

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
Taras Shevchenko National University of Kyiv
Educational and Scientific Institute of Philology
Department of English Philology and Intercultural Communication

English in Figure Skating Broadcast

Bachelor's Paper

Anna Priadko,
4th year student,
3rd English group
of the Bachelor's programme
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Supervised by
Tetiana Biletska, PhD

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ABBREVIATIONS

BV - Base Value

CC - Colour commentary

GOE - Grade of Execution

OSC - Online sports commentary

PCS - Program Component Score

PP - Play-by-play commentary

SAT - Sports announcer talk

TES - Technical Element Score

ABSTRACT

The bachelor's thesis explores the language of live sports commentary, with a particular focus on figure skating, aiming to unravel its linguistic and stylistic intricacies. This study employs a multifaceted approach, drawing on insights from linguistic analysis, discourse studies, and media communication theory. The objective is to dissect the distinctive features of sports commentary in figure skating broadcasts, exploring its role in shaping audience engagement and narrative quality.

The first chapter contains the analysis of the sports commentary in the realm of the sports discourse. The second chapter focuses on the analysis of grammatical, lexical, syntactic and stylistic features of the commentary during the broadcast of figure skating events, based on 178 utterances taken from the 2023 World Championship and the 2023 Gran Prix Final.

Special attention is given to the use of specialised terminology, such as Technical Element Scores (TES) and Program Component Scores (PCS), and the stylistic devices employed by commentators to enhance audience connection and emotional resonance. Moreover, the thesis explores the convergence of commentary and coverage genres in figure skating broadcasts, highlighting the dynamic interplay between factual reporting and subjective interpretation.

Methodologically, the study employs a combination of qualitative and quantitative research methods, including descriptive analysis, statistical synthesis, and comparative examination.

The study contributes to the broader field of sports discourse analysis by offering insights into the construction of sports commentary narratives. The study illuminates the role of sports communication in shaping audience perception and appreciation of the sport. Ultimately, sports commentary emerges as a dynamic and specialised form of communication that bridges the gap between athletes, audiences, and the essence of the sport itself.

Key words:

Figure skating broadcast, sports discourse, live coverage, sports announcer talk, figure skating terminology, online sports commentary.

АНОТАЦІЯ

Кваліфікаційна робота бакалавра досліджує мову спортивного репортажу в прямому ефірі, базуючись на репортажах змагань фігурного катання. Мета дослідження полягає в аналізі особливостей спортивного репортажу в трансляціях фігурного катання та дослідженні їхньої ролі у зацікавленні аудиторії та формуванні наративу.

Перший розділ роботи містить аналіз спортивного коментаря в контексті спортивного дискурсу. Другий розділ присвячено аналізу граматичних, лексичних, синтаксичних і стилістичних особливостей коментаря під час трансляцій Чемпіонату світу з фігурного катання 2023 року та фіналу Гран Прі 2023 року на основі 178 висловлювань.

Особлива увага приділяється використанню термінології, такої як оцінки за технічні елементи (TES) та оцінки за програмні компоненти (PCS). Окрім того, у роботі досліджується поєднання таких жанрів як спортивний коментар та спортивний репортаж, а також їхні особливості, у трансляціях змагань фігурного катання.

У роботі використовуються такі методи дослідження як описовий, стилістичний та порівняльний. Дослідження ґрунтується на лінгвістичному аналізі спортивного дискурсу.

Кваліфікаційна робота бакалавра робить внесок у сферу аналізу спортивного дискурсу, зосереджуючи увагу на мовних та стилістичних особливостях спортивного коментаря. Дослідження приділяє особливу увагу комунікації у спортивному дискурсі та її ролі у формуванні сприйняття фігурного катання як виду спорту в аудиторії. Зрештою, спортивний коментар виступає як жанр, що об'єднує навколо себе спортсменів та глядачів даного виду спорту.

Ключові слова:

Трансляції фігурного катання, спортивний дискурс, репортаж, мова спортивного коментування, термінологія фігурного катання, спортивний онлайн коментар.

CONTENTS

INTRODUCTION.....	6
1. FIGURE SKATING BROADCAST AS A PART OF SPORTS DISCOURSE	9
1.1. Sports discourse	9
1.2. Media influence on the formation of sports discourse	12
1.3. Coverage and Commentary in Figure Skating Broadcasts	13
1.4. Language of sports commentary	15
Conclusion to Chapter 1	18
2. LINGUISTIC MEANS IN FIGURE SKATING BROADCAST	20
2.1. Technical vs Layman’s vocabulary in figure skating broadcast	20
2.1.1. Terminology in Technical Element Score	20
2.1.2. Vocabulary Peculiarities in Programme Component Scores	27
2.2. Grammatical means	29
2.2.1. Tense usage	29
2.2.2. Deixis in broadcasting	33
2.2.3. Syntactic structures.....	35
2.3. Stylistic peculiarities of the language	38
2.3.1 Narrative techniques in live commentary.....	38
2.3.2. Use of figurative language.....	42
Conclusion to Chapter 2.....	46
CONCLUSION.....	48
REFERENCES.....	51
SUMMARY	57
APPENDIX 1	60
APPENDIX 2.....	62

INTRODUCTION

The study of sports commentary, particularly in the field of figure skating, offers a rich field for linguistic and communicative analysis. As sports discourse has evolved in the twenty-first century, driven by technological advances, the need to understand its complexities has become increasingly relevant. The spread of the media has given a way for the sports events to be broadcast and, therefore, a variety of language used during the broadcasts has evolved. It is called sports announcer talk (SAT) and designed to comment on the sporting events.

The study of sports commentary and sports announcer talk (SAT) has evolved immensely due to the enhancement of technology. C. Ferguson laid the foundation for the research, which has been further studied within different kinds of sports by J. Chovanec and T. Müller. Different spoken and written genres have appeared in the realm of sports discourse. The convergence of commentary and live coverage has been happening recently due to the elements of one genre being used within the other. These two genres are inherent to figure skating commentary and they are characterised by specific vocabulary, timing and conversational character of commentary.

The relevance of the bachelor's paper is determined by the lack of detailed research of the commentary in the figure skating broadcast. There are no lexical and stylistic analyses of the sportscasters' speech during figure skating competitions; the peculiarities of such commentary have not been covered comprehensively.

The primary **purpose of this research** is to analyse the distinctive characteristics of sports commentary in figure skating, with a particular focus on its linguistic and stylistic elements. By gaining an understanding of these features, the study aims to identify ways in which they enhance the narrative quality and viewer engagement during sports broadcasts.

The following **objectives** were identified:

- to explore the convergence of commentary and coverage genres in figure skating and their implications for sports broadcasting;

- to analyse the use of specialised terminology, particularly in relation to Technical Element Scores (TES) and Program Component Scores (PCS), within figure skating commentary;
- to examine the syntactic structures and grammatical features employed in sports announcer talk (SAT) and online sports commentary (OSC) in figure skating;
- to investigate the stylistic devices used by commentators to engage audiences and enhance the emotional impact of the commentary;
- to identify the lexical features of sports discourse as they manifest in figure skating commentary;
- to categorise the adjectives used in SAT according to their usage in play-by-play and colour commentary.

The **object** of this study is sports commentary within the context of figure skating. This encompasses the verbal commentary delivered during live broadcasts of sports events.

The **subject** of this study is the linguistic and stylistic features of figure skating commentary, including terminology, grammatical structures, syntactic patterns, and stylistic devices used by commentators.

For the study of linguistic and stylistic features of online sports commentary, 4 figure skating events in the category of single skating were analysed, including the 2023 World Championship (Men Free Skate), the 2023 World Championship (Women Short Program), the 2023 World Championship (Women Free Skate), and the 2023 Gran Prix Final (Women Free Skate), which amounted to 11 hours and 29 minutes. **The corpus of the study** consists of 178 comments made during the live coverage of figure skating events.

Research methods include descriptive, comparative and quantitative analyses. We have also applied structural and functional analysis, as well as statistical analysis of illustrative material.

The novelty of the work lies in a detailed analysis of figure skating commentary, considering the peculiarities of its syntactical, grammatical, and lexical features. The

lexical means were categorised and classified depending on their usage in play-by-play or colour commentary.

Structure of the work. The bachelor's paper consists of abstracts in English and Ukrainian, table of contents, introduction, two chapters, conclusions, references, list of lexicographical resources, list of illustrative materials, summary, and appendices.

1. FIGURE SKATING BROADCAST AS A PART OF SPORTS DISCOURSE

1.1. Sports discourse

Sport is a multifaceted and complex phenomenon that is associated with various spheres of human life: politics, professional activity, culture, aesthetics, health culture, and advertising. It has become one of the most prominent phenomena in the second half of the twentieth century and especially in the early twenty-first century, and it can be regarded as a special form of modern culture, thanks to consistent technological development that affects the information nature of society, namely the growth of media capabilities (Billings et al 2012: 49).

Prior to talking directly about sports discourse, it is necessary to define what discourse is. Discourse is an integral phenomenon, regarded as a thought-communicative activity that takes place in a broad social and cultural context; it is a combination of a process and result, characterised by continuity and dialogical nature (Shevchenko 2005: 7).

Certainly, the notion of discourse is defined in different ways, and in linguistics it does not have an explicit definition. For instance, T. A. van Dijk distinguishes between a broad and a narrow concept of this phenomenon. In the broad sense, discourse is a communicative event that takes place between an addresser and an addressee. Moreover, it can be spoken, written, and has verbal and non-verbal components. Discourse in the narrow sense is a written or spoken verbal product of a communicative action (Dijk 1997: 45).

Thus, discourse is dynamic with the text in it being relevant, which distinguishes it from simply spoken text, that is part of the grammatical structure of the language. Additionally, different types of discourse are distinguished. From the point of view of sociolinguistics, there are two main ones: personal (personality-oriented) and institutional (status-oriented) (Selivanova 2006: 54).

The concept of “sports discourse” stems from the second type of discourse. It should be noted that institutional discourse encompasses communication within the

defined framework of relations between representatives of social groups and institutions.

There are different types of institutional discourses, and sports discourse is one of them. Sports discourse is defined as a speech activity within the field of sports. (English-Ukrainian Dictionary). Sports discourse is oral or written speech conveying the content that defines sports activity (discourse as a process) and the set of created texts that represent this content (discourse as a result), i.e the set of linguistic works that have been recorded in writing or by memory. The specificity of sports discourse is manifested in all areas: there are graphic and spelling, lexical, and grammatical features (Havryliuk 2015: 32).

Sports discourse is a multifaceted and multilevel communicative construct that reflects the communicative intentions of sports figures like athletes, coaches, competition judges, sports administrators, fans, both real (spectators of sports competitions in the real conditions of a sports event) and virtual (TV viewers and radio listeners who receive visual and audio information about a sporting event via television and radio), as well as sports commentators who detail information about a sporting event for fans (Lavryk 2010: 97).

It emerges and develops as the speech of athletes, coaches, referees, sports officials, and sports fans; the pragmatic goal of their communication is to achieve a high sports result as the most important value of sport.

In order to describe a particular type of institutional discourse, it is necessary to consider its following components:

- 1) participants;
- 2) chronotope;
- 3) varieties and genres (Shevchenko 2005: 9).

The main participants are representatives of the institution (agents) and people who address them directly (clients). In sports discourse, clients are advertisers, politicians, teachers, parents of young athletes, etc. Agents are participants who have full scope or partial knowledge of the field; they are athletes, coaches, judges, doctors, TV presenters etc. Thus, unlike other discourses, there is no clearly determined pair of

participants, as, for example, in the political "politician-voter" or medical "doctor-patient" discourse (Liuta 2003: 94).

The chronotope of the sports discourse includes:

- a time-limited sports event;
 - the time an athlete prepares for a competition;
 - the time the competition is broadcast;
 - replays of sports events;
 - the location of the sports event (sports stadium, court, track, etc.);
 - the geographical location of the competition (country, city);
 - the location of the preparatory activities for the sports competition.
- (Potapenko 2004: 104)

Sports discourse interacts with other types of discourse, such as:

- Scientific (namely scientific literature that deals with the topics of sports and physical education, issues of technical and psychological preparation of the athletes, and history of the sports etc);
- Pedagogical (namely educational and methodological texts for students of sports-related educational institutions, sports teachers and psychologists, etc);
- Legal and corporate (rules of the games);
- Theatre discourse. According to Czech scientist Malinek, the audience perceives a sports competition as a spectacle. (Malinek 2003: 45)
- Political and military discourse (often applied in relation to the game process);
- Mass media discourse largely determines the sports discourse, and dictates its form (TV, radio, and newspaper); this discourse helps distinguish sports discourse within the field of journalism. (Shevchenko 2005: 9)

In view of the above, sports discourse, which is defined as speech activity within the sphere of sports, is an institutional type of discourse that has certain participants,

chronotope, genres and varieties, and general characteristics. Sports discourse also intersects with other institutional types, such as political, medical, and mass media.

1.2. Media influence on the formation of sports discourse

The field of sports communication is, for the most part, indeed connected to and determined by the mass media. First and foremost, it is a tool to spread communication on a larger scale (Marani et al 2022: 92). The spread of media has significantly influenced the popularity of sporting events, which is measured in growing audience and the expansion of the discourse (Familugba 2023: 1). This inevitably raises the question of the relationship between the concepts of media discourse and sports discourse. According to Bernstein and Blein, sports and media “have moved towards becoming related to such a degree that it is frequently hard to talk about sports in present-day society without acknowledging its association with the media” (Bernstein, Blain 2002: 3). Media discourse can be understood as any kind of discourse that is realised in the field of mass communication. In other words, media discourse can be perceived as a kind of discursive space, a cluster of different types of interconnected, intertwining discourses. The realisation of certain types of discourses, such as sports or politics, implies a relatively stable set of social practices for the production, broadcasting and interpretation of mass information (Bondar 2016: 76).

The infiltration of sport into the mass media allows us to discuss the existence and functioning of sports discourse in the field of journalism. The concept of sports discourse is a complex formation, a discursive space that includes discursive varieties that are distinguished on different grounds and criteria; however, they are primarily characterised by thematic and conceptual similarities. The connection that unites sports discourse and mass media discourse is related to the fact that the means of its distribution are mass communication channels. This process has been accelerated by the emergence of digital technology. (Mauro 2020: 933). In this case, the journalist acts as an intermediary between the institution of sport (a particular sporting event) and the mass audience (Kvit 2008: 103).

Journalists play an important role in the development of sports discourse. V. Kotenko notes that sports discourse is shaped by sports journalists who, working in different genres, cover and analyse sports events, athletes and coaches who share their experience, and fans who express their opinions mainly on social networks (Kotenko 2013: 214). The effectiveness of the media space in the development and popularisation of sports discourse is also confirmed by O. Havryliuk. She notes that the environment of sports discourse is an information and communication description and analysis (commenting) of everything that happens to the agents (athletes and coaches), and clients (spectators, fans, TV and radio listeners, Internet users, readers of the paper press) of sports discourse (Havryliuk 2015: 38).

The following characteristics are typical of modern sports media discourse:

- concentration on professional and commercial sports;
 - emphasis on success;
 - popularisation of spectacular sports;
 - dramatisation in describing sports events;
 - increased interest in the personality of famous athletes
- (Koroliova 2010: 122).

Therefore, sports discourse is always adjacent to mass media discourse, as it is the main channel for the implementation of sports discourse (Abeza, Sanderson 2022: 284). Based on this, researchers divide sport discourse into broadcast, newspaper and magazine, radio and Internet types (Babenko, Shekera 2017: 179). Additionally, we can distinguish several more genres: sports interview or coverage, sports TV and radio news, sports Internet communication, sports TV commentary, various lectures, conferences, and sports shows.

1.3. Coverage and Commentary in Figure Skating Broadcasts

As it has been established above, sports discourse can be divided into various genres. The main genres of sports discourse are commentary, coverage and an analytical article.

The broadcast can be realised through coverage and commentary. These are two separate genres; however, they might be gradually merging. It is caused due to the use of elements of related genres within one genre to solve the author's tasks in the most optimal way.

Sports coverage is a genre in which the author reports on facts and events in the world of sports through their direct perception and recreates a picture of what is happening. There are such kinds of coverages as a studio and non-studio coverage, audio coverage, video coverage, newspaper coverage. Being one of the informational genres of journalism, it can take both oral and written form and has a number of characteristic features:

- accuracy;
- efficiency and relevance;
- active role of the author;
- step-by-step description and chronology of events (Stead 2008: 189).

The main content of both live and studio coverage are blocks of specific and/or background knowledge related to the codified terminology of the sports sphere, relevant rules and regulations, and history of the sport. In addition to this, however, the main content components of sports coverage, according to the P. Politis, also include a system of socio-cultural values corresponding to social or national identity, and various sociolects used by members of various sports associations, which allow their participants to identify each other more easily and participate in sports life together (Politis 2009: 182).

When talking about figure skating, one would usually deal with direct coverage. A distinctive feature of direct coverage, also called "live" coverage, is its timing, i.e. any text of this genre is a spontaneous story or commentary by an observer-reporter. The peculiarity of spontaneous broadcasting, which is heard on TV or radio, or presented on websites, and is a typical feature of live coverage, is that it has a conversational character. Although it allows for the use of special vocabulary and sports phraseology, it is not jargon or slang, but instead is characterised by ease, improvisation, and lack of official addresses. In this regard, researchers rightly note

that the vast majority of sports TV and radio coverages are presented in the form of the author's monologue speech, which, however, also contains inclusions of other people's speech (elements of an interview) (Bahmut et al 1992: 60). Thus, a coverage contains different stylistic components. The extralinguistic factors determine the use of different language styles and different forms of presentation in a coverage, which is caused by the various components that form a single entity of a particular coverage (narration, explanation, description, information, and commentary). All these factors form the stylistically diverse narrative structure of a live coverage.

1.4. Language of sports commentary

The emergence of sports television contributed to the fact that fans could watch the sports event live and listen to the commentary of a person who was directly at the scene. Nowadays, sports commentary has evolved into its own genre, an important part of which can be described as online sports commentary.

Online sports commentary, that mostly refers to minute-by-minute or play-by-play reporting, is a variety of language that is designed to provide detailed coverage of a sporting event (Lewandowski 2012: 66). It is a part of electronic communication, as described by Biber and Conrad. They focus mainly on comparative perspective, for if the research is to have satisfactory findings, it is vital to compare the results in contrasting varieties. Therefore, we will briefly describe two related varieties that are featured within online sports commentary: sports announcer talk (SAT) and written sports commentary (Biber, Conrad 2009: 290).

The concept of SAT was proposed by Charles Ferguson (1983) in his study of baseball commentary. Although it first referred to radio commentary, this notion was quickly embraced by TV presenters. This concept can be defined as 'the oral reporting of an ongoing activity, combined with provision of background information and interpretation' (Ferguson 1983: 155). The analysts of sports announcer talk distinguish between play-by-play and colour commentary. Play-by-play commentary (PP) focuses more on delivering the detailed process of a sporting event, whereas colour

commentary (CC) summarises a certain occurrence that takes place and is mostly done by a former coach or sportsman to give another perspective (Lewandowski 2012: 67).

Sometimes play-by-play commentary is also differentiated from colour commentary as having a prime commentator, who speaks more and describes the events as opposed to the co-commentator in colour commentary whose job is to give additional remarks. Different terminology is used for this phenomenon, for instance Muller's terms are description and elaboration. Although they do not fully correspond, the former refers to providing the audience with the main information and the latter one concerns background facts, resembling PP and CC (Müller 2007: 77).

Such a differentiation can be made in terms of figure skating commentary. The specifics of a championship or a tournament implies that there are two (much less often three) commentators reviewing all events of the competition. The events are lengthy; there's a high chance for two events to happen on the same day. Therefore, the aim of having two commentators is to divide the job between them and make it more interesting for the audience. The commentators then combine PP and CC, giving the essential information as well background facts, descriptions and personal opinions.

The commentary of Ice Dance is more divided into PP and CC, which is related to the specifics of the discipline. Another commentator, usually a former ice dancer, is invited to give their input and explanations on certain moves and judging decisions and, moreover, he would act as a colour commentator.

The language of sports commentary is quite specific. This is mainly caused by numerous linguistic errors that occur as a result of the speed of information delivery or the expression of emotions. Therefore, the commentator's skill is to use simple sentences that are understandable and at the same time attract the attention of the recipient (Kolupayeva 2015: 152).

Written sports commentary is a monologue, addressing a wide range of readers. It relies on formal language with more diverse vocabulary and grammar constructions. Unlike sports announcer talk, WSC doesn't deal with incoherence, interruptions or unfinished sentences (Lewandowski 2012: 67).

The figure skating broadcast commentary belongs to sports announcer talks. The defining elements of SAT are:

1. Simplification, which is characterised by omission of sentence-initial noun phrases, as well as copulas;
2. Inversion - the change of the sentence order, mainly involving the subject and predicate;
3. Result expressions, realised through infinitives and combinations of the preposition for + noun.
4. Heavy modifiers which is the notion to describe giving brief, incidental identification along with the name of an athlete and it is typically a characteristic of theirs.
5. Tense usage. Direct reporting mostly uses Present Simple Tense, meanwhile background information can be provided in the progressive aspect. Consequently, the actions of short duration or such happening in the moment of speaking are reported in the present simple, meanwhile the summary of a certain event or background information can be provided in progressive.
6. Routines. They include idiomatic expressions and are produced in mostly non-creative fashion and are mostly a collection of fragments that comprise the discourse. However, the commentators may use creative forms and newfound utterances in order to sustain interest of the audience (Chovanec 2018: 93).

SAT in figure skating is characterised by an abundance of skating terminology. It is also used to denominate the systems for sports gear and devices, elements performed on ice, as well as different moves executed by skaters using their arms, legs, bodies, and heads. In addition, all other skating aspects used in figure skating are explicitly denoted, including varied stances and positions, rotations around the skaters' bodies' axis, rotations and jumps, skating on ice, and steps (Vučković, Mandarić 2018: 354). Moreover, some lexical and grammatical features such as ellipsis and demonstrative pronouns such as *this* and *that* are used.

An important component of the commentator's language is an open assessment. The receiver perceives the commentator as a person competent in a particular sport.

The commentator assesses the actions of a coach, a sportsman or an entire team, but at the same time he remains objective. Moreover, sports commentators use live speech, which is quite emotional, as evidenced by numerous repetitions. This style of broadcasting ensures a close connection with the audience and helps to attract the attention of new recipients.

It is important to note that the language of online sports journalism performs communicative, expressive, aesthetic, and cognitive functions (Kolupayeva 2015: 152).

Furthermore, the job of a commentator requires being able to assess the situation quickly and produce a rapid flow of speech. As it has been stated above, sportscasters make use of routines and prefabricated phrases, however only spontaneous speech can fully describe a sports game or contest. Subsequently, the commentators “need a strongly developed ability to improvise” and have to be skilled to deal with pressure (Rowe 2004: 119).

Thus, the language of sports commentary is specific, based on the knowledge and skills of communication and improvisation. When making a sports commentary, journalists consider the interests of the online media audience, so their language is clear and accessible, despite the presence of a large number of sports terms.

Conclusion to Chapter 1

The topic of sports commentary should be viewed in frames of sports discourse. Sports discourse is a complex phenomenon that has significantly developed in the twenty first century due to the rapid technological development. There are graphic and spelling, lexical and grammatical features that express the specificity of sports discourse in all areas. The discourse consists of such elements as participants, chronotope, as well as variety and genres. Participants are athletes, coaches, judges, TV presenters as well as advertisers, politicians, teachers and parents of young athletes. Chronotope includes elements of a shared time and place, including a time-limited sports event, the preparation time for an athlete, the time the competition is broadcast,

replays of sports events, and the location of the sports event. Sports discourse is interconnected with other forms of discourse, mostly with scientific, pedagogical, legal, and mass media.

Among various types of discourse, sports discourse is adjacent to mass media discourse that serves as the primary channel for the implementation of sports discourse. It is characterised by concentration on professional and commercial sports, emphasis on success, and popularisation of spectacular sports and is divided into broadcast, newspaper and magazine, radio and Internet types. Some other genres include sports interview or coverage, sports TV and radio news, sports Internet communication, sports TV commentary, lectures, conferences, and sports shows.

The main genres of sports broadcast are commentary and coverage. These two genres are slowly merging as the elements from one genre are used within the other to best achieve the author's goals. Figure skating is mostly realised through live (direct) coverage. Its peculiar features include timing, conversational character of commentary, and usage of specific vocabulary.

Online sports commentary (OSC) is designed to cover a sporting event. It is a part of a sports announcer talk (SAT) and written sports commentary. Certain features of SAT are inherent to the live coverage of a sports event such as simplification, inversion, result expression, heavy modifiers, and routines. The speech of commentators is characterised by spontaneity, variety of skating terminology, subjectivity and linguistic errors that occur during rapid flow of speech.

2. LINGUISTIC MEANS IN FIGURE SKATING BROADCAST

2.1. Technical vs Layman's vocabulary in figure skating broadcast

Figure skating, as any kind of sport, employs a vast number of terms and specific terminology. In terms of terminology, it is important to distinguish between different categories of elements, all of which create a skating routine, i.e. a program. In this chapter, we will look into the linguistic means used by the commentators Mark Hanretty and Belinda Noonan from the 2023 World Championships and Mark Hanretty and Ted Barton from the 2023 Gran Prix Final. It is important to mention that our research is based on the men's and women's single skating events.

Skaters usually perform two types of programs: short and free (or long). The scoring of each program consists of two parts: *Technical Element Score (TES)* and *Program Component Score (PCS)*.

Technical Element Score consists of the marks for each individually performed element. Those elements are jumps, spins, and choreographic and step sequences. Program component score evaluates the overall impression of the program and judges *presentation, composition, and skating skills* (Understanding the International Judging System 2023: 1).

2.1.1. Terminology in Technical Element Score

Technical Element Score is gained by an athlete directly during the performance. Each technical element is evaluated by the judge panel (Special Regulation & Technical Rules 2022: 65). The mark consists of the *Base Value (BV)*, i.e. the set mark based on the level of difficulty, and *Grade of Execution (GOE)*, which is added to or subtracted from each element based on the additional factors such as, for instance:

- difficult entries and speedy landings for the jumping passes;
- flying entries, unique positions, and centring for the spins;
- edge usage and rhythm for step and choreographic sequences.

Each judge gives a mark on the scale from -5 to +5 depending on the execution of the element. Any mistake on the element will result in the reduction of *GOE*, and, by contrast, the effective execution of the element will receive a positive mark: “*the GOE on that suggests he’s getting +4, +5 from every judge*” (WC Men Free Skate 2023).

The first category of elements are *jumps*. They comprise a bigger part of a skater’s routine; the number of jumps is strictly predetermined by the type of program. There are six different types of jumps that are used in competitive figure skating. The technique of the jump and its difficulty varies and depends on the type of the jump; it can either be done using blade or toe pick (Shulman 2002: 134).

The blade jumps comprise *Axel*, *Loop* and *Salchow*. On the other hand, such jumps as *Toe loop*, *Flip*, and *Lutz* are called “toe jumps” because they are executed with the help of the toe pick on top of the blade. Each jump can have a different number of *revolutions* in the air; the scoring of a jump depends on the fact whether it is a single, double, triple or quad jump.

Some other jumps (they are also called half jumps) such as mazurka, ballet jump, falling leaf etc. are not separately evaluated by the judging panel and are rather seen as a part of choreographic or step sequence (Shulman 2002: 137). They are rarely mentioned by commentators because they are not known to a wider audience.

Jumps can be executed on their own or in jump combinations. Jumping element can often be referred to as “*a jumping pass*”. While commenting on a jump, the commentator would usually note the type of jump being made and specify the number of revolutions, for example triple *Axel* or quad *Lutz*. If the jumping pass includes two or three jumps, it is called a “*combination*” or “*sequence*”. These passes are introduced by commentators by listing jumps one after another, for example “[*he’s*] *setting up for a triple Lutz ...Euler ... triple Salchow*” (WC Men Free Skate 2023).

A significant part of commentary is dedicated to the explanation and review of jumping technique. As it has been mentioned above, the jumping technique varies depending on the type of the jump. However, all of them undergo the same pattern and consist of such stages:

1. *Preparation*
2. *Take-off*
3. *Rotation* (air position)
4. *Landing* (Schulman 2002: 132).

The preparation of the jump means setting up the trajectory of the jump and preparing the body for the take-off. One of the things frequently commented on in this case is the rhythm and timing: “*that’s a long preparation for the jump*” (WC Women Short Program 2023).

Take-off predetermines the whole jump. The main force here are the knees, which are assisted by the head, upper body movement, arms and feet. The correct knee bend can also be described as “soft knee”. Not only is correct knee bend vitally important to get the height and power to make revolutions in the air, but it also plays a great role in footwork. This is how Mark Hanretty explained incorrect knee bend to a wider audience following Sota Yamamoto’s performance at the 2023 Worlds Championship in Saitama: “*nerves and adrenaline have such an impact on a knee action of the skater; [the skater] tends to rise up in the knees, getting tense, and that’s completely contrary to what’s necessary for more flow and gliding on the edges*” (WC Men Free Skate 2023). Despite the specific vocabulary, the comment is made in a way that is clear and understandable not only to the knowledgeable audience, but casual viewers as well.

Flip and Lutz require a *take-off* from a specific edge: a backward inside edge for the former, and a backward outside edge for the latter. Incorrect edge at the take-off can change the type of jump, and, subsequently, base value and layout of the program. The technical panel will indicate it as a mistake with such official signs as “e” (edge) or “!” (attention). (Shulman 2002: 169). Unofficial coined term for this type of mistake is “*Flutz*”. It is, however, not used by commentators who prefer to stick to the traditional “edge call” comment (Figure Skating 101: Glossary 2021).

In general, such coinages are not new for figure skating: for instance, “*Saltoe*” is a combination of the words “Salchow” and “Toe loop”. Their main function is to concisely point out the flaws in the techniques and criticise the uneven scoring of such

techniques. It was mentioned above that commentators do not use such coinages as they may come off as offensive. However, they do point out the wrong technique as in such a comment as: “*this* rotates 4 times”, where the type of jump is not specified and is referred to with a determiner “this” (WC Men Free Skate 2023).

A separate category of take-off in the Technical Panel Handbook is defined as “cheated take-off” (Technical Panel Handbook 2023: 20). The clear forward take-off for all the jumps except for Axel will be considered incorrect and downgraded. It might be difficult for the untrained eye to see the problem in the normal playing speed so the judges would pay special attention to this part of the jump. The most “cheated” jump in this regard is considered to be the Toe loop, so the correct technique is often celebrated: Lukas Britschgi’s take-off on his quad Toe loop was described as a “*proper toe dig*” (WC Men Free Skate 2023).

Rotation and air position is what a casual viewer would consider a whole jump. As it was stated above, the preparation and take-off may differ from jump to jump, however the position in the air is the same. As the body rotates on the axis in the air, it must be straight from the head to toes; hips and shoulders should be level and square and legs straight and crossed at the ankles. A wrapped free leg is a mistake and is caused by the premature turning of the hips and shoulders. It results in “*pre-rotation*” i.e. the skater doing a part of the revolution on the ice and not in the air (Shulman 2002: 133).

A wrapped free leg is the marker of a wrong technique. For instance, it was noted by Belinda Noonan during Daniel Grassl’s performance: “... *he bends his leg for the take-off for the digging leg - you can see that right there - and it almost stops in the ice, and the free leg is wrapped above the knee on the outside*” (WC Men Free Skate 2023). In this example, a wrapped free leg causes the loss of speed, which is crucial for a quad Lutz that the skater is performing. For comparison, here’s the description of the correct air position for such a jump as a Lutz:

“In the air the right leg should be straight and the left leg crossed slightly over in front of the right, with the left hip slightly lifted and the body weight remaining over the right side” (Shulman 2002: 159).

On the contrary, the correct air position will be frequently called “textbook”: *“clean rotational position, textbook in the air”* (WC Men Free Skate 2023).

The skater’s air position not being tight or straight enough can lead to them opening in the air earlier than intended and doing less revolutions, i.e. *“popping”* the jump: *“popping that triple Lutz there”* (WC Men Free Skate 2023).

The last part of the jump is *landing*. By landing, the judging panel will determine if the jump was “clean”. If the jump lacks $\frac{1}{4}$ of a rotation, it is landed on a quarter: *“and that quad lutz, coming out, was a quarter short”* (WC Men Free Skate 2023). Such a phrasing is very common among the commentators; it is one of the routines that are frequently used by sportscasters and which use will be discussed later. If a jump is missing more than $\frac{1}{4}$ but less than $\frac{1}{2}$ a rotation, it will be *under-rotated*; if the jump is missing more than $\frac{1}{2}$ a rotation, it will be *downgraded* and lose points from its Base Value (Technical Panel Handbook 2023: 20).

A quiet smooth landing edge that is not on a tight curve is also important. Here’s an example of incorrect landing of a triple Axel on a tight curve: *“this jump came too far into the circle [...] and it shifted to the right by at least one metre so he couldn’t get his weight back over to the top of that”* (WC Men Free Skate 2023). Such a mistake leads to a loss of balance. The correct landing is explained as “left knee lifts slightly up and then passes in a straight line close by the right (landing) leg” (Schulman 2002: 170). Correctly landed jump will have a good speed and a smooth curve. In comparison, here are the comments of a good landing:

- *“all of the jumps are fully rotated”* (WC Men Free Skate 2023);
- *“this was amazing ice coverage across the triple Salchow, the double Axel and the double Toe”* (GPF Women Free Skate 2023);
- *“lands with good speed, has good distance”* (WC Men Free Skate 2023).

A mistake during any of the abovementioned stages can lead to:

- landing the jump on two feet: *“the last quad bailed out with incomplete revs and two-footed”* (WC Men Free Skate 2023);
- putting a hand down for additional balance: *“hand down but stayed on his feet”* (WC Men Free Skate 2023);

- a step-out: “*and that [triple Axel] has got a little bit of a step-out: he landed full onto the blade*” (WC Men Free Skate 2023);
- a fall: “*she’s really lost a good 10 points plus a deduction for the fall*” (WC Women Short Programme 2023).

It can be stated that during the jumping passes the commentators pay most attention to two aspects: a review of the technique and explanation of unclear moments. They employ a wide range of professional vocabulary, and simultaneously may simplify the explanation of some elements to cater to the wider audience, especially at more global competitions like World Championships. The use of informal vocabulary such as “to bail out” might be noted as well. Additionally, it is much more efficient to give a succinct comment rather than explain a difficult preparation and take-off technique: “*it is a difficult jump [quad Loop] because it’s touchy-feely*” (WC Men Free Skate 2023).

Spins are another part of compulsory technical elements. There are three main types of spins which are *Camel*, *Sit*, and *Upright spin*; each of them have several basic variations. The objective of each spin is to be fast, controlled, centred, and have a good position (Technical Panel Handbook 2023: 7).

These objectives are the centre of attention of the commentators. First and foremost, a good spin has to be done with the perfect balance over the blade and to be in one place. A “*brilliantly centred*” spin will receive a high mark; if the spin is travelling, the GOE will not be as high (WC Men Free Skate 2023). Another important points are positions and body movements: “*beautiful lines, at the end of the exhausting programme, done effortlessly*” (WC Men Free Skate 2023). The commentators overview not only the spins, but also the transition between them: “*Flying Camel to a great Forward Sit spin*” (WC Men Free Skate 2023).

Spins, as well as *Choreographic* and *Step Sequences*, receive a “*level*” from 1 to 4 regarding their novelty, difficulty and execution. The comment “*all level fours*” from the commentators equals to the biggest praise they can give the skater (WC Women Short Program 2023).

The element is often called just by the first part like Layback or Biellmann. Contraction (or abbreviation) is heavily used and is easily explainable by the specifics of sports coverage, where the events change rapidly, and comments must be done quickly. Generally, commentators tend to omit the latter part of the word: Toe instead of Toe loop, or Sal instead of Salchow. They often comment on jumping sequences without specifying the type of jump, only the number of revolutions: “*lack of the triple-triple which he would have wanted...*” (WC Men Free Skate 2023). The word “revolution” itself can be shortened to “rev”, combination to “combo”, “quadruple” to “quad” etc.

The last technical element is *footwork*. It is divided into Choreographic and Step Sequences, however as it has been stated earlier, footwork also plays a crucial role in the execution of jumps and can be described as the “canvas” of the programme. Footwork is based on using the edges of the blade and in that way gaining speed and flow (Shulman 2002: 54). Otherwise, the commentators will notice that “*the footwork [...] these edges are pretty flat*” (WC Men Free Skate 2023). Choreographic and Step Sequences are separate elements, however footwork in general is tied to programme component score, which will be further discussed in the following chapter.

Footwork consists of a variety of steps and turns, each of them having a different technique of execution and requiring good balance and strength. Inside and outside edges are the foundation of figure skating: “*complex footwork*” is a necessary component and without strong edges, the abilities of a skater are limited.

The primary example of using edges is “*crossovers*” which help round the corner with good speed and flow and prepare for a jump (Shulman 2002: 55).

Additionally, using edges, skaters can perform turns such as Mohawk and Chocktau, and Forward and Backward, Outside and Inside Brackets. These details are rarely noted by the commentators; the comment will most likely be made in relation to another element: “*careful inside bracket to triple Axel*” (WC Men Free Skate 2023).

Similarly to spins, the Choreographic and Step Sequences are given Levels 1 through 4 depending on their difficulty, novelty, variety and number of steps and turns used, including freestyle moves, as well as musicality, rhythm and speed.

Overall, commentators employ a variety of terminology and specific vocabulary to describe the performance of the skater. This layer of vocabulary is inherent to figure skating commentary and interjects with sports announcer talk and online sports commentary. During the commentary, sportscasters mostly pay attention to describing jumps and voicing their overall impression of a programme. In order to cater to the wider audience, they often omit complicated details and simplify the explanations. The sportscasters often rely on contracting some vocabulary to deliver comments in time. This part of commentary can be referred to as “play-by-play” commentary, where announcers focus on swiftly changing events. In addition, they often rely on visuals and may neglect description of certain elements.

2.1.2. Vocabulary Peculiarities in Programme Component Scores

Programme Component Scores or PCS constitute the second part of the total score. This includes three main aspects which are composition, presentation, and skating skills. Each aspect is awarded on the scale from 0.25 to 10 with increments of 0.25 to evaluate the overall presentation of the programme.

Until the 2023-2024 season, there were five aspects to PCS. Starting with the 2023-2024 season, they were brought down to three. Composition focuses on the way the programme is constructed and how it relates to music. The main criteria are use of space, unity, connections between and with the elements, choreography and pattern as well as ice coverage. The next component is presentation which focuses on the performance of the programme in relation to the music and evaluates such criteria as expressiveness and projection, variety and contrast of energy and movements, and musical sensitivity, as well as timing. (Component, Composition, Presentation Skills, 2023: 2). For instance, such a comment as “*the conviction and commitment at the end of the programme really will bolster the second mark*” indicates how important the connection to the music and storyline is (WC Men Free Skate 2023). The third criterion is skating skills which encompasses the technique of skating and movement. It includes variety and clarity of

edges, steps, turns, movements and directions as well as balance and glide, power and speed and flow (Understanding the International Judging System. US Figure Skating. Scoring Guide: 1).

As we can see, PCS define the whole programme, however with rapid progress the skaters have been making as well as their preference in developing technical elements, which is well awarded by the current judging system, makes the PCS seem as a less valuable aspect to focus on. It is often referred to as a “*second mark*” by the commentators not only because it is given as an overall impression after the programme is finished, but also because currently it is far more inferior to the Technical Element Score.

Additionally, if compared to TES, Programme Component Score is quite vague, despite having well-defined categories. Subsequently, the scoring may suffer or benefit from subjectivity.

The main terms that are used by the commentators deal with skater’s involvement with the music and choreography, their ability to tell the story as well as stressing on the flow, glide, balance and musical timing:

“beautiful flow on the triple Lutz triple Toe” (WC Men Free Skate 2023).

“wonderful musicality” (GPF Women Free Skate 2023).

A big emphasis is always put on music because it sets the storyline of the programme. Certain pieces are considered “traditional” in the figure skating community such as Moulin Rouge by Craig Armstrong, Les Miserables by Claude-Michelle Schönberg, Phantom of the Opera by Andrew Lloyd Webber etc, which will be noted by commentators:

“Haien Lee skates to the familiar song from the ‘Phantom of the Opera’” (WC HL Free Skate 2023).

The choice of music can hinder the performance, when the skater is unable to follow its flow: *“powerful music, he needs to go with it”* (WC Men Free Skate 2023).

The innovation in movements or programme construction is appreciated, too. The comment of Kevin Aymoz performance stated that he’s got *“so much novelty in*

his movement” (WC Men Free Skate 2023), preceded with a high praise: *“another phenomenal artist”* (WC Men Free Skate 2023).

The comments on the programme component scores are usually made during the replay or at the end of the programme as a conclusion. They often contain critique *“there’s parts of it the programme that are unrefined”*(WC Men Free Skate 2023); comparison to another skater, usually in the same warm-up group: *“some more maturity in expression from Maurizio Zandron as opposed to Adam Hagara”*(WC Men Free Skate 2023); or an overall impression: *“that was a good experience”* (GPF Women Free Skate 2023), *“...so, as a total unit, it needs to get much better”* (WC Men Free Skate 2023).

Thus, we can conclude that in the commentary of programme components sportscasters employ less terminology and specific vocabulary in comparison to a technical part. The description of the programme can often be vague and subjective, including a variety of adjectives and adverbs. This part of the commentary can be referred to as “colour commentary” as it focuses more on the overall impression from the performance.

2.2. Grammatical means

2.2.1. Tense usage

We have stated previously that online sports commentary, being a part of sport announcer talk, has peculiar linguistic features that are typical for this discourse. The usage of tense in the sports commentaries has been a topic for research for many linguists. They have tried to find patterns of its use in various kinds of sport. In figure skating commentary, the main topic is the difference between usage of simple and continuous tenses, as well as between present simple and perfect tenses. Since the sport is the sequence of swift events that are being commented on simultaneously, the most widely used tense in this regard is Present Simple. Based on the transcription of the commentary from the 2023 World Figure Skating Championships and 2023 Gran Prix Final, we can claim that simple tenses are mostly used to comment on general events;

progressive tenses are used for description of extended events, as well as an unexpected situation (technical malfunction, injury etc).

Present Simple is used in certain communicative situations.

1. Description of short actions:

“The unusual head movement really gets your attention”
(WC Men Free Skate 2023).

“She just doesn’t hit a bad line” (GPF Women Free Skate 2023).

2. Description of sequence of events, often paired with such verbs as *follow*, *transition*, *go* etc:

“... transitions into a triple Loop” (WC Men Free Skate 2023).

“She snaps these jumps out quickly, takes the edge, reaches back and goes for it” (WC Women Short Program 2023).

3. General comment on one’s role, character and/or achievements:

“She’s a strong female role model” (WC Women Short Program 2023).

“He has a good technique when he gets more power and strength”(WC Men Free Skate 2023).

As for Present Continuous, it is used for prolonged actions:

“Triple Axel and it’s covering a big space across the ice rink”
(WC Men Free Skate 2023).

“He is starting to flow through the choreographic sequence”
(WC Men Free Skate 2023).

It is important to note that both Present Simple and Present Continuous are used by commentators during the live performance of the skater.

On the contrary, during the review of the replay, commentators mostly use the Past Simple Tense.

“She worked on getting the triple Toe off the triple Loop”
(WC Women Short Program 2023).

“She really captured the imagination of everybody watching”
(WC Women Short Program 2023).

Furthermore, Past Simple is used to comment on the previous achievements or past events:

“This is a fifteen-year-old who thought skating was just a hobby”
(WC Men Free Skate 2023).

“She was seventh at last year’s Worlds when she was only sixteen”
(WC HL Free Skate 2023).

It is also used to make final statements and conclusions about a performance:

“It was an up and down performance” (WC Men Free Skate 2023).

“That was simply delightful” (GPF Women Free Skate 2023).

It has been commonly noted by linguists that Present Perfect Tense is almost absent from the SAT and is mostly used in the written discourse. Such statements have been made based on football matches’ commentary, where the sportscasters would not have time to give a lot of background information due to high intensity of the game (Lewandowski 2012: 68). In comparison, sports coverage of a figure skating competition is much slower and allows the sportscasters to provide the audience with more detailed commentary.

Therefore, Present Perfect Tense is often used to comment on the achieved progress and comment on the accomplishments during the ongoing season:

“... over the years his spins have improved so much”
(WC Men Free Skate 2023).

“She’s won the last International Skating Union Championship”
(WC HL Free Skate 2023).

When applying the concept of play-by-play commentary and colour commentary, it can be concluded that Past Simple Tense is mostly used for PP to bring the attention to the elements and performance, while Present Simple Tense is used in CC for general statements and overviews:

“Triple Axel... this one worked” (WC Men Free Skate 2023).

“She’s only competed eight times internationally in total and worlds is only her third senior event” (WC Women Short Program 2023).

Additionally, the commentators can implement both the Present Perfect and Continuous tenses in the commentary:

“There’s been so much joy from fans around the world to see the success that she’s been enjoying this season” (WC Women Short Program 2023).

“All jumps have been successfully rotated” (WC Men Free Skate 2023).

The other tense forms are not used as frequently. We can observe cases of Past Continuous usage, mostly for prolonged actions and parts of the programme.

“She was collecting the notes, picking them out” (WC Women Short Program 2023).

“In the choreography in the step sequence, she was extending and holding a note until the very end” (WC KS Free Skate 2023).

Although the English language technically does not have the future tense, it does realise this tense through auxiliary constructions. The simple form is mostly used by commentators to make predictions, talk about the skater’s intentions or describe the actions at the single point in time in future, meanwhile the continuous form is used to comment on prolonged actions in the future.

“He’ll be after a redemption skate” (WC Men Free Skate 2023).

“They’ll be reviewing some of these jumps to see if they’re all the way around backwards” (WC Women Short Program 2023).

Additionally, commentators often use “be going to” and modal verbs to make predictions and voice assumptions.

“She must have come into this event well trained and well versed” (WC Women Short Program 2023).

“But I think he’s going to get a massive improvement on his personal best, that’s 182 from Olympics last year” (WC Men Free Skate 2023).

Due to the rapid flow of speech “going to” is often shortened to more informal “gonna”:

“Is he gonna go for the quad Salchow?” (WC Men Free Skate 2023).

Overall, we can observe that the most used tense form is Present Simple and Continuous which is characteristic of sports discourse. Other tense forms are used to make predictions, assumptions and comment on previous achievements.

2.2.2. Deixis in broadcasting

Apart from the use of tenses, commentators often incorporate certain deictic expressions, which are designed for creating an impression of shared time and place.

In general, temporal relations can be expressed by various lexical means. For instance, the most common utterance is the use of adverbial forms to refer to the action during the skater's performance. The most observable units are *now*, *here*, and *there*:

“There's no room for error *now*” (WC Women Short Program 2023).

“...popping that triple lutz *there*” (WC Men Free Skate 2023).

“And *here* we have the landing of her triple Flip” (WC Women Short Program 2023).

“...just magnificent scenes *here*, in Saitama” (WC Women Short Program 2023).

Although we define “*here*” and “*there*” as adverbs of space and “*now*” as an adverb of time, practical usage may be different. In the first instance of using “*here*” we refer not only to the place of action, but also the moment in which it occurs. That is, we can substitute it with the phrase “*in this situation*” which describes both time and space. The second instance mostly refers to a place of a competition, Saitama.

The abovementioned adverbs mostly refer to changes and progress as well as create impression of continuity of time:

“...a flower girl *here* at the world championship in 2014, *now* a competitor” (WC Women Short Program 2023).

Some other lexical units that are used by commentators are nouns that express the semantics of time and adjectives that denote temporality.

The nouns can refer to the notions that occur regularly and can be otherwise called “calendar nouns”:

“Amber Glenn has made a coaching change this *season*”
(WC Women Short Program 2023).

Another group of nouns express a certain period of fixed duration, which can be physically measured. We can differentiate such nouns as *day, week, month, year, decade* etc.

“The Japanese encourage champion in Finland two *months* ago”
(WC Men Free Skate 2023).

“He got a standing ovation for his short programme here four *years* ago in Saitama” (WC Men Free Skate 2023).

On the contrary, some nouns are characterised by vagueness and subjectivity. They are not used frequently by the sportscasters who prefer to give exact comments, but can also be observed:

“...strong *start* [for Haeien Lee]” (WC HL Free Skate 2023).

Adjectives are often used to characterise the skaters and their performances through their connection with time as well as describe certain phenomena in terms of past, present and future. For instance, when talking about records and achievements, the commentators often make use of the adjective “first”:

“She will be the *first* Japanese woman likely to retain the world title”
(WC KS Free Skate 2023).

“... same for the second triple axel - better than the *first*, should be a higher grade of execution” (WC Men Free Skate 2023).

“Quad Axel at the World Championships, *first* one ever, highest value jump!”
(WC Men Free Skate 2023).

As we see, it is used to refer to a skater or an element who comes before all others in order, time, or importance.

Similarly, “last” refers to the thing or a person that will come after everyone or everything else. It can be used about a skater, element or time period.

“She won the Junior World championship *last* season”
(WC Women Short Program 2023).

Some other adjectives that describe temporal relations often include “*reigning*”, “*current*”, and “*young*”.

“And now to Kimmy Repond ... the *current* and *reigning* bronze medalist from the European championships” (WC Women Short Program 2023).

“And now to the *youngest* competitor in the women's competition” (WC Women Short Program 2023).

Overall, there are many ways to represent temporal relations in the commentary. Temporal vocabulary helps the commentators to be precise and exact in their reviews and inform the audience about the events that happened prior to a certain competition.

2.2.3. Syntactic structures

We have previously discussed certain elements that stand out in the SAT, and subsequently in online sports commentary. Such linguistic features are not only inherent to sports discourse, but also differentiate the oral commentary from the written.

One of the key features, as noted by Ferguson, is simplification (Ferguson 1983: 163). It is characterised by omission of sentence-initial noun phrases. The main forms of simplification in SAT are ellipsis and substitution. Ellipsis is the omission of certain parts of the sentence, usually proper nouns, when the meaning can be presumed by the audience.

“*[He]* turned out of the quad toe, two to come” (WC Men Free Skate 2023).

“*One jump to go ... [she]* nailed it” (WC Women Short Program 2023).

The copula-be following the proper nouns is often omitted as well. According to Ferguson, in such cases it is often followed by the progressive form of the verb (Ferguson 1983: 154).

“*[He is]* moving on to some of the required spins” (WC Men Free Skate 2023).

“Jason Brown *[is]* delivering magnificently” (WC Men Free Skate 2023).

“*[She is]* getting every single possible level” (WC Women Short Program 2023).

Substitution is replacement of a certain part of a sentence, mostly a noun or a noun phrase, for the purpose of simplification. It is usually done so the same word or phrase isn't repeated multiple times. In figure skating commentary, pronouns like *that* or *it* refer to the element performed by the skater.

"It's a continual easy flow" (refers to the Step Sequence) (WC Women Short Program 2023).

"You can see how smooth that is" (refers to a jump) (WC Men Free Skate 2023).

Simplification is a distinctive feature of online sports commentary. Due to the fact that viewers have visuals at their disposal, the commentators can be more elliptical. They tend to only name an element during the skaters' performance, and dwell on its execution afterwards during the replay. This is the complete opposite to the radio commentary, which would require a very detailed recital of all the actions.

Another crucial element of the OSC is the inversion. Certainly, it is more common for the written English and not featured in the commentary as much, especially with its tendency to simplify the language. As a result, we can come across inversion quite rarely; it is most likely used for putting more emphasis.

"No Axels yet but here they come" (WC Men Free Skate 2023).

"Here comes the combination" (WC Women Short Program 2023)

Inversion appears only in play-by-play commentary.

Another element that is prevalent in SAT is result expressions. Ferguson had noted that phrases such as "for+noun" and "to+verb" are used to convey result instead of purpose. He had observed them in various kinds of sport, differentiating such expressions "*as result in*", "*and so*", "*which makes it*" and some others, however the sportscasters tend to choose constructions "*for+noun*" and "*to+verb*" (Chovanec 2018: 93).

"... first Japanese man to go back-to-back" (WC Men Free Skate 2023).

"All green lights for this high school student" (WC Men Free Skate 2023).

These constructions are simplified, but they are still formulaic. At first, such expressions were used essentially due to the time pressure, but since then they have become so common that we can come across them in written speech as well. Due to

the frequent use, the result expressions do reduce effort for the announcers, and they can therefore focus on the accuracy of their commentary rather than on the linguistic form.

Routines are used for similar purposes. These are a collection of expressions and elements that comprise the discourse and are usually idiomatic and non-creative. They help sportscasters comment on the performance of the athlete without looking for new ways to express their opinions.

In figure skating, routines are mostly connected to the elements or programmes in general. For instance, here are the most common routines used by commentators at the 2023 World Championships:

“great *recovery*” (WC Men Free Skate 2023);

“he’ll be after a *redemption* skate” (WC Men Free Skate 2023);

“one of the most popular skaters on the *circuit*” (WC Men Free Skate 2023);

“[She] looked a little nervous and a little *tight* at the first half of the programme” (GPF Women Free Skate 2023);

“... you’ve been *in the mix* and then you go down on such an important jump” (WC Women Short Program 2023).

It is important to differentiate between routines and idiomatic expressions or set phrases. Routines are exclusively implicit to a peculiar discourse, particularly SAT, and they will not make sense if used in different contexts. Thus, the word “*circuit*” refers to the competitive skaters, not the ice area; “*tight*” landing implies not having enough speed and flow after finishing the jump. On the contrary, idiomatic expressions can be used in various discourses and their use will be further discussed in the analysis of linguistic units.

However, using creative forms and new expressions can help commentators maintain the audience's interest. For instance, instead of saying that a skater was “the face” of a competition, the sportscasters referred to Kaori Sakamoto as “*the poster child for this Championship*” (WC Women Short Program 2023). Such unique utterances sustain the interest and help the announcers engage with the audience. (Ferguson 1983: 162).

Some other features that can be noticed in the OSC are:

1. Emphasis. It is used to draw attention to a certain element, movement or event.

“But it *does* look like she cultivated more and more glide” (WC Women Short Program 2023).

“He *does* have an engaging style” (WC Free Skate Men 2023).

2. Parenthesis.

“Japanese here encourage Adam Siao Him Fa, *champion in Finland two months ago*” (WC Free Skate Men 2023).

3. Prefaces and tags. Another common feature of SAT is tags, or right dislocation which clarify the reference of the noun phrase.

“Here’s triple Lutz triple Loop, *his trademark*” (WC Free Skate Men 2023).

Prefaces, or left dislocation, are used to establish the topic. They are much less common in SAT than tags, yet they sometimes can be used.

“*Well*, look at height, look at the landing speed” (WC Free Skate Men 2023).

It can be concluded that online sports commentary employs a wide variety of syntactic features. By employing such features as simplification, inversion, and result expressions, commentators Mark Hanretty, Belinda Noonan, and Ted Barton skilfully manage to give concise and clear review of the event. Utterances of emphasis, parenthesis, prefaces and tags are less common, but they contribute to the language of the sports announcer talk.

2.3. Stylistic peculiarities of the language

2.3.1 Narrative techniques in live commentary

Having discussed the grammatical and syntactic means of sports commentary, it is important to note certain stylistic peculiarities used by the commentators in the OSC. Gary Whannel notes such important characteristics of a sports coverage:

“The conventions of good commentary included: keep up the interest with suspense; keep it simple; there is a need for explanation and interpretation; there is a

need to shape material into a logical order; blend descriptive and associative material as imperceptibly as possible; it must sound spontaneous; vary the pace; let sounds (crowd noises, etc.) speak for themselves” (Whannel 1992: 25).

Whannel's identified basic conventions already contain the foundations for the regulations of a language game performed by sports commentators. Moreover, commentary should not be spontaneous but rather appear so. In this regard, routines play an important role and make the spontaneous speech sound more refined. Another important part of narration in sports commentary is combining the description of the scene and engaging with the audience, adding suspense and highlighting action (Whannel 1992: 24).

The means for achieving these objectives, for instance rapport-building devices as salutations and closings, as well as voicing personal opinions are often emulated from TV and radio live commentary. Having applied the genre perspective, it becomes evident that such comments help to establish the connection with the viewers.

“Welcome everyone to Beijing in the final day of the Gran Prix Final” (GPF Women Free Skate 2023).

“We are now on the final day of competition and now the final event, the eagerly anticipated Men’s free skate” (WC Men Free Skate 2023).

“It’s an interesting debate as we were discussing in warmup” (GPF Women Free Skate 2023).

Additionally, the announcers may establish a connection with the audience while employing rhetorical questions and exclamations, especially if they refer to the shared knowledge.

“And we have the correct technique, so what more do you want from a triple Flip triple Toe?” (WC Men Free Skate 2023).

“Don’t you love the freedom?” (WC Women Short Programme 2023).

“Can he replicate the form we saw him at the Gran Prix Final?” (WC Men Free Skate 2023)

“What a beautiful closing picture!” (GPF Women Free Skate 2023)

Generally, despite voicing their opinion, the sportscasters try to avoid voicing their bias. They usually make predictions and express their feelings.

“I think she’s highly academic and you can see a real conscientious approach to her skating” (WC Women Short Programme 2023).

“I like this, this is a Walley and changes of edge into the double Axel” (WC Women Short Programme 2023).

“I love the power” (WC Women Short Programme 2023).

“What a shame for Sota Yamamoto” (WC Men Free Skate 2023).

Sometimes, however, they can be subjective in their commentary, which can be positive and negative.

“He chose to compete; it’s a gift to the skating community that he’s back here” (WC Men Free Skate 2023).

“It’s not a Toe loop and it’s actually not a Salchow so it’s a Morisi jump” (WC Men Free Skate 2023).

These two comments not only show a difference in attitude to different skaters, but also showcase their technical and skating abilities. *“Morisi jump”* is an example of eponymy which is defined as “the derivation of names of places, etc, from those of persons” (Collins Dictionary). In this case, that is rather a negative example which points out the lack of correct technique and flawed execution. However, plenty of other examples of eponymy have a rather positive connotation. For instance, the comment *“the Aymoz slides”* refers to the novelty of an element and recognition of a skater (WC Men Free Skate 2023). Certain elements have been officially recognised by the Ice Skating Union after a skater had successfully performed them in competition, for instance Yuna Spin (or Y-Spin) named after Yuna Kim.

Narrative of the figure skating is centred around the figure skaters themselves. Some events, for instance XVI Winter Olympics Games in 1992, have created and promoted the idea of the American Dream for the US representatives in Women’s Event (Fabos 2001: 186). The 1994 Olympic Games have seen the dramatic sequence between Nancy Kerrigan and Tony Harding unfold, as the latter was involved in the assault of the former skater six weeks prior to the event (Crepeau 1994: 1). Nowadays,

however, due to the PR management and accessibility of information in the public domain, the narrative focuses more on the sport side.

As we established earlier, referring to shared knowledge is a way to establish connection with the viewers, but it also helps characterise an athlete. Previous achievements and titles are very important during the live coverage. Additionally, sportscasters may use such descriptive elements as nationality and age.

“Four Continents champion” (WC Women Free Skate 2023).

“This is not only a wonderful skater, this is a seasoned and comfortably confident two-time world champion” (GPF Women Free Skate 2023).

“...rising applause for the 24-year-old from Osaka” (WC Men Free Skate 2023).

“And now to the youngest competitor in women’s competition” (WC Women Short Program 2023).

Previously, nationality was a big factor in rivalry between two competitors. For instance, during the period of 2018-2022 Yuzuru Hanyu of Japan and Nathan Chen of the USA were the main contenders in the men’s field; their style of skating - traditional and artistic against modern and technical respectively - has been often connected to the country they represented (Ho, Lim 2023: 562).

Moreover, it is the elements that become a skater’s “trademark”.

“Here’s triple Lutz triple Loop, his trademark” (WC Men Free Skate 2023).

“That Ina Bauer - sensational, sublime and he’s known for it” (WC Men Free Skate 2023).

“[She is] the only woman attempting triple Axel in the short program” (WC Women Short Program 2023).

“Riyon has achieved attention around the skating community for the quad Toe that she achieved earlier in the Gran Prix series” (GPF Women Free Skate 2023).

Overall, the narrative techniques in modern sports coverage centre around the sporting achievements of the athletes.

2.3.2. Use of figurative language

It is important to note that sportscasters employ a rich variety of figurative language. In this subchapter, 60 utterances with distinct linguistic features were analysed. It includes the comments from Mark Hanretty and Belinda Noonan from the 2023 World Championships and Mark Hanretty and Ted Barton from the 2023 Grand Prix Final.

Idioms and phrasal verbs add a conversational tone to the broadcasts, making the commentary more relatable and engaging for the audience. Such idiomatic expressions were used:

“As the season continues ... more run throughs *under her belt*” (GPF Women Free Skate 2023). It is used to describe the achievement of something useful or important.

“That could be a *game changer*” (GPF Women Free Skate 2023). “A game changer” is a “newly introduced element or factor that changes an existing situation or activity” (Merriam-Webster Dictionary). In this case, Ted Barton used it to refer to a difficult jumping pass that could have been helpful for Rion Sumiyoshi to gain more points.

“She’s been *thinking on her feet* after the fall” (GPF Women Free Skate 2023). This idiomatic expression is used to “describe thinking or reacting quickly, especially so without a plan” (Cambridge Dictionary).

“Well, he sort of hit the nail on the head...” (WC Men Free Skate 2023). In this case it is used to describe “an unusual movement” and refers to “doing something exactly the right way” (Collins Dictionary.).

“They put their *hearts out* there for everybody” (WC Men Free Skate 2023). Belinda Noonan used this idiom at the end of Kevin Aymoz’s free skate, to highlight him performing “with great effort, energy and enthusiasm” (Merriam-Webster Dictionary).

In the comment “It’s not our job to worry about it - that’s the *armchair experts*” Mark Hanretty slightly changes the idiom “armchair critic” to provide a little of self-criticism: an “*armchair expert/critic*” (WC Women Short Program 2023) is a person

who is knowledgeable about certain topic but has very little experience (Collins Dictionary).

“She was the Olympic bronze medallist and that was the *turning point* for this athlete who then went on to take the first of her two titles in 2022” (GPF Women Free Skate 2023). In this comment, Kaori Sakamoto’s third place finish in Beijing in 2022 is described as a moment where “a significant change occurred” (Merriam-Webster Dictionary).

“She has triple Axel... they are probably going to *play safe*” (WC Women Short Program 2023). Idiomatic expression “*to play safe*” is used to talk about not taking risks, which in this comment relates to Amber Glenn doing an easier element.

Some idioms are uttered to substitute frequently used phrases such as *in my opinion*, *I think*, or *I believe*: “That’s not all the way around *in my book*” (WC Women Short Program 2023).

Despite their infrequent use (only 15% of utterances contain idiomatic expressions), they help vividly describe skater’s performance and engage with the audience.

Some figurative expressions like “*a tough day in the office*” have been a part of sports discourse for a very long time, albeit they originated from a different discourse, in this case from a job one (Idiom Origins.):

“... too well appreciated by his home crowd but that was *a tough day in the office*” (WC Men Free Skate 2023).

Phrasal verbs contribute significantly to the dynamic and conversational tone of figure skating broadcasts. Some examples of phrasal verbs usage in the commentary are:

- to carry through - to bring to a successful end. (Cambridge Dictionary):

“She *carried* it all the way *through*” (WC Women Short Program 2023).

- to take over - to gain control (Cambridge Dictionary):

“Hannah [Yoshida] *takes over* the lead” (GPF Women Free Skate 2023).

- to back up - to provide help or support (Cambridge Dictionary):

“Running edge of that triple Loop *backed up* with some good body movement”
(GPF Women Free Skate 2023).

- to lay down - to succeed (Merriam-Webster Dictionary):

“And there’s no doubt that technically, she *laid it down*”
(GPF Women Free Skate 2023).

- to push up - to make something higher in level or amount
(Cambridge Dictionary):

“... using transitional content to *push* those grades of execution *up*”
(WC Women Short Program 2023).

- to open up - to start something, particularly a performance or segment
(Longman Dictionary.):

“*Opening up* with a quad Salchow” (WC Men Free Skate 2023).

- to be down to - to be someone’s responsibility or decision
(Cambridge Dictionary):

“It’s now *down to* program components and grades of execution”
(WC Women Short Program 2023).

- to hold back - not to do something out of fear (Oxford Dictionary):

“It’s like he’s exposing his soul, there’s no *holding back*”
(WC Men Free Skate 2023).

Similarly to idiomatic expressions, phrasal verbs make the speech of sportscasters more dynamic and engaging.

Adjectives used in the analysed utterances can be divided into two groups according to their usage in PP and CC. The most frequently used adjectives are “beautiful” (5 occurrences) and “brilliant” (4 occurrences), “delightful” (3 occurrences), “marvellous”, “magnificent”, and “glorious” (2 occurrences each). Such adjectives as “superb”, “fierce”, “awesome”, “fabulous”, “astonishing”, “extraordinary”, and “sensational” have 1 occurrence across analysed comments (Appendix 1). These adjectives are mostly used during the colour commentary to give an overall impression of the performance:

“That was simply *delightful*” (WC Women Short Program 2023).

“And it was a *magnificent* performance, too, at altitude”
(WC Women Program 2023).

On the other hand, such adjectives as “easy” and “tight” (3 occurrences each) are mostly used during the play-by-play commentary and refer to an execution of a particular element:

“It’s a continual *easy* flow” (WC Women Short Program 2023).

“... the *easy* generation of speed” (WC Women Short Program 2023).

“... easy triple Lutz” (WC Women Short Program 2023).

“... *tight* landing on a triple Lutz, she was hoping for a triple triple combination”
(WC Women Short Program 2023).

“[She] looked a little nervous and a little *tight* at the first half of the program”
(WC Women Short Program 2023).

“... a little *tight* on the landing” (WC Men Free Skate 2023).

Intensifiers such as "pretty," "quite," and "very" are used to amplify the adjectives, emphasising the commentators' admiration and emotional engagement with the performances. For example:

- pretty: “and I thought that was *pretty* magnificent”
(WC Women Short Program 2023).

- quite: “She is *quite* an all-rounded package”
(GPF Women Free Skate 2023).

- very: “he’s a *very* reliable jumper” (WC Men Free Skate 2023);
“that ... could be *very* bad, popping a Flip”
(WC Women Short Program 2023);

“*very* engaging personality and style” (WC Women Short Program 2023).

- so: “*so* fun to watch” (GPF Women Free Skate 2023).
“suits her *so* well, she wears it completely”
(WC Women Short Program 2023).

Sportscasters may also employ certain figures of speech during their commentary, albeit those occurrences are fairly infrequent. Some of the figures of speech are:

- metaphor: *“This young woman, Riyon Sumiyoshi, was fuelled by the music”* (GPF Women Free Skate 2023).
“All his landings... they are shattering” (WC Men Free Skate 2023).
- hyperbole: *“It’s a disaster”* (WC Women Short Program 2023).
“To be in the third group and not the first [...] an inevitable disappointment” (WC Men Free Skate 2023).
- antithesis: *“and as Lukas Britchgi dropped to his knees, the fans stood on their feet”* (WC Men Free Skate 2023).
- repetition: *“She has good height, she has distance, she has speed”* (WC LH Free Skate 2023).

Overall, the commentary in figure skating broadcasts employs a rich variety of figurative language, including idioms, phrasal verbs, and figurative means. The frequent use of adjectives enhances the vividness and emotional impact of the commentary. Intensifiers are used rather sparingly, indicating a preference for straightforward descriptive language.

Conclusion to Chapter 2

Similarly to any sports discourse, figure skating is characterised by a rich variety of terminology. We have analysed the commentary from Belinda Noonan, Mark Harnetty and Ted Barton from the 2023 World Championship and the 2023 Gran Prix Final in terms of specific terminology, grammatical and syntactical means, as well as the use of figurative language.

Terminology is used the most when commenting on Technical Element Score (TES). It happens during the skater’s performance and the sportscasters mainly focus on the jumps, spins, and footwork. Such commentary can also be described as Play-by-play Commentary, and it must be fast and precise. For this reason, commentators often contract certain terms, e.g. “revolution” - “rev”. Certain details, such as complicated explanations of the elements, can be omitted and simplified in order to cater to the wider audience.

The commentary on Program Component Scores (PCS) mostly focuses on the general impressions of the performance and is done after the routine. This part correlates to Colour Commentary, which allows sportscasters to voice their opinions, make predictions, comparisons and express praise or critique. Commentary on the PCS can be often vague and subjective.

Online sports commentary and sports announcer talk employ certain grammatical features that are typical of sports discourse. In figure skating commentary, the most frequently used tense is Present Simple, which is used to describe short actions, sequence of events and make general comments, and Present Continuous, which is used to comment on prolonged actions.

Adverbial forms “now”, “here”, and “there” and adjectives that denote temporality help the sportscasters create an impression of shared time and space in their commentary.

Additionally, SAT employs a variety of syntactic structures to review the event in a clear and concise manner. Such structures include simplification, inversion and result expressions that are inherent to sports discourse and sports announcer talk.

The commentators also use stylistic devices to engage with the audience and provide more details to the commentary. Those include rapport-building devices, rhetorical questions and exclamations, as well sharing personal opinions and subjective views. The narrative centres itself around the achievements of the athletes and their impact on the sport.

Lastly, the use of figurative language, specifically adjectives, idioms, phrasal verbs and figures of speech enriches the commentary and contributes to its emotional impact on the audience.

CONCLUSION

The discourse of sports commentary, particularly in the realm of figure skating, is a complex phenomenon that illustrates the complexity of sports communication within the larger framework of sports discourse. This analysis draws on the foundational aspects of sports discourse as established in the twenty-first century, driven by technological advancements that have expanded the reach and complexity of sports commentary across various media platforms.

Sports discourse is a complex linguistic and communicative domain characterised by distinct graphic, lexical, and grammatical features that define its specificity. It comprises a variety of elements, including participants (athletes, coaches, judges, TV presenters, advertisers, politicians, teachers, and parents), chronotope (the interrelation of time and space within sports events), and a diversity of genres. These genres span across different types of media such as broadcast, print, radio, and the Internet, with particular emphasis on the symbiotic relationship between sports discourse and mass media discourse. This relationship underscores the centrality of professional and commercial sports, the emphasis on success, and the popularisation of visually spectacular sports.

Within the realm of mass media, sports discourse manifests through various genres including sports interviews, coverage, TV and radio news, online communication, and live commentary. The genres of commentary and coverage, while traditionally distinct, have increasingly converged, with elements from each genre being used interchangeably to meet the communicative goals of the authors. The research aimed to analyse the linguistic and stylistic features in the speech of the sportscasters and the way they make the commentary engaging and understandable for the audience.

Figure skating is predominantly represented through live coverage, characterised by its timing, conversational commentary, and specialised vocabulary. It combines play-by-play commentary, which is focused on providing factual details during the performance, and colour commentary, which aims to give background information and share the overall impression from the performance.

In figure skating commentary, a rich variety of specialised terminology is utilised, particularly in terms of Technical Element Score (TES). The coverage of TES can be described as play-by-play commentary and is fast-paced and precise, often involving contracted terms and simplified explanations to cater to a broad audience. Conversely, commentary on the Program Component Scores (PCS) aligns with colour commentary, offering sportscasters an opportunity to provide subjective opinions, predictions, comparisons, and critiques. This segment of commentary often features a more reflective and evaluative tone, focusing on the overall impressions of the performance, and tends to be more vague and subjective, despite clearly established categories.

The grammatical and syntactic features of SAT in figure skating commentary are distinct and tailored to the requirements of live sports narration. Present Simple and Present Continuous tenses are predominantly used to describe actions, sequences of events, and ongoing activities. Adverbial forms such as “now,” “here,” and “there,” along with adjectives denoting temporality, enhance the shared experience of time and space between the commentators and the audience. Simplified syntactic structures, inversions, and result expressions contribute to the clarity and conciseness of the commentary.

The analysis of online sports commentary (OSC) and sports announcer talk (SAT) emphasises the unique linguistic features inherent to live sports coverage. These features include simplification, inversion, result expression, the use of parentheses, and routines. Commentators' speech is marked by spontaneity, a rich variety of skating-specific terminology, and subjectivity.

Stylistic devices also play a crucial role in engaging the audience and enriching the commentary. These devices include rapport-building strategies, rhetorical questions, exclamations, and personal opinions. The announcers might engage in discussions and interact with the audience to diversify the commentary.

The narrative in figure skating has changed significantly, which is tied to a different competitive scene, and the focus now lies in sporting achievements and aspirations of the athletes. Figurative language, comprising adjectives, idioms, and

phrasal verbs, adds emotional depth and vividness to the commentary, heightening its impact on the audience. Chapter II proposes a classification of adjectives based on their usage in PP and CC, as well as statistical analysis of the adjectives used in the colour commentary. The use of figures of speech, such as metaphor, antithesis, hyperbole, and repetition, are rather infrequent, however they contribute to the diversity of the live commentary.

The discourse of sports commentary, particularly in figure skating, represents a dynamic and specialised form of communication. It blends various linguistic and stylistic elements to create an engaging, informative, and emotionally impactful narrative. This analysis highlights the importance of understanding sports commentary within the broader context of sports discourse. Through the use of specific terminology, grammatical structures, and stylistic devices, sports commentary not only narrates events but also connects the audience to the athletes and the essence of the sport itself.

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52. Women Free Skating | Grand Prix Final Beijing 2023 (GPF Women Free Skate 2023). URL: https://www.youtube.com/watch?v=TaO_SsC1a34
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SUMMARY

Бакалаврська робота присвячена дослідженню мови спортивного коментаря під час трансляції фігурного катання. Лінгвістичні та стилістичні особливості цього жанру медіа-комунікації впливають на сприйняття спорту аудиторією та створення наративів. Робота використовує багатогранний підхід, включаючи лінгвістичний аналіз та дослідження дискурсу.

У сучасному світі спорт відіграє важливу роль у медіа-культурі, а спортивний коментар стає ключовим елементом спортивної комунікації. Особливий інтерес зумовлений не лише популярністю фігурного катання, а й унікальністю його мовної та стилістичної специфіки.

Мета роботи полягає в аналізі особливостей спортивного коментаря в трансляціях фігурного катання, а також у підкресленні його ролі у сприйнятті аудиторією даного виду спорту.

Робота складається з двох розділів, кожен з яких присвячений різним аспектам дослідження. Перший розділ охоплює загальний аналіз спортивного коментаря в контексті спортивного дискурсу. Він досліджує становлення спортивного дискурсу та його взаємодію з іншими видами дискурсу, особливо із мас медійним. Мас медіа відіграє ключову роль у становленні спортивного онлайн коментаря як окремого підвиду спортивного дискурсу, якому характерні певні граматичні, лексичні та стилістичні особливості, як-от використання інверсії, рутинних виразів, та еліпсису.

Другий розділ містить у собі детальний лінгвістичний аналіз висловлювань під час трансляцій фігурного катання. Значну частину аналізу відведено на характеристику та аналіз термінології, що використовується коментаторами. Так званий “покроковий” коментар зосереджений на фактичній інформації та коротких коментарях, що надаються під час виступу фігуриста. Більшість термінології використовується саме під час покрокового коментаря. Такий стиль мусить бути швидким та ясным, заради чого коментатори досить часто не тільки опускають частини речення, а й скорочують певні терміни чи описові звороти.

“Кольоровий” коментар застосовується для загального опису виступу, а також для вираження коментаторами власної думки і складання передбачень. Він також використовується для опису програмних компонентів, а саме композиції програми, презентації і навичок катання. Такий коментар є досить суб’єктивним незважаючи на чітко окреслені категорії.

З граматичної точки зору, коментатори найчастіше використовують Present Simple для опису окремих подій, послідовності подій або загальних коментарів щодо досягнень чи особистості спортсмена. Present Continuous використовується для опису довготривалих подій. Інші часові форми, зокрема Past Simple і Past Continuous зазвичай використовуються під час повторного перегляду виступу.

Окрім часових форм, дейксис у прямих трансляціях часто виражається за допомогою прислівникових форм, іменників та прикметників, що виражають темпоральні відношення. Такі дейктичні структури допомагають створити враження єдності місця і часу.

Певні лінгвістичні особливості є притаманними спортивному коментарю як жанру. Окрім того, вони відрізняють усний коментар від письмового. Однією з таких особливостей є еліпсис, що характеризується пропуском певних частин речення, зазвичай підметів, коли значення може бути передбачене аудиторією. Загалом, завдяки візуальній складовій трансляції фігурного катання, коментатори часто можуть скорочувати частини речень і висловлювань, адже решту глядачі можуть побачити на екранах. Інверсія та відокремлені означення також відіграють важливу роль у мовленні коментаторів.

Важливо відзначити стилістичні особливості спортивних коментарів, які зосереджені на підтримці інтересу аудиторії, простоті та логічності викладу, поєднанні описового та асоціативного матеріалу. Коментатори прагнуть, щоб їхні висловлювання звучали спонтанно, для чого часто використовують рутинні фрази. Вони встановлюють зв'язок із глядачами через риторичні питання, вигуки та вираження своїх думок, уникаючи упередженості. Загалом, наративи сучасних

спортивних репортажів зосереджуються на спортивних досягненнях атлетів, підвищуючи інтерес до подій.

Під час лексичного аналізу було виокремлено 60 висловлювань з чемпіонату світу 2023 та фіналу Гран-прі 2023, що містять ідіоми та фразові дієслова, які надають коментарям розмовного тону. Ідіоми, наприклад "game changer" та "thinking on one's feet", допомагають яскраво описувати виступи спортсменів, надаючи коментарям емоційного забарвлення. Фразові дієслова додають динаміки коментарям та роблять мову більш живою. Використання прикметників підсилює емоційний вплив коментарів, дозволяючи коментаторам виразити своє захоплення виступами. Прикметники було класифіковано за їхнім використанням у "покроковому" та "кольоровому" коментарях. Статистичний аналіз прикметників "кольорового" коментаря показав, що найчастіше коментатори використовують такі прикметники як "beautiful" і "brilliant" для опису програм. Підсилювачі, такі як "pretty", "quite" та "very", акцентують захоплення коментаторів та підкреслюють важливі моменти. Незважаючи на нечасте використання фігур мови, таких як метафори та гіперболи, вони також присутні в коментарях і додають глибини та виразності. Загалом, використання образної мови збагачує коментарі, робить їх більш привабливими для аудиторії та допомагає краще передати атмосферу спортивних подій.

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

Робота висвітлила значення спортивної комунікації у формуванні сприйняття спорту аудиторією, а також підкреслила динамічну взаємодію між фактичним висвітленням подій та їх суб'єктивною інтерпретацією коментаторами. Робота є вагомим внеском у розвиток аналізу спортивного дискурсу та розуміння ролі мови у формуванні спортивних наративів.

APPENDIX 1

Frequency of usage of adjectives in the PP and CC.

The CC adjectives comprise 38% out of the analysed comments. The utterances contain such words.

Adjective	Number of occurrences	Examples of usage
beautiful	5	<p>“She has beautiful style across the ice” (GPF Women Free Skate 2023).</p> <p>“What a beautiful closing picture!”(GPF Women Free Skate 2023).</p> <p>“White Crow, a popular piece being used by many, but so fitting for this skater who aesthetically makes the most <i>beautiful</i> shapes of the field” (GPF Women Free Skate 2023).</p> <p>“What a <i>beautiful</i> image” (WC KS Free Skate 2023).</p> <p>“This [...] a <i>beautiful</i> skater” (WC Men Free Skate 2023).</p>
brilliant	4	<p>“This is a <i>brilliant</i> skater...” (WC Men Free Skate 2023).</p> <p>“<i>brilliant</i> jumping” (WC Men Free Skate 2023).</p> <p>“That can be used as a catalyst to some <i>brilliant</i> second performances”(GPF Women Free Skate 2023).</p> <p>“It was ... not risky, but different and <i>brilliant</i>” (GPF Women Free Skate 2023).</p>
marvellous	2	<p>“Kaori really was <i>marvellous</i> in the short program; a justifiable convincing win with a comfortable four-point lead” (GPF Women Free Skate 2023).</p>

		“What a <i>marvellous</i> performance for Madeline Schizas” (WC Women Short Program 2023).
magnificent	2	“And it was a <i>magnificent</i> performance, too, at altitude” (WC Women Short Program 2023). “And I thought that was pretty <i>magnificent</i> ” (WC Women Short Program 2023).
glorious	2	“But this <i>glorious</i> amount of speed in the landing of the triple Toe after the double Axel” (GPF Women Free Skate 2023). “Opening up with a quad Salchow... oh that’s <i>glorious</i> ” (WC Men Free Skate 2023).
superb	1	“ <i>Superb</i> double Axel triple Toe” (GPF Women Free Skate 2023).
fierce	1	“What a <i>fierce</i> competitor, she has it all” (GPF Women Free Skate 2023).
awesome	1	“That’s <i>awesome</i> ” (GPF Women Free Skate 2023).
fabulous	1	“ <i>Fabulous</i> start, big triple Lutz triple Toe” (GPF Women Free Skate 2023).
extraordinary	1	“This is <i>extraordinary</i> ” (GPF Women Free Skate 2023).
sensational	1	“ <i>Sensational</i> speed in the Biemann” (GPF Women Free Skate 2023).
astonishing	1	“...and to be able to add a triple Toe was ... <i>astonishing</i> ” (WC KS Free Skate 2023).

APPENDIX 2

Ratio of usage of the adjectives in colour commentary.

