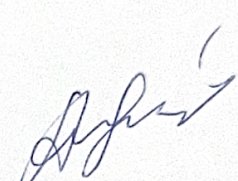


Ministry of Education and Science of Ukraine
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Master's Thesis

EMOTIONS IN SPORTS DISCOURSE
(BASED ON MODERN ENGLISH)


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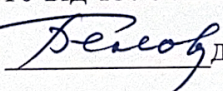
Supervised by:

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Протокол засідання кафедри англійської філології
та міжкультурної комунікації

Протокол № 10 від 15. 04.2026

Зав. кафедри  д. філол. н., проф. Алла БЄЛОВА

KYIV–2026

ABBREVIATIONS

DtS – Drive to Survive (TV show)

F1 – Formula 1

L1 – First Language

L2 – Second Language

NNS – Non-native Speaker

ABSTRACT

Priadko A.A. Emotions in sports discourse (based on Modern English). – Master's thesis.

This master's thesis examines the linguistic representation and regulation of emotions in sports discourse, with a particular focus on the Formula 1 World Championship. The study employs a multifaceted approach based on the ideas of sociocognitive linguistics, discourse analysis, media communication theory and pragmatics.

The relevance of the study is determined by the 'affective turn' in linguistics, where emotions are viewed as a key resource for constructing mediated events; however, certain linguistic means of expressing emotions remain understudied. To achieve the set aim, the characteristic features of emotional discourse in various roles and contexts were examined, and it was revealed how participants manage emotions within the framework of contemporary sports communication. The object of the study is the language of the 2024 Formula 1 World Championship, as found in press conferences, interviews and radio statements by athletes. The subject of the study is the linguistic, stylistic and prosodic features of emotional expression in 'Formula 1' discourse.

The study found that 'Formula 1' functions as a mediated emotional space characterised by a clear hierarchy of functional genres. A fundamental pattern was identified in the systematic transition between the language of action (primary genres, such as team radio) and the language of reflection (secondary genres, such as interviews). At the lexical and pragmatic levels, a pattern of 'lexical substitution' was identified, which protects the driver's professional 'image'. In the realm of fan discourse, the study demonstrated that digital platforms have transformed viewers into active 'prosumers' who collectively construct the emotional reality of the sport. Finally, the study confirmed that English serves as an 'analytical shield' for non-native speakers, whilst the native language can become the primary tool for releasing emotions.

From a methodological perspective, the study employs qualitative and quantitative research methods, including structural-functional analysis and statistical synthesis. The study contributes to the broader field of sports linguistics by providing a systematic framework for understanding the verbalisation of emotionality and emotivity.

Keywords: Formula 1, sports discourse, affective turn, emotions, emotivity, language of action, language of reflection, mediatised space.

АНОТАЦІЯ

Прядко А.А. Емоції у спортивному дискурсі (на матеріалі сучасної англійської мови). – Магістерська робота.

У цій магістерській роботі досліджується лінгвістичне відображення та регулювання емоцій у спортивному дискурсі, з особливим акцентом на Чемпіонаті світу «Формула-1». У дослідженні застосовано багатоаспектний підхід, що спирається на ідеї соціокогнітивної лінгвістики, аналізу дискурсу, теорії медіакомунікації та прагматики.

Актуальність дослідження визначається «афективним поворотом» у лінгвістиці, де емоції розглядаються як ключовий ресурс для конструювання медіатизованих подій; при цьому певні лінгвістичні засоби вираження емоцій залишаються недостатньо вивченими. Для досягнення поставленої мети було вивчено характерні риси емоційного дискурсу в різних ролях та контекстах, виявлено, як учасники керують емоціями у межах сучасної спортивної комунікації. Об'єктом дослідження є мова Чемпіонату світу «Формула-1» 2024 року, яку знаходимо у прес-конференціях, інтерв'ю та радіовисловленнях спортсменів. Предметом розвідки виступають лінгвістичні, стилістичні та просодичні особливості вираження емоцій у дискурсі «Формули-1».

В ході дослідження було встановлено, що «Формула-1» функціонує як медіатизований емоційний простір, що характеризується чіткою ієрархією функціональних жанрів. Було виявлено фундаментальну закономірність у систематичному переході між мовою дії (первинні жанри, такі як командне радіо) та мовою рефлексії (вторинні жанри, такі як інтерв'ю). На лексичному та прагматичному рівні було виявлено закономірність «лексичної заміни», яка захищає професійне «обличчя» пілота. Вивчення дискурсу вболівальників продемонструвало, що цифрові платформи перетворили глядачів на активних «просумерів», які колективно конструюють емоційну реальність спорту. Нарешті, дослідження підтвердило, що англійська мова слугує «аналітичним

щитом» для неносіїв, тоді як рідна мова може стати основним інструментом для вивільнення емоцій.

З методологічної точки зору у дослідженні використовуються якісні та кількісні методи дослідження, включно зі структурно-функціональним аналізом та статистичним синтезом. Дослідження робить внесок у ширшу сферу спортивної лінгвістики, надаючи систематичну основу для розуміння вербалізації емоційності та емотивності.

Ключові слова: Формула-1, спортивний дискурс, афективний поворот, емоції, емотивність, мова дії, мова рефлексії, медіатизований простір.

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INTRODUCTION

The study of sports discourse in the 21st century has moved beyond a simple analysis of physical results, evolving into a comprehensive examination of mediated communication and social construction. Within the framework of the contemporary philological paradigm, often referred to as the “affective turn,” emotions are no longer viewed as secondary byproducts of sporting events, but rather as primary semiotic resources and fundamental pragmatic tools. In high-speed, high-stakes environments such as Formula 1, the verbalisation of affect serves as a critical mechanism for managing technical stress, establishing institutional solidarity, and engaging a global audience.

The relevance of this study is driven by the growing mediatization of sports and the emergence of hybrid digital genres that blur the boundaries between professional journalism and fan engagement. Although the communicative and functional aspects of sports discourse have been widely studied, the specific linguistic mechanisms used to represent and regulate emotions in Formula 1’s environment remain understudied. The emergence of documentary series such as *Drive to Survive* and the expansion of online fan communities have created a unique emotional space where purely physical efforts are systematically transformed into a compelling human narrative.

The primary aim of this research is to examine the characteristic features of emotional discourse in Formula 1, specifically to determine how linguistic choices at the lexical, grammatical, and syntactic levels contribute to the transition from spontaneous physical action to structured, mediated interpretation.

The object of this study is the language of live broadcasts of Formula 1 World Championship 2024, press-conferences and interview records with the participants in the form of printed texts, audio- and video-materials available online.

The subject of this study is the linguistic, stylistic, and prosodic features of the expression of emotions in Formula 1 discourse across various roles and contexts.

To achieve the stated aim, the following **objectives** were set:

- To define the conceptual parameters of sports discourse and its status as a mediatized emotional space.
- To create a theoretical framework for the linguistic representation of emotionality and emotivity.
- To classify the genres of sports discourse, focusing on the specialized subgenres of team radio and live commentary.
- To analyse the lexical fields of joy, anger, pride, and disappointment within the frameworks of the language of action and language of reflection.
- To investigate the morphosyntactic architecture of emotional expression, including the temporal hierarchy of tenses.
- To study the narrative techniques and paralinguistic features that characterize the mediatization of athletes' emotions.
- To consider the roles of fans in the joint construction of mediated emotional reality.

Study corpus. For the study of linguistic, stylistic, and prosodic features of the language of Formula 1, 7 races across the 2024 season were analysed, including the Formula 1 Crypto.com Miami Grand Prix 2024 [97], Formula 1 Grand Prix de Monaco 2024 [98], Formula 1 Qatar Airways British Grand Prix 2024 [67], Formula 1 Qatar Airways Azerbaijan Grand Prix 2024 [66], Formula 1 Gran Premio de la Ciudad de México 2024 [96], Formula 1 Lenovo Grande Prêmio de São Paulo 2024 [99], and Formula 1 Heineken Silver Las Vegas Grand Prix 2024 [94], which amounted to 16 hours 21 minutes. Additionally, 27 written press-conferences and track interviews were analysed, which amounted to 242 pages. The study corpus consists of 371 utterances which comprise statements, comments and exclamations, made by the drivers and team representatives pre-, during and post-race, and 10 social media posts taken from X/Twitter.

Research methods include a combination of qualitative and quantitative approaches. Structural-functional analysis was used to identify discourse categories,

while descriptive and stylistic analysis was employed to examine lexical and metaphorical units. Statistical analysis was applied to determine the frequency of evaluative vocabulary.

The novelty of the present research lies in a comprehensive analysis of the “two-genre” structure of Formula 1 i.e. the transition from the intuitive cockpit to the sterilised media pen. The results of the research can be implemented in the development of courses in discourse analysis, genre studies and stylistics.

The structure of the thesis corresponds to the stated purpose and objectives. It consists of abstracts in English and Ukrainian, table of contents, an introduction, three chapters, general conclusions, references, and an appendix. **Chapter 1** presents a theoretical justification of sports discourse as a mediated emotional space. **Chapter 2** analyses the linguistic representation of emotions at various levels of language. **Chapter 3** examines emotions in various communicative roles, specifically among athletes, and fans. The **conclusion** finalises the results of the research, presenting the framework for understanding the verbalisation of emotions in the high-stakes environment such as Formula 1. The **appendix** includes the posts from Twitter/X which include the language of group belonging.

1. SPORTS DISCOURSE AS A MEDIATED EMOTIONAL SPACE

1.1. Definition of Sports Discourse

It is widely recognized that discourse is formed in the process of communication and is an integral part of reality, taking into account the extralinguistic context, which can be individual, functional, pragmatic, ethno-social, cultural, etc. Hence, the notion of discourse can be described as a complex combination of linguistic and extralinguistic levels, within which a person constantly exists as a social being [48: 13]. From the perspective of communicative, pragmatically oriented linguistics and in the context of growing interest in language in its natural manifestations, discourse is defined as a type of communicative activity that has various forms of realization. The central aspect of this approach is the awareness of language as a determining factor of human existence [9: 3].

Researchers emphasize that “without discourse, there is no social reality, and without understanding discourse, we cannot understand reality, experience, or ourselves” [36]. At its core, discourse is interactive. A detailed analysis of different types of discourse makes it possible to study the general principles and properties of communication as a whole [55: 130].

Within this framework, sports discourse is fundamentally defined as an institutional, status-oriented type of communication that functions to verbally and semiotically reflect the activity of sport as a social, cultural, and competitive phenomenon [20].

The conceptualisation of sports discourse within modern linguistics represents a shift from viewing sport just as a physical activity to recognising its complexity and multi-layeredness as a communicative phenomenon. In the contemporary philological paradigm, discourse is considered “a basic concept” due to its ability to represent, conceptualize and interpret every sphere of human activity [54]. Within this framework, sports discourse is defined as a mentally marked and socially determined type of communication.

Sports discourse is a multifaceted and multilevel communicative construct that reflects the communicative goals and intentions of participants in a sporting event [53: 97]. The basis for analysing sports discourse is a model of institutional communication. It states that institutional discourse, i.e. discourse that is determined by the types of social institutions that have developed in society, is characterized by a number of linguistically relevant features, the most important of which are the purpose of communication, the communicative function of its participants, and fixed typical circumstances of communication [49: 309]. The environment in which sports discourse exists is the means (informational and communicative description and analysis (commentary) of everything that happens to agents (athletes, coaches, sports commentators) and clients (spectators-fans, television viewers and radio listeners, Internet users, readers of the print media) of sports discourse. When talking about the roles of the subjects which are linked to the notion of sports discourse, it is vital to posit that the linguistic culture of sports discourse is manifested through different “speech personas” [44]. They can be differentiated into three different layers according to verbalization of their communicative intentions based on the proximity to the sports event:

1. Direct participants (the core level): athletes, coaches, and referees; the pragmatic goal of their communication lies in achieving a high sports result as the most important value of sport [44].
2. Mediators (The narrative layer): sports journalists and commentators who record and describe the course of events for a virtual audience. Their role is to transform a physical competition into a "mediated event"; they utilize specific linguistic codes to make it cognitively accessible for the viewer [49]. The job of the commentator requires quick access of the situation and produce rapid commentary. Hence, they need a “strongly developed ability to improvise” and deal with pressure. [40: 119].
3. Audience (the evaluative level): fans and spectators who contribute to the discourse by emotionally assessing performance and results. With the rise of digital media, this group has shifted from passive recipients to active

participants of the narrative [30]. It has also resulted in increasing the levels of interactivity and intertextuality. Traditional top-to-bottom communication in the media has been replaced by a “hybrid” discourse where fans have become active “prosumers” as they get to co-construct the narrative through the social media, forums, and live commentary. Sports discourse can also serve as a broader platform for negotiation, where the issues of national identity, gender, and social injustice are verbalised and discussed [46].

When describing the sports discourse, it is important to mention the chronotope. It includes such notions as:

- a time-limited sports event;
- the time the competition is broadcast;
- the location of sports events such as a stadium, arena etc; preparatory events as well as the geographical location;
- replays of sports events [55: 14].

A defining feature of modern sports discourse is its mediated character. U. Wagner and K. Sveinson state that discourse analysis in sport must account for the communicative acts that happen within the media landscapes [46]. Sport presents itself as a spectacle, not just a game [30]. Hence, sport discourse is often viewed as a sub-type of the media discourse; the primary goal of such discourse is to create a “medial event for the recipient” [50].

Beyond the linguistic and pragmatic levels, sports discourse serves as a place for the projection of national identities and social ideologies. Max Mauro highlights that media discourses around sporting events have historically been used to legitimize national narratives and, in some cases, recreate exclusionary versions of "nation". However, the advent of digital and interactive media has introduced "counter-narratives" where athletes use their own social media platforms to challenge traditional discourse and address issues such as race and social justice [30].

This ideological layer aligns with the Foucauldian and Critical Discourse Analysis (CDA) traditions, which U. Wagner and K. Sveinson consider to be the

dominant theoretical frameworks in sports-related communication studies [46]. These perspectives view sports discourse as a mechanism of power, where certain meanings are privileged over others to maintain social hierarchy or promote commercial interests.

Taking into account what we have stated above, it can be noted that one of the main features of sports discourse is its interdisciplinarity as it functions at the intersection of various social, institutional and professional spheres. Sports discourse doesn't exist in linguistic isolation; on the contrary, it constantly interacts with and absorbs the stylistic and functional features of other discursive fields.

It has been stated earlier that sports discourse can be considered a subtype of the media, because the media largely determines the form and linguistic evolution of sports communication. The discourse of media dictates the structural parameters of sports communication across radio, television, and, more recently, digital platforms [62]. It also serves as a medium of processing, evaluating, interpreting raw sports events [49]. Such hybrid nature of the online sports media blurs the lines between professional reporting, and fan interactions [46].

Moreover, sports discourse overlaps significantly with scientific and pedagogical discourses, mainly scientific literature that deals with the topics of sport and physical education, as well as educational and methodological frameworks used in the training of athletes and sports specialists. I. Soina noted that "language of instruction" is essential to transmit professional knowledge and form the "Homo Ludens" (playing human) within a structured educational environment [44].

The institutional stability of sport is maintained through its interaction with legal and corporate discourses. Every sporting discipline is ruled and controlled by a strict "normative layer" (e.g. the rules of the game, ethical codes, and organizational statutes); they utilize the precision and imperative modality characteristic of legal texts. This way, the communicative space of the competition remains regulated and predictable which is a necessity for the institutional goals of modern sports organizations [53].

Czech scientist V. Malinek states that the audience perceives a sports competition as a spectacle [29: 45]. This perspective is reinforced by M. Mauro, who argues that modern sports are constructed as media spectacles designed for mass consumption [30]. Such claims prove the proximity of the sports discourse to the theatre discourse.

Additionally, sports discourse frequently borrows from political and military discourses, especially regarding the conceptualization of competition. The use of war metaphors (e.g. viewing the opponent as an "enemy," the game as a "battle," and the strategy as a "campaign") is a pervasive feature of sports linguistics [60].

Thus, sports discourse functions within a discursive community united by common communicative intentions, strategies and tactics of linguistic behaviour, a common lexicon, and communicative attitudes of perception [49: 309].

1.2. Emotionality in Communication and Its Linguistic Representation

The study of emotion has undergone a significant shift, known as the 'affective turn' in the humanities. In the context of sports discourse, where the primary driver of consumption is the intense emotion, it is essential to understand how emotions are structured and verbalised.

The term affective turn has originated from the studies of the body and the dualisms of body and mind, nature and culture, emotion (passion) and reason. It came from Latin American tradition and initially meant that emotions, which could not be considered as absolute states, served as communication codes that varied from culture to culture. These particular signals are socially codified; this way, they provoke different attitudes in individuals in various social settings. The sports environment is a complex social setting which is influenced by a number of external and internal factors; therefore, it creates a space for the participants, mediators, and the audience to convey these sorts of signals. Thus, emotions are not abstract or physiological; rather, they express the social conditions of the subject [28: 16].

The analysis of sports discourse cannot be conducted without demarcation between the psychological state of an individual and the linguistic representation of that state. According to U. Kemin, these terms can be easily interchangeable in lay communication; however, in the anthropological paradigm of linguistics they represent distinct categories [52].

The category of emotionality is viewed in both a narrow and broad interpretation. In a narrow sense, emotionality is interpreted as the speaker's feelings reflected and fixed in the semantics of the word, their attitude towards the object of speech. In a broad sense, emotionality is understood as the totality of the subject's expression of feelings and emotions, or as an intensification or intensity. It should be noted that the term emotivity may be used synonymously with the term emotionality. The category of emotivity is psychological because it is related to the emotional sphere of the psyche and correlates in meaning with certain types of emotions such as feelings and relationships that are defined approvingly or disapprovingly [52: 14].

However, some differentiate between these notions. S. Shabat-Savka notes that emotionality reflects the behaviour of the communicator at a specific moment of speech, therefore it characterizes primarily lively, dynamic, spoken language. In turn, emotiveness is associated with the realization of the speaker's intention, particularly with the speaker's desire to convey their emotional state or to react in a special way to what they have seen, verbalized with the help of units of different language levels – lexical, grammatical, etc [61: 116].

Another interpretation of emotionality states that the notion can be viewed as a sensory state caused by a certain situation through unconsidered, spontaneously chosen expressive speech units that create an effect which leads to the speaker losing self-control or disturbing their mental balance. Emotiveness is a motivated, premeditated, and expressive speech activity, carefully thought out in terms of the choice of linguistic means and speech strategies and tactics designed to have an emotional impact on the addressee [51: 17].

Taking into account what has been expressed earlier, we can differentiate between three crucial notions.

- Emotion is primarily an internal-psychological phenomenon; a result of a subjective reaction to an internal stimulus [52: 12].
- Emotionality refers to the spontaneous property of speech and the mental state of the speaker. It is often characterised by its involuntary nature and its manifestation through prosodic and non-verbal cues [15: 80].
- Emotivity, conversely, is a purely linguistic and textual category. It is defined as the predictable, conscious property of a language, connected with searching of language means bestowing its emotionality for impact on addressee [52: 13].

In sports discourse, we constantly observe the switch between emotionality and emotivity. A commentator may feel genuine excitement (showing emotionality), but verbalisation of that excitement through specific lexical choices and rhetorical figures is a construction of emotivity designed to curate the audience's mood. The distinction is crucial as it shifts the focus from "what the speaker feels" to "how a language creates a feeling".

It can be further noted that emotions in communication should not be viewed as isolated internal events but as "socially proscribed and formed entities" [15: 79]. R. Fiehler argues that emotionality in conversation is governed by specific social rules that dictate how, when, and to whom emotions can be displayed. They should be differentiated from the rules of emotionality, which regulate the occurrence of emotions at different levels and within different areas. Those include emotion rules, manifestation rules, correspondence rules and coding rules.

Essentially, in this model of a system of emotionality rules, not only are the expression or manifestation of behaviours subject to social norms and conventions; there are also rules for the emotions themselves towards which those involved in interaction are oriented. If an individual experience is deviant from the rules, there may be individual or interactive adjustment between emotional requirements and individual emotions through emotional regulation [14: 87-93]. The system of emotive rules is socially diverse as it may vary due to the difference in roles, gender, situation and (sub)culture. The rules of emotionality are therefore not universal. [15: 83].

The one category that is of specific interest to sports discourse is practices of manifestation of emotion. R. Fiehler identifies several of them in interaction:

- Labelling constitutes for direct naming of the emotion (e.g. “I am disappointed”).
- Description details the physical or cognitive symptoms of the feeling.
- Expressive demonstration uses interjections, changes in pitch, or emphatic syntax to describe a certain state without naming it.

In the high-stakes environment of sports, these practices are intensified. For example, in football commentary, the “rules of emotionality” often permit or even require certain levels of volume or lexical intensity that would otherwise be deemed unacceptable in other institutional discourses [4: 2]. The “mediated event” of a match creates a unique communicative space where the transmission of evaluations is the primary function of the narrator.

Emotions in sports discourse are expressed through a hierarchical system of linguistic means, ranging from phonetics to macrostylistics.

The most noticeable level of emotionality lies in the choice of evaluative vocabulary. M. Kharabara notes that sports discourse relies heavily on “lexical fields of emotion,” where words are chosen not only for their denotative meaning but also for their affective charge [60].

Additionally, sport is often conceptualized using emotion metaphors of war, religion, or drama. Phrases such as “tactical slaughter” or “miracle on grass” serve to enhance the emotional resonance of the text. The use of superlatives and emotionally charged adjectives (e.g., “exciting,” “catastrophic”) serves as a tool for “strategies for shaping the emotional state of the addressee” [49: 310]. Moreover, emotivity is encoded in the structural organization of sentences. Emotional speech in sports is often characterised by different means.

Firstly, inversion and exclamation: changing the word order to place the emotional emphasis at the beginning of the utterance. Another tool is ellipsis, which is omitting parts of a sentence to mimic the rapid, breathless nature of spontaneous excitement, often found in live radio and television broadcasts.

The use of rhetorical questions not to obtain information, but to express surprise, indignation, or joy (e.g., “Can you believe what we're seeing?”).

In oral sports discourse, prosody (intonation, tempo, and rhythm) is the main marker of emotionality. Research by Ukrainian scientists shows that in moments of high tension, the speed of commentators' speech increases significantly, and the duration of pauses decreases, creating a sense of “time pressure” that reflects the physical pace of the athletes [50].

The evolution of sports discourse cannot be separated from its mediatisation. Daniel Beck emphasises that major sporting events are constructed as “sources of entertainment,” where the main ingredients are intrigue and fanaticism [4: 1]. This mediatised emotion is no longer a one-way broadcast; it has become an “affective atmosphere” shared by the media and the consumer.

In the digital age, the representation of emotions has expanded to include semiotic systems that go beyond verbal language. D. Ellis and I. Tucker discuss the “emojification of everyday life,” noting that digital life is based on feelings that encourage interaction. In social media discourse about sports (e.g., Twitter/X-threads during a match), the use of emojis, GIFs, and memes creates a “digital atmosphere” of collective joy or disappointment. These “affective practices of care” and belonging to a group are necessary to maintain a community of fans [11: 33].

Finally, it is important to recognize the pragmatic function of emotions. In sports discourse, emotions are rarely “neutral.” They are almost always associated with evaluation.

The “emotive narrative” created by the commentator serves to:

- Legitimize results: using pride-based language to present victory as a national triumph.
- Mitigate failures: using discourse filled with disappointment to maintain fan loyalty even after defeat.
- Shape identity: reinforcing the distinction between the “in-group” (us) and the “out-group” (them) through the language of rivalry [30].

Emotionality in sports communication is a multifaceted phenomenon that bridges the gap between individual psychological experience and social linguistic practice. By distinguishing between spontaneous emotionality and deliberate emotiveness, we can see how sports discourse functions as an “indirect emotional space.” Whether through a journalist's lexical choices, a commentator's prosody on live broadcasts, or fans' “emojified” reactions on social media, emotions are the primary currency of sports communication, serving to evaluate, interpret, and dramatize the sporting spectacle.

1.3. Media’s Role in Shaping Emotional Sports Discourse

Sports is a multifaceted and complex phenomenon linked to various spheres of human life: politics, professional activities, culture, aesthetics, health culture, and advertising. It became one of the most significant phenomena of the second half of the 20th century and, especially, at the beginning of the 21st century, and can be viewed as a distinct form of contemporary culture due to constant technological development, which influences the informational nature of society, specifically the expansion of the capabilities of the mass media [5: 49].

The role of the media in sports discourse is best understood through the lens of mediatisation – a process in which media logic dictates the form and content of the sporting event itself. According to D. Beck, the “media-sports complex” has led to a revolutionary transformation of sports into a “source of entertainment” where suspense is the main currency [4].

To maximise the emotional effect, the media successfully lobbied for changes in the physical reality of sport:

Adaptation of rules: The introduction of tiebreaks in tennis or knockout rounds in various tournaments was specifically designed to speed up decision-making and increase dramatic tension.

Visual semiotics: At the 1970 World Cup, a black-and-white soccer ball was introduced solely for better visibility on television.

Scheduling: Global mega-events are often scheduled during peak viewing hours in target markets, even if this requires athletes to compete in extreme conditions, ensuring maximum prime-time audiences for emotional consumption.

This structural mediatization ensures that the “communicative surface” of the game is optimized for what Beck describes as “mental pleasure stimulated by unexpected tactics” and “identification with sports stars.” In this mediated structure, sporting results are secondary to the emotional narrative they facilitate [4].

Considering that media shapes reality through specific strategies, there are primary pragmatic goals of sports media discourse defined by O. Havryliuk:

- to inform;
- to highlight;
- to offer subjective assessment [49].

The evaluative component of the latter goal is where the emotional dimension of the discourse can be realised as media actors aim to form the emotional state of the addressee. Additionally, the influence of mass media discourse is so pervasive that it can significantly affect the actual achievement and psychological state of the athletes themselves, suggesting a recursive relationship between the discourse and the physical reality it describes.

It can be subsequently noted in the media depiction of gender. The narratives created by the media about women might lead to disproportionate emphasis on such aspects as physical appearance or social life [31]. Such forms of representation influence public perception and self-identities of female athletes who often deal with balancing sports identities with the notion of femininity. Despite the steady progress, such representation fails to reach the pragmatic goals of informing and highlighting the audience creating an imbalance towards subjective assessments of athletes [3: 919].

The media’s ability to shape emotional discourse is based on some well-established communicative theories. As explained by G. Abeza and J. Sanderson these theories explain the audience’s deep emotional attachment in mediated sports [1].

Affective Disposition Theory (ADT). ADT asserts that enjoyment of watching sports is a direct function of the viewer's disposition toward the competitors. The media

actively manipulates these affections by presenting competitions as “duels between heroes and villains.” It is noted that enjoyment increases significantly when a favorite team wins or a disliked team loses. Thus, media discourse focuses on creating “intense media portrayals” that force the audience to take sides, thereby maximising the “heightened excitement and thrill” of viewing [4: 16].

Parasocial interaction (PSI). The media uses close-ups, background elements, and personal storylines to promote parasocial relationships, i.e. one-sided intimate bonds between fans and athletes. According to G. Abeza and J. Sanderson, these bonds develop over time as viewers continue to consume content about a media personality. By presenting athletes as “idols” or “representatives of national values,” the media ensures that the emotional state of the fan is inextricably linked to the success or failure of the athlete [1: 287].

Mood management theory. Viewers use sports media content as a tool for regulating their emotions. Depending on their current stress level or mood, they turn to “exciting entertainment offerings” such as live sports broadcasts to maximise good mood and minimise bad mood. The media supports this by giving sports a “serial nature” where there is always a “rematch” to look forward to, thereby mitigating the disappointment of defeat [39: 317].

The transition to the digital age has dramatically expanded the role of the media in shaping discourse. As D. Ellis and I. Tucker note, emotions are now “the basis of many online interactions.” Social media platforms have gone beyond simple communication and have become platforms for “participatory observation” and “multilateral conversations.” [11]

For instance, the digital landscape is characterized by the “emojification of everyday life,” where emojis, GIFs, and memes are used to ‘awaken’ and encourage interaction. This allows fans to create “digital atmospheres” — collective emotional spaces that bridge the gap between individual and collective experiences. Fans are no longer just passive observers; they are “prosumers” who contribute to the discussion by sharing their emotional assessments in real time.

Additionally, social media allows athletes and fans to manage their “self-presentation” more strategically than in face-to-face interactions. Athletes use platforms such as Twitter or Instagram as “self-marketing tools” to showcase an “idealized version of themselves,” fostering even deeper parasocial connections with their audience. However, this also contributes to “emotional polarization” and “virtual abuse,” as fans use the same platforms to express extreme anger or threats when an athlete does not live up to expectations [11: 1].

Ultimately, the role of the media in shaping emotional discourse is determined by economic imperatives. The "sports-media complex" relies on the "image transfer" of positive values (e.g. power, vitality, and fairness) from the athlete to the sponsor's brand. Media coverage is designed to create an "attractive program" that sells advertisement space by satisfying the audience's deeply rooted emotional needs for belonging and excitement [4: 3].

By commercialising these "affective vibrancies," the media ensures that every sporting event becomes a high-stakes emotional narrative that fosters long-term consumer loyalty [1: 287]. It can happen through the "drama of a close final score" or the "sexualised image of a female athlete". Either way, the role of the media is to keep the emotional "pulse" of the competition steady and profitable [4: 2].

The media is not a neutral observer, but rather a central moderator of emotionality in sports discourse. It structures the physical rules of the game to ensure intrigue, shapes the image of athletes in accordance with deeply rooted gender and national stereotypes, and uses digital technologies to create an "affective atmosphere" that immerses fans in a state of constant engagement. In this way, the media transforms the purely physical efforts of athletes into a sophisticated, emotionally charged "spectacle" intended for global mass consumption.

1.4. Genres of Sports Discourse

The study of sports discourse requires a careful classification of its genres, since each of them functions as a specific “manifestation practice” designed to shape and

regulate the emotional and pragmatic aspects of communication [15: 79]. In the contemporary linguistic paradigm, genre is defined not merely as a type of text, but as the unity of thematic content, functional style, and compositional structure” [58: 48; 60]. This definition, deeply rooted in the dialogic traditions of the early 20th century, emphasises that language enters into life through specific utterances that form “relatively stable types,” or speech genres.

According to the Ukrainian school of linguistic generology, genre functions as an “intentional framework” or “compositional whole” that determines the choice of linguistic means [48; 56]. As noted in Anna Stolyarova’s monographic study, style is inextricably linked to genre; it is not an automatically determined choice, but rather an integrated selection of linguistic units that corresponds to the nature of a specific communicative sphere [58: 46].

In sports discourse, this unity manifests itself through the interaction of three components: Scholars distinguish between primary genres (simple, direct speech acts, such as a driver checking in via radio) and secondary genres (complex, mediated forms, such as a live broadcast or a feature article). In the context of Formula 1, secondary genres “absorb and digest” the primary ones, transforming raw emotional outbursts over the radio into a structured narrative for a global audience.

1. Thematic content: physical action, technical data, and athletes’ results.
2. Functional style: the use of specific registers (e.g., language of action versus language of reflection).
3. Compositional structure: the sequence of narrative moves—such as the transition from description to evaluation [24].

Each genre within the sports discourse (live broadcast, written interview, etc.) serves as a specific manifestation practice created to generate and regulate the emotional side of the sports discourse. The categorisation of sports discourse is a classification of how emotions are “processed communicatively” [15: 79].

The most popular spoken genre, Sports Announcer Talk (SAT), is not simply a description of the game; it is a linguistic register optimized for “conveying evaluations” under extreme time pressure [13; 15].

According to Ferguson, SAT syntactic devices such as simplification and inversion are not merely functional abbreviations but emotional triggers. By moving the predicate to the beginning of the sentence (e.g., “*Wide goes the shot!*”), the commentator synchronizes the listener's peak excitement with the climax of the physical action. This creates a “language of action” where the syntactic structure itself mimics the adrenaline of the stadium [13: 155].

In this register, the commentator uses what R. Fiehler calls “expressive demonstration” [15: 85]. The use of exclamations, sudden changes in volume, and prosodic intensity serves as a nonverbal signal of emotionality that makes the audience feel the “affective vibrations” of the match [11: 1].

1.4.1. Classification of Sports Discourse Genres

Sports genres can be categorized based on several criteria including the medium of communication, the role of the participants, and the "visual access" of the audience.

1. Classification by communicative function (the duality model).

When talking about the division of emotional labour, modern broadcasting uses a “duality model” which is split into Play-by-Play and Colour Commentary.

Play-by-Play (PBP): focuses on describing and commenting on the event [15: 86]. The PBP commentator provides material for emotion by identifying “what” and “who” is involved in the action.

Colour commentary (CC): focuses on interpretation and evaluation. This role is usually performed by an “expert” (former player/coach) whose task is to provide “language of reflection” [27: 67].

From a linguistic point of view, the colour commentator acts as a discursive moderator. It can be noted that, while PBP is descriptive, CC is “expansive.” CC provides “evaluative utterances,” which Filler defines as central to communicative emotionality. By explaining why a mistake was “catastrophic” or a goal was “heroic,” CC legitimizes the audience's emotional response and justifies it with a professional value system [33: 165].

2. Classification by medium and visual access

The aforementioned “practices of manifestation” are determined by the means of conveying information. T. Müller distinguishes between them based on the audience's visual access:

Radio commentary: since the audience is “blind,” the commentator must use rich emotional imagery. Emotionality here is built through rapid speech and very specific deictic markers that “paint” an emotional atmosphere for the listener.

Television commentary: since visual information is provided, the discourse shifts toward “mediated tension” [4: 1]. Television commentary is often more concise, allowing visual semiotics (crying fans, sweaty athletes) to do the emotional work, while the commentator provides “punctual” evaluative interventions [32: 168].

However, the rise of the digital media has introduced the new hybrid genre: Online Minute-by-Minute (MBM) Commentary. M. Lewandowski argues that this genre fills the gap between the oral “immediacy” of SAT and the permanence of text.

In MBM, we see the most striking example of “the emojification of everyday life” [11: 1]. Unlike traditional commentary, MBM is highly intertextual and interactive. It includes:

Informal “banter”: the use of humour and sarcasm to create a parasocial connection with the reader [1].

Collective aggregation: the integration of tweets or emojis from fans to create a “digital atmosphere.” This genre shifts the rules of emotionality from institutional monologue to a shared, participatory experience where the reader is the prosumer of emotions.

Although the rules of emotionality differ from genre to genre, a critical analysis of these types of discourse shows that the “rules of emotionality” are not applied equally. A. Familugba notes that the genre of women's sports reporting often “dramatizes rather than athleticizes” performance [12: 4].

While discourse about men's sports – specifically male dominated, e.g. motorsport – focuses on the “emotionality of power” (victory, struggle, domination), discourse about women's sports often falls into the “containment genre”. In these texts, the emotive focus is often diverted from sporting achievements to “non-sporting

topics” such as family roles or emotional vulnerability. As J. O. Segrave et al. point out, referring to female athletes as “girls” or focusing on their ‘grace’ rather than their “strength” creates a discursive type that marginalizes their technical athleticism in favour of stereotypical emotionality [42: 35].

Finally, we must consider the broader purpose of these genres. P. Politis argues that different types of sports discourse, especially reporting and commentary, perform a socially inclusive function [37: 21.] By creating a shared “language of feeling,” these genres form a shared identity and promote “collective emotional resonance” [11: 3].

Whether through the “nationalist frame” of international broadcasting or through “community banter” in live blogs, different types of sports discourse act as a connecting link in social life.

1.4.2. Team Radio and Running Commentary in the Formula 1 Discourse

Formula 1 (F1) constitutes a unique “discursive community” where the genre of live broadcasting is complemented by the highly specialized subgenre of “team radio” [22].

“Team radio” is characterized by “syntactic rigidity” and a high density of linguistic formulas, such as the iconic “BOX BOX BOX”. From a pragmatic perspective, this genre functions as an intensive exchange of directives and expressive elements. Unlike general sports reporting, team radio takes place in an “extreme environment” with high levels of overload, where the linguistic structure, which is simplified, inverted, and repetitive functions as a direct response to physical and cognitive constraints.

From a genre-theoretical perspective, F1 running commentary is a secondary genre that performs a socially inclusive function [37]. It presents the race as a “heroic quest” using metaphors and paralinguistic cues to transform technical driving into a mediatized emotional reality. In this genre, the commentator acts as the “architect of the race day experience,” bridging the gap between the immediacy of the action and the reflective depth of the narrative arc spanning the entire season. The genre combines

the elements of radio, television and MBM commentary which helps understand the immediacy and transparency of the events happening on the screen.

Subsequently, the typology of sports discourse is a map of emotional possibilities. From the highly emotional SAT procedures to the evaluative depth of Colour Commentary, from the interactive “emojification” of MBM to the marginalized narratives of women's sports coverage, each genre uses specific linguistic tools to manage the emotional state of the audience. Understanding these types is essential for analysing how sports communication functions not only as a report on the game, but as the construction of a mediatized emotional reality.

Conclusion to Chapter 1

The theoretical analysis presented in this chapter demonstrates that emotions in sports discourse constitute a primary semiotic resource, rather than a secondary byproduct of athletic performances. By combining sociocognitive approaches with contemporary pragmatic concepts, this study goes beyond viewing emotions as subjective internal states. Instead, emotions are viewed as socially conditioned and linguistically structured phenomena that perform specific communicative functions in the high-stakes environment of Formula 1.

It is evident that the “emotionality” of a driver’s communication is governed by complex linguistic rules and contextual constraints dictated by professional hierarchies, technical requirements, and the presence of a global media audience.

The main conclusion of this study is the important role of the sociocognitive interface. Theoretical evidence suggests that as cognitive demands increase, linguistic choices shift toward standardised emotional markers that act as “shortcuts” for conveying urgency and intent.

Furthermore, emotional language in this professional context is rarely “noise.” It functions as a tool for cognitive and interpersonal reorientation. Whether a driver uses an emotional outburst for confirmation or an engineer employs reassuring instructions, the linguistic representation of emotions is an active component of a broader competitive strategy.

The theoretical framework reinterprets sports discourse as a unique hybrid genre. It occupies the space between spontaneous, unscripted interaction (team radio communication) and highly institutionalized performance (press conferences). This duality is essential for understanding how emotions are represented: the “authenticity” of an emotion is often less significant from an analytical standpoint than its discursive function. Regardless of whether these emotional displays are intuitive or strategically staged, they follow patterns that can be systematically classified. By combining the fields of discourse analysis, pragmatics, and genre studies, this section provides the necessary foundation for future research.

Having defined the theoretical “what” and “why” of emotional discourse, the thesis will now move on to the empirical “how.” In the following chapters, this framework will be applied to data from the 2024 season, where we will examine how the interplay between language, emotions, and professional identity manifests in the transcripts of drivers and their expressions in different contexts.

2. LINGUISTIC REPRESENTATION OF EMOTIONS IN SPORTS DISCOURSE

2.1. Vocabulary Expressing Emotion

Formula 1 (further F1) is a unique sport from the perspective of analysing emotionality because it allows the access to different points of competition (pre, during and post-race) which, in turn, differ significantly in the levels and ways of expressing emotionality. F1 is an institutionalized, status-oriented form of communication [20] that uses a specific vocabulary to help drivers, engineers, and commentators navigate a fast-paced world where emotions are "socially proscribed entities" rather than just internal states [15]. The lexical choices of the drivers shift from spontaneous outbursts to measured and highly structured narratives.

2.1.1. Lexical Fields of Expressing Emotions (Joy, Anger, Pride, Disappointment)

The vocabulary of Formula 1 discourse serves as the main semiotic tool for the “affective vibrancies” of the sport [11: 1]. In this context, we refer to the lexical field as a group of words or expressions that share a common semantic core related to a specific emotional state [54]. These fields are not static in F1 discourse: they shift as the driver expresses himself in pre-, during-, and post-race environments, moving from the language of action to the language of reflection.

In the language of action (usually represented during or directly post-race on the radio), the emotions, specifically the one of joy, is mainly expressed through exclamations and repetitive structures. For instance, the exclamations “*Oh, about time!*” [97] or “*Finally! Yes, yes!*” [98] function as temporal markers of relief: here the lexical choice frames the victory not as an isolated event but rather a culmination of a long-term struggle. The repetition of the personal pronoun “we” to address the team in “*I love you all! I love you all! Thank you so much! We did it, Will, we did it!*” [97] signifies the shift to the collective identity. This manifests across the field in a variety of ways:

"I'm so happy, I'm so proud of all the guys in the team... it's unbelievable" [99];
"Oh my God! The season! Four times! Thank you so much guys! Simply lovely!"
[94]

"Vegas baby! Vegas! Viva Las Vegas baby! Oh boys and girls! Whoo! Come on!" [94]

In the language of reflection (press-conference and post-race interviews), this field moves into more abstract and sentimental terminology. Charles Leclerc, reflecting on his win, moves from the repetitive *"Finally! Yes, yes!"* [98] to an evaluative, carefully crafted answer: *"It's the race that made me dream of becoming a Formula One driver one day... I was thinking to my dad a lot more"* [87]. His comment about his success at home – *"it was a dream of ours"* – anchors the immediate physical triumph in a story from his early years. In a similar vein, Max Verstappen describes his championship victory as *"just feeling relieved in a way, but also very proud"* [77] reflecting both relief and institutional pride. This supports the idea that a greater density of abstract lexical units is necessary for the language of reflection to meet the media's demand for "emotional storytelling."

This transition confirms Muller's framework: as the athlete moves from the act, the vocabulary shifts from describing the event to assessing its importance within a bigger narrative [33].

Such lexemes as "dream", "history", "reality" are used:

"I dream of these days sometimes and you never know when they're going to come towards you. But today was that day." [84];

"I think that might be the most emotional ending to a race that I think I've probably ever had." [74];

"I'm not sure that is a reality or still a dream... but I smell champagne, so I think it is reality." (Ocon) [91];

"Historical! That's historical! Incredible! Double podium as a team!"
(Gasly) [91].

Anger, which in a cockpit acts a regulatory tool, is primarily expressed through the language of action to assign blame or signal technical problems. There is a high

frequency of the use of status-oriented insults (“idiots”, “crazy”, “blind”) as well as profanities. For instance Sergio Perez’s choice of “*What the [...] did he do?*” and “*Is he crazy or what? Idiots!*” after the collision demonstrates the use of language as a way of shifting the blame and categorizing the opponent as the “irrational other”. According to Teun van Dijk ideological square, these lexemes serve to highlight the “bad” behaviour of a rival while subtly claiming the speaker’s reasonable victimisation [10]:

“What the [...] is this idiot doing?” (Lawson) [96];

“That’s silly, man! [...] Wow.” (Verstappen) [96];

“Idiots! Sorry, that was [...]. He hit me! I’m out!” (Albon) [96].

The quotations above represent the intense reaction to the collisions or race moves deemed dangerous by the drivers in the circumstances of the same Gran Prix event. In the post-race interviews and press conferences, this field is sanitised to adhere to professional “face requirements” [15]. In comparison to Norris’ heated comment during the race “*I was ahead the whole way through the corner! This guy is dangerous!*” [96], the post-race interview comment “*Things like today are just a bit too far in my opinion*” [82] is a professional critique. The general switch from the insults mentioned above to the lexeme “opinion” represents a transition from a categorical label (anger) to a hedged evaluation. The “sanitising” of the press conferences and post-race interviews also includes the complete reduction of profanities. This allows drivers to remain professional, while delivering status-oriented critique, as required by institutional discourse [9].

The lexical field of disappointment primarily serves as a way of identity protection and agency mitigation. When processing failure, the drivers frequently use lexeme “luck” and its derivatives and synonyms (e.g. “*unlucky*”), which function as modal hedges. This strategy further helps the speaker protect their professional status by emphasizing external, uncontrollable factors. For instance:

“Obviously, we have been unlucky with the Safety Car.” [84];

“I give it everything [...] I mean, guys, thank you very much for trying to fix it... it’s really unlucky.” [67]

"It was the right thing to do just... we're just unlucky. It's luck for them, nothing more." [92]

In the transition from the cockpit to the media pen, visceral exclamations such as *"I'm such a dumb [...]"* or *"Oh, I'm such an idiot!"* [67] are replaced by high-intensity, hyperbolic nouns like "disaster" and "nightmare". For instance, Sergio Perez's description of his race in Silverstone (*"It was a total nightmare"*) exemplifies this shift. Linguistically, these terms move the failure beyond the realm of personal error and into the category of a large-scale, externalized calamity, thereby protecting the driver's professional "face" before the global media. Quantitatively, disappointment is the only field where technical jargon (e.g., *"no power," "rear grip," "bottoming"*) maintains a high frequency even in formal interviews, as drivers use technical language to "justify" their emotional state to the public.

Even in victory, a driver may use disappointment-related lexemes to evaluate the difficulty of the task, such as George Russell admitting he was *"waiting for something to happen"* while *"riding this wave"* in Las Vegas [77].

2.1.2. Emotion Metaphors, Similes and Evaluative Language

The linguistic construction of the Formula 1 discourse relies heavily on metaphorical discourse and evaluative units. They mainly serve as instrumental tools in shaping public perceptions and conveying the complex, often abstract, values of the sport. In such a high-stakes environment as sports discourse metaphors go beyond just being rhetorical embellishment; rather, they function as core cognitive instruments that allow participants to map out familiar and concrete concepts (source domains) onto unfamiliar or abstract target domains of high-speed racing [25; 35: 1]. Metaphors and evaluative language help facilitate the transition from spontaneous physical exertion in the cockpit (language of action) to a mediated narrative off track (language of reflection).

According to L. Cameron, metaphors in spoken discourse are "on-line" conceptualisations where the speaker uses a specific "vehicle" to formulate an abstract or unrepresentable "topic" in real time. [8: 345] The "trinocular perspective", proposed

by such scholars as Steen and Lee, deconstructs the interaction between the linguistic form, the cognitive process, and the communicative situation [19; 45].

It is worth noting that the term “metaphor” coined by L. Cameron, G. Steen and Z. He is an umbrella term, which encompasses figurative language and such tropes as metaphor, simile and personification.

The linguistic perspective, or the “below” angle as defined by Z. He, focuses on specific linguistic manifestations of metaphors, including their density and the “clustering” of metaphorical vehicles. As mentioned above, language of action is produced in a high-stress environment and usually is observed on team radio; therefore, the metaphors are characterized by high-affective load and focus on somatic experience.

For instance, biological imagery can often be applied to visualise mechanical failures or on-track issues. Thus, George Russell expressing his dissatisfaction with the car through “*I am jumping like a kangaroo*” [98] translates the mechanical “porpoising” into vivid imagery with the help of zoological simile.

The verbal expression of emotions often relies on metaphors related to temperature, such as Daniel Ricciardo expressing his frustration: “*boiling, absolutely boiling*” [97]. These metaphors serve as linguistic intensifiers that convey peak physical and mental exertion in terms of environmental conditions.

L. Cameron notes that figurative language can often appear in clusters at moments of high emotional intensity [8]. This can be seen from Max Verstappen's description of a car in the wet conditions: “*It almost felt like I was driving a boat... or a jet ski*” [99]. The clustering of “boat” and “jet ski” vehicles serves to linguistically emphasise the “slippery” nature of the track and the lack of mechanical traction.

As we see, the linguistic perspective usually deals with physical processes and often uses a body or a car as a main vessel; often, the athlete would not differentiate between the body and the car, rather viewing it as one entity in the moment: “*I got nothing, man [...] we've been bumped*” [97].

The "roundabout" perspective examines the cognitive mapping of source domains onto target domains, creating "metaphor scenarios" that guide how a race is understood.

The conceptualisation of a sports event, namely a race, as a "spirited battle" is a prevalent occurrence in the sports discourse. The metaphors of war and combat help portray the athlete's competitive process as well as emphasise their strength and determination when facing adversity [35: 7]. Drivers often map on-track confrontations as combats; for instance, describing the dangerous movement as the one that "*nearly took a soul*" [84]. The drivers use such lexemes as "battle" to intensify the perceived "fierceness of the competition" for the audience:

"Yeah, I'm in the middle of the battle with Norris" [96];

"...battling through adversity feels so much better" [77].

Additionally, the war metaphors help concretise abstract sporting concepts; it enables the public to intuitively feel the urgency of the moment.

The angle from "above" offers a perspective on how metaphors serve as strategic tools for influencing public opinion. These can usually be seen in the language of reflection; specifically, spatial and journey metaphors utilise source domain of verticality and orientation.

For instance, Lewis Hamilton using such metaphors as "*bottom of the barrel*" and "*[had to] dig deep*" to describe his winless streak serves as a great visual representation of despair and further return to form as a physical and moral ascent from a low point [74].

Moreover, skill is compared to physical limits, such as reaching a car's "limit" or a driver not being on the required level:

"I'm just not to the level I need to be at" [74].

Fatalistic figurative language involves the use of the concepts of "luck" and "destiny". Russell's remark that "*luck has turned*" or Sains's reflection that "*destiny has something ready for me*" after their wins in Las Vegas and Mexico City, respectively, serve as a social instrument "from above" aimed at limiting subjective

agency, removing outcomes from the realm of mechanical processes and placing them within a narrative paradigm of chance.

These metaphors serve as tools for instilling values, transforming sporting principles into concrete emotional experiences.

Evaluative language, containing adjectives, adverbs and specific syntactic structures, serves as the main tool for "transmitting assessments" and influencing the emotional response of the audience.

The data, collected from seven events of the 2024 Formula 1 season, indicate a noticeable increase in evaluative intensity as the discourse shifts from the regulatory arena to the media-driven platform.

In the language of action (radio), adjectives are minimalist and task-oriented (e.g., "messy," "undrivable," "silly"). They are used in direct response to on-track action (accident, penalty, red flag etc), which require apt and often monosyllabic words:

"Thank God man, it was a messy lap" (Hulkenberg) [97];

"Man, it's just undrivable! There's no grip" (Hamilton) [99];

"That's fine, then. That's silly, man" (Verstappen) [96].

In the language of reflection (during press-conferences and interviews), they shift toward superlative and hyperbolic forms:

"That's historical! Incredible! Double podium as a team!" [99];

"It felt incredible... a lot of smiling, a lot of cheers" [97];

"It's the most incredible honour to be standing on the top of the podium..." [74];

"It was extremely emotional. I did shed a tear..." [82].

Out of 371 utterances collected from team radio, press conferences and pre- and post-race interviews, the most frequently used adjectives are:

- "good" (35 instances): functions as general technical appraisal or team-directed praise:

"Well done, good points everyone" (Norris) [96];

"Straight away, I felt happy and the balance remained really good" (Leclerc) [70];

"Absolutely! [...] What a pace man! Very good job, team" (Tsunoda) [97].

- “happy” (27 instances): used predominantly in celebratory context or in order to mitigate disappointment:

"I'm extremely happy with the lap" (Leclerc) [87];

"I'm just very happy to be in this team, honestly. It's an amazing family" (Colapinto) [68];

"Very happy, obviously. But at the same time, it's going to be a long race" (Tsunoda) [89];

"I don't feel too happy. [...] Come on guys!" (Verstappen) [96].

- “nice” (10 instances): similarly to “good”, used to emphasise satisfaction and/or praise:

"All right buddy, nice work! That is P3 [...] Love that!" (Gasly) [77];

"... nice to finally put a result on the board" (Piastrri) [87];

"Nice, good work. It's good [...] that we made our worst track our best track so far this year" (Albon) [98].

- proud (10 instances): used to mark institutional affiliation and personal achievement:

"I'm incredibly proud of everyone" (Verstappen) [77];

"Yeah, not proud about it, but we worked well as a team" (Norris) [92];

"You cannot imagine how happy and proud I am right now" (Sainz) [82].

Some other adjectives, often used by the drivers are: great (10 instances), amazing (6 instances), fantastic (5 instances), brilliant (2 instances), special (2 instances), etc.:

"I had so many great moments... this one feels, could be one of the most special ones" (Hamilton) [95];

"Brilliant, well done mate. Fantastic job... Yeah, nice job man" (Hulkenberg) [96].

The preference in Formula 1 discourse for softened negative forms over direct pejorative adjectives is an important linguistic strategy that serves a dual function: protecting identity and mitigating responsibility. In the analysed corpus of 371

statements, drivers frequently use litotes – a figure of speech that involves downplaying meaning by negating a positive term – to express failure or dissatisfaction. Instead of using explicitly negative evaluative words such as “bad” or “terrible,” athletes opt for phrases like “*not good*” (Magnussen), “*not happy*” (Ocon), and “*not fast enough*” (Leclerc). This choice allows the athlete to acknowledge an imperfect reality while maintaining a professional “face”, since direct negative assessments may appear unsportsmanlike or harm the team’s public image. Furthermore, phrases such as “*not straightforward*” (Norris) and “*not the quickest*” (Verstappen) serve as “cushions,” bridging the gap between high expectations and the often harsh technical reality of racing, thereby facilitating a more controlled and media-friendly description of the results [77; 67; 82].

Such lexemes “*difficult*,” “*slippery*,” and “*tricky*” serve as the primary evaluative tools for navigating high-risk situations and managing technical expectations. These terms are often used as “evaluative cushions” or hedges, allowing drivers to acknowledge a suboptimal or dangerous situation without resorting to overtly negative descriptions that could damage their professional “face”. For example, Oscar Piastri and Max Verstappen use the word “*tricky*” to characterize races or specific driving lines as complex technical challenges rather than outright failures, effectively shifting the narrative’s focus to the difficulty of the task rather than a lack of skill. Similarly, Max Verstappen’s use of the word “*slippery*” to describe the handling of his car in Monaco and Carlos Sainz’s mention of the “*difficult*” nature of the track in Mexico serve to externalize the causes of performance limitations, attributing them to environmental or mechanical variables. By describing the competitive environment using such measured evaluative expressions, drivers maintain a proactive professional identity while acknowledging the intense physical and mental strain required to push their cars to the limit [98; 96].

Racers use emotionally charged adverbs to highlight peak physical and mental exertion. The adverbs “really” (19 instances) and “very” (30 instances) serve as universal markers of emotional intensity, amplifying both positive and negative

emotions. For example, Hamilton's words *"really could feel it"* and Sainz's *"really wanted this one"* serve to emphasize the emotional intensity of the moment [74; 82].

Evaluative vocabulary is also used to mitigate responsibility and protect one's reputation. The use of the qualifiers *"obviously"* and *"honestly"* (5 instances each) allows drivers to cope with the "emotional pressure" that arises when under intense media scrutiny. By presenting subjective feelings as indisputable facts (e.g. Tsunoda's *"Very happy, obviously"*), drivers protect their professional image and confirm their technical efforts to the audience [90].

Emotional statements in Formula 1 are strategically directed at specific social groups with the aim of achieving communicative goals such as forming alliances or defending identity. Team-oriented discourse, which accounts for 63 instances in the corpus, is characterized by metaphors of kinship and collective pronouns, with keywords such as *"guys"* (28), *"man"* (16), *"team"* (11), *"mate"* (6), and *"family"* (2) predominating. Within this social orientation, markers of empathy, such as *"[I'm] sorry"* (18), are frequently used to mitigate guilt for personal or technical errors. Conversely, language directed at other pilots is often exclusionary or aggressive during the spontaneous language of action phase, using lexemes such as *"idiot"* or *"crazy"*. However, during language of reflection this lexicon shifts toward markers of sportsmanship:

"I hope Max acknowledges that he took it a step too far" [82].

Moreover, the drivers frequently extend their respect and reference to opponents in the context of congratulations. Lastly, vocabulary directed at spectators and the crowd, which appears in 33 instances, is specifically designed to elevate the narrative spectacle of the sport. Terms such as *"fans"*, *"crowd"*, and *"people"* are used to construct a shared narrative and strengthen parasocial bonds through expressions of gratitude, such as:

"I tried my best. And a big thanks to all the fans" [97];

"Gracias, Mexico! It's incredible to see this crowd" [96].

In summation, an analysis of a corpus comprising 371 statements confirms that the vocabulary of emotions in Formula 1 constitutes a strategic system for managing

identity and constructing social reality. The shift from task-oriented radio adjectives (e.g., “chaotic,” “slippery”) to legacy-building adjectives used in press conferences (e.g., “historic,” “phenomenal”) demonstrates that lexical choice is not only an expression of an internal state but also a tool for the mediatization of the sporting spectacle for global dissemination.

2.2. Grammatical and Syntactic Means

The linguistic representation of emotions in Formula 1 discourse is not limited to lexical choice alone; it is deeply embedded in the grammatical and syntactic structures that organize and amplify the driver’s experiences. While vocabulary lends “colour” to emotions, grammar provides their temporal-structural architecture. In accordance with the socioconstructivist paradigm, these linguistic devices do not merely report an internal state but actively construct the emotional reality of the sporting event for both the athlete and the audience [36: 1]. In this subchapter we aim to analyse how the choice of tense, modality, and sentence structure serves as a strategic tool for managing identity and the mediatization of high-speed experiences.

2.2.1. Tense and Aspect in Emotional Expression

In sports discourse, and especially in the highly emotionally charged environment characteristic of Formula 1, tense and aspect serve as key indicators of “emotional closeness.” The choice between the language of action and the language of reflection is, in essence, a choice of temporal orientation [33: 165–170]. A corpus of 371 utterances shows that tense and aspect are used to transition from raw, somatic physical exertion to structured, mediatized narratives.

The Present Simple tense constitutes the basic grammatical level of the corpus. While the continuous aspect reflects the dynamic process of racing, the Present Simple tense is used to encode stable psychological states, professional principles, and immediate technical constraints as immutable facts.

Within the framework of language of action, the Present Simple tense provides a low-latency linguistic report on the driver’s immediate technical reality. The Present

Simple tense is used to present subjective discomfort as an objective, indisputable reality. The stative quality of the present simple tense effectively conveys the “limitations” of the technology to the engineering team, serving as a regulatory tool for technical intervention:

“All I need is to be pushed back... is that a tractor over there?” (Perez) [67];

“You see how I have to drive this thing...” (Hamilton) [66].

Present Simple is also used to express declarative stance and construct a competitive identity. In the mediatised language of reflection, the Present Simple tense plays a crucial role in constructing a stable professional persona. Max Verstappen’s direct declarative statements – *“I like to win. I don’t like to lose”* function as a linguistic manifesto of his competitive identity. By avoiding progressive or perfect aspects, the racer presents these preferences as permanent personality traits rather than temporary emotional reactions. Similarly, the fact that Lando Norris repeatedly said *“I hate this”* at Silverstone places his immediate frustration within a broader and consistent psychological context of self-reproach [67].

The Present Simple tense is the primary means of using racing idioms that serve to normalize negative outcomes. Phrases such as Verstappen’s *“You win some, you lose some”* or Valtteri Bottas’s *“Life goes on”* use the familiar nature of the Present Simple tense to imply that the current defeat is merely a recurring, inevitable part of the sport’s life cycle [84; 78]. This structural choice functions as a “from above” social tool, allowing the driver to project calm and resilience to a global audience.

Lastly, the Present Simple tense facilitates highly intense, immediate affective outbursts directed at the team and the audience. Categorical expressions such as *“I love you all”*, *“I’m so happy”* [97] or *“I’m absolutely buzzing”* [92] serve as transparent indicators of peak emotional arousal. The absence of complex markers of affect in these cases maximises the perceived “authenticity” of the driver’s emotions, satisfying the media’s demand for intuitive, “unfiltered” content.

The Present Progressive (Continuous) tense is a characteristic feature of the language of action. It is used during the race to communicate the physical sensations and highly aroused emotional states unfolding in the moment. As L. Cameron notes,

spoken discourse in high-stress interaction situations often relies on “online conceptualisations” that prioritise immediate somatic experience [8: 345].

In this case, Present Progressive is often used to describe the somatic displacement and distress. Abovementioned quote from Russell *“I am jumping like a kangaroo”* conveys the mechanical phenomenon of “porpoising” as a continuous biological struggle, reinforcing the emotional necessity of technical intervention. Similarly, the utterances that describe how the athlete functions or feels at the moment of speaking are also articulated through Present Progressive:

“...my back is hurting man, this bouncing is not normal” [99];

“Feels like I’m driving in the wet, honestly...” [77].

Additionally, during racing battles, the progressive aspect reflects the volatility of the competitive environment. Lando Norris’s remark on the team radio, *“I’m avoiding crashing today”* characterises his performance not as a finished fact, but as an ongoing psychological state that requires significant effort [96]. Similarly, Charles Leclerc’s radio comment in Las Vegas on the rival defensive tactics *“Lawson... moving the straight”* reflects the perceived violation as an active, threatening process, thereby confirming his immediate frustration with the race engineer [77].

The Present Perfect tense serves as an important linguistic bridge in the language of reflection, as it links an athlete’s past journey to the immediate emotional reality on the podium. This tense facilitates the “narrativisation” of the race, allowing athletes to craft cohesive stories of resilience and rebirth.

Hence, the drivers frequently use the perfect aspect to present the team’s progress as a cumulative achievement. Leclerc’s statement in Sao Paolo *“We’ve been very consistent”* and Lando Norris’s admission in Miami *“I’ve made a lot of mistakes over my last five years”* use the past perfect tense to lay the foundation for their current professional identities. This “from above” perspective allows for the promotion of institutional values such as persistence and development [89; 84].

In order to define a journey or condense a long period of time into one moment, Present Perfect Continuous can be utilised. For instance:

"I have been waiting for this" encapsulates the years of professional adversity [74].

"It's incredible to see this crowd. I've been feeling their support all week" helps to elevate the success of the win [82].

In formal media contexts, the Past Simple tense is the dominant tense used for technical and emotional assessments once the immediate pressure of the race has subsided. This shift signals a transition to "regulated emotionality," in which the driver provides a measured, media-friendly assessment of the event. Post-race assessments rely heavily on sensory predicates in the past tense to justify the excitement with physical results. Statements from Leclerc and Norris such as *"the car felt amazing"* or *"it felt incredible"* use Past Simple to frame the sensation as a completed, analysed event. It also can be utilised to make final assessment of milestones [98; 97]. Critical failures or successes are evaluated as static historical points to limit speculative discrepancies.

"Tires were disaster" [77];

"Thank God man, it was a messy lap" [97].

Both examples use the simple past tense to definitively establish the results, performing a social function of identity protection through a clear, non-negotiable assessment.

Grammatical structures indicating the future play an important predictive role in language of reflection, as they mediate institutional and public expectations. The use of "be going to" and "will" constructions allow drivers to strategically shift their focus from immediate emotions to future strategic positioning and resilience. For example, Yuki Tsunoda's pragmatic remark *"it's going to be a long race"* uses the future tense to temper the immediate elation of qualifying with a professional foresight [90]. Similarly, the determination expressed by Carlos Sainz *"We will have to learn from it and make sure we come back stronger"* serves a social function of disseminating values, projecting a sense of institutional longevity and optimism to a global audience [76]. These forward-looking choices allow the athlete to reclaim narrative agency,

shifting the focus from historical performance variables to potential trajectories of development.

In conclusion, it should be noted that an analysis of tenses confirms that Formula 1 discourse follows a complex temporal hierarchy that reflects the physical and psychological transitions of a sporting event. In the language of action, the Present Simple and Continuous tenses predominate, with the former encoding static technical finality and fixed psychological positions, as seen in abovementioned statements, while the latter conveys the raw, somatic immediacy of the race. The subsequent transition to the language of reflection is characterized by a shift to the past simple and past perfect tenses, which facilitates the narrativisation and mediatization of the racing experience. The use of the Present Perfect tense allows for the compression of prolonged professional struggles into a single emotional climax, while the Past Simple tense provides the evaluative detachment necessary for institutional assessment. Finally, future-oriented structures provide a mechanism for managing expectations and protecting identity, allowing the driver to project a proactive persona into the upcoming racing season. Ultimately, this grammatical architecture serves as a strategic tool for identity management, transforming the intuitive and chaotic immediacy of the “here and now” into a structured, mediated narrative for global dissemination.

2.2.2. Use of Modality and Intensifiers

In the specialised discourse of Formula 1, modality and intensifiers function as a complex system of “modal tuning” that allows participants to adjust the degree of their certainty regarding specific statements. According to F.R. Palmer modality is the grammaticalisation of the speaker’s subjective attitudes and opinions, which provides a scale of possibility and necessity fundamental to English grammar. These devices serve as strategic tools used to navigate the complex relationships between the athlete, the technical team, and the global audience, particularly when establishing “an intermediate stage between the positive and negative poles”.

Epistemic modality, which von Wright (1951) defined as “modes of knowledge,” refers to the speaker’s judgment regarding the truth or certainty of a

statement [47: 4]. In the context of mediatized spectacle, these techniques serve as “qualifiers.” According to Nadiia Skybytska, the specialisation of lexical means in expressing epistemic modality, along with the assignment of specific syntactic forms of expression to EM, contributed to its emergence as a distinct functional-semantic category with its core meanings of certainty/probability, which in its own way modified the propositional basis of the sentence and allowed for the delineation of the speaker’s epistemic state [57: 8]. Ken Hyland argues that academic and professional discourse is not merely a presentation of facts, but a rhetorical struggle in which qualifiers allow information to be presented as a subjective assessment rather than as an absolute fact [21: 58].

Drivers use epistemic hedging to protect themselves and anticipate negative consequences should it turn out that they were wrong. Oscar Piastri’s assessment of his victory – “*For me, this is probably the best victory of my career, I would say*” – contains a series of modal operators with a low degree of certainty, allowing him to balance personal pride with professional modesty [70].

Hedging also serves a social function of “collegial respect,” acknowledging the complexity of the competitive environment. Lando Norris uses this when recalling adrenaline-fueled moments: “*I probably overreacted a bit. A lot of adrenaline...*”, where the adverb “probably” softens the admission of excessive behaviour [67].

According to M. Halliday’s model of Systemic Functional Linguistics (SFL), modality encompasses degrees of probability [18: 89]. Max Verstappen views his strong results through this very lens to manage expectations: “*I was like, ‘Wow, that’s pretty quick’*” using the mitigating word “pretty” as a low indicator of probability [84].

Although epistemic modality focuses on judgments, F. Palmer distinguishes it from “event modality,” which encompasses deontic and dynamic subtypes relating to potential events.

Deontic modality concerns forms of duty and the exercise of authority. Embodied in the imperative “*we have to*” this form signals disciplined commitment to a collective technical process, such as Carlos Sainz’s determination to “*We have to [...] make sure we come back stronger*” [76].

Dynamic modality is subject-oriented, focusing on the athlete's internal abilities or circumstantial opportunities. Lewis Hamilton's melancholic reflections – "*I was able to do it back then. It's something I miss.*" – directly employ dynamic ability to contrast past mastery with current technical difficulties [93].

Intensifiers function as a system of degree modification in which adverbs indicate a point on an abstract scale of intensity. R. Quirk et al. classify these adverbs into amplifiers and downtoners.

Amplifiers, such as "completely," "absolutely," and "totally," mark the upper limit of the scale, typically modifying "unscalable" or "limit" adjectives. For instance, Ricciardo's exclamation "*I'm boiling, absolutely boiling!*" uses an amplifier to denote a peak physical state. As mentioned above, intensifiers such as "very" and "really" mark a high point on the scale, without necessarily reaching the extreme limit. The high frequency of "really" (19 instances) in the corpus, for example: "*Really, really happy with the lap*", serves as a universal marker of excitement [97; 98].

Downtoners have a lowering effect, necessary for accuracy and preserving "face." Approximators such as "almost" and compromisers like "quite" or "fairly" allow drivers to provide evaluative mitigations. Examples include describing a stint as "exceptional" but softened by the hedge "*to be honest*" or a car that is "*kind of fine ... in a way*" [94; 78].

The synergistic interaction of modal elements is a phenomenon known as "modal concord" and it produces a unified, holistic interpretation rather than a cumulative effect. This occurs in "modally harmonic" clusters, where elements share the same quantification strength. This allows drivers to adjust their level of confidence up or down to confidently fill in the "gaps" in narratives about results, while respecting institutional constraints. George Russell's phrase "*To be honest, absolutely not*" combines a positional adverb with a maximiser to establish a "modal-evaluative frame" for the entire subsequent statement, ensuring a specific subjective interpretation by the audience [94].

The skilful use of modal markers and intensifiers allows Formula 1 participants to engage in rhetorical struggle during races. Through "modal tuning," drivers can

manoeuvre in the fine line between authoritative confidence and professional modesty and adjust the intensity of their emotional impact to meet the expectations shaped by the media. The transition from regulatory intensifiers in the cockpit to reflexive epistemic hedges in the media environment confirms that these linguistic techniques are fundamental to the social construction of reality and the management of proactive professional identity.

2.2.3. Emphatic and Syntactic Structures

The emotional and descriptive expressiveness of Formula 1 discourse is significantly enhanced by the use of expressive syntactic structures that systematize and amplify the athletes' impressions of high-speed racing. According to the socioconstructivist paradigm, these linguistic devices do not merely describe an internal state but actively construct the emotional reality of the sporting event for both participants and the global audience. In the analysed corpus of 371 utterances, several key syntactic patterns emerge, ranging from spontaneous rhetorical questions to deliberate formulaic repetitions.

Rhetorical questions function as a powerful stylistic tool used not to elicit a response, but to emphasize a specific point, stimulate discussion, or engage the listener. In the Formula 1 environment, where the stakes are high, they serve as an interactive technique to highlight key elements of the story and capture the cognitive attention of the technical team or the audience.

Examples from language of action often reflect spontaneous frustration or surprise following on-track collisions, e.g. such exclamations from Perez:

“What was that? Wait, did you see that [...] ruined me?” [97];

“Is he crazy or what? Idiot!” [66].

These structures heighten the drama of the incidents, presenting the situation as extraordinary and aligning the listener's emotions with the driver's immediate experience. In the language of reflection, rhetorical questions such as *“When will I have someone in front?”* highlight perceived strategic shortcomings or systemic failures [66].

Exclamations are a common feature of sports discourse, emphasizing the speed, intensity, and historical significance of events. They serve to amplify the emotional response and heighten the perceived impact of the moment:

- triumph and joy:

“Vegas, baby! Vegas! Viva Las Vegas, baby!” [94];

“Oh my God! The season! Four times!” [94].

- disbelief and panic:

“Idiots! Sorry, that was [beep]. He hit me! I’m out!” [96];

“Unbelievable! The only lap I had to push on was the one that was wet!” [67].

Repetition is used to create rhythm, direct attention, and reinforce important emotional themes. As Kuiper and Haggio note, sports discourse often relies on formulaic expressions and pre-established phrases to maintain fluency and emotional rhythm in real-time speech [23: 215]:

1. formulaic gratitude: Lewis Hamilton’s ritualized responses after a victory:

“Thank you. Thank you. Thank you” functions as performative “face-work” that builds solidarity with the team and fans [67].

- affective reinforcement: Lando Norris’s expressive exclamations, e.g. *“I love you all! I love you all!”* uses repetition to maximise the emotional impact of his first career victory [97].

The language of live sports broadcasts often includes grammatical simplifications – a phenomenon known as “sports announcer talk”. In the cockpit of a Formula 1 car, these simplifications are driven by the physical and cognitive demands of racing:

- ellipsis and fragmentation: a statement such as *“Oh, the back is gone... oh my God, this car is slippery”* prioritises speed and immediacy over formal syntactic completeness [98].
- sensory predicates: Reflective discourse at press conferences often uses sensory verbs to anchor subjective experience: *“The car felt amazing”* or *“...it felt incredible”* [98; 97]

Additionally, gradation involves arranging concepts in order of increasing importance to establish the progression and intensity of the story. This progression mimics the dynamics of a typical sports narrative, where results and emotional stakes build up to a climax.

Daniel Ricciardo's somatic outburst – *"I'm boiling, absolutely boiling!"* demonstrates this gradual intensification, using the intensifier "absolutely" to reach the upper limit of the emotional scale [97]. Similarly, narratives that trace a driver's long-term trajectory, e.g. *"I've made a lot of mistakes over the last five years... but today we've put it all together"* use gradation to give the emotional journey depth and coherence [84].

The grammatical and syntactic devices analysed confirm that Formula 1 discourse is a highly structured system of emotional negotiation. Through the strategic use of temporal shifts (from spontaneous action to mediated reflection), modal adjustment (balancing conviction with modesty) and emphatic syntax (including ellipsis, rhetorical questions, and repetition), participants and the media actively construct the "social reality" of the races. This linguistic architecture facilitates the transition from the harsh, somatic stress of the cockpit to a mediatized narrative that satisfies the public's desire for drama while safeguarding the athletes' professional identities.

2.3. Stylistic and Pragmatic Features of Emotional Discourse

While the previous section examined the technical "modal configuration" of certainty and obligation, this subsection focuses on the stylistic and pragmatic mechanisms, which range from complex narrative structures to nuances of paralinguistic features at the microlevel and characterize the "emotional turn" in contemporary sports communication [2: 3].

2.3.1. Narrative Techniques in Emotional Storytelling (e.g. Athlete Interviews and Commentaries)

Emotional storytelling in Formula 1 is built on the synergy of real-time commentary, post-race interviews, and edited documentary series, all aimed at humanising the athletes hidden behind their helmets. Within this framework, storytelling serves as a tool for engaging fans, transforming technical data about the races into dramatic stories with which viewers can identify.

The structure of athletes' narratives often corresponds to the sociolinguistic model of narrative analysis proposed by William Labov. Labov identifies six recurring structural elements that define a “full-fledged natural narrative”: Abstract, Orientation, Complication, Evaluation, Outcome/Resolution, and Coda [24: 360]. In Formula 1, it is precisely during the Evaluation stage that “emotional language” (i.e. the use of explicit emotional terms) becomes most noticeable.

After winning the 2024 Monaco Grand Prix, Charles Leclerc's narrative included a poignant evaluation of his journey, recalling the “white lie” he told his dying father in 2017. This technique employs “embedded evaluation,” where emotional weight is not merely stated (*“I am happy”*) but contextualized through personal history and sacrifice, effectively evoking empathy in the listener. Similarly, Lewis Hamilton's victory at Silverstone (2024) followed the Labov arc, where the Complicating Action (a 945-day winless streak) and the Evaluation (*“I've been waiting for this”*) were synthesized into a narrative of redemption and resilience [67].

Modern coverage of Formula 1 events has adopted the melodramatic norms of scripted TV series to hold viewers' attention. This involves creating clearly defined protagonists and antagonists, as well as a serialization process that allows fans to personally engage with “character development” (such as the underdog story or the quest for redemption) that goes beyond the outcome of a single race. This is evident in the media's portrayal of rivalries, such as that between Norris and Verstappen, where the language of reflection at press conferences is used to construct a narrative of mutual respect or intense rivalry:

"If a bad day is P2, I take it, right? And I'm very happy for Lando" (Verstappen) [84];

"I didn't want to expect such a thing, because I respect Max a lot as a driver" (Norris) [82].

2.3.2. Discourse Markers, Exclamations, and Paralanguage

At the micro-linguistic level, emotional discourse in Formula 1 is characterized by interactions under high pressure, where brevity, ritualized speech patterns, and nonverbal cues take centre stage. According to the theory of speech acts formulated by John Searle, communication in this high-stakes environment consists of a large number of directive and expressive utterances [41: 23]. Directives such as *"Box box box!"* or *"Do something, please!"* serve to prompt immediate action under conditions of significant technical stress, whereas expressive utterances such as *"Good job, guys!"* or *"Unbelievable!"*, emphasize the speaker's psychological state to foster institutional solidarity and gratitude [41: 25]. In moments of heightened tension, assertive utterances often take on a sarcastic or irritated tone, as evidenced by radio exchanges where technical feedback is intertwined with frustration, for example, when a slower engine is described as "amazing" to pragmatically criticize the vehicle's performance.

These communicative acts are further reinforced by formulaic properties, as speakers use a large number of linguistic formulas to reduce the load on working memory during intense competitions. The iconic phrase *"Box box"* used by engineers serves as the primary ritualized marker of a sports commentator's speech, where repetition ensures that the message cuts through technical interference and the background noise of the engine. Outside the pit wall, discursive markers such as "suddenly," "meanwhile," and "obviously" are used to control the rhythm and intensity of the race. These markers act as thematic framing devices, signaling a transition from technical description to dramatic narration.

The pragmatic force of these utterances is often modified by paralinguistics, or vocalics, which concern non-phonemic properties such as pitch, volume, and intonation. In Formula 1, prosody serves as a critical indicator of a driver's cognitive

and physical state, as drivers operate under extreme conditions where high G-forces directly affect speech production. Acoustic analysis reveals a distinct increase in fundamental frequency and intensity during “high-pressure” or conflict situations [17: 12]. These vocal markers are inextricably linked to assessments of confidence and authority; a speaker perceived as confident typically speaks louder and with fewer hesitations [17: 15]. Conversely, involuntary paralinguistic signals such as tearing up during the victory lap (e.g., Sainz in Mexico or Hamilton at Silverstone), cracking voice, whispering or shouting observed signal vulnerability and authenticity to a global audience. Ultimately, the emotional tone of voice can resolve lexical ambiguity, as demonstrated by iconic radio broadcasts, where a high pitch and prolonged vowel sounds convey indignation or anger that words alone cannot fully capture.

Conclusion to Chapter 2

The linguistic representation of emotions in Formula 1 discourse, analysed in Chapter 2, demonstrates that emotional expression is a strictly structured and strategic system, rather than merely a reflection of internal psychological states. This communicative paradigm is defined by a systematic transition between intuitive, spontaneous language of action and mediated language of reflection, where linguistic resources are selected with regard to the pragmatic goals of the situation. Lexical choice in the cockpit is characterised by task-oriented adjectives and status-oriented imagery that prioritize technical norms and the externalization of blame, while post-race discourse is “cleansed” to satisfy institutional reputation management requirements and the media’s demand for abstract, emotional storytelling.

The grammatical and syntactic architecture of this discourse adheres to a complex temporal hierarchy that facilitates the narrativization of high-speed racing. Although the Present Simple and Continuous tenses are used to encode immediate somatic discomfort and technical finality as objective facts, the shift to the Past Simple and Perfect aspects in reflective situations allows athletes to condense long-term professional struggles into a single emotional climax. This process is further refined through “modal tuning,” where the strategic use of modality and intensifiers allows drivers to navigate the delicate space between authoritative conviction and professional modesty. Epistemic hedging and the use of litotes function as safety nets, allowing athletes to acknowledge failures while simultaneously mitigating personal responsibility by attributing them to external variables such as “luck” or technical “nightmares.”

Stylistically, the emotional resonance of sports is built through the synergy of metaphorical representation and dramatic narrative structures. Metaphors of war and heroic journeys serve as primary cognitive tools that transform mechanical competition into relatable drama. Furthermore, aligning post-race interviews with Labov’s narrative model (especially during the evaluation phase) fosters a deep emotional connection with the audience by contextualising technical results through personal stories and sacrifices. These findings are complemented by microlinguistic and paralinguistic

features, where vocal characteristics such as pitch and volume serve as important indicators of authenticity, resolving lexical ambiguity and conveying intense affect that goes beyond the literal meaning of words.

In summary, the findings of this section confirm that the linguistic representation of emotions in Formula 1 is an active tool in the social construction of the sporting spectacle. The identified transitions from intuitive somatic descriptions to structured narrative evaluations collectively shape the professional identity of athletes, while ensuring the global dissemination of a compelling emotional reality with high valence.

3. EMOTIONS IN DIFFERENT ROLES AND CONTEXTS OF SPORTS DISCOURSE

3.1. Emotional Discourse in Athlete Speech

As stated above, the communicative strategy of Formula 1 drivers is characterised by a systematic shift from primary genres – immediate, intense communication over team radio – to secondary genres, including structured post-race interviews, digital media content, and documentary narratives. This shift reflects a transition from spontaneous emotional release to strategic “impression management,” where the driver must balance the intuitive physical demands of racing with the requirements of institutional and public self-presentation. Public narratives disseminated through digital media and documentary series serve as important “narrative resources” that allow for the exploration of athletic identity and professional life, creating a framework through which fans can glimpse the athlete’s “inner world.”

3.1.1. Post-competition Interviews and Emotional Self-presentation

Post-competition interviews serve as a “theatrical stage” on which athletes play specific roles to influence public perception. According to Erving Goffman’s concept, such self-presentation is based on the distinction between the communicative environments of the “front stage” and the “backstage” [16].

1. Performance on the front stage and the “media pen”. In the formalised environment of the “media pen,” racers create a desired public image characterized by professional modesty and technical competence. This strategy bridges the gap between the athlete and the audience, lending the narrative a “sense of reality.”

To construct the narrative, racers use evaluative statements and explicit adjectives to summarize race events, creating a sense of transparency for the audience. The use of epistemic markers such as “*obviously*” or “*to be honest*” presents

subjective emotions as self-evident facts, discursively steering the listener toward the athlete's point of view.

Statements such as Carlos Sainz's reflection that "*maybe destiny has something in store for me*" illustrate the use of fatalistic framing to enhance the narrative significance of an individual's performance [82].

2. "Behind-the-scenes" traces and mediated authenticity. Although interviews predominantly take place on the "front stage," mediated content, such as the documentary series *Drive to Survive* (DtS), strategically integrates "behind-the-scenes" traces such as internal meetings and unedited radio comments to create a sense of immediate authenticity.

Research shows that DtS fosters fan culture by offering "human stories" and "behind-the-scenes glimpses," which help viewers feel more engaged and informed. Participants note that knowing these human stories makes them "bigger fans" and increases their engagement [43: 9]. This documentary series, which explores the "epic dramas" and "complex microdynamics" of the sport, shifts the focus from technology to "charismatic personalities," which are key to attracting new fans. In fact, it is stated that approximately 80% of Drive to Survive audience that watched the show later on decide to watch a race, so the conversion ability of the show has been overall beneficial for Formula 1 [6].

To engage fans and create emotional parasocial connections, DtS uses specific "character types," to humanise the athletes, providing numerous opportunities for emotional connection and fan engagement. The documentary series masterfully chronicles these dramatic events, portraying the participants as "Machiavellian billionaires" (e.g. Stroll), "modest heroes" (e.g. Leclerc) or "hot-headed bullies". Max Verstappen is often portrayed as the "bad boy" or "villain" because of his aggressive driving style, while Lewis Hamilton is usually portrayed through the archetype of a "legend" or "hero."

Narrative storytelling in Formula 1 is built around story types, including "adventure," "rivalry," "sacrifice," and "rise/fall." For example, Sergio Pérez's

frustration “*What was that?.. Did you see that, that [...] ruined me!*” is often reframed within these storylines to create dramatic tension and show the arc of his further “fall”: ending the contract after the 2024 season [97].

3. Image Recovery and “Image Management”. After a defeat or mistake, athletes engage in “image management” to preserve their professional dignity. The primary strategy involves managing blame by focusing on external factors, such as car malfunctions or strategy. Lance Stroll’s radio message—“*It’s not the car... it’s not the car right now*” illustrates the shifting of blame from the driver to the equipment [66].

Proactive self-criticism can serve as a means of restoring one’s image, as seen in Lando Norris’s admission: “*I’m just not at the level I need to be*”, which allows the athlete to control the narrative of failure before external critics shape it [74].

3.1.2. Patterns of Emotional Expression in Success and Failure

Success and failure in Formula 1 give rise to distinctive linguistic and paralinguistic patterns that reflect how drivers “learn” and cope with situations at high speeds.

The Heroic Quest and Scarcity Success in Formula 1 is defined by its extreme rarity, as historical data shows that only a small percentage of drivers’ starts end in victory. Thus, narratives of success are often presented by commentators through the lens of a “heroic quest,” where drivers evaluate victory based on past sacrifices and long-term perseverance.

Post-victory statements often contain high-valence markers, such as “*Unbelievable!*” by Norris or “*Simply lovely!*” by Verstappen which serve to create collective emotional resonance and team solidarity. Success stories told in documentary series serve as “educational materials” that help fans understand the

scoring system and point tally, making the sport more appealing and engaging [97; 94].

Failure in F1 is often perceived as a “low-control situation,” triggering characteristic coping reactions and negative emotions. Narratives about failure contain negative judgments and frequent use of profanity as a tool for emotional catharsis under stress. Additionally, analysis shows that failure often leads to self-critical behaviour, as athletes grapple with “fear of failure” and the threat of career loss. This is reflected in statements where drivers describe themselves as “*disappointed*”, “*gutted*” or express “*a bit of shame*”.

Interestingly, although failure evokes negative emotions, it also serves as a critical point for organizational and individual learning, provided the driver can move on to technical analysis:

"I mean, we're not the quickest, but we did everything right today with the strategy" [67];

"We made the pit stop... that was incorrect" [77].

The dramatisation of failure, specifically media attention to rivalries and “cockpit battles” in Drive to Survive can sometimes disappoint fans, who perceive this as an unrealistic version of the sport, leading to a decline in interest in the live broadcast of the race.

In addition to race results, contract negotiations (“the silly season”) cause professional instability. Research shows that many high-level athletes experience significant stress due to “fear of failure” and the threat of losing their careers. During these periods, athletes adopt an extremely cautious and evasive tone in interviews, using markers such as “probably” or “possibly” to navigate an uncertain future while maintaining the image of a competitive leader on stage.

Ultimately, the emotional discourse of Formula 1 drivers is a strategic system that shifts from the intuitive immediacy of the cockpit to a media-driven narrative, where storytelling reinforces professional legacy and fan loyalty.

3.2. Fan Discourse

Formula 1 discourse exists outside the active participants of the sport. Digital media have enabled fans to transform from passive spectators into “prosumers” of emotions who actively participate in shaping and disseminating sports narratives. Within online communities, fan discourse acts as an “emotional catalyst,” where linguistic tools are chosen to strengthen group identity, express rivalry, and make sense of the results of the competitive season, on which so much depends. In the context of contemporary linguistic culture, fan discourse is characterized by a high degree of situationality and selectivity in the choice of linguistic means.

3.2.1. Emotions in Online Communities and Social Media

Online platforms act as “emotional catalysts” for fan interaction.

First and foremost, emotional polarisation: anonymity can lead to tribal thinking and toxic behaviour, where fans of one driver aggressively criticise rivals. This is often driven by the freshness effect, where a single poor result overshadows years of success. It can lead to online smear campaigns (e.g. Verstappen 2021, Norris 2024) and have a negative influence on the athlete, the team and the sponsorships.

Every digital space has its own stereotypes. Reddit (e.g., r/formula1) functions as a moderated community where fans prioritize technical discussions and “reflective discourse,” though they are still prone to recency bias. X (Twitter) is characterized by “unfiltered war zones” and “emotional polarisation,” using verbal shortcuts to win arguments. YouTube serves as a multimodal space for “fan transformation” through dramatized storylines and “extreme opinions” in comment sections. Significant events such as the controversy surrounding #VoidLap58 illustrates how fans use online rhetoric to challenge institutional narratives and create their own reality. The practice of belittling individuals such as Michael Masi, Max Verstappen, and other Formula 1 fans allows us to distance ourselves from the emotional, ethical, and perhaps even moral considerations associated with harmful attitudes toward people. By reducing people to the level of objects or abstract entities, we witness an alarming loss of

connection with the recognition of their inner human essence. Thus, this downplays the severity of the mistreatment and its potential impact or consequences for the object of such treatment [26].

3.2.2. Language of Support, Rivalry, and Group Belonging

The fandom is based on a sense of belonging shaped by shared metaphors and symbols. This discourse demonstrates the “unity of thematic content, functional style, and compositional structure” necessary for maintaining group identity.

Tifosi (*from Italian: “fans”*) uphold an institutional identity centered on the Ferrari brand. Their linguistic strategy is characterized by “collective gratitude” and ritualized practices (such as booing opponents) aimed at fostering long-term brand loyalty. In contrast, Team LH (Lewis Hamilton’s fans) represent a person-oriented model of solidarity. Their discourse is marked by the use of “encouraging statements” and defensive image management to protect the driver’s legacy, often employing ritualized slogans such as “*Get in there, Lewis*” to strengthen the emotional bond.

Linguistic analysis shows that different fan communities have distinct linguistic dominants based on their pragmatic goals. While Reddit fans lean toward “logical justification” through cautious statements and reflection, Twitter fans prioritize “winning the argument” through negative evaluations. General patterns indicate that fans of winning teams (e.g., Red Bull) predominantly use supportive “evaluation,” while fans of losing teams (e.g., McLaren) resort to “negative evaluation” focused on behaviour and strategy. Some of the positive evaluative vocabulary towards the drivers are the words “goat” or “baby goat” referring to younger drivers as well as an adjective “generational”. Negative evaluation includes such vocabulary as “washed” (no longer successful), “fumble”, “bottle” (fail), as well as the use of profanities (Cambridge Dictionary) (Appendix).

In regard to addressing the fellow fans, some negative evaluative lexemes include the phrase “wheel knowledge” as well as the noun “headloss” (panic) (Collins Dictionary) (Appendix).

In summary, the discourse of Formula 1 fans is a “practice of participation” that actively shapes the narrative of the sport. While athletes use “face work” and the blurring of their own roles to shape their professional identities, fans use digital spaces to pool collective emotions, strengthening a sense of belonging through shared assessments and ritualized language. Together, these roles ensure that Formula 1 remains a compelling human story, where emotions are the primary driver of both content consumption and community building. Using specific linguistic markers, fans negotiate their status within the community and are able to influence the discourse from the inside.

3.3. Expressing Emotions in English: Native and Non-native Perspectives

In the multicultural discourse community that is Formula 1, English serves as the “lingua franca” (ELF) that bridges drivers, engineers and members of the teams. However, the expression of emotions, specifically during the shift from language of action to language of reflection, can reveal distinct patterns based on the speaker’s native language background. This shift shows how athletes use English differently to manage their professional identity and navigate high-stakes affective load.

A recurring theme in sociolinguistic research is the hypothesis of “reduced emotional resonance,” which posits that expressing emotions in a second language (L2) often creates a “protective layer” or a sense of distance. For non-native speakers (NNS), English can function as an analytical tool rather than a purely intuitive means, allowing them to observe their emotions from a distance rather than being “swallowed up” by them. This “distance effect” is strategically used in F1 to maintain professional composure and facilitate the mitigation of accusations [7].

The “emotional context of learning hypothesis” posits that because the first language (L1) is acquired in an emotionally rich family environment, whereas the second language (L2) is often learned in formal settings, L2 is perceived as less intuitive. In the cockpit, drivers for whom English is not a native language, such as Max Verstappen or Charles Leclerc, often prefer “safe,” frequently used terms and technical assessments rather than the somatic metaphors typical of native speakers. For

example, Verstappen's succinct assessment: "*You win some, you lose some*" is the use of a standardised idiom to soften a negative outcome [84]. Similarly, Leclerc's description of failure as "*unlucky*" serves as a reflective shield that externalises agency and protects his professional "face." [84]

While a native speaker such as Lewis Hamilton uses vivid somatic imagery, for example, describing a multi-year winless streak as being at the "*bottom of the barrel*", non-native-speaking drivers rely on a high degree of "modal tuning." This involves the intensive use of epistemic stance markers, such as "*obviously*" and "*honestly*" (recorded 5 times in the corpus each), to present subjective feelings as self-evident facts. By stating: "*Obviously, we have been unlucky with the Safety Car*", the driver uses the English language as an analytical tool to distance himself from the emotional burden of a technical error [84].

3.3.1. L1 Intrusion and Code Switching

In the high-pressure environment of "action language" (team radio), the cognitive load caused by high stress levels often leads to a breakdown in the "native language inhibition" mechanism, triggering L1 interference. During extreme physical exertion, drivers for whom English is not a native language often revert to their native language for "expressive" speech acts that English as a second language cannot fully accommodate. Carlos Sainz's celebratory exclamations, such as "*Vamos! Vamos!*" or his heartfelt "*Muchas gracias, Mexico!*" serve as tools for instant emotional catharsis when the "shield" of L2 is breached by somatic intensity [96]. Conversely, frustration can lead to "behind-the-scenes" outbursts in L1, which mediatized content, such as *Drive to Survive* (DtS), strategically exploits to create a sense of immediate authenticity.

Non-native speakers often exhibit L1 prosodic features during conflict situations on the radio. Acoustic analysis reveals a noticeable increase in fundamental frequency and intensity, signaling the involuntary intrusion of the native language into L2 speech. These involuntary paralinguistic signals, such as the high pitch in Sergio Perez subdued

radio messages in Miami convey emotional authenticity that transcends lexical ambiguity [97]. For drivers such as Gasly and Ocon, these “accentual peaks” serve as involuntary paralinguistic signals of affective vibrancies, as they convey a degree of agitation or urgency that cannot be captured solely through standard lexical means in a second language.

Moreover, Leclerc’s famous pronunciation of the phrase “*just an incident*” (pronounced like “*inCHident*”) is a paralinguistic marker of L1 (French) influence on his L2 production in the moments of high emotional load, for instance, mitigating blame on the other driver.

3.3.2. Sarcasm as a Performance Marker

The ability to use English to perform complex pragmatic functions, such as sarcasm or “face work,” varies significantly across different groups.

Sarcasm requires a high level of linguistic proficiency and is more common among native-speaking drivers as a way to vent frustration. Lando Norris’s comment on his teammate’s maneuver “*how ... arrive like a fool*” or George Russell’s words to his engineer, “*A surprise is a compliment from you,*” use irony to manage interpersonal dynamics. Non-native-speaking drivers, although capable of sarcasm - for example, Verstappen’s remark, “*Should have brought a pillow*”, more often use “formulaic properties” to convey their assessment [98]. Verstappen’s trademark “*Simply lovely*” was used sarcastically by his rival Norris after winning Verstappen’s home race.

The table below compares the main linguistic features of native and non-native speakers:

Table 3.1 Linguistic features comparison

Feature	Native Speakers	Non-native speakers	Example
Linguistic strategy	Creative metaphors, idioms	Formulaic properties	Hamilton's " <i>Dig deeper</i> " vs Verstappen's " <i>Simply lovely</i> "
Emotional response	Narrative and Somatic details	L1 Code Switching	Russell's " <i>Vegas! Let's go baby!</i> " vs Sainz's " <i>Vamos!</i> "
Modal Tuning	Complex Epistemic Hedges	Direct Subjective Assertions	Piastrì's " <i>I can't help but feel</i> " vs Tsunoda's " <i>Very happy</i> "

In summary, it can be said that although Formula 1 operates within the framework of a single genre of sports discourse, the expression of emotions serves as a “testing ground” for the theory of linguistic relativity. Native speakers tend toward narrative complexity and somatic imagery, while non-native speakers use English as a reflective shield, as they often resort to their native language during the most emotional moments of the competition.

Conclusion to Chapter 3

The analysis of emotional discourse in Chapter 3 shows that Formula 1 is not merely a technical competition, but a complex, multi-layered communicative construct in which emotions serve as the primary currency of interaction. By examining the roles of direct participants and consumers, this study highlights a fundamental shift from raw, spontaneous affect to a carefully crafted, mediatized narrative that serves specific pragmatic goals for both athletes and fans.

In the realm of athletes' statements, the study's findings highlight a strategic shift between primary and secondary genres. While team radio represents the immediate "language of action, defined by physical exertion and technical immediacy, the media pen and post-race interviews function as a "theatrical stage" for managing impressions. Drawing on Erving Goffman's concept, the analysis demonstrates how drivers perform "face work" to cope with the consequences of failure or a lack of success. The role of mediatized content, particularly the series *Drive to Survive*, proves crucial in creating "behind-the-scenes" authenticity, transforming technical athletes into charismatic archetypes such as the "modest hero" or the "villain," which fosters a high level of fan engagement.

The speech patterns observed in success and failure further illustrate the cognitive evaluations inherent in high-stakes sports. Success is narrated through a "heroic quest," characterized by high-stakes statements and collective gratitude that foster team solidarity. Conversely, failure elicits a "low-control" communicative response that oscillates between cathartic outbursts in the cockpit and cognitive distancing in interviews, where drivers shift blame outward to protect their professional identity.

Regarding fan discourse, the viewer's transition into an active "prosumer" of emotions marks a significant cultural shift. Digital platforms function as emotional catalysts, fostering both social connections and intense polarization. Analysis shows that fan communities occupy distinct communicative niches from technical discussions on Reddit to "unfiltered war zones" on X, where ritualized language and shared metaphors, such as "goat" or "washed" reinforce group identity and tribal spirit.

The dichotomy between the emotional self-expression of native speakers and non-native speakers in Formula 1 is a practical manifestation of the “reduced emotional resonance” hypothesis. For drivers who communicate in a second language, English serves as a reflective shield that facilitates cognitive distancing during failures on which so much depends. This linguistic cushioning is not merely a shortcoming of linguistic competence, but a pragmatic strategy for preserving professional “face” and meeting the institutional demands of the media pen.

While native speakers (NS) are prone to narrative complexity and creative metaphors – such as Hamilton’s intuitive descriptions of being “at the bottom of the barrel” – non-native speakers (NNS) use the analytical nature of English as a second language (L2) to transform raw emotion into structured professional critique. This “observer” perspective allows non-native speaker (NNS) commentators to adopt a slightly different, more balanced version of themselves. However, the involuntary intrusion of native languages (L1 interference) during moments of peak excitement on team radio as evidenced by Sainz’s “Vamos!” or Leclerc’s French expletives highlights the intuitive power of the “language of the heart.” Ultimately, while English serves as a professional bridge across the starting grid, the speaker’s native language determines whether the discourse is raw somatic experience or strategic narrative reflection.

In conclusion, Chapter 3 establishes that the emotional reality of Formula 1 is co-constructed by its participants. Athletes, intermediaries, and fans engage in a continuous “practice of participation” that uses specific linguistic markers to coordinate status, mitigate guilt, and build community. This mediatised emotional structure ensures that the sport remains a compelling human narrative.

CONCLUSION

The analysis of the linguistic representation and regulation of emotions in Formula 1 discourse demonstrates that this domain is a highly structured, multifaceted communicative construct in which emotions serve as a primary semiotic resource rather than a secondary byproduct of sporting performances. By combining sociocognitive approaches with contemporary pragmatic concepts, this thesis has moved beyond viewing emotions as purely subjective internal states, reinterpreting them as socially conditioned phenomena that perform specific communicative functions in high-stakes situations. The study achieved its primary goal, which is to establish the characteristic features of emotional discourse in Formula 1, identifying how specific linguistic choices facilitate the transition from spontaneous physical actions to structured, mediated interpretation.

The first key finding confirms that sports discourse is a mediated emotional space regulated by an institutional, status-oriented structure. Within this space, the “affective turn” in linguistics has shifted the focus from internal psychological states to the social construction of emotions through specific communicative codes. Formula 1 is conceptualised as a “media spectacle,” where the primary goal of mediators and participants is to create a “mediated event” characterized by high emotional resonance and mass consumption. The study reveals that the “emotionality” of the driver’s communication is not accidental but is regulated by complex linguistic rules and contextual constraints dictated by professional hierarchies and the presence of a global media audience.

A central element of the study is the identification of a systemic “two-genre” structure that determines speech behaviour: language of action and language of reflection. The team’s radio communications represent an unmediated, high-arousal environment where linguistic structures are simplified, repetitive, and task-oriented to adapt to extreme physical and cognitive strain. At this stage, lexical choice is characterised by task-oriented adjectives and status-oriented imagery, prioritising technical norms and the externalisation of blame. In contrast, the language of reflection used at press conferences involves a “sanitising” process, where intuitive emotional

outbursts are replaced by abstract, sentimental terminology to satisfy institutional reputation management and media demands for narrative depth.

Linguistic analysis reveals a complex temporal-modal architecture tailored for managing professional identity. The use of the Present Simple and Continuous tenses during the action phase encodes immediate somatic distress as an objective, indisputable reality, effectively conveying technical constraints to the engineering team. The shift to the Past Simple and Perfect tenses during moments of reflection contributes to the “narrativisation” of the race, allowing athletes to condense years of professional struggle into a single emotional climax. Furthermore, the study highlights the role of “modal tuning” through the strategic use of intensifiers and epistemic hedges. This allows racers to maneuver in the delicate space between authoritative conviction and professional modesty, particularly when mitigating guilt through fatalistic markers of “luck” and “destiny.”

The thesis also highlights the critical role of commentators and fans in jointly constructing the emotional reality of sports. Commentators act as architects of drama, using “melodramatic norms” and hero-villain storylines to present technical performances as relatable narratives. At the same time, the transformation of viewers into digital “prosumers” has created an atmosphere of participation, where online communities unify collective emotions through ritualised language and shared metaphors. These digital platforms function as emotional catalysts that foster social connections while simultaneously intensifying emotional polarization and tribalism.

Expressing emotions in English as a native and non-native speaker differs, especially in the context of high emotional load. For drivers, who communicate in English as their second language, the phenomenon of reduced emotional resonance is applicable. The choice of linguistic means can facilitate the athletes if the “face work” is required.

In conclusion, the emotional discourse of Formula 1 is a strategic system of negotiation that transforms purely physical exertion into a captivating human spectacle. The scientific novelty of this work lies in its comprehensive analysis of the transition from the intuitive cockpit to the sanitised media zone, using sociocognitive models to

demonstrate that emotional language is a tool for cognitive and interpersonal reorientation, rather than mere “noise”. Ultimately, the study provides a systematic framework for understanding how the verbalization of affect bridges the gap between individual experience and the global construction of professional sports culture, demonstrating that linguistic management of emotions is just as vital to the survival of sports as its technological advancements.

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SUMMARY

Пропоновану магістерську роботу присвячено комплексному дослідженню лінгвістичних механізмів репрезентації та регуляції емоцій у дискурсі «Формули-1». Актуальність дослідження зумовлено зростаючою медіатизацією спорту та появою гібридних цифрових жанрів, які стирають межі між професійною журналістикою та залученням уболівальників. Хоча комунікативні та функціональні аспекти спортивного дискурсу вже широко досліджувалися, конкретні лінгвістичні механізми, що використовуються для відображення та регулювання емоцій у середовищі «Формули-1», залишаються недостатньо вивченими. Метою магістерської роботи є вивчення характерних рис вираження емоційності у середовищі Формули-1, зокрема, щоб визначити, як вибір мовних одиниць на лексичному, граматичному та синтаксичному рівнях сприяє переходу від спонтанної фізичної дії до структурованої, медіатизованої інтерпретації.

У межах сучасного «афективного повороту» емоції розглядаються не як побічний продукт атлетичної діяльності, а як первинний семіотичний ресурс та інструмент соціального конструювання спортивного видовища. Об'єктом дослідження є мова прямих трансляцій Чемпіонату світу «Формула-1» 2024, прес-конференції та записи інтерв'ю з учасниками у вигляді текстів, аудіо- та відеоматеріалів; предметом виступають лінгвістичні, стилістичні та просодичні особливості вираження емоцій у дискурсі Формули-1 у різних ролях і контекстах. Теоретико-методологічну базу дослідження становлять праці з соціокогнітивної лінгвістики, дискурс-аналізу та теорії медіа-комунікацій, що дозволяють трактувати спортивний дискурс як інституційний, статусно-орієнтований тип комунікації, де афективність підпорядкована суворим професійним та регламентним правилам.

В ході дослідження встановлено, що спортивний дискурс функціонує як медіатизований емоційний простір із чіткою ієрархією жанрів. Проведений аналіз дозволив розмежувати первинний жанр «радіообміну команди» (Team

Radio), що характеризується спонтанною «мовою дії» та негайною вербалізацією афекту, та вторинний жанр репортажу й інтерв'ю, де відбувається трансформація технічних даних у драматичний наратив через «мову рефлексії». Досліджено лексичні поля радості, гніву та розчарування; зафіксовано високу частотність епістемічних маркерів «obviously» та «honestly», що допомагають водіям представляти суб'єктивні відчуття як об'єктивні факти.

На основі корпусу з 371 висловлювань сезону 2024 року виявлено, що на лексичному рівні емоційна регуляція здійснюється за допомогою епістемічних маркерів «obviously» та «honestly», які допомагають пілотам презентувати суб'єктивні відчуття як об'єктивні факти. Граматичний рівень дослідження засвідчує наявність темпоральної ієрархії: Present Simple та Continuous кодують негайний соматичний стан, тоді як Past Simple та Present Perfect використовуються для наративізації успіху як «героїчного квесту». Стилістичний аналіз підтвердив, що досвід змагання структурується через концептуальні метафори боротьби та шляху.

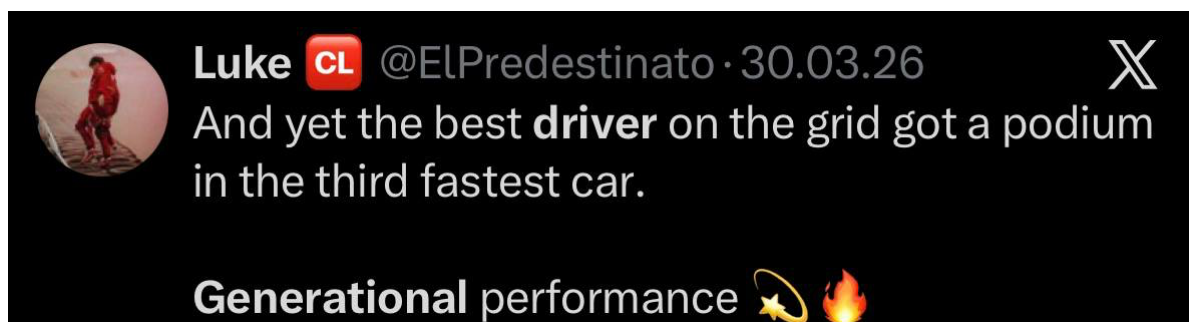
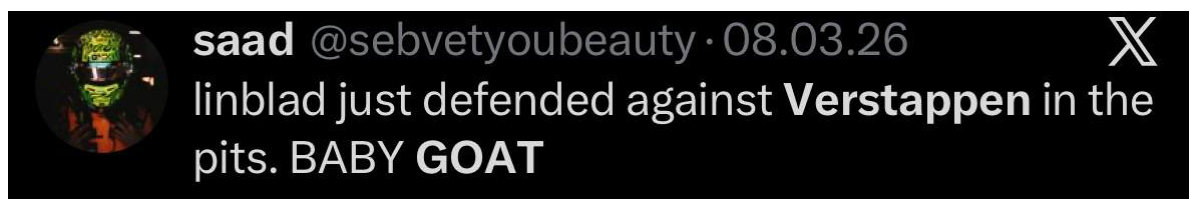
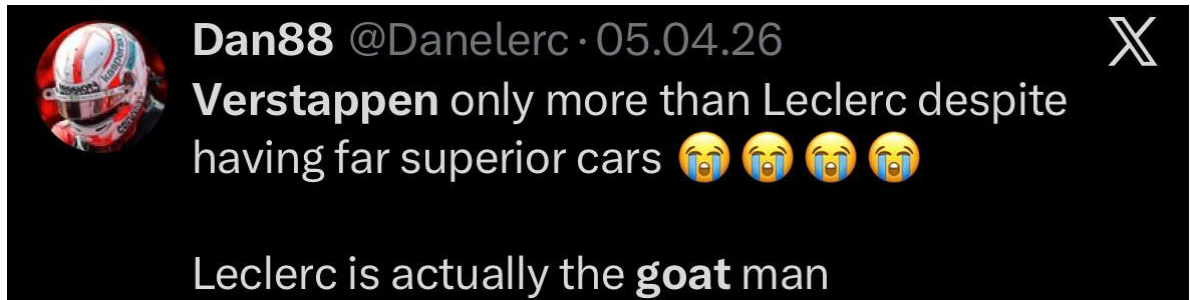
Окрему увагу приділено комунікативним ролям та стратегіям управління враженнями. Завдяки таким стратегіям спортсмени виражають емоції, дистанціюючись від поразок через апеляцію до зовнішніх чинників, таких як технічні «кошмари» або «невезіння». Коментатори виступають архітекторами драми, показуючи події через архетипи «героїв» та «лиходіїв», а фанати трансформуються у активних професійних користувачів (“prosumers”) у цифрових спільнотах, де ритуалізована мова та специфічні метафори підсилюють групову ідентичність. Наостанок, було розглянуто феномен «зниженого емоційного резонансу», що проявляється у спортсменів під час вираження емоцій нерідною мовою.

Робота містить вступ, три розділи з висновками, загальні висновки, список літератури, список ілюстративних матеріалів, додатки та анотації.

Результати здійсненого аналізу дозволяють дійти висновку, що керування мовним вираженням емоцій є невід'ємною частиною конкурентної стратегії в

сучасному автоспорті, а вербалізація афекту слугує інструментом когнітивної та міжособистісної переорієнтації в межах медіатизованої реальності.

APPENDIX

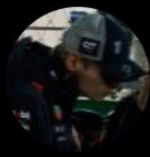




Jace @fckrrari · 06.07.25



Leclerc did **fumble** but let's be serious Fred especially has no right to be disappointed whatsoever



sav 🎀 @verstarkoo · 06.12.25

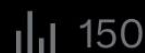


🎭 Cuenta de seguidor

T1 NORRIS BOTTLE INCOMING!!!! we have wolves behind him from piastri, russell, and leclerc are going for **BLOOD!!** i'm telling y'all



4



150



Stefanie 🌟 @fastpitstop · 24.11.24



🎭 Cuenta de seguidor

That **Ferrari headloss**



fcksm ⁶³ @snoopluvbot · 08.02.26



🎭 Cuenta de seguidor

En respuesta a @mmxrie63

if you think george isn't all that good then you have absolutely **zero wheel knowledge**