushing and shoving among players from both teams. Brazil, as stated by the narrator, think that Croatia are making” too much of this,” though replays show Neymar evidently making the infringement. A free kick is awarded to the Croats, a superb opportunity for Croatia to score because, as the narrator puts it, “Brazil’s defending has not been convincing.” Soon, Julio Cesar, Brazil’s goalkeeper is forced to make a desperate save as a result of what the narrator calls “another menacing attack from Croatia.” With all these frantic moments for the host nation the narrator concludes that “this might be the most difficult game for Brazil.”

After a series of Croatian attacks on Brazil’s goal and a yellow card to Neymar, their star forward, Brazil get a goal against the run of play, thanks to Neymar. The goal does not by all means define the climax since it only evens out the own goal scored by Marcello earlier on in the game. However, the narrator draws on the occurrence to present more rising action. Opportunism

is one of the major themes in sports commentary, and so the narrator is given the chance to infuse the issue into his utterances. He says: “Neymar didn’t quite get hold of it ... it doesn’t matter, because he scores it.” As the camera focusses on the crowds breaking into rapture and frenzy of wild celebrations, and as the players and team officials enthusiastically toast Neymar for the goal, the narrator exclaims: “Look at the relief ... look at it! According to him, “a nation rejoices, and that (goal) should have Brazil to settle.” The situation created here reverberates beyond the events in the field of play. The narrator says that from where they sit they can see outside the stadium “fireworks everywhere going off ... it is extraordinary.” This moment, according to him, sets the mood not only for the present match, but for the rest of the tournament as is evident in these remarks: “Welcome to the World Cup, ladies, gentlemen, children ... I hope your appetite is whetted.” This is also the narrator’s style of readying the audience for the impending climax of the plot.

5.3.4 The Climax

In the commentaries analyzed, the climax marks a change of destiny in the protagonist’s undertakings. This change of fortune occurs in total defiance to the expectations of the audience, though it is nevertheless an inevitable aftermath of the antecedent proceedings. At three goals down, Brazil still had a credible prospect of turning the match around. But Germany’s fourth goal diminishes all hope, hence creating appropriate circumstances for the narrator’s presentation of the climax. The narrator captures the moment by stating that “Brazil is being humiliated, humbled and taken apart, and that the fantasy is well and truly dead.” The situation has turned murkier for Brazil, the favorites at the beginning of the match but now desperately running after a game they were primed to win.

The narrator underscores the culmination of Brazil's annihilation by stating: "I'm afraid the dream is gone." It seems clear after the goal that Brazil have conceded defeat. The narrator describes them as being "so poor defensively," with no one getting tight ... like a testimonial match." To reinforce the utterances, the camera captures Brazil's apparent submission to defeat by streaming the faces of Brazil's fans that reveal all manner of emotions: bemusement, disinterestedness, embarrassment, anguish, but all of which find convergence at a state of acceptance of the heavy trouncing.



Figure 5.4 Submission to Defeat after the Climax

The climax, therefore, underscores the fall of the hero motif, which is one of the issues sports commentaries tend to highlight. At the start of the second half of the match, the camera shifts to the many unoccupied seats in the stadium, a state the narrator attributes to people who "have not returned from half time or those who didn't intend to return". This confirms that the fourth and fifth goals, which are scored in quick succession, present the perfect background for the presentation of the climax of the narration.

The above example demonstrates a situation where the climax can present the fortunes of the protagonist changing for worse. But the change occasioned by the turning point can also benefit the protagonist as exemplified by the tournament's opening match between Brazil and Croatia. A suitable atmosphere for a climax is created in the sixty eighth minute, when Brazil are controversially awarded a penalty kick after Croatia's Dejan Lovren appears to have brought down Brazil's Fred in the penalty area. There are wild protests from the Croatian players as the referee, Yuishi Nishimura points to the penalty spot as he comically runs clear of the raucously remonstrating Croats. The narrator terms the call "a massive fiber that the referee Nishimura has given to Brazil." And on seeing a video replay of the incident, he exclaims dramatically "no! no! no! no! no! no! ... never in a million years. He describes the fake penalty call as "the first major, major refereeing controversy of the World Cup." Neymar scores the spot kick and the narrator captures this climactic moment by remarking that Neymar has done it again ... Brazil has taken the lead, two one, amid raging controversy. This poor decision by the referee and the resultant penalty kick and the goal present a chance for the portrayal of opportunism in the commentary.

5.3.5 The Falling Action

In the 2014 FIFA World Cup television commentary, the falling action leads towards the settling of the conflict between the protagonist and the antagonist, with the protagonist losing to the antagonist. The former begins to realize epiphany - the moment in the story where he attains awareness or a sense of knowledge - and comes to appreciate his place in the scheme of things. The semi-final match between Brazil and Germany presents the spot-on conditions for the falling action to unfold. The match takes place at Estadio Mineirão in Belo Horizonte and the commentator is Steve Wilson and Martin Keown as the color commentator.

As argued before, the fourth Germany goal clearly puts the match beyond the reach of Brazil. The narrator says that after the fourth goal “it is about restoring pride” for the Brazilians. The camera buttresses this observation by picking images that unveil rage, anguish and disbelief, the most expressive of which are the close-up shot of the distraught face of a female Brazilian fan, the sorry appearance of a bespectacled young spectator desperately trying to cover his mouth with a Coca Cola can and the long shot of other spectators struggling to turn their faces away from the goings on in the field. The emotions and reactions portrayed by these shots dominate the scene, and against the background the narrator observes that “the fantasy is well and truly dead ... it has turned into near silence here in Belo Horizonte ... it has got to a stage where Germany have stopped celebrating their goals.



Figure 5.5 Presenting the Falling Action

After the fifth Germany goal the narrator calls the Brazilian situation “absolute humiliation” and lets “those who have just joined us” know that “the score board is correct.” According to him, with the score at five to zero before time, “Brazil can only salvage a tiny snippet of self-respect in the game.” This realization is a direct consequence of the climax which occurred when the decisive fourth goal was scored, and the protagonist has already acknowledged the fact that they

are not proceeding to the Maracana for the tournament final. When Willian comes on for Brazil as a substitute the narrator comments: “Willian does not seem thrilled to play, but he is on” and the Brazilian crowd “... many of them are off.” All these reactions attest to the Brazilians’ apprehension of epiphany. The narrator wonders where the Brazilian players will go after the humiliation in Belo Horizonte. The answer, which further reaffirms the protagonist’s moment of epiphany, is that “they will go to Brasilia for the third place play-off and then go into hiding.” The Brazilians realize, according to the narrator, that they “have been third best rather than second best.”

After the climax of the story, the plot drifts towards the resolution of the conflict. This is the case in Brazil versus Croatia tournament’s opener. The physical and psychological reactions of the Croatians, as well as the remarks of the narrator show a team rapidly drifting towards despair. For instance, the camera shifts to Pletikosa with his hands on his head in mourning for failing to stop Neymar’s shot that he appeared to lay his hands on. The narrator says that Pletikosa will “have a long time thinking about what happens just there.” According to him, there are now more frequent raids on the Croatian goal than before. Neymar, for instance, is quite a handful prompting the narrator to describe his movements as “so clever ... the only way to stop him is for Rakitic (for Croatia) to foul him.” Accordingly, a free kick is awarded against Croatia not far away from the goal to pile more pressure on the Croatians.

5.3.6 Denouement

The commentaries examined in this study end with the protagonists – the team with the most at stake - getting worse off than they were at the beginning of the commentary. But the losers have experienced epiphany which propels them to face the world from a new viewpoint. Denouement also affords the viewers a moment of catharsis or the purgation of emotions. In the Germany

versus Brazil match, the last two goals scored by Schurrle for Germany are almost inconsequential, and so is the last minute goal scored by Oscar for Brazil: the outcome of the match has already been determined in the Germans' favor, and the present situation has to be put into perspective. According to the narrator, the Germans are "the overriding favorites" to win the world Cup, and so Oscar's last gasp goal has only "given them something to work on before the final."

Thus, when Bernard for Brazil makes a terrible miss in front of an open goal, the narrator calls it "a shocking finish," which is emblematic of the capitulation of the entire team. Intriguingly, the Brazilian fans find fault with their own team rather than with the match officials or the opposing players. For instance, whenever the camera picks Fred, the Brazilian striker who has already been substituted, the crowd jeers and whistles at him, occasioning the narrator to say: "listen to the reactions ... whenever his picture is on the big screen." Indisputably, the Brazilians now cherish the supremacy of the Germans. In order to express their acceptance of defeat, the Brazilian fans give a standing ovation to the Germans rather than to their own team. The narrator says that "the Brazilians ... have stood up and applauded the team that has dismantled their heroes, limb from limb." And so when their team pulls one goal back, the narrator calls it "the most pointless of World Cup goals."

The match winds down as a tragedy to the Brazilians, and in line with all tragedies, they can now comprehend the world from a new perspective. This new standpoint is captured aptly by the narrator who construes that "Brazilian football will have to go through a period of intense self-examination after this." At this point the players and their supporters experience a cathartic moment which the narrator captures by stating that "the fans are singing ... I don't think they are singing "we can win." In denouement, all the pieces of the dramatic puzzle fall into place as the

narrator poetically suggests: “Brazil ... thoroughly unforgivable performance, Germany ... thoroughly unforgettable performance.” Possible future ramifications of the game’s outcome are also hinted at: “Some players (Brazilian) may never recover from the loss ... Scolari will try and protect his players by taking the blame.” In other words, the protagonist has achieved epiphany. This agrees with Madej and Lee’s (ibid) suggestion that narrative begins with a state the conflicting forces are in equilibrium, moves to a state where the equilibrium is overturned, and then back to a new state of equilibrium. Aristotle’s dramatic arc defines the protagonist’s journey from prosperity to adversity and eventually to a new reality, thus expounding on the theme of the fall of the hero.

5.4 Conclusion

All in all, it is evident that a game of football can present the commentators with fitting circumstances that enable them to fashion their utterances with an emotional curve similar to Aristotle’s dramatic arc. Thus the commentaries analyzed tend to follow this curve. The dramatic arc revolves around conflicting occurrences which drive the protagonist through the exposition, the inciting incident, the rising, the climax, the falling action, and finally the denouement. Briefly stated, the narrated events move from a state of equilibrium at the exposition stage, to a state of disequilibrium at the ensuing stages, and then back to a new state of equilibrium where the situation comes back to normal and the protagonist attains a new worldview. The structure allows the narrator to present various thematic concerns and motifs.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

6.1 Introduction

This chapter draws a summary to the discussion of the previous chapters. It reviews the objectives stated at the beginning of the study in order to arrive at conclusions, make recommendations and suggest possibilities for further research. This study aimed at creating a portrait of the 2014 FIFA World Cup television football commentary as narrative. Accordingly, the researcher interrogated television football commentary's application of literary and other performance features to ascertain whether these attributes can transform the real happenings in the football matches analyzed into narrative. The specific objectives were to: investigate the discernible thematic concerns embedded in the utterances of commentators during the 2014 FIFA World Cup television football commentary; examine literary techniques inherent in the 2014 FIFA World Cup television football commentary; explore the use of point of view and focalization to infuse a multiplicity of perspectives into narration; and examine the 2014 FIFA World Cup television football commentary's adoption of Aristotle's Arc to create a narrative structure.

6.2 Summary of Findings

6.2.1 Thematic Concerns in Football Commentary

A fundamental ingredient of narrativity in the narrative form is the existence of distinctly discernible thematic concerns. Numerous themes have emerged in the course of previous World Cups. There was need to investigate whether or not similar or other thematic concerns are perceivable in Brazil 2014. The analysis pursued the major thematic concerns in sports commentary as propagated by Ryan (2004) and Bryant (ibid). These include redemption, the last chance, vanity, wasted opportunities, opportunism, nationalism, the downfall or triumph of the

hero, gamesmanship, glory, performance, and the supernatural and external forces. The study found out that a number of these thematic preoccupations cut through the discourses of the 2014 FIFA World Cup television commentators.

According to Ryan (2004), spirituality and the supernatural are some of the most frequent concerns in sports commentary. The study established that the 2014 FIFA World Cup television commentators' utterances abound with references to spirituality and the supernatural. The two terms are combined into the wider concept of religious expression. Postmodern propensities effectively find presentation in the commentaries analyzed. Religious fervor manifests itself in a hodge-podge of religious devotions and eclectically integrated beliefs and rituals. The overwhelming religious expressions find manifestation in exhibitionism, narcissism, self-satisfaction and vanity. On some occasions, there is a blurring of the borderline between religious devotions and other notions such as patriotism and national identity. Overall, however, commentaries portray these religious and spiritual endeavors as having no discernible impact on match results, thus depicting the undertakings as blatant displays of vanity.

Narcissism refers to extreme preoccupation with oneself. It comprises egotism and vanity. Ryan (2004) considers vanity and opportunism as major themes in sports commentary. Likewise, the commentaries analyzed depict players displaying narcissistic tendencies, such as contravening rules of the game or taking an unfair advantage over opponents. Vanity is also manifested in acts of hero worship, with some players being exalted by teammates or fans to superhuman status. The study also established that true to postmodern dictates, there is a very thin line between vanity and spirituality.

Vanity leads to the fall of the hero or the protagonist, which Bryant (ibid) considers a major theme in sports commentary. Some of the 2014 FIFA World Cup teams attained protagonist status owing to their lofty FIFA rankings. The eventual downfall of these teams is blamed on the feeling of self-importance often associated with success and stardom. Commentators portray acts of vanity, discrimination, bigotry and hero worship as the direct causes of the downfall of the protagonist or hero. Thus the commentaries draw on the postmodern tendency to interrogate all issues related to domination and subordination. The commentators use setting and mood to foreshadow the imminent fall of teams or players that are inclined towards the subjugation of others.

The study found out that the 2014 FIFA World Cup commentaries are replete with allusions to patriotism and national identity. Acts of patriotism demonstrated in the commentaries either take the form of positive patriotism, constructive patriotism or extreme chauvinism. Patriotism finds expression in the exhibition of national colors and the veneration of important personalities and national days. The patriotic predilections of the competing teams at times dictate the commentators' interpretation of the events in the field. The tournament endeavored to propagate a kind of patriotism that celebrates equality, universality, and the enjoyment of basic human rights. Thus each match is preceded by an anti-discrimination ceremony in which the participants undertake to combat discrimination of all type. Nevertheless, the commentaries expose numerous instances where nationalistic values and emotions are tarnished by chauvinism, exclusivity, racism, vengeance and injustice. The commentators show patriotism by condemning these acts. Occasionally, commentators digress from the events in the field to express their own political and patriotic inclinations by acclaiming certain ideological perspectives.

The study reveals a close relationship between football and geopolitical ambitions. Sporting events have been propelled into geopolitics, and so success in sports is considered a means of achieving global preeminence. The commentaries reveal highly competitive geopolitical rivalries that exist between different countries. Matches pitting two national teams are turned into contests between states. Thus feelings of dominance and conquest are profound in some of the competing teams. Commentators use the political and cultural settings and mood circumscribing the matches to put the narrative into a broader geopolitical perspective, hence giving prominence to some matches. The irony in the intensity of these rivalries is that their historical import outweighs the topographical proximity of the competing countries. Certain political ideologies may also find expression in the course of the commentaries. The narrators' interpretation of the events of the matches sometimes goes beyond skills and performance and into international politics. The commentators' comments, therefore, may be an exhibition of their own or the host nation's ideological orientations. In brief, the clearly perceptible thematic concerns in the football commentaries analyzed in this study accentuate the status of football commentary as a form of narrative.

6.2.2 Literary Techniques in Football Commentary

Like all other forms of narrative, football commentary is replete with literary techniques that enhance the commentator's performance. However, the study was confined to those literary techniques that conform to the paradigms of postmodernism. It was found out that spatial and temporal manipulation devices, common in all forms of narrative, such as anachrony and metalepsis, feature prominently in the 2014 FIFA World Cup television commentary. The commentaries also employ aspects of intertextuality such as parody and pastiche. Anachrony,

comprising analepsis and prolepsis, is a critical literary technique. It elucidates temporal inconsistency in narrative presentation.

Analepsis uses backstory in order to give the viewer background information about the narrative events, and to predict possible outcomes of matches. Viewers appreciate watching matches from a well-versed position. Flashbacks involve the use of camera replays for purposes of clarity or verification. They also give viewers the luxury of revisiting eye-catching markers of the match. Some of the replays are used as a means of creating comic relief in the commentaries. Analepsis helps the narrator to profile his characters, create humor, show contrast and present irony. Thus analepsis enhances postmodernism's penchant of playfulness, irony and humor. Players' details, sometimes of a personal nature, portray them as ordinary human beings despite their celebrity status in the eyes of their adoring fans and the viewing world. But the fine points also reveal the motivations behind the individuals' character traits and the roles they play in the narrative.

Prolepsis is used to unearth some elements of the story that have not yet occurred but are about to happen. Prolepsis helps the commentator to add dramatic tension to his story by stirring up feelings of expectation, suspense, curiosity and disbelief. In the 2014 FIFA World Cup television commentary, prolepsis manifests itself in the form of foreshadowing, which is basically a prophecy or a prediction. Prophecy is a valuable narrative technique used to anticipate an important event without disclosing the details of how it will transpire. Majority of the predictions are made after a thorough analysis of available patterns and data. The study found out that the football commentator has distinguished himself by his ability to create situations that make his predictions come true. Thus the prophecies and predictions encountered in the commentaries are always realized in one way or the other.

Metalepsis distorts spatial extension and orientation. It can cause an unrealistic appearance of objects or create artificial topographies. Metalepsis helps to dismantle the conceptual barriers between fictional work and the audience. These postmodern functions of metalepsis find expression in the 2014 FIFA World Cup television commentary. In the commentaries analyzed, metalepsis manifests itself in a variety of ways, one of which is by demonstrating to viewers the actual production process of the commentaries. This is a postmodern practice meant to undermine authorial authority. The exhibition prompts the audience to consider the events they are watching as constituting a work of fiction. The commentaries also use the intrusions occasioned by metalepsis to create comic relief for viewers, especially in moments of extreme nervousness. These hilarious incidents bring to life the fictional characters. The amusement caused by the encroachment of scenes happening outside the narrator's story world purges the emotions of the audience. Some commentators draw upon metalepsis to express their own ideological or religious inclinations. Finally, by critiquing traditional systems of passing information, metalepsis accentuates postmodernists' tendency to disassemble master narratives and deconstruct binary and hierarchical systems of understanding.

The works analyzed have employed intertextuality, one of the major emblems of postmodernism. Intertextuality mainly occurs in the form of parody. Parody is employed in 2014 FIFA World Cup television commentaries to scoff at the emblems of religion such as important religious figures and sites. Frivolous and irreligious event are juxtaposed with solemn religious entities. The narrators portray irreverence by undercutting the sanctity and the authority of religious institutions.

The 2014 FIFA World Cup television commentators have used these literary techniques quite commendably to explicate the major thematic issues in the commentaries. Anachrony and

metalepsis are used to explore the vanity of stardom and the futility of pursuing glory for glory's sake. The commentaries use intertextuality to underscore the futility of engaging spirituality and the supernatural in sports. They also use intertextuality to interrogate the sanctity and the authority of religious institutions.

6.2.3. Focalization in Football Commentary

Focalization is an integral part of the entire football commentary process. The 2014 FIFA World Cup television football commentators use focalization for a variety of effects. The study has established that focalization presents a multiplicity of viewpoints, meanings and interpretations. It also helps the commentators to create mood, and atmosphere and humor. The commentaries studied depict multiple or variable focalization. This kind of focalization presents different narrative episodes as viewed through the eyes of several focalizers. One of these focalizers is the narrator, described as the collective voice of the match commentator and a pundit, also known as the color commentator. As the narrator, the pair presents the fictional world of football commentary by describing, appraising and elaborating the match events. This narrator mainly assumes the status of an external focalizer with a panoramic view of the events taking place within and without the stadium.

The other focalizer is the implied author, described as the images, sounds and colors selectively presented to the spectators. This narrating agent provides the norms and opinions that inform the narrative's world-view. By and large, the images depicted by the implied author present the focal point for the verbal narrator's utterances. The implied author also presents the participants' body movements and postures to communicate an assortment of attitudes and feelings. The study established that on most occasions, there is an affable working relationship between the two focalizers. The implied author furnishes the narrator with the sounds and images which in turn

provide the norms and opinions that inform his world-view, though at times the narrator takes a view point independent of the implied author. However, in cases of perceptual divergences occasioned by varying interpretations of an event by various focalizers, it is the implied author who provides the more believable elucidation.

Toolan's (ibid) three types of focalization: perceptual, psychological and ideological have been identified in the commentaries examined. The 2014 FIFA World Cup television football commentators used these forms of focalization for a variety of effects. In perceptual focalization, the focalizing entity presents a panoramic view of large scenes. Psychological or emotive focalization is evident in the deliberate exhibition of camera images and noises emanating from the events in the stadium. In this type of focalization, commentators use focalization to present a multiplicity of emotional states as experienced by the characters. The mood and individual appraisal of characters influence the presentation of different episodes.

A unique feature of the selected commentaries is the implied author's presentation of players' body movements and postures to craft emotive moments that communicate an assortment of attitudes and feelings. These emotive visual presentations are enhanced by matching utterances made by the narrator. Commonly observed postures indicate disgust, anger, contempt, surprise, sadness, joy and anxiety. The ideological view presents images that bear messages propagating the political, ethical and conceptual values of the World Cup. Such is the case with the anti-discrimination declaration event displayed to the audience before the kick offs of all the matches. The existence of these forms of focalization, therefore, creates room for a multiplicity of perspectives and interpretations of the events taking place in the field of play. The study also found out that the commentators used focalization to buttress key thematic issues raised in the commentaries such as the last chance and the place of religion and the supernatural in sports.

6.2.4 Structure in Football Commentary

Conflict, one of the main elements of plot, is essential for the establishment of narrative structure in the commentaries analyzed. Football is an extremely competitive game, and so events in the field are described in military terms such as line-ups, strategies, attacks and defenses. The matches produce winners and losers, team work, spectator behavior, and glory of triumph or shame of defeat. In the 2014 FIFA World Cup television commentary, conflicts are ascertained at the beginning of each match. The main conflict is between two teams. This is in essence a clash between two nations, and so there is allusion to national pride and patriotism. Other conflicts emerge as the match progresses, for instance, conflict between individual players from the opposing teams, rivalry between players from the same team and internal conflicts within individual players. Conflict is intensified by the setting of each game. Commentators try to create well-balanced contest in their utterances. They justify the merit of the commentaries by portraying the competing teams as having equal chances of winning despite their past performances. Thematically, the conflict is presented in a manner that depicts football's ability to transcend all forms of divisions and to build relationships between people of all races, nations and creeds. The commentators also allude to other issues common in sports commentary such as fate and the fall of the protagonist or hero.

The study has established that the 2014 FIFA World Cup television football commentary shows a methodical application of Aristotle's dramatic arc in order to advance the narrative plot. Freytag's modified form represents the storytelling process in six steps: the exposition, inciting moment, rising action, climax, falling action and denouement. This means that as the conflict proceeds, the protagonist keeps to a clearly perceptible dramatic trajectory. The exposition marks the situation before the action begins. The major characters are presented and the scene is set. In

the football commentaries analyzed, this is achieved by making known to the spectators the major participants. The commentators begin by introducing themselves before they present the match officials, coaches, teams and their captains, high ranking government officials that accompany the teams, top players, and any controversially notable players. The inclusion of participants' details in the exposition, sometimes of a personal nature, creates irony, incongruity and playfulness, which are key postmodern idiosyncrasies. The analysis reveals that other than presenting key characters in the narration, the exposition also introduces major thematic concerns and motifs that are perceptible in the commentary.

The rising action is the stage at which the intensity of events increases and the conflict grows. In the commentaries analyzed, the rising action seems to underscore the magnitude of the impending fall of the protagonist, in all cases the team the most at stake. The narrators capitalize on the many events unfolding in quick succession to verbalize the rising action. The commentators may use fragmented sentences, staccato expressions and dramatic pauses to signify the disorderly state of the protagonists. This foretells the stumbling of the protagonist at some point, thus readying the audience for the climax of the plot.

In the commentaries studied, the climax marks the protagonist's change of destiny. The audience hardly expects this change of fortune even though it was inevitable and predictable. In the 2014 FIFA World Cup television commentary, the climax underscores the fall of the hero motif, which is a major issues in sports commentary. It settles the conflict between the competing teams, with the protagonist losing to the antagonist. After the climax, the narration drifts towards resolution. The protagonists get worse off than they were at the beginning of the commentary and whatever happens at this point is almost inconsequential. The protagonists realize epiphany, meaning that they come to appreciate their place in the scheme of things, for instance, the fact that they are not

proceeding to the next level. They have experienced epiphany which propels them to face the world from a new viewpoint. They find fault with themselves rather than with the match officials or the opposing players. They accept defeat and cherish the supremacy of their opponents. Denouement also affords the viewers a moment of catharsis or the purgation of emotions. Aristotle's dramatic arc, therefore, outlines the protagonist's passage from prosperity to adversity and eventually to a new reality, thus expounding the theme of the fall of the hero.

The inciting incident happens to the protagonist. This is the person with the most at stake in the narrative. Establishing the protagonist depends on the privileged point of view. In the 2014 FIFA World Cup television commentary, the protagonist is detectable from the utterances of the commentator. This is informed by such considerations like the home team status, FIFA rankings, quality of players in each team, and the outcomes of previous encounters between the competing teams. The inciting incident presents a conflict which undermines the elevated status of the protagonist. At this stage, therefore, the viewer is presented with premonitions about the fall of the protagonist.

6.3 Conclusion

The aim of this study was to create a portrait of the 2014 FIFA World Cup television football commentary as narrative. It involved examining television football commentary's application of literary and other performance features to transform the factual proceedings of football matches into narrative. The study utilized postmodern narratology as a theoretical framework. The theory allows for the expansion of the narratological scope beyond the traditional media. It rejects conventional temporal structure in favor of non-linear time, thus tolerating narrative forms that do not stick to chronological order. Postmodern narratology also accepts narrative forms that upset spatial orientation. But it also incorporates the narrative paradigms set by structural and

post-structural narratologists, according to Herman (2009), such as the inclusion of thematic concerns embedded within specific literary techniques, the use of mediation and focalization, and the presence of a structural interrelation between the various parts of the narrative whole. These narrative parameters were used to assess the narrative status of the 2014 FIFA World Cup television football commentary.

The first objective was aimed at investigating the presentation of thematic issues in the selected 2014 FIFA World Cup television football commentaries. The findings show a subtle but systematic allusion to a number of themes prevalent in most sports commentaries, as per Ryan (2004) and Bryant (*ibid*). Some of the themes that traverse the commentaries analyzed include vanity, national identity and patriotism, the downfall of the hero, spiritualism and the supernatural, political ideologies, geopolitical power play and the pursuit for glory. Some isolated matches portrayed other concerns such as opportunism, the last chance and fate. The study has shown that these themes are conveyed by means of specific postmodern techniques.

Secondly, the researcher set out to examine literary techniques inherent in the 2014 FIFA World Cup television football commentary. The findings have established an elaborate and purposeful use of anachrony. This is a postmodern time-bending strategy that includes analepsis and prolepsis. There is also a methodical use of metalepsis, a spatial manipulation technique that is meant to blur diegetic borders. These techniques are employed by the commentators for an effective presentation of the themes explored. Intertextuality, a postmodern literary technique, occurs mostly in the form of parody, and is used mainly in the portrayal of spirituality and the supernatural in the commentaries.

Thirdly, the study proposed to explore the use of focalization in the 2014 FIFA World Cup commentary. It has been established that the existence of diverse forms of focalization creates room for a multiplicity of perspectives and interpretations of the events presented in commentary. The various focalizers orientate the narrative by presenting their thoughts, imaginations, and cultural and ideological inclinations. Focalization is also used to buttress some of the major thematic issues in the commentaries assessed.

Lastly, the study intended to pursue the narrative structure in the 2014 FIFA World Cup television football commentary. It was established that a conflict that drives the commentary plot is ascertained at the beginning of each match, and other conflicts emerge as the match progresses. The commentaries studied show a methodical application of Aristotle's dramatic arc to keep the protagonist in a clear dramatic trajectory. The dramatic arc, comprising the exposition, inciting moment, rising action, climax, falling action and denouement, is also used to advance some common issues in sports commentary, especially fate and the fall of the protagonist or hero.

Briefly put, the commentaries analyzed are mediated by a narrator, they portray various thematic issues using specific literary techniques, the events are seen from a variety of perspectives, and the protagonists follow a clearly perceptible structural trajectory. According to these study findings, therefore, the 2014 FIFA World Cup television commentary falls within narrative paradigms as propagated by postmodern narratologists.

6.4 Recommendations

The study recommends the following:

1. Scholarly excursions into the literariness of football commentary are still at their preliminary stages. It is recommended that the findings of this study should lay the groundwork for further studies on football commentary as a literary genre.
2. Football commentary's core values should be both to entertain and to disseminate good social values. This was the case with the 2014 FIFA World Cup whose major objective was to touch the world, develop the game and build a better future through football. Similar objectives should be replicated in football tournaments broadcast locally.
3. These findings have established that the 2014 FIFA World Cup television commentary falls within the paradigms of narrative. Thus the study recommends the use of football commentary in learning institutions for the teaching of performance techniques in orature and the performing arts.
4. There is a dearth of television football commentaries in Kiswahili and other indigenous Kenyan languages. This study recommends that television channels with the broadcasting rights of major football tournaments should consider roping in commentaries in these languages.

6.5 Suggestions for Further Research

The study analyzed the thematic concerns discernible in the 2014 FIFA World Cup football commentary. Russia 2018, the next FIFA World Cup extravaganza, offered different experiences. The choice of Russia to host the 2018 FIFA World Cup had been spiritedly contested. Allegations of racism in Russian football, discrimination against LGBT people,

Russia's military involvement in the conflict in Ukraine and the annexation of Crimea were some of the major contentious issues. But the organizers and sponsors also hoped to disseminate messages of hope and camaraderie. For instance Jason Derulo's 'Colors,' the official 'Coca-Cola anthem' for the tournament, seems to promote patriotic values. These issues most likely surfaced in the commentaries, and it is thought-provoking to study how they crystalized into the utterances of the match commentators.

The current investigation centered on narratology, specifically postmodern narratology as a theoretical framework. Lately, post-truth theory has taken centre stage in a wide range of political, economic and social discourses. In post-truth culture debate, rotates around appeals to emotions and recurrent allusions to talking points rather than policy and factual avowals. The 2018 edition took place amidst the civil war in Syria, with Russia and the United States of America taking opposing sides. All these aggressions are likely to have featured in the commentaries; and it will be noteworthy to investigate the commentators' manipulation of facts to match their ideological inclinations.

Finally, the recent tournament adopted the use of Video Assistant Referee (VAR). This is a team of three people, the video assistant referee himself, his assistant and a replay operator, who watch video replays of decisions concerning penalties, red cards and mistaken identity in awarding a card. This study analyzed the literary techniques and devices that qualify football commentary as narrative. This was, however, prior to the adoption of VAR, and so it is necessary to examine how the technology contributes to the drama inherent in television football commentary.

REFERENCES

- Agnew, J. (2004). *Geopolitics: re-visioning world politics*. London: Routledge.
- Ahmadian, M. & Jorfi, L. (2015) 'A narratological study and analysis of the concept of time in William Faulkner's "a rose for Emily"', *Advances in language and literary studies ISSN: 2203-4714*.
- Alabarces, P. & Rodriguez, M. (2000). "Football and fatherland: The crisis of national representation in Argentinean soccer", *Football culture: Local contexts, global visions*. London: Frank Cass.
- Alber, J. (2016). *Unnatural narrative: Impossible worlds in fiction and drama*. Nebraska: University of Nebraska Press.
- Alegi, P. & Bolsmann, C. (2013). *South Africa and the global game: Football, apartheid and beyond*. London: Routledge.
- Alwitt, L. (2002). 'Maintaining attention to a narrative event' In: Shohov, S. (ed.). *Psychology research, vol. 18, pp. 99—114*.
- Araujo M. (2015). *Argentina in Brazil - The essence of football rivalry*. fifa.com. Fédération Internationale de Football Association. 6 June 2014. Retrieved 9 October 2015.
- Bailey, M. (2014). 'Mind games: how footballers use sports psychology', *The telegraph*, 19 Feb 2014.
- Bae, B. & Young M. (2008). 'A use of flashback and foreshadowing for surprise arousal in narrative using a plan-based approach', in Ulrike Spierling Interactive Storytelling: *First Joint International Conference on Interactive Digital Storytelling, ICIDS 2008 Erfurt, Germany, November 26-29, 2008, Proceedings*.
- Bal, M. (2009). *Narratology: Introduction to the theory of narrative, third edition*. Toronto: University of Toronto Press Inc.
- Bal, M. & Lewin, J. (1983). "The Narrating and the Focalizing: A Theory of Agents in Narrative," *Style 17.2 (Winter 1983): 234–69*. 83
- Baller, S., Miescher, C. & Rassool, C. (2013). *Global perspectives on football in Africa: visualizing the game*. London: Routledge.
- Barnfield, A. (2013). "On televising a live soccer match." *Communication & Sport*. December 2013 vol. 1 no. 4 326-341.
- Beard, A. (1998). *The Language of sport*. London: Taylor & Francis.

- Bell, A. (2013). What is Metalepsis? In Alice Bell, Astrid Ensslin, Hans Rustad (Eds.) *Analyzing Digital Fiction*. London: Routledge.
- Bergh, G. & Ohlander, S. (2012). *Football is war: A case study of minute-by-minute football commentary.* Veredas 15: 83–93. “Free kicks, dribblers and WAGs.
- Bernstein, A. & Blain, N. (2003). *Sport, media, culture: Global and local dimensions*. London: Routledge.
- Billig, M. (1995). *Banal nationalism*. London: Sage Publications Ltd.
- Bockel, A. (2014). *The golden rule in sports: Investing in the conditions of cooperation for a mutual understanding in sports competition*. Munsbach: Springer.
- Booker, M. & Ryan M. (2011). *The encyclopaedia of literary and cultural theory: cultural theory, volume 3*. New York: Wiley-Blackwell.
- Booth, W. (2010). *The rhetoric of fiction*. Chicago: University of Chicago Press.
- Bordwell, D. (2013). *Narration in the fiction film*. London: Routledge.
- Boyle, K. & Haynes, R. (2009). *Power play: Sport, the media and popular culture*. London: Edinburgh University Press.
- Boyle, R. (2006). *Sports journalism: Context issues*. London: Sage Publications Ltd.
- Bormann, E. (1982). “Fantasy & rhetorical vision: Ten years later.” *Quarterly Journal of Speech* 68, 288-305.
- Braun, B. (1995). *Arts of the Amazon*. London: Thames and Hudson.
- Bryant, J. (1977). “Drama in sports commentary”, *Journal of communication*, 27 (3) 140-9.
- Burgoyne, R. (1990). The cinematic narrator: the logic and pragmatics of impersonal narration. *Journal of film and video*.
- Cameron, A. (2008). *Modular narratives in contemporary cinema*. Melbourne: Palgrave Macmillan.
- Campbell, K. (2013). “The signifying monkey revisited: vernacular discourse and African American personal narratives” in Conforth, B. *African American folksong and American cultural politics: the Lawrence Gellert story*. New York: Scarecrow Press.
- Carrington, B. & McDonald, I. (2002). *‘Race’, sport and British society*. London: Routledge.

- Cerulo, K. (1995). *Identity designs: the sights and sounds of a nation*. New Jersey: Rutgers University Press.
- Chatman, S. (1978). *Story and discourse: Narrative structure in fiction and film*. New York: Cornell University Press.
- Chatman, S. (1980). What novels can do that films can't (and vice versa)', *Critical Inquiry* 7: 121-140.
- Chatman, S. (1990). *Coming to terms: the rhetoric of narrative in fiction and film*. New York: Cornell University Press.
- Chignell, H. (2009). *Key concepts in radio studies*. London: SAGE.
- Chovanec, J. (2008). Enacting an imaginary community: infotainment in on-line minute-by-minute sports commentaries. In Lavric E. (2008) (Ed). *Linguistics of football*. Tübingen: Gunter NarrVerlag.
- Clark, W. (1958). *The psychology of religion: an introduction to religious experience and behaviour*. New York: Macmillan.
- Coakley, J. & Dunning, E. (2012). *Handbook of sports studies*. London: SAGE Publications Ltd.
- Connor, R. (2004). *H.D. and the Image*. Manchester: Manchester University Press.
- Crolley, L. & Hand, D. (2006). *Football and European identity: Historical narratives through the press*. New York: Routledge
- Currie, M. (1998). *Postmodern narrative theory*. London: Macmillan Publishers Limited.
- De Jong, I. (2014). *Narratology and Classics: A Practical Guide*. Oxford: Oxford University Press.
- Deleyto, C. (2014). "Focalisation in film narrative" in Landa, J. & Onega, S. *Narratology: an introduction*. London: Routledge.
- Delin, J. (2000). *The language of everyday life: an introduction*. London: Sage Publications Ltd.
- D'Mello, S., Graesser, A., Schuller, B., Martin, J. (Eds) (2011). *Artificial Intelligence in Education: 16th International Conference, AIED 2013, Memphis, TN, USA, July 9-13, 2013. Proceedings*. Memphis: Springer
- Dentith, S. (2000). *Parody: the new critical idiom*. London: Routledge.
- Dodd, K. (2004). *Global geopolitics: a critical introduction*. London: Routledge

- Dreyfus, H. & Wrathall, M. (2005). *A companion to Heidegger*. London: Blackwell Publishing Ltd.
- Duyfhuizen, B. (2005). "Framed narrative", in Herman, D., Jahn, M. & Ryan M. *Routledge encyclopedia of narrative theory*. London: Routledge.
- Dyreson M. (2013). *Crafting patriotism for global dominance: America at the Olympics*. London: Routledge.
- Epstein D. (2013). *The sports gene: Inside the science of extraordinary athletic performance*. London: Penguin Publishing Group.
- Eriksen, T. (2002). *Ethnicity and nationalism: anthropological perspectives*. London: Pluto Press.
- Fairclough, N. (2010). *Critical discourse: The critical study of language*. London: Longman.
- Ferguson, C. (1983). "Sports announcer talk: Syntactic aspects of register variation", *Language and society, vol. 12*. Cambridge: Cambridge University Press.
- Fletcher, G. (1995). *Loyalty: an essay on the morality of relationships*. Oxford: Oxford University Press.
- Fleischman, S. (2010). *Tense and narrativity: From medieval performance to modern fiction*. Texas: University of Texas Press.
- Fludernik, M. (2009). *An introduction to narratology*. London: Routledge.
- Fontes, P., Roberto, P., Fontes, R., Borges, B. & Hollanda B. (2014). *The country of football: Politics, culture & the beautiful game in Brazil*. London: Hurst & Co. Ltd.
- Genette, G. (1980). *Narrative discourse revisited*. New York: Cornell University Press.
- Genette, G. & Lewin, J. (1983). *Narrative discourse: an essay in method*. New York: Cornell University Press.
- Giulianotti, R. & Robertson, R. (2009). *Globalization and football*. London: Sage Publications.
- Gomberg, P. (2002). "Patriotism in sports and in war" in Tamburrini, C. & Tännsjö, T. (Eds). *Values in sport: elitism, nationalism, gender equality and the scientific manufacturing of winners*. London: Taylor & Francis,
- Groden, M., Kreiswirth, M. & Szeman, I. (Eds) (2012). *Contemporary literary and cultural theory: The Johns Hopkins guide*. Baltimore: JHU Press.

- Gronbeck, B. (1991). "Introduction" *Media, consciousness, and culture – Explorations of Walter Ong's thought*. Newbury Park: Sage.
- Hansen, P., Iversen, S., Nielsen, H. & Reitan, R. (2011). *Strange voices in narrative fiction*. Berlin: Walter de Gruyter.
- Hardman, A. & Jones, C. (2010). (Eds). *The ethics of sports coaching*. London: Routledge.
- Heinegg, P. (2002). Philosopher in the playground: notes on the meaning of sport: In Boxill, J. (Ed). *Sports ethics: an anthology*. London: Wiley-Blackwell.
- Herman, D. (1999). Scripts, sequences, and stories: Elements of a postclassical narratology *JSTOR: PMLA*, 112 (1) 23 – 37.
- Herman, D. (2009). *Basic Elements of Narrative*. London: John Wiley & Sons Ltd.
- Herman, D. (1997). Toward a formal description of narrative metalepsis. *Journal of Literary Semantics* 26 (2):132–152.
- Herman, D. & Vervaeck B. (2005). *Handbook of narrative analysis*. Nebraska: University of Nebraska Press.
- Higgs, R. (1995). *God in the stadium: sports and religion in America*. Kentucky: University Press of Kentucky Press.
- Hiltunen, A. (2002). *Aristotle in Hollywood: the anatomy of successful storytelling*. Bristol: Intellect Books.
- Hitchcock, H. (1977). *Architecture, nineteenth and twentieth centuries*. Michigan: Penguin Books.
- Homan, S. (2006). *Access all eras: tribute bands and global pop culture: tribute bands and global pop culture*. London: McGraw-Hill Education.
- Horne, J., Tomlinson, A. & Whannel, G. (2005). *Understanding sport: An introduction to the sociological and cultural analysis of sport*. London: Routledge.
- Horton, K. (2016). 'Patriotism and bad faith– a critique of Keller', in Primoratz, I. *Patriotism: philosophical and political perspectives*. London: Routledge.
- Huhn, P., Schmid, W. & Schonert, J. (Eds) (2009). *Point of view, perspective, and focalization: Modeling mediation in narrative*. Berlin: Walter de Gruyter.
- Hutcheon, L. (2000). *A Theory of parody: The teachings of twentieth-century art forms*. New York: Methuen.

- Ireland, K. (2001). *The sequential dynamics of narrative: Energies at the margins*. London: Fairleigh Dickinson University Press.
- Jahn, M. (2005). "Focalization." In Herman, Jahn, Ryan (Eds.). *Routledge encyclopaedia of narrative theory*. London: Routledge.
- Jahn, M. (2003). *A guide to narratological film analysis*. Cologne: University of Cologne.
- Jameson, F. (1998). *The cultural turn: selected writings on the postmodern, 1983-1998*. London: Verso.
- Jamieson, R., Fausset, A. & Brown, D. (1996). *Jamieson-Fausset-Brown Bible commentary*. Massachusetts: Hendrickson Publishers Marketing, LLC.
- Jarvie, G. (2006). *Sport, culture and society: an introduction*. New York: Routledge.
- Johnson, R. (2009). Football Unites, Racism Divides in Kassimeris, C. (Ed) *Anti-racism in European football: fair play for all*. London: Lexington Books.
- Keazor, E. (2012). *The federation cup and the Nigerian football*. Lagos: Storm 360 Ltd.
- Keller, S. (2015), 'The case against patriotism', in Kleinig, J. Keller, S. & Primoratz, I. *The ethics of patriotism: a debate*. London: John Wiley & Sons.
- Kertz-Welzel, A. (2016). Lesson learned? In search of patriotism and nationalism in the German music education curriculum', in Herbert, D. & Kertz-Welzel, A. *Patriotism and nationalism in music education*. London: Routledge.
- Kinkema, K., & Harris, J. (1992). "Sport and the mass media". *Exercise and sport science review* 20, 127 – 59.
- Klages, M. (2007). *Literary theory: A guide for the perplexed*. New York: Continuum Press.
- Kobtzeff, O. (2016). "Age of progress or "age of extremes?: the escalation of warfare in modern times and the nature of its mutation", in Gardner, H. & Kobtzeff, O. (eds). *The Ashgate research companion to war: origins and prevention*. London: Routledge
- Koch, C. (1996). "Teaching patriotism: private virtue for the public good in the early republic" in Bodnar, J. (Ed.). *Bonds of affection: Americans define their patriotism*. Princeton: Princeton University Press.
- Kukkonen, K. & Klimek, S. (2011). *Metalepsis in popular culture*. Berlin: Walter de Gruyter Inc.
- Kundu, G. (2007). *Fitzgerald and the influence of film: the language of cinema in the novels*. North Carolina: McFarland & Company Inc.

- Lakoff, G. (1991). *Metaphor and war: the metaphor system used to justify war in the gulf*. London: Author.
- Landa, J. & Onega, S. (2014). *Narratology: an introduction*. London: Routledge
- Lavric, E. (Ed) (2008). *The linguistics of football*. Tübingen: Gunter NarrVerlag.
- Lee, Y. (1996) Regional World Cup 2002 Korea and Japan Partnering for the 21st Century *Harvard Asia Pacific Review*, Volumes 6-8. Page 66
- Leigh, J. & Woodhouse, D. (2005). *Football lexicon: A dictionary of usage in football journalism and commentary*. Michigan: Oleander Press.
- Levin, E. (2010). *Patriotism: insights from Israel*. New York: Cambria Press.
- Lothe, J. (2000). *Narrative in fiction and film: an introduction*. Oxford: Oxford University Press.
- Lotbiniere, D. (1961). *The history of broadcasting in the United Kingdom*. Oxford: Oxford University Press.
- MacEwan, E. (Ed.) (2010). *Freytag's technique of the drama: an exposition of dramatic composition and art*. Minnesota: University of Minnesota.
- McHale, L. (1987). "Metalepsis" in Hühn, P., Pier, J., Schmid, W., Schönert J (Eds). *Handbook of Narratology*. Berlin: Walter de Gruyter GmbH & KG.
- Madej, K. & Lee, N. (2012). *Disney stories: Getting to digital*. New York: Springer.
- Malina, D. (2002). *Breaking the frame: metalepsis and the construction of the subject*. Ohio: Ohio State University Press.
- Malmgren, C. (1991). *Worlds apart: Narratology of science fiction*. Indiana: Indiana University Press.
- Mangan, J. (2004). *Militarism, sport, Europe: war without weapons*. London: Routledge.
- Marin, S. (2007). *Opus Dei: A Templar's credo for the advent of the city of God in the city of man*. Houston: Xlibris Corporation.
- Marsella, S., Johnson, W., & LaBore, C. (2000). Interactive Pedagogical Drama. In: *4th International Conference on Autonomous Agents*, pp. 301—308.
- Martin, A. (2014). *Mise en scène and film style: from classical Hollywood to new media art*. London: Palgrave Macmillan.

- Matthews, G. (2012). *Ethics and desire in the wake of postmodernism: contemporary satire*. London: A&C Black
- McGowan, T. (2011). *Out of time: desire in atemporal Cinema*. Minnesota: University of Minnesota Press.
- Monk, G., Winslade, J. & Sinclair, S. (2008). *New horizons in multicultural counseling*. New York: Sage.
- Mroz, M. (2013). *Temporality and film analysis*. Edinburgh: Edinburgh University Press.
- Murphy-Hiscock, A. (2012). <http://www.beliefnet.com/wellness/environment/galleries/a-spiritual-field-guide-to-birds>.
- Nathanson, S. (1993). *Patriotism, morality, and peace*. Boston: Rowman & Littlefield Publishers Inc.
- Nettl, B. (2002) 'Ethnicity and musical identity in the Czech lands: a group of Vignettes', in Applegate, C. & Potter, P. (eds). *Music and German national identity*. Chicago: University of Chicago Press.
- Nicholson, E. (Ed). (2012). *Ignatius critical editions: Dracula*. San Francisco: Ignatius Press.
- Nicol, B. (2009). *The Cambridge introduction to postmodern fiction*. Cambridge: Cambridge University Press.
- Nixon, H. & Frey, J. (1996). *A sociology of sport*. Virginia: Wadsworth Publishing Company.
- Nunning, A. (2005). "On metanarrative: Towards a definition, a typology, and an outline of the functions of metanarrative commentary", *the dynamics of narrative form: Studies in Anglo-America narratology*. New York: de Gruyter.
- Nussbaum, M. (2013). *Political emotions*. Massachusetts: Harvard University Press.
- Oatley, K. (1994). A taxonomy of the emotions of literary response and a theory of identification in fictional narrative. *Poetics*, vol.23, pp.53—74.
- Oriard M. (2004). *King football: Sport and spectacle in the golden age of radio and newsreels, movies and magazines, the e weekly and the daily press*. North Carolina: University of North Carolina Press.
- Payne, R. (1995). *The clash with distant cultures: values, interests, and force in American foreign policy*. New York: State University of New York Press.
- Pearce, C. (2004). Towards a game theory. Retrieved July 8, 2004 from www.electronicbookreview.com/thread/.../tamagotchi

- Phelan, J. (1996) "Introduction: discourse functions, narrator functions, and the distinctiveness of Character", *Narration one*, 1-30.
- Phelan, J. (2001). "Why narrators can be focalizers – and why it matters" in Peer, W. & Chatman, S. *New perspectives on narrative perspective*. New York: State University of New York Press.
- Pierce, G. (1998). *Manzoni and the aesthetics of the Lombard Seicento: Art assimilated into the narrative of I Promessi Sposi*. London: Associated University Presses.
- Pramaggiore, M. & Wallis, T. (2005). *Film: a critical introduction*. London: Laurence King Publishing.
- Price, J. (2001). *From season to season: sports as American religion*. Macon: Mercer University Press.
- Primoratz, I. (2016). 'Patriotism and morality: mapping the terrain', in Primoratz, I. (ed). *Patriotism: philosophical and political perspectives*. London: Routledge.
- Prince, G. (1995). On narratology: Criteria, corpus, context. *JSTOR: Narrative*, 3, (1).
- Prince, G. (2001). 'A point of view on point of view or refocussing focalization', in van Peer, W. & Chatman S. (eds). *New perspectives on narrative perspective*. New York: State of New York Press.
- Raney, A. & Bryant, J. (2006). *Handbook of sports and media*. London: Routledge.
- Reilly, K. Kaufman, S. & Bodino, A. (2003). *Racism: a global reader*. New York: M.E. Sharpe Inc.
- Richardson, B. (1987). "Time is out of joint: Narrative models and the temporality of the drama". *Poetics today* 8 299-309.
- Richardson, B. (2002). *Narrative dynamics: essays on time, plot, closure, and frames*. Ohio: Ohio State University Press.
- Ricoeur, P. (1987). *Time and Narrative*. Chicago: The University of Chicago Press.
- Rinehart, R. (2007). The performative avant-garde and action sports (Pages 118-137) in McNamee, M. (Ed.). *Philosophy, risk and adventure sports*. London: Routledge.
- Roberts, G., Ommundsen, Y., Lemyre, P. & Milller, B. (2004). Cheating in sport. in Spielberger, C. (Ed.). *Encyclopedia of Applied Psychology, Volume 3*. Massachusetts: Academic Press.
- Romanska, M. (2014). *The Routledge companion to dramaturgy*. London: Routledge.

- Rong, R. (2011). Forms, effects and functions of flash-presentations with special reference to "The Constant Gardener" by John le Carré. [ethos.bl.uk/Order Details. doi?uin=uk.bl.ethos.595858](http://ethos.bl.uk/OrderDetails.do?uin=uk.bl.ethos.595858).
- Rosenau, P. (1991). *Post-Modernism and the social sciences: insights, inroads, and intrusions*. Princeton: Princeton University Press.
- Rowbottom, M. (2013). *Foul play: the dark arts of cheating in sport*. London: A&C Black.
- Rowe, D. (1998). *Sport, culture and the media*. London: Bell & Bain Ltd.
- Rudrum, D. (2005). From narrative representation to narrative use: Towards the limits of definition. *Narrative* 13.2 (2005) 195-204
- Ryan, M. (1993). Narrative in real time: chronicle, mimesis and plot in the baseball broadcast. *Narrative* 1(2), (1993) 138 155.
- Ryan, M. (2004). *Narrative across media: The language of storytelling*. Nebraska: University of Nebraska Press.
- Ryan, M. & Alphen, V. (1993). "Reading visually", *Encyclopaedia of contemporary literary theory: Approaches, scholars, terms*. Toronto: University of Toronto Press.
- Schmidt, J. (2009). "Narration in Film" in Hühn, Pier & Schmid (eds). *Handbook of narratology*. Berlin: Walter de Gruyter.
- Scholes, J. & Sassower, R. (2014). *Religion and sports in American culture*. London: Routledge.
- Seddon, P. (2004). *Football talk: the language & folklore of the world's greatest game*. London: Robson.
- Seigneuret, J. (1988). *Dictionary of Literary Themes and Motifs, Volume 1*. Cincinnati: Greenwood Publishing Group
- Selden, R. (1993). *A reader's guide to contemporary literary theory*. Kentucky: University Press of Kentucky.
- Sheridan, M. (2017). 'Spiritual Narcissism or Ego Inflation', in Crisp, B. (ed). *The Routledge handbook of religion, spirituality and social work*. London: Routledge.
- Sikov, E. (2010). *Film studies: an introduction*. New York: Columbia University Press.
- Smethurst, P. (2000). *The postmodern chronotope: Reading space and time in contemporary fiction*. Amsterdam: Rodopi B.V.

- Smith, A. (2013). *Nationalism: theory, ideology, history*. London: John Wiley & Sons.
- Smith, B. (2014). 'World Cup 2014: Faith and football as Brazil unites to pray for glory', *BBC Sport*.
- Spotts, F. (2009). *Hitler and the power of aesthetics*. London: Overlook Press.
- Stam, R. (2005). *New vocabularies in film semiotics*. London: Routledge.
- State, P. (2008). *A brief History of the Netherlands*. New York: Infobase Publishing.
- Staub, E. (1997). Blind versus constructive patriotism: Moving from embeddedness in the group to critical loyalty and action. In Bar-Tal, D & Staub, E. (Eds.), Nelson-Hall series in psychology. *Patriotism: In the lives of individuals and nations* (pp. 213-228). Chicago: Nelson-Hall.
- Sturges, P. (1992). *Narrativity: Theory and practice*. Michigan: Clarendon Press.
- Tahilian, D. (2016). *Live and let live under one G-O-D*. Pittsburgh: Dorrance Publishing.
- Taylor, C. (1997). "Nationalism and Modernity", in Mckim, R. & McMahan, J. (eds). *The morality of nationalism*. New York: Oxford University Press.
- Theiss-Morse, E. (2009). *Who counts as an American?: the boundaries of national identity*. Cambridge: Cambridge University Press.
- Thon, J. (2016). *Transmedial narratology and contemporary media culture*. Nebraska: University of Nebraska Press.
- Todorov, T. (1980). *Genres in discourse*. Cambridge: Cambridge University Press.
- Tolson, A. (2005). *Media Talk*. Edinburgh: Edinburgh University Press.
- Toolan, M. (1988). *Narrative progression in the short story: A corpus stylistic approach*. Amsterdam: John Benjamins Publishing Company.
- Usher, R. & Edwards, R. (1994). *Postmodernism and education: different voices, different world*. London: Routledge.
- Vicaka, I. (2014). *McCarthy and the Coens: the novel versus the film no country for old men: the moral framework of the novel and the film: the moral framework of the novel and the film*. Hamburg: Anchor Academic Publishing.
- Vierkant, S. (2008). "Metaphor and live radio football commentary." In Lavric, E. (Ed). *Linguistics of football*. Tubingen: Gunter NarrVerlag.

- Waliaula, S. (2012). Envisioning and visualizing English football in East Africa: The case of a Kenyan radio commentator. *Soccer & society*, 13 (2), 239 – 249.
- Waliaula, S. (2012). Radio soccer commentary as reconstruction and performance of political and social-cultural reality: The case of Kenya in the 1980s (Unpublished doctoral dissertation). Moi University, Kenya.
- Weingarten, D., Reber, E. & Selting, M. (Eds) (2010). *Prosody in Interaction: Studies in discourse and grammar*. Amsterdam: John Benjamins Publishing.
- Walsh, R. (2015). *The rhetoric of fictionality: narrative theory and the idea of fiction*. Ohio: Ohio State University Press.
- Watson, J. & Hill, A. (2006). *Dictionary of media and communication studies*. London: Hodder Education.
- Welwood, J. (2000). *Toward a psychology of awakening*. Boston: Shambhala Publications.
- Wenner, L. (1989). *Media, sports, and society*. London: Sage Publications Inc.
- Whannel, G (1992). *Fields in vision: Television sports and cultural transformation*. London: Routledge
- Whitson, D. & Macintosh, D. (1996). “The global circus: International sport, tourism. *Journal of sport and social issues (JSSI)*, 20 (3), 278 – 295.
- Worton, M. & Still, J. (Eds) (1991). *Intertextuality: theories and practices*. Manchester: Manchester University Press.

APPENDICES

APPENDIX A: FIFA WORLD CUP 2014 MATCHES SCHEDULE & TIMETABLE:

(From: The Official Website of the FIFA World Cup™ - FIFA.comwww.fifa.com/)

11 June	Opening Ceremony
12 June	First match
28 June - 1 July	Round of 16 Matches
4 July - 5 July	Quarterfinals
8 July - 9 July	Semifinals
12 July	3rd Place Playoff
13 July	Closing Ceremony
13 July	Final

Groups:

A: Brazil, Croatia, Mexico, Cameroon	B: Spain, Holland, Chile, Australia
C: Colombia, Greece, Ivory Coast, Japan	D: Uruguay, Costa Rica, England, Italy
E: Switzerland, Ecuador, France, Honduras	F: Argentina, B. Herzegovina, Iran, Nigeria
G: Germany, Portugal, Ghana, USA	H: Belgium, Algeria, Russia, South Korea

Group Stages:

Date	Match	Time	Venue
11 June	Opening Ceremony		
12 June	Brazil vs. Croatia	17:00	Sao Paulo
13 June	Mexico vs. Cameroon	13:00	Natal
	Spain vs. Netherlands	16:00	Salvador
	Chile vs. Australia	18:00	Cuiaba
14 June	Colombia vs. Greece	13:00	Belo Horizonte
	Uruguay vs. Costa Rica	16:00	Fortaleza
	Ivory Coast vs. Japan	19:00	Recife
	England vs. Italy	21:00	Manaus
15 June	Switzerland vs. Ecuador	13:00	Brasilia
	France vs. Honduras	16:00	Porto Alegre

	Argentina vs. B. Herzegovina	18:00	Rio de Janeiro
16 June	Germany vs. Portugal	13:00	Salvador
	Iran vs. Nigeria	16:00	Curitiba
	Ghana vs. United States	19:00	Natal
17 June	Belgium vs. Algeria	13:00	Belo Horizonte
	Brazil vs. Mexico	16:00	Fortaleza
	Russia vs. South Korea	18:00	Cuiaba
18 June	Australia vs. Netherlands	13:00	Porto Alegre
	Cameroon vs. Croatia	15:00	Manaus
	Spain vs. Chile	19:00	Rio de Janeiro
19 June	Colombia vs. Ivory Coast	13:00	Brasilia
	Uruguay vs. England	16:00	Sao Paulo
	Japan vs. Greece	19:00	Natal
20 June	Italy vs. Costa Rica	13:00	Recife
	Switzerland vs. France	16:00	Salvador
	Honduras vs. Ecuador	19:00	Curitiba
21 June	Argentina vs. Iran	13:00	Belo Horizonte
	Germany vs. Ghana	16:00	Fortaleza
	Nigeria vs. Bosnia-Herzegovina	19:00	Cuiaba
22 June	South Korea vs. Algeria	13:00	Porto Alegre
	United States vs. Portugal	15:00	Manaus
	Belgium vs. Russia	19:00	Rio de Janeiro
23 June	Australia vs. Spain	13:00	Curitiba
	Australia vs. Spain	3:00	Sao Paulo
	Cameroon vs. Brazil	17:00	Brasilia
	Croatia vs. Mexico	17:00	Recife
24 June	Italy vs. Uruguay	13:00	Natal
	Costa Rica vs. England	13:00	Belo Horizonte
	Japan vs. Colombia	17:00	Cuiaba
	Greece vs. Ivory Coast	17:00	Fortaleza
25 June	Nigeria vs. Argentina	13:00	Porto Alegre

	Herzegovina vs. Iran	13:00	Salvador
	Honduras vs. Switzerland	17:00	Manaus
	Ecuador vs. France	17:00	Rio de Janeiro
26 June	Portugal vs. Ghana	13:00	Brasilia
	United States vs. Germany	13:00	Recife
	Algeria vs. Russia	17:00	Curitiba
	South Korea vs. Belgium	17:00	Sao Paulo

Round of 16 Knock out Stage

28 June	A Winner vs. B Runner-Up	13:00	Belo Horizonte
	C Winner vs. D Runner-Up	17:00	Rio de Janeiro
29 June	B Winner vs. A Runner-Up	13:00	Fortaleza
	D Winner vs. C Runner-Up	17:00	Recife
30 June	E Winner vs. F Runner-Up	13:00	Brasilia
	G Winner vs. H Runner-Up	17:00	Porto Alegre
1 July	F Winner vs. E Runner-Up	13:00	Sao Paolo
	H Winner vs. G Runner-Up	17:00	Salvador

APPENDIX B: A SAMPLE FOOTBALL COMMENTARY TRANSCRIPT

The Semi Final Match: Brazil versus Germany
Commentators: Martin Keown and Steve Watson
Venue: Mineirão, Belo Horizonte
Date: July 8 2014
TV Channel: BBC

FT: It's finished in Belo Horizonte, the most incredible score line of a surprising world Cup.

Brazil, thoroughly unforgivable performance, Germany, thoroughly unforgettable performance. I don't think they are singing we can win 8:7. And that's it, and Germany are into the World Cup final with an incredible victory.

90'+5 Oscar scores the most pointless of World Cup goals. He got back and Oscar did the rest. It's given them something to work on before the final. Germans are absolutely livid they let one in. for once Neur is not the sweeper keeper you expected. Neur thinking of coming out, he is retreating, Oscar for Brazil, it's one, Germans are furious and that tells you a lot about them.

90'+4 A test of character for Brazil but they have failed dismally. Shocking finish. Overriding favorites I'm afraid. Oscar is on sight. That was Oscar shot that goes out for a Germany throw – impossible finish from that angle. He can't believe it, can he? His right back letting him back ...

90'+3 Ozil, magnificent performance, Brazil will have to undergo intensive period of self-examination after this.

90'+3 He has made eye-catching performances in this world cup – this man Manuel Neur, if you want to win anything you need to have a top top goal keeper.

90'+1 Ramirez, Ramirez shot, but Neur never took his eye off him, a comfortable save. It will be interesting to see what the crowd does on the final whistle.

90' It has been an astonishing world cup Martin, and the agony is almost over, they have 5 minutes plus added time for Brazil to win or draw.

88' I don't think there is anything more humiliating than your fans giving an ole to every pass the opposition strings.

- 87' I think these are Brazilian oles – Brazilian fans are giving the German team oles and that's perhaps the ultimate humiliation for their team.
- 86' Julio Cesar beaten 7 times in the final. Germans just keep it simple, keep looking for opportunities.
- 85' That was 8:0 against Saudi Arabia and this Brazilian team doesn't look much better than Saudi Arabia did then.
- 84' Germany are one win away from the biggest win ever in a World Cup final victory.
- 83' In this country they all know about great football and the Brazilian fans who are still in this crowd – and there are about 50000 of them – stood and applauded the team that has dismantled their heroes limb from limb.
- 81' I think the Brazilians have had enough. They can't believe it, shaking their heads in disbelief. Look at it – great finish, it is like the great Brazilian teams of yesteryears, fantastic finish, top corner.
- 79' It is a beautiful delivery. Schurrle, Andre Schurrle. It is seven, startling finish, it is just sublime football, great finish. It comes from a quick throw-in, Thomas Muller flicks the ball in from the left to find Schurrle, and he cracks a rising shot in at the near post, the ball kissing the underside of the crossbar and in. Wow...
- 77' David Luiz has lost his head, big style. He is not happy with Thomas Muller's challenge but then wildly swings at him, he tries to smash Muller into the stands but, as is befitting his performance tonight, he can't connect. An air-kick and more humiliation. No cards from the ref though.
- 75' Sami Khedira - who was sensational in that first half - is replaced and Julian Draxler gets 15 minutes of the World Cup semi-final to go and enjoy.
- 74' The frightening thing is I think there is more in the locker for Germany in the final."
- 72' Chelsea must be glad they've already sold David Luiz to PSG. PSG must be making a note to never, ever play him if Thiago Silva is suspended.
- 70' "Brazil have given up. Fred was taken off to save himself from any more embarrassment. Every time he touched the ball he was booed and it was not nice. This whole game is actually just sad now."
- 69' "Shocking defending as the boos ring round the stadium. Again another tap in. The marking is totally nonexistent. Look at David Luiz standing on his heels. Ridiculous."

67' Fred is replaced by Willian and Fred gets dog's abuse from the crowd, which continues when the camera picks him out on the bench.

66' That's poor. It's not his fault.

65' The boos ring out as Germany try to score for the first time in half an hour - and promptly do. The move down the right comes to Philipp Lahm, he gets his head up and picks out Andre Schurrle in space, eight yards out, and he slots home. This would be the biggest win in a World Cup semi-final.

64' "Muller is playing centre forward for Germany and that creates a different problem because he is playing on the last defender's shoulder."

63' Where's the defense?!

62' Germany attack down their left and when the cross comes over Thomas Muller is all alone, in oceans of space. He would surely bag a sixth but Julio Cesar comes way out of his goal to sweep away.

61' "Losing in front of your home crowd. You wish the ground would open and take you down.

60' "And will time ever pass? Will time never pass for us?"
Not my words, the words of Morrissey. But these Brazil players will feel like time really is standing still as this half crawls along.

59' "Comparing Fred to those great World Cup strikers, and his movement is non-existent. You have to blame Scolari for continuing to pick him."

58' Fred is getting hammered from the terraces which seems a bit harsh to me. Not that he's had a good game, but he's hardly to blame for the chronic defending.

57' Maicon glides in at the back post and goes to ground - that's a dive. Nothing given.

56' "Brazil's fans are seeking a scapegoat - and it sounded like Fred might be the man judging by the toxic reaction to a tame finish from the struggling striker."

55' Almost six! Germany's first real attack of the second half and Thomas Muller is in, he tries to go round Julio Cesar but the goalkeeper tackles him well.

54' And then wow what a save! Muller bends in a beauty from range and Cesar turns it away. Muller may well end the night eclipsing that Miroslav Klose record... "Klose gives a much better balance to the team. Incredible achievement and a nice final to look forward

- to for him. A good night's work. People say the number nine is disappearing from the game but Klose is proving you have to have one."
- 53' Miroslav Klose is off, he won't add to his record of 16 goals. Andre Schurrle on in his place, and Germany have one substitute left to rest another first team player. Can Joachim Low bring himself on? What do you reckon David Luiz has got in his head? I reckon he just permanently has Jamiroquai on a loop.
- 52' Brazil have had 71% of the ball in the second half. It's much improved but nobody will remember that when they discuss the battering of Belo Horizonte in years to come.
- 51' Now that is a really good save! Manuel Neuer turns away a powerful drive from Paulinho but Brazil are seriously threatening to cut this lead to four goals...
"Manuel Neuer is surely the best goalkeeper in world football."
- 50' Chance! Germany are now playing with no discipline at the back and Brazil waltz through to find Oscar, his low shot is firmly struck but again Manuel Neuer makes the stop.
- 49' Brazil's best opening! Ramirez gets into the box and almost cuts it back for Chelsea teammate Oscar but Manuel Neuer gets a strong wrist on it and turns it away.
- 48' Brazil will be playing for pride, as the saying goes, but let's be honest, their pride has been taken out back and shot.
- 47' Getting hammered 5-0 after 30 minutes of the semi-final in your own country is something that will take more than a decent 45 minutes to recover from. Without wishing to overdo it, the ramifications of this may well rumble on for years... "It was totally inept. Having followed Brazil's journey I didn't expect it to end in this manner. It is about restoring pride and they could have taken any player off."
- 46' Just the three changes at the break. Germany replace Mats Hummels with Per Mertesacker, and Brazil give Hulk and Fernandinho the hook. On come Ramirez and Paulinho. A real thankless task.
- 46' Brazil tentatively get us back under way...
If you joined us late that score line is correct, it will come a stage where the score board might open some brackets.

43' Khedira, Ozil, Khedira 5:0, absolute humiliation, that comes down to David Luiz, absolutely no discipline, he goes charging, and they get punished again, I'm sorry the dream is gone.

42' If Scolari could do it again, he would pick a completely different team.

40' It has come to a stage where Germany have stopped celebrating their goals, four goals for Germany.

38' Brazil are being humiliated, humbled and taken apart by Germany and their supporters simply can't believe.

36' And it's getting embarrassing, it could be four – it is four nil to Germany after 25 minutes.

33' Muller it could be embarrassing, it's three, Brazil have fallen apart in 25 minutes, quality finishing. It goes in like an arrow.

31' Germany completely controlling the match in that middle.

29' David Luiz, Bernard tries to get on to it, it reaches Neuer, the man mountain that's Neuer. How does Brazil shake the unshakable?

27' And tears are not far away already.

26' With 16 goals it eclipses the phenomenon as Brazil call him, that's Ronaldo.

25' Stunning. They look lost the Brazilians. It is so simple, puts him in the record books, Close's range from 6 – 12 yards.

24' Brazil have a mountain to climb in their own backyard against Germany. They are two down inside 23 minutes.

22' Muller, he is running free on that right hand side with acres of space. Muller, Close scores, and Miroslav Close is the all-time World Cup final goal scorer.

21' 66 competitive home matches Brazil since they were last beaten on home soil in a match that mattered, back in 1975 Copa America, Peru beat them on this ground.

20' Germany so dangerous on the break, and Brazil so open at the counter.

19' "It is breaking down far too quickly on the Brazil left hand side. Marcelo and Hulk have to keep the ball better. Credit the Germans though, it is like a knife through butter at times, their midfield is incredible."

18' The first half of Brazil v Colombia was played as if it was the final 10 minutes - and so is this one. Brazil are chasing the ball like an Under-11 side at times.

- 17' Germany had a three-on-three break but Thomas Muller's pass is just cut out to prevent Miroslav Klose a one-on-one.
- 16' "A beautiful challenge by Lahm. Great timing. Good play by Brazil but a textbook challenge. It is boiling over a little bit."
- 15' Brilliant tackle from Philipp Lahm to stop Marcelo in his tracks as the left-back bombed into the area, Marcelo goes down and makes a meal of it and it all spills over.
- 14' Pushing, shoving, as Jerome Boateng squares up to Marcelo. Well marshalled by referee Marco Rodriguez.
- 13' This Brazil side will test their nation's faith this evening as Germany look so composed and slick. They are keeping the ball so much better than Brazil. Thomas Muller now has as many World Cup goals as Gary Lineker. He's only five off the record and he's just 24.
- 12' That goal hasn't quelled the Brazilian fans' enthusiasm though. Plenty of noise still in Belo Horizonte.
- 11' "He is totally unmarked. Unbelievable to get that space at this level. Muller makes it look easy but it is just about concentration." So, so easy! Thomas Muller has his fifth goal of the World Cup, his 10th goal in World Cups, and it's the most simple of the lot.
- 10' Toni Kroos hits an out swinging corner, Dante and David Luiz both miss it and Muller can't believe his luck, smashing in a side-foot volley from six yards out. Germany are getting in far too easily. Marcelo left a big space to run into and Brazil get lucky. The shot hits Kroos on the back.
- 9' "This game is very open. Both sides are saying we are going to attack better than you are." End-to-end stuff! This is a very open game. Brazil attack swiftly and find Fred with his back to goal, but it's almost like netball as he makes the half-turn and just waits for runners beyond him.
- 8' You are allowed to 'travel' with it Fred! The big nine loses the ball and Germany are away again - so much space in midfield and that is dangerous for the hosts.
- 7' Lovely attack from Germany! Thomas Muller finds space - that's his trademark - out on the right this time, his cross comes over to Mesut Ozil on the left of the area. He looks up and as the cry is for him to shoot, he instead cuts back a brilliant pass to find Sami Khedira arriving at real pace. Khedira connects beautifully but cannons the shot into the back of Toni Kroos.

- 6' David Luiz will always have a few question marks over his head as a centre-back but he shows the other side of his game, spraying a glorious 60-yard pass out to Hulk on the wing. His cross comes to nothing and Germany again spring a quick break, but Luiz recovers well to stop Miroslav Klose in his tracks.
- 5' We've started at an excellent pace. Premier League pace.
- 4' "It will be interesting to see Oscar in that central role that Neymar has vacated today. Luiz Gustavo being back is very important for Brazil, especially in the absence of Silva and Neymar."
- 3' Not a great minute for Mesut Ozil, a slip robbing Germany of the chance of a quick counter, before he pulls out of a tackle in midfield. Got to be stronger there. Marcelo then has the first shot of the night but skims it wide.
- 2' Bastian Schweinsteiger was visibly beaming with delight as they kicked off. They don't do nerves in Munich...
- 1' Germany, in their snazzy red and black away kit, get us going...

It gonna be fascinating, David Luiz looking forward to this moment. Who is heading to the Maracana?

So martin Keown alongside me what do you think?

Fantastic atmosphere inside the Mineirao, Scolari's third world semifinal – the second with Brazil, one with Portugal.

Miroslav close starts up front, his 23rd world cup final match and you know by now he is on 15 goals equal with Ronaldo but breaking a new record today becoming the first player ever to play in four world cup finals.

The Germany have reached the semifinal or better in twelve of the last 16 world cups but they have never beaten brazil in a competitive game – one world cup, two confederation defeats.

The referee is Marco Rodriguez of Mexico, his first game since the Uruguay Italy game. He got the vote of confidence from FIFA after he missed the Suarez bite. His nickname ironically is Dracula

The captain for the ninth time for Brazil is David Luiz in the absence of Thiago Silva.

Brazil without their superstars Thiago Silva. The last time they started a game without both Thiago Silva and Neymar was in the quarter final between the Netherlands. Brazil has won every time Neymar has played scoring 27

The Mineirão in Belo Horizonte is a long way from being the most beautiful of the twelve world cup venues lacking the grandeur of the Brazilian and Roman art of the Maracana but utterly thrilling and spectacularly noisy.

First you will hear the Germany anthem Deutschland über alles and then for Brazil, and you know when the music stops the singing doesn't.

They have been beyond doubt the best in the world at playing the world game and this is super heavy weight final in this wonderful arena.

Brazil five times world cup winners twice a runner up, Germany three times winners four times a runner up.

A warm embrace from the two coaches and a present I think for Joachim Loew from Filipe Scolari.

Your commentators in Belo Horizonte Martin Keown and Steve Watson. Thank you very much. Good evening.

APPENDIX C: APPROVAL LETTER



MASENO UNIVERSITY
SCHOOL OF GRADUATE STUDIES

Office of the Dean

Our Ref: PG/PHD /00042/2013

Private Bag, MASENO, KENYA
Tel:(057)351 22/351008/351011
FAX: 254-057-351153/351221
Email: sgs@maseno.ac.ke

Date: 30th JUNE, 2017

TO WHOM IT MAY CONCERN

RE: PROPOSAL APPROVAL FOR TITUS M. KIOKO—PG/PHD/0042/013

The above named is registered in the Doctor of philosophy programme in the School of Arts and Social Sciences, Maseno University. This is to confirm that his research proposal titled "**A literary portrait of FIFA world cup football commentary as narrative**" has been approved for conduct of research subject to obtaining all other permissions/clearances that may be required beforehand.

Prof. J. O . Agure
DEAN, SCHOOL OF GRADUATE STUDIES



Maseno University

ISO 9001:2008 Certified

